



The
POST HORN

OFFICIAL PUBLICATION OF THE
SCANDINAVIAN COLLECTORS CLUB

Vol. 25, No. 2

April 1968

Whole No. 94

A GIANT STEP FORWARD

SCC Acquires Chapter 9's "Scandinavian Stamp Mart"

Experience has shown that a stamp society—specialized or general, small or large—will only prosper and grow if it offers benefits to its members. It is for the benefit of members that stamp clubs and societies exist. These benefits should be available to ALL members, not only those who are fortunate enough to live in a location which permits attending meetings of local chapters. And these meetings may not always offer the one thing which all collectors are mainly interested in: stamps for their collections.

When Chapter 9 (North Jersey) was organized in 1964, this basic concept was recognized, and a number of services were initiated to make membership in the chapter attractive, such as a "sales circuit," an import service to make Scandinavian philatelic literature available, a monthly magazine, and frequent auctions at meetings. No wonder Chapter 9 grew to become the largest SCC chapter in a very short time (last membership number is 97).

However, some of these services have become so popular that they have grown completely "out of hand," in the sense that they are too "national" in scope. They have become enterprises which should really be operated by a nationwide society. Realizing this, Chapter 9 last year offered its MART to SCC on terms which amount to a straight gift. The formalities were completed recently, and SCC can now offer its members a service which perhaps is years overdue, but—it's here now and all members can buy and sell Scandinavian stamps and other philatelic material to and from each other across the whole country. We consider this a giant step forward. We thank Chapter 9 for its gift. We refer all members to the new SCC MART Manager's message (page 27) and the enclosed MART regulations.

Carl E. Pelander Award

The Board of Directors of the Scandinavian Collectors Club has created the "CARL E. PELANDER AWARD" to perpetuate the memory of Carl E. Pelander, one of our founders. His outstanding characteristic was his willingness to assist his fellow philatelists in all phases of Scandinavian philately.

The award shall be presented at suitable intervals to a member or members of the Scandinavian Collectors Club for outstanding work in furthering the aims of the Club and Scandinavian philately. Recommendations for the award may be made by any member or chapter of the Club. A recommendation shall be accompanied by a written statement of the qualifications of the candidate. All recommendations shall be mailed to the Secretary of the Club.

Prior to any regular meeting of the Board of Directors, the Secretary shall mail notice of all recommendations to the members of the Board, together with copies of the statements of qualifications received by him. The Board may defer action on the recommendations to a subsequent meeting or act at the first presentation of such recommendations. Upon affirmative vote of a majority of the Board, the award shall be made.

A suitable plaque shall be given to the recipient of the award. The presentation shall take place at a regional or national meeting of the Club.

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Linn's "Scandinavian" Issue

The March 25, 1968, issue of LINN's Weekly Stamp News was a special SCC issue. And it was full of SCC—educational articles by noted writers of SCC on several Scandinavian countries' more intriguing and outstanding issues—a complete story on SCC as the "home" of Scandinavian-interested collectors—write-ups on almost all of the SCC chapters across the land—several articles on the services offered by SCC and/or its chapters.

And the results were noticeable. An actual wave of letters came in, requesting information about SCC, its membership benefits and how to join. The inquiries are still coming . . .

We believe that this exposure of SCC was timely and well done. It was the result of many members working together and these efforts were most ably coordinated by President Svend Yort. In addition to expressing our appreciation to him, we also want to thank all the "workers," as well as LINN's Editor, Carl P. Rueth, for his never-failing interest and cooperation.

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April 1968 — Vol. 25, No. 2, Whole No. 94

Published six times per year.

Subscription \$3.00 per year — send for application blank

Office of Publication: 821 Vermont Street, Lawrence, Kansas 66044

Second class postage rates pending at Lawrence, Kansas

Advertising rates on request

Editor: R. Norby, Box 175, Ben Franklin Sta., Washington, D. C. 20044
to whom all material and communications concerning
The Posthorn should be sent.

President's Message

Compex 1968 and 1969

An unfortunate typographical error crept into my comments on the annual meeting in the last issue of the POSTHORN (February 1968, page 19), but I hope it did not confuse anyone. It is, of course, our 1969 annual meeting that is planned for Chicago in conjunction with COMPEX 1969. That will be our first truly national convention, and we hope to make it a memorable one. As I said before, we will have about twice our usual exhibit space, and the COMPEX Directory will be a "Scandinavia" issue. We will need some really good articles, containing good, useful information, but also designed to awaken an interest in Scandinavian philately among collectors who have not given it much attention before. Anyone who has a topic he feels he could write up is invited to get in touch with me.

In the meantime, we have COMPEX 1968, on May 31, June 1 and 2 this year, which will include all the regular features we are accustomed to at these gatherings. This will be a Regional Meeting, and a fine opportunity to meet old friends and make new ones.

On May 3, 4 and 5, we have SOJEX in Atlantic City, which is designated our Eastern Regional Meeting this year. By the time you read this, it will be too late to do anything more than plan to attend, but we hope there will be a good attendance as well as participation in the exhibition, to make this a real success.

Later in the year we have a meeting at Rochester, N. Y., on September 19-22, in conjunction with the APS convention and exhibition. It is not too soon to be planning for this—our new Rochester Chapter, headed by Jim Wernmark, is actively working on it, and anxious to make this first occasion as our hosts as successful as COMPEX, SOJEX, and NOJEX have been.

Svend Yort, President

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Scandinavian Stamp Mart

Message from the Mart Manager

At the request of Chapter 9, and in accordance with Article 3, Section 3, of the newly adopted By-Laws, operation of SCANDINAVIAN STAMP MART has been assumed by S. C. C. and the undersigned has been appointed MART Manager. The MART will continue its operations under a slightly revised set of rules which are enclosed with this issue of THE POSTHORN.

In the interest of economy of operation, the unused sales books from Chapter 9 will continue to be used. We will, however, only use the large size (10-page) books. Anyone still having any of the original small books may exchange them at no cost by sending them to me. As outlined in our rules, books submitted for entry in the MART must have a minimum net (sales) value of \$10 and a maximum net (sales) value of \$200.

I know that members of S. C. C. have enjoyed and appreciated the opportunity to buy and sell Scandinavian stamps through the MART, and this was possible because of outstanding cooperation by quite a few members entering stamps in the MART. I hope that I will continue to receive your fine support.

It is expected that the MART will be back in operation by the time you read this, so please contact me—and keep the material coming in!

Wade H. Beery, MART Manager

115 Amelia Drive, Manassas, Virginia 22110

Wild West Days in Northern Norway

By Frederick A. Brofos (H-11)



Fig. 1

At first glance, a connection between the "Wild West" and Northern Norway seems rather remote. However, similar pioneer conditions have at times existed during the development of both places. Human nature being the same on either side of the ocean, similar results may be expected. The construction history of the Missouri Pacific Railroad as well as stories by Jack London come to mind when one reads how the **Ofoten Railroad** was built in Northern Norway back in the "Gay Nineties."

Why was a railroad built way up north of the Arctic Circle beyond the rest of the country's railroad network? The answer lies with the enormous iron ore deposits in nearby Swedish Lapland. In order to properly utilize them, it became necessary to build a railroad to an ice-free port on the Norwegian coast, as the Bay of Bothnia on the Swedish side was frozen a good part of the year.

Probably the world's largest as well as richest iron ore fields are at Kirunavara (at least 290 million tons of ore according to early estimates) and Luossavara in Lapland. In the early days, reindeer had been used to transport the ore, but they became impractical when large quantities were involved. A reindeer could ordinarily pull 100, at most 150, kilos. To equal a freight train, one would have to use about 5000 reindeer! Therefore, a railroad became imperative.

In 1883, the State granted a concession to build a railroad to the English firm of Wilkinson & Jarvis. It was to run from Luleå in Sweden to Ofoten in Norway. Approximately 1000 men were engaged in the operation. But after seven years of hard work, the job was still not completed. Furthermore, money began to give out and, in April 1889, the railroad company and the contractors were placed under State administration. At the same time, 70 soldiers were sent up to keep order among the disgruntled workers who had not been paid. The company owed over 90,000 kroner in back wages. In the end, the State provided free travel tickets for the workers to return to their homes. Work came to a standstill on the railroad, which so far had cost 2½ million kroner. For breaking the concession agreement, the railroad company forfeited their 100,000 kroner deposit with the State. By 1892, prospects con-

tinued dismal for the railroad company, it sold out completely to the State for a bargain, 182,000 kroner.

It was thought that the State would continue construction. However, this was not finally agreed upon until 1898. When work resumed, many of the new laborers came from Sweden, also some from Finland, but the majority were Norwegians. As with the building of the Bergen railroad, only a few workers stayed throughout the complete period of construction. Many travelled back and forth. Some were farmers who came during the Winter and left in the Spring, others were fishermen who came in the Summer and left at Winter time. About 4500 workers were hired.

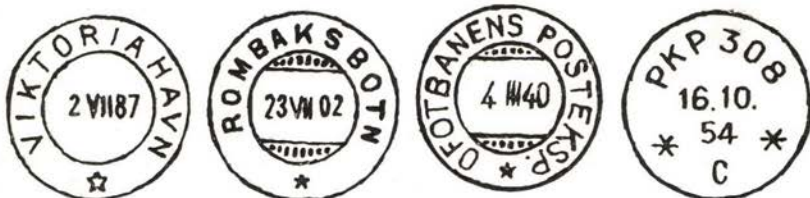


Fig. 2

The Norwegian terminus of the Ofoten Railroad was named "Victoria-havn" in 1886 in honor of the crown princess of Norway-Sweden and the queen of England, both named Victoria. The following year the place was visited by the crown princess and her husband (later King Gustav V of Sweden). A post office was opened on February 15, 1887, the two-ring postmark "VIKTORIAIAHAVN" seldom seen today. Some time after the bursting of the English railroad bubble, it was decided to change the name of the town to Narvik, after the little farm which originally lay there. A postmark with the new name was introduced on November 24, 1898.

Plenty of life and activity in Narvik during the railroad building period was to be expected. There was, however, one place which for awhile surpassed it in notoriety—Rombaksbotn at the far end of the fjord. Here was a storage spot for goods and materials to be forwarded to the railroad operations in the mountains. From "Botn" the goods were transported by road to Hundalen and from there by cable-line up to the present Bjørnfjell station.

At Rombaksbotn there had sprung up during the work on the railroad a barracks town of the worst sort—a Norwegian Klondike it has been called—where liquor dealers, thieves and joy girls operated on such a scale that even the police were powerless. Although the place was a temptation to many restless workers, many found it to be a thorn in the flesh, as these lines translated from an old song, show:

"And in Rombaksbotn is a satan's pack,
who, when the worker comes there, steal them bare.
For one has many times seen great proofs that
if one comes to Botn one should leave quickly."

The town is said to have had up to 70 small houses or sheds. They lay spread around in colorful disorder, rather unsafely beneath the steep mountains. Indeed, stone slides did smash some of them. There were a couple of so-called streets and of course all kinds of trades-people. There was also a small post office, customs house, drugstore, and a print shop which published a newspaper called "Rombakstøttens Avis." And then there were "hotels," a superfluity of them. During a fire in 1900, no less than five were reported

to have gone up in smoke. One of them carried the fancy name "Hotel Boulevard." One could stay there without too much risk to life and limb. Others could not make the same claim.

In its golden period, the town had 500 or more inhabitants, and the two policemen were given a hard time. On Saturday evenings additional crowds of railroad workers arrived seeking fun and excitement. The town's organ grinders and accordions (and there were many) made unceasing noise, accompanied by a pack of howling dogs. Jugglers, strong men, and hawkers of all kinds received plenty of attention. Once a revivalist arrived to reform sinners, but neither he nor any other preachers ever ventured near Rombaksbotn again. And then there were the smugglers. They appeared at night selling bottles of a specially made drink called "Dynamite," which knocked the legs out from under most people.

One thing the town lacked was a fire station. There were a couple of big fires and arson was even suspected. In 1903 the third and final fire occurred when there was no water available, the nearest river being frozen over. The inhabitants just stood around with their hands in their pockets and watched the whole place burn to the ground. Most people were not too sorry, and an attempt to rebuild the town was not made.

I was delighted recently to discover an old card showing the postmark of Rombaksbotn. Quite in character with the reputation of the place, it is addressed to the Alcoholic Beverage Cooperative at Tromsø, inquiring if they would buy empty whiskey bottles!

As to the Ofoten Railroad, it was finally opened in November, 1902. A railway post office was introduced on the stretch Narvik-Vassijaure (in Sweden) which was opened on November 15, 1902 and closed February 1, 1924. A stamp dated March 4, 1940, shows that the R. P. O. was reopened for a short time, using the old postmark. In recent years, the Swedes have been running the R. P. O. with a postmark "PKP 308" used on Swedish stamps. Letters with Norwegian stamps have this postmark to the left, the stamps being cancelled by a separate mark reading "Från Norge" (i.e. From Norway).

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The Posthorn By Air To Overseas Members

Overseas members, please note: SCC contributes half of the postage to have THE POSTHORN sent by air. You only pay \$1.50 (per 6 issues). Let the Editor know if you wish to take advantage of this offer, and your next issue will reach you in a matter of days . . . Payment by International Postal Money Order, or check drawn on any U. S. bank, please.

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BACK-ISSUES OF THE POSTHORN

We have had numerous requests for back issues, and find that an inventory of our stock will permit the following offers, subject to a new count later.

1961 to 1966 Issues: 75c each issue, or \$2.00 per volume (of 4 issues).

1960 and earlier: \$1.00 each issue, or \$3.00 per volume (of 4 issues) where available. Note, however, that there are no complete volumes prior to 1954.

Norway—Coat of Arms Issue 1863-66: One Original Drawing for all Denominations

By Reidar Norby (985)

(Continued from last issue)

Subtypes 1, 2, 3, (NF: E2, E3, E4)

The Handbook lists these 2 conditions:

- (1) Claim: The cross-bar of the first R in the right FRIMAERKE is supposed to be pointing in different directions in subtype 3.
Comment: I have found this to be incorrect, since I have copies with this condition not only in the main type 5, but also in the so-called subtypes 1 and 2. This is obviously due to various retouches.
- (2) Claim: The AE of the left FRIMAERKE has a gradually worsening damage.
Comment: Due to wear—quite a natural thing in lithography.

4 Skill, Type 6 (NF: F)

All characteristics have to do with lines.

4 Skill, Type 7 (NF: G)

- Claim: The well-known color spots on the R and G in NORGE, as well as the 4.
Comment: All can be explained as transfer flaws. It will be seen that these letters (and the numeral) are otherwise identical with those of the other types.

It should be mentioned here that the Handbook advances the theory that the subtypes might be divided into further subtypes because the shape of the leaves on the left side of the shield (lower middle part of Square 4-B and upper middle part of Square 5-B) appear different. However, these conditions are typical of what will happen when there is a combination of continuous wear on the stone, and the breaking of some of the background lines. To this should be added the artist's attempts to improve the appearance. Accordingly, these conditions cannot justify the establishment of further subtypes.

4 Skill, Type 8 (NF: H)

- Claim: There is a large color spot on the G in NORGE, appearing to form a break in the lower part of the letter.
Comment: Again due to transfer flaw. The letter is otherwise identical with those of the other types.
- Claim: The right leg of the 2nd R in the right FIRMAERKE is separated from the rest of the letter.
Comment: Broken line due to transfer flaw.

But Schwenzen was soon commissioned to produce the other denominations of this issue—2, 3, 8, and 24 Skill.

It appears most logical to assume that he accomplished this in the following manner:

THE 2 SKILL DENOMINATION (See Fig. 1)

Four impressions from the first original stone (the 4 Skill one-image stone) were transferred to a new stone, which in this case became another "second original". From this the artist removed the figures 4, and in their places drew the figures 2. This drawing of the 2's, being done by hand and directly on the stone in reverse, did produce four different-looking 2's, as can easily be seen.

Referring to Fig. 8, the sequence would have been:

- (1) One "second original" stone, with four transfer images from the first original (4 Skill) stone.
- (2) The figures 4 were removed from this second original and the figures 2 added. This removal of the figures 4 could have been accomplished in several ways, such as (1) by direct removal of the figures from the stone, (2) by cutting the figures out of the transfer papers so as to omit their transfer to the stone, and (3) by covering up the figures on the transfer papers for the same purpose. Exactly which of these methods was actually used can hardly be ascertained.
- (3) One larger "third original" stone, with 25 transfer images of the "4-block," now showing figures 2, from the second original stone, arranged in a pattern of 10x10 images.
- (4) As mentioned under the 4 Skill, this third original stone could have been used as the actual printing stone, especially in view of the fairly small number of copies of this denomination (a little more than half a million). If not, transfers from this third original would have been used to produce the actual printing stones.

In discussing the various types of the 2 Skill stamp, I shall again leave out all comments dealing merely with lines, as mentioned before under the 4 Skill.

2 Skill, Type 1 (NF: A)

Claim: The top leaf to the left of the shield (lower middle, somewhat to the left, of Square 4-B) does not reach higher than the vertical stem of the letter AE (in FRIMAERKE).

Comment: The background lines cross over the top part of the leaf, making it appear shorter.

Claim: The first vertical shield line (from left) is supposed to be closer to the edge of the shield than on other types, and the same is claimed for the last line (on the right).

Comment: On close examination will be seen that it is not the vertical lines which are in different positions, but rather the edge of the shield which has been "pushed in" by stronger shading.

Claim: The space between the lion's forelegs is supposed to be larger than on Type 2 (left middle half of Square 4-C).

Comment: Again, this impression is caused by stronger shading along the inner sides of the forelegs, so that the space appears larger. Exact measurements of the length of the vertical lines reveal that the space is not different from that of the other types.

1863-66: Method of Production - 2 Skilling Development of the stones:

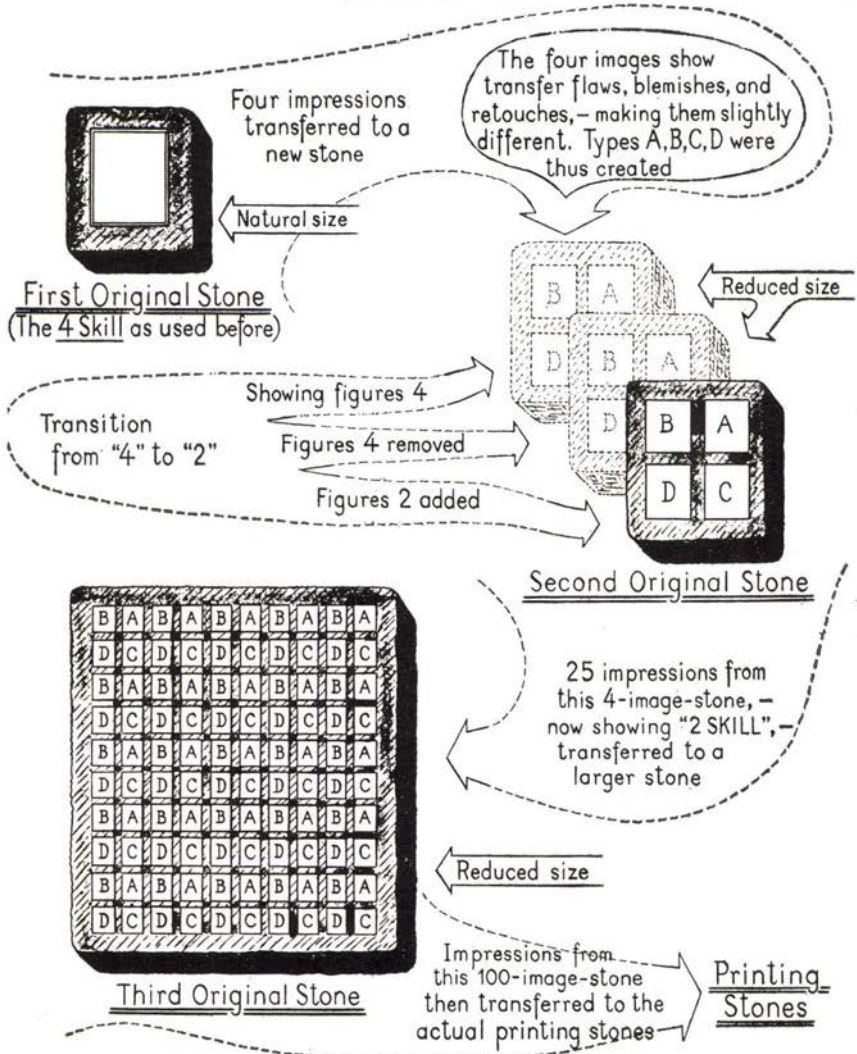


Fig. 8

Claim: The thickening of a shade line over the I in SKILL and the so-called "dot over the I" (middle part of Square 7-D).

Comment: These conditions are typical transfer flaws (color spots and broken lines.)

2 Skill, Type 2 (NF: B)

Top leaf to the left of the shield—and first and last lines of the shield—same as under Type 1.

2 Skill, Type 3 (NF: C)

Claim: The top leaf to the left of the shield (lower left part of Square 4-B) reaches higher than on types 1 and 2.

Comment: In this case, more of the leaf is shown, since the background lines do not seem to reach the edge of the leaf (lack of ink?), thereby creating the impression that the leaf is larger—reaching higher, as it were.

2 Skill, Type 4 (NF: D)

Claim: Same as Type 3.

Comment: Same as Type 3, except that I have not yet seen copies on which the lines do not reach the edge of the leaf.

THE 3 SKILL DENOMINATION (See Fig. 2)

The same procedure was employed as outlined under the 2 Skill. The different-looking 3's are obvious.

The characteristics—for all types—have to do with too short or too long line as mentioned earlier, with 2 exceptions:

- (1) The top leaf to the left of the shield (lower part of Square 4-B) is claimed to reach different heights in relationship to the letter A.E. Again, this is due to the background lines, as explained under the 2 Skill, and the artist's corrections on the stones.
- (2) The top part of the lion's tail (right middle of Square 4-D and left middle of Square 4-E) on Type 3 is broader and "whiter" than on the other types. This is a typical case of a transfer flaw which the artist repaired to the point where he felt it was satisfactory—but the result is nevertheless a "different-looking" tail.

THE 8 SKILL DENOMINATION (See Fig. 5)

The same procedure was employed as outlined under the 2 and 3 Skill stamps. Again, the different-looking 8's are obvious—but the rest of the design is essentially the same as that of the 4 Skill.

The characteristics—for all types—are of the same nature as discussed under the 2 and 3 Skill stamps, making repetitions needless.

THE 24 SKILL DENOMINATION (See Fig. 6)

In this case, the text of value takes up more space than on the other denominations, because an extra character had to be added. Therefore, the whole text—24 SKILL—extends farther to the right and the left.

The striking identity of the entire text of value on all four types rules out the theory that this text was drawn by hand—that is, individually on each

1863-66: Method of Production - 24 Skilling Development of the stones

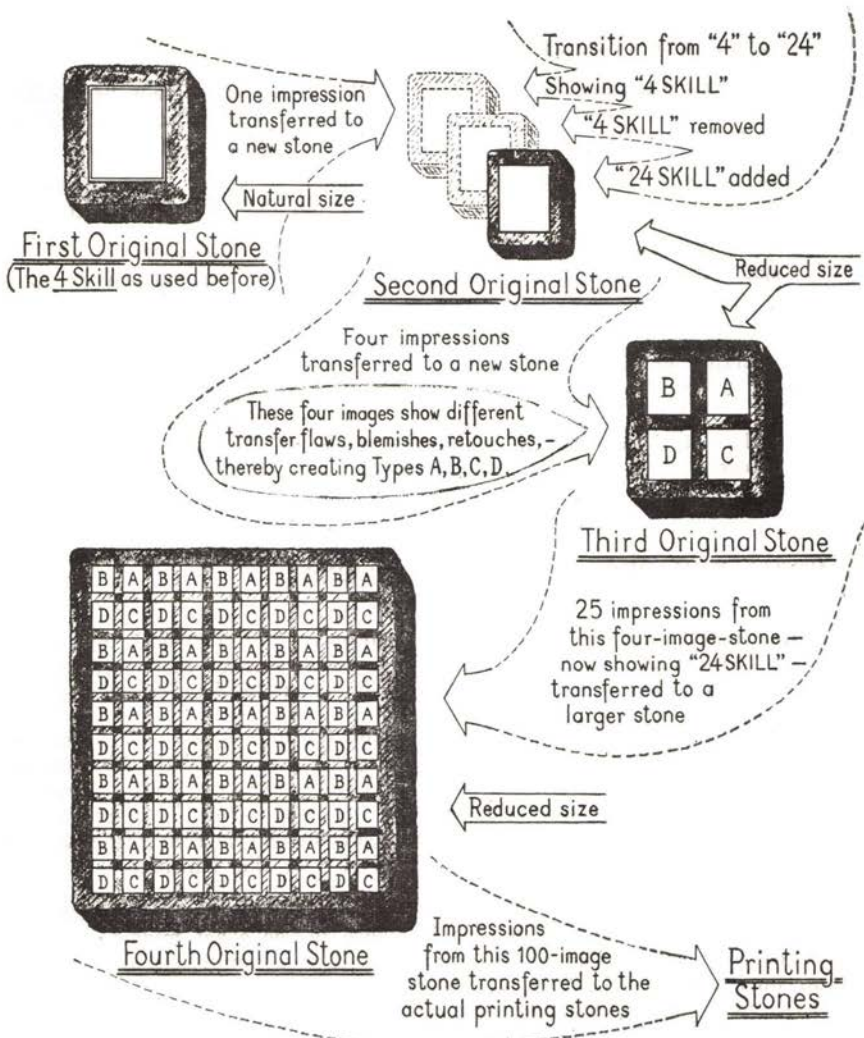


Fig. 9

of the four images. At first glance, the text does appear different, but on close examination I found that different strength of shading on many sides of each letter and figure account for this illusion. It is my opinion that an extra intermediate stone must have been used, and that the aforementioned transfer difficulties again required the artist to retouch the images, which would account for the apparent different-looking text.

Referring to Fig. 9, the sequence would therefore seem to have been:

- (1) One "second original" stone, with one transfer image from the first original stone (4 Skill).
- (2) From this one-image second original stone the entire text "4 SKILL" was removed, and in its place was drawn the new text "24 SKILL", employing one of the methods outlined under the 2 Skill stamp.
- (3) One "third original" stone, with four transfer images now showing the new text (arranged in a block of four) from the second original stone.
- (4) One larger "fourth original" stone, with 25 transfer images of the "4-block" from the third original stone, arranged in a pattern of 10x10 images.
- (5) As mentioned before, this fourth original stone could have been used as the actual printing stone—but it is likely that transfers from it were used to produce the stones required for the actual printing.

The characteristics—for all types—are again of the same nature as discussed before.

GENERAL REMARKS—ALL DENOMINATIONS

Some minor differences in size can be observed within each of the various types. I have made numerous exact measurements, using the procedure for philatelic measurements outlined by Carl H. Werenskiold (Ref. 4; see Fig. 10).

I should point out that the measurement technique provides results accurate to the nearest $\pm .03$ mm. An average deviation of half this amount, that is $\pm .015$ mm, is obviously due to the limitations of the measurement technique employed. Any average deviation in excess of $\pm .015$ mm is thus indicative of variations in paper, due to expansion and/or contraction caused by moisture, used (a) for the transfers, and (b) for the printing.

Another important fact is the persistent existence of a small dot just below the lower outer frame line. It is placed in the exact middle, and will be found on all types of every denomination, although on some copies it may appear only faintly, or not at all. This dot must evidently have been used by the artist when he prepared the original drawing in order to place the arc-shaped word NORGE, since this dot forms the center of 2 circles, part of which enclose the word NORGE. The fact that this dot appears on all types further supports my claim that only one original drawing was used, since it would seem meaningless for the artist to repeat this dot in several drawings, using methods such as tracing, especially because the dot is located outside the design proper.

"A" Measurements of Norway's Coat of Arms Issue 1863-66

(All measurements in mm)

Denomination	Type	Copies	Horizontal				Vertical			
			Max.	Min.	Average	Deviation average \pm	Max.	Min.	Average	Deviation average \pm
2 Skill	1	9	16.65	16.53	16.57	.02	20.70	20.46	20.52	.04
	2	5	.72	.60	.65	.03	.57	.50	.54	.02
	3	5	.58	.48	.51	.02	.50	.34	.41	.05
	4	7	.60	.50	.54	.02	.57	.47	.53	.02
3 Skill	1	6	16.87	16.70	16.76	.03	20.62	20.53	20.57	.02
	2	7	.70	.54	.62	.04	.47	.37	.43	.02
	3	5	.70	.63	.66	.02	.57	.53	.55	.02
	4	6	.70	.62	.66	.02	.50	.50	.50	.00
4 Skill	1	23	16.57	16.30	16.46	.05	20.77	20.37	20.53	.05
	2	29	.53	.37	.49	.02	.70	.45	.55	.05
	3	18	.55	.30	.48	.03	.75	.48	.54	.05
	4	15	.70	.37	.47	.03	.75	.43	.56	.06
	5	50	.70	.37	.49	.03	.75	.43	.58	.07
	6	39	.70	.47	.54	.04	.75	.47	.64	.08
	7	45	.70	.47	.51	.02	.77	.50	.63	.07
	8	51	.67	.47	.53	.03	.77	.42	.63	.09
8 Skill	1	10	16.63	16.53	16.55	.03	20.73	20.50	20.60	.07
	2	6	.80	.63	.69	.03	.85	.57	.68	.07
	3	6	.70	.57	.60	.03	.75	.62	.68	.04
	4	7	.75	.70	.72	.02	.83	.67	.72	.04
24 Skill	1	8	16.57	16.50	16.52	.01	20.50	20.50	20.50	.00
	2	7	.53	.50	.51	.00	.62	.50	.53	.03
	3	9	.53	.50	.50	.00	.57	.50	.53	.03
	4	5	.57	.50	.52	.02	.53	.50	.51	.01
		378	16.87	16.30			20.85	20.34		

Average of all deviations: horizontal \pm .02, and vertical \pm .04

Fig. 10

Among students of this issue, some importance has been placed on the fact that the leaves of the wreath—on both sides of the shield—appear different. They do, indeed, vary somewhat and some of the top leaves reach different heights in relation to various letters of the word FRIMAERKE. These differences have been used to support the claim that numerous original drawings were involved.

I have only mentioned these conditions briefly in my comments about the 2, 3, and 4 Skill stamps, and since these conditions can be observed to some degree on most types of each denomination, some comments seem in order at this point.

There is a total of 27 leaves and 2 branches distributed around the shield as follows: The first branch comes out from behind the shield in Square C-7, and 2 leaves to the left of it in Square B-7, followed by 11 leaves in 2 rows along the left edge of the shield, the first 2 "wrapped around" the lower left corner. The second branch comes out from behind the shield in Square D-7 with 2 leaves to the right of it in Square E-7, followed by 12 leaves in 2 rows along the right edge of the shield, again the first 2 "wrapped around" the lower right corner.

On all types, both of the branches are located in the same place, and minor differences in length are observed only on a few types, these differences being due to the artist's repairs and touch-ups.

The 2 leaves along the left lower edge of the shield, and their equivalents on the right side, are in the same location on all types, and differ only in minor details, again due to repairs.

Most of the 11 leaves on the left side are as identical on all types as lithography in the 1860's could produce, and nothing indicates that they could possibly have been individually drawn. Examples of this can be seen by close examination of the four leaves in Square B-6. The only differences of any note are found in the top leaves, but even most of these have common characteristics from which can be seen that they originated from the same drawing—the image of which took on gradual and increasing differences as it was transferred from stone to stone.

The 12 leaves on the right side are of the same general nature, as will be noticed by studying the leaves in Squares E-5 and E-6. As with the leaves on the left, it is mostly the top ones which show any noticeable differences—but here again, common characteristics point to one original drawing.

These differences (such as leaves reaching different heights, being of somewhat different shape and size, pointing in different directions, etc.) are all due to retouches involving strengthening of contour lines, repairing transfer flaws which could be in the form of white spots (where the transfer did not "take" properly) or color excess (color spots covering or extending beyond the intended design), just to mention a few. Two neighboring leaves with transfer flaws, for example, could be repaired to give the impression of merging into one leaf—an example of which can be seen in Squares B-4 and B-5 on Type G of the 4 Skill stamp.

In examining the leaves to determine their origin, it is helpful to overlook momentarily the **outline** of each leaf, and rather concentrate on its **center**. In doing this, one will quickly find that the center of each leaf is located in the same place on all types! This having been determined, one can return to the study of the leaves in their entirety and find surprisingly many of them to be identical or near-identical. The minor exceptions are the results of the aforementioned repairs and touch-ups.

I should also mention that I have found it helpful in my studies and resulting conclusions to try to picture the conditions under which these stamps were produced. The printing shops of the 1860's were certainly most primitive as compared with today's facilities, and it is quite understandable that minute details of the stamp design could not always be perfect or absolutely identical, although as shown in this report the design originated from but one drawing. One should also consider that the transfer of images in those days involved the use of transfer paper of the oldest type (transfer paper was greatly improved, but only around 1868—in other words, **after** these stamps were produced). And to better appreciate the minor differences in the final impressions, one should also consider that the image as appearing on the First Original Stone was transferred not less than 6 times (and 7 times for the 24 Skill): From 1st Original Stone to transfer paper—to 2nd Original Stone—to transfer paper—to 3rd Original Stone—to transfer paper—and finally to the actual printing stones. With each of these transfers, the image changed a little by the actual transfer as well as the artist's repairs. While these differences might have been—with luck—almost unnoticeable between 2 images following each other in the transfer sequence, they would certainly be noticeable between say the first and the sixth transfers, since each transfer would tend to amplify prior differences, as well as add new ones.

While I have perhaps been able to shed some more light on this interesting set of stamps, there are still several questions surrounding this issue. For instance, in my attempts to determine the number of printing stones used for the 4 Skill, I study each stamp under great magnification, and I cannot help but notice the way in which the background lines extend into the space between the outer border lines. Although the differences in many cases can only be measured in 1/100th of a mm, very few copies are identical in every respect as far as these extending lines are concerned. Why? How did this come about? On quite a few copies it actually appears as if **all** the background lines originally extended **beyond** the outer border line, and then—somehow—the spaces between the 2 border lines were "cleaned up on the stone" by removing (scraping?) the crossing lines. The answer to this riddle may never be found, but if other interested collectors have any suggestions about this, I would appreciate hearing about it, and perhaps by joint effort of many, the answer may still be found!

Another question is the number of printing stones for the 24 Skill stamp. The recent Norwegian Handbook states that there were 8 "plate settings" for this stamp (the expression "plate setting" is unfortunate, since the print-

ing stones—"plates"—were certainly not "set" in printing forms as would be the case with loose clichés. Undoubtedly, the statement is meant to mean that 8 printing stones were employed). It appears that this contention is partially based on the existence of 8 color shades, but these shades—at best—are very difficult to separate positively. It has been my experience that one cannot rely too much on color shades when it comes to determining the origin of a stamp, and until more conclusive information is available, the number of printing stones for the 24 Skill stamp is in my opinion still an open question. But here again, if many collectors would pool their information and research results—perhaps the answer can be found?

After I had completed my research for this report, my attention was brought to an interesting article which appeared in "Frimerker som hobby" (Ref. 5). On page 97 is shown a 4-block of the 2 Skill stamp with the following text (in translation):

"Norway's skilling issue of 1863-66 (Norw. Cat. Nos. 6-10) was produced in lithography by means of a transfer stone which contains four images. All denominations, therefore, show four main types. The main types differ from each other by flaws caused when the original drawing was transferred to the 'helping' stone."

Thus, in a way this reference antedates my claim and discovery that one original drawing on transfer to intermediate stone acquired flaws resulting in types. However, it does not offer an explanation of the full and complete procedure. It does, however, in part support my claim.

In conclusion, I wish to acknowledge the help and encouragement given my by Mr. Carl H. Werenskiold of South Ozone Park, N. Y. He has followed my research and has been of the greatest help in arranging the material and developing the terminology of the various original stones. In addition, he has given me the full use of his reference library, as well as his stamps. For all this, I am indeed grateful.

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- Filatelistisk Maaleteknikk" (Philatelic Measuring Technique), 1953, by Carl H. Werenskiold, Norsk Filatelistisk Tidsskrift 1953 No. 9/10, 1954 No. 1/2, 1955 No. 7/10, 1960 No. 12—and The Posthorn Jan. 1954, April 1954 and July 1954. (Norway and U. S. A.)
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In addition, many other references were consulted, dealing not only with the making and printing of postage stamps, but also with the art of lithography as it was practiced in the past.

The following illustrations (Figs. 11 and 12) are added to the re-printed article, and are from the author's exhibition pages. They attempt to illustrate some of the explanations about transfer problems as described in the article.

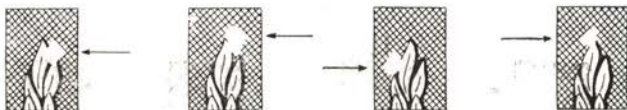
1863-66 -- Method of Production

How transfer difficulties created differences in final impressions

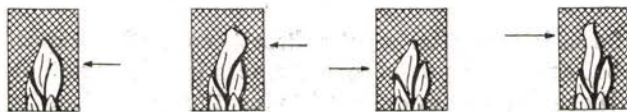
(Note: The following examples, while created here for illustrative purposes only, are nevertheless characteristic of the many actual conditions.)



Section of wreath, as appearing on the First Original Stone



Same section as appearing on the 4-image Second Original Stone but now showing various flaws where transfer did not "take" well.

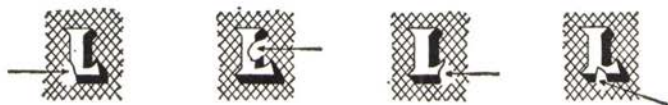
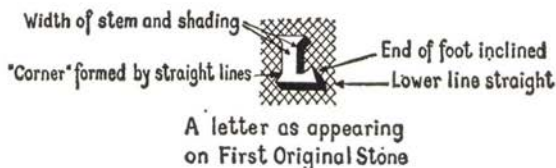


Same section, after repairs directly on the Second Original Stone, but distinctly varying from the original image!

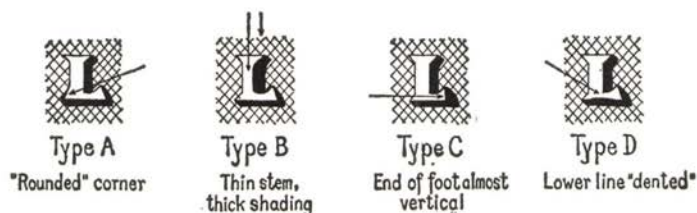
Since more transfers were involved (from 2nd to 3rd Original, and from 3rd Original to Printing Stones) it is understandable that numerous final impressions vary from the original, some quite extensively, -- especially regarding the wreath.

Fig. 11

1863-66 — Method of Production

How transfer difficulties created differences in final impressions

Same letter after four impressions from First Original Stone were transferred to the 4-image Second Original Stone, — now showing various flaws where the transfers did not "take" satisfactorily.



Same letter — after repairs directly on the 2nd Original Stone — but now showing definite differences from the original image. These differences are used to identify the various "types".

Similarly, minor differences were created by:

- 1: the transfer of 25 impressions from the 2nd Original Stone to the 3rd Original Stone, and —
- 2: the final transfer (of 100 images) to the printing stones.

Fig. 12

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Of Current Interest

- SCC chapter in the South? Interest has been expressed in establishing a chapter in **Mississippi**, according to SCCer **Powell Glass, Jr.** (112 South 2nd Street, Bay St. Louis, Miss. 39520). Members and interested collectors in the area (Biloxi to New Orleans) would welcome such a chapter, and we urge readers to contact Powell Glass and help him in his efforts.
- Speaking of chapters, we are at a loss to understand why there should not be one or two chapters in **California!** We have plenty of members out there—Chapter 9's "Scribe" has even more subscribers there—and as many Scandinavian catalogs and handbooks are sold there as any other section of the country—so what are we waiting for? SCC organizers have tried repeatedly over the past 2-3 years to get some few members to start the ball rolling, but so far without luck. Yet—a great majority of the questionnaires that the "Scribe" sent out recently voice the desire of Californians to have a chapter! We urge members out there to "step forward"—all it takes is one or a few members willing to arrange for meetings, and the rest just comes naturally. If you're one of them, please get in touch with the Editor, or President Svend Yort.
- We will have a most unusual article about the **Norwegian stereotype stamps** in our next issue. Collectors of Norway will read this with surprise, since new aspects of these stamps are factually brought out by one of Norway's foremost students of her stamps.
- Our **Icelandic Chapter** (No. 11) is rolling along at full speed. Six new members have joined "**Siggi Thorsteinsson** (Chapter President) and four more have applied for membership. That should bring the chapter to a membership strength of some 24. They have big plans out there "on the island"—and we'll report developments as they take place.
- **Chapter 15** (Rochester, N. Y.) is shaping up for hosting the SCC Regional Meeting in conjunction with APS's Annual Convention and Exhibition at Rochester September 19-22. Let's get those exhibits ready and give our newest chapter a hand
- Our announced serialized story on **forgeries of Scandinavian stamps** is coming along nicely. Members who have known (or suspected) forgeries are invited to write a short article about it(them)—or else submit the specimen and let us write it up. Svend Yort will be the feature editor, and will add his comments and other data to each installment as required. We expect this new feature of THE POSTHORN to be not only interesting, but also valuable to present and future collectors as a ready reference to these bothersome paper-pieces
- Speaking of forgeries, we have hopes of bringing a realistic evaluation of the "justification" of **forgeries as part of one's collection**. Are the prices at recent auctions and other sales fair—should they be offered for sale at all. Should forgeries be completely ignored? Do they deserve to be publicized as they have been, and thus attract the attention of collectors at the expense of genuine stamps? These and other questions will be clarified, and perhaps the article will set standards for the handling of the phonies
- Several comments have been received as answers to the **Stamp Theft** article in our last issue. Please keep your ideas and suggestions coming, so that we can perhaps arrive at concrete doings
- Your SCC administration is attempting to run SCC in a manner which will **advance Scandinavian philately** and make your membership **increasingly valuable**. If you have suggestions for improvement—or indeed constructive criticism—don't hesitate to make your thoughts known. Address yourself to the Editor, President Svend Yort, or Secretary Frank Shaug.

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Vol. 25, No. 2

April 1968

Whole No. 94

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III. BUYERS

1. Members receiving shipments of MART-books directly from the MART Manager, and who purchase \$25 or more from a single mailing, pay only postage and registration one way. The MART absorbs the cost of shipping the package(s) to the member in this event.
2. Enter your S. C. C. membership number neatly in the upper portion of each space from which you remove a stamp, and fill out the Sales Report for each book from which you have removed stamps. If you deal with a Chapter Sales Representative, give him the Sales Report(s) with full payment. Members and Chapter Sales Representatives are requested to **double-check** all totals before entering them on the transmittal form. Full payment must accompany the return.
3. Individual members must make returns within 10 (ten) days.
4. Please respect and handle the MART-books with care—as if they were your own.
5. Report discrepancies to the MART Manager on separate paper—do not write anything in the MART-books, except your S. C. C. number in the spaces from which you remove stamps.