

The

POSTHORN

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Norway Posthorn Stamps — 100 Years

By Carl H. Werenskiold (H-10)

The posthorn design in Norwegian postage stamps can celebrate its centenary jubilee in 1971. This design rightfully holds the record for continuous use in substantially unaltered form on postage stamps. The reason for this longevity must be sought in the happy combination of elements into a down-right honest, unmistakable and excellent design without unnecessary frills. The design shows the name of the country NORGE (pronounced Norr'geh) the crown and posthorn indicate official postal activity, the wheels suggest the railroads as mail carriers, and the wings signify speed (almost prophetic for air mail). As a matter of obvious practicality, the denomination of value is shown by a large central numeral and is also spelled out in letters or repeated in small numerals below in the oval band. The postal use is further emphasized in the ØRE (pronounced uh'reh) stamps, where it says POSTFRIM, an abbreviation for Postfrimerke, meaning postage stamp.

The initial history¹ of the posthorn stamps is briefly as follows:
May 3, 1871. Postal law reduces rate for single weight letter from 4 Skilling (pronounced shilling) to 3 Skilling. It was decided to change the design to one based on the posthorn. The official drawing was prepared by architect von Hanno.



- June 30, 1871. Contract with Bentse Brug (pronounced Broog) for delivery of paper.
- July 10, 1871. Contract with photographer at the Geographic Survey, P. Petersen, for the printing of the stamps. He immediately went to Copenhagen for pertinent technical studies, contacted Philip Batz, the Danish postal engraver, for delivery of the steel original die, central numeral plugs (see below), and the necessary printing clichés.
- Oct. 24, 1871. 3 and 4 skilling proofs ready.
- Dec. 16, 1871. Public announcement of coming 3 and 4 skilling stamps in posthorn design.
- Dec. 19, 1871. Printer delivered first portion of the 3 skilling stamps.

The posthorn stamps, during the century of their existence, have been printed from forms or plates produced by various procedures, and the individual issues are found in one to three hundred engraving types and/or several matrix types (see below). The number of variations in engraving and matrix types, taken in conjunction with grades of paper, color shades, watermarks and watermark positions, perforation differences, etc., is so tremendous that an ideally complete specialized collection has never been assembled, and will certainly never be. Practically all catalogs have failed to realize that a very large number of illustrations is an absolute necessity for the proper classification of most of these posthorn stamps. Most catalogs have thus attempted to rely instead, in many cases, on unsuitable data, such as 21 and 20 mm sizes, color shades, etc., which often are of practically no help to the serious collector. No wonder, then, that many collectors find the posthorn stamps most difficult or impossible to classify to their satisfaction, and are sorely tempted to use almost any kind of a short cut, with a feeling that this is perhaps better than nothing at all. Fortunately there is a way out of this dilemma, in that the Norwegian catalog popularly known as *Norgeskatalogen*² (here abbreviated Nk) has verily taken the bull by the horns to present the stamps of Norway, including the posthorn issues, in a truly philatelic sequence with an adequately large number of illustrations of essential varieties and types. Serious students of Norwegian stamps should, therefore, by all means collect according to the Norwegian catalog and related other basic literature.³

The posthorn stamps have been produced variously by relief printing, photogravure and line-engraving as described briefly below. It is highly desirable

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that the student of the posthorn stamps consult the literature⁴ to develop a solid understanding of these printing processes.

Relief Printing

In relief printing, also known as letter press and typography, the ink is transferred to the paper from the raised parts of the clichés, in other words from the parts that are in relief. The clichés were produced by electrotypy from an original steel die, using lead or wax matrices, and by stereotypy, as explained below. The original steel die engraved by Batz in 1875 for the øre stamps was later reengraved 3 times, and we can thus distinguish 4 engraving stages of the die as described in detail elsewhere.⁵ The clichés were produced individually or in blocks and were then clamped together in a so-called form. In such cases it is, strictly speaking, incorrect to use the term plate (which is understood to be in one piece). In philately, however, the term plate is frequently used loosely, but conveniently, since the exact nature of the printing base is not always obvious. The term patrix, in relief printing, refers to a die or cliché in which the image is in reverse, the inscription reading from right to left. In a matrix, the text proceeds from left to right. The parts that are to be colorless in the stamps are recessed in a patrix, but raised in a matrix. The pressure applied during relief printing may produce slightly raised parts on the back of the stamps.

a. Electrotypy using lead matrices.

The original steel die, a patrix, had a central cylindrical channel, into which the appropriate cylindrical numeral plug was inserted. This combination die was then pressed into lead (for issues from 1872 to 1883) to form a varying number (such as 6 or 12) of matrices. Thin shells of copper were then deposited on the matrices by electrotypy (using an electric current in a chemical bath) to form a corresponding number of second originals (patrices). The copper shells were removed from the lead and provided with a backing of type metal. The appropriate value, spelled out or in the form of a numeral, was then engraved by hand on the second originals to complete their inscription. In the øre series, the period after POSTFRIM also had to be engraved, since it was missing in the first and second stages of the steel original. From the second originals were produced second matrices and in turn the requisite number of printing clichés (patrices). Clichés made by electrotypy are usually called electros. They may be in form of individual type-high (0.918"=23.3 mm) bodies, or in slab form for mounting type-high on wood or metal bases. Due to small differences in shape and position of the hand engraved value and period, a number of engraving types will recur in the stamps corresponding to the number of second originals used. A simplified method was used by Petersen for Nk. 35 and by Johnsen for Nk. 36, 38-40, in which the printing clichés were produced from the steel die directly via matrices without intervening second originals. This necessitated engraving the period and small numeral on all clichés (100 or 300) in the printing forms, whereby every cliché gives rise to an engraving type in the stamps. In the stripping of the copper shell from the lead, some deformation of the shell would frequently take place, resulting in stretching, or sometimes shrinkage, of the shell after the final flattening process. The customary catalog term "21 mm" is thus an unreliable designation and of very little usefulness in classification. Occasionally a cliché may, due to distortion, even deviate sufficiently from its normal engraving type appearance to create a subtype characteristic of a certain position in the printing form. A distinction should be made between types formed in a systematic manner, as indicated, and other variants, such as those due to wear and miscellaneous mishaps in printing.

b. Electrotypy using wax matrices

The process was the same as above, with the exception that a warm (ca. 40°C) wax composition (containing some asphalt) was used instead of lead (for issues from 1886 to 1937). The second stage original steel die without period after POSTFRIM was used at first. The third and fourth stage originals with engraved period were used later, and the position of the period then no longer varied on the stamps. The wax was simply melted away from the copper shell with little or no deformation of the shell. The dimensions of the stamp images within a given engraving type are thus usually fairly constant, but may vary from one engraving type to another. This is due to the gradual cooling of the wax during the production of the several impressions from the steel die. The first impression, being warmer, shrinks more than the last one in the cooling to the temperature of the electrotyping bath. Stamps of the first impression type will thus be smaller than those of the type made last, and correspondingly for the intermediate impressions. Since wax shrinks markedly between impression and placing in the electrotyping bath, the stamp images become smaller than in the method using lead, but again the catalog term "20 mm" is not a constant and not of much usefulness in classification. In some issues only one second original was made, and from this, via matrices, one or two 4-blocks of third originals were made for final production, viz matrices, of the printing clichés. In such cases, the small numeral will look alike on all stamps and we thus have only one engraving type. Frequently, however, minor differences or flaws may be noted that are traceable to the third originals so as to give rise to so-called **matrix** or **replica types** in the stamps. The difference between engraving and matrix types should be kept clearly in mind and not confused with other accidental variants.

c. Stereotypy (Casting)

Molten stereotype metal (largely lead with admixed antimony and tin) was poured into recessed matrices⁶ (now in Postmuseum, Oslo). Clichés were probably produced in slab form, about 3 mm thick, to be mounted type high (0.918"=23.3 mm) on wood or metal bases for printing (of Johnsen issues in 1882-83). Clichés made by stereotypy are usually called stereos.

Photogravure

In this procedure, a number of stamp images are transferred, by a photographic process, in predetermined spacing to a metal plate and subjected to etching with an acid. In the process used for the posthorn stamps, the etched images on the plate are made up of numerous recessed squarish cells of varying depth according to the local color strength desired in the stamps. The plate is inked, and surplus ink is wiped off with a so-called doctor-blade. The plate and paper then come into contact, whereby the ink in the recessed cells is transferred to the paper. When stamps made by this process are examined under a strong loupe, they usually show a regular pattern of dots in a gradual transition of shades, and the colored outlines often appear rough. This process was used for posthorn stamps in the 1937-1962 period, and later for other stamps.

Line-Engraving

This process is also known as intaglio, steel engraving, and Perkins die and mill process. In this process, a soft steel original die is engraved in lines and dots by hand, using a burin. The die is hardened and a soft steel so-called transfer roller is then rocked under great pressure against the die to form several matrices on the roller. The transfer roller is hardened and then rocked against a soft steel plate a number of times to produce a complete

printing plate, which is finally hardened before use. In printing, the plate is inked, surplus ink removed by a doctor-blade, and the paper is then pressed firmly against the plate, thereby picking up the ink, which tends to collect in small dots and linear raised ridges on the paper. This characteristic appearance is readily observed by placing the stamp in a reflective position, almost horizontally, under a lamp, and viewing the ridges with a strong loupe.

Plates of full sheet size are produced in both photogravure and line-engraving. In both processes, the printing, ink-transferring parts are recessed in the plate, in photogravure by etching and in line-engraving by hand with a burin. The term **recess printing** therefore applies, strictly speaking, to both of these processes. Actually, however, the term is ordinarily used to mean specifically line-engraving.

Watermarks

The Norwegian stamps were usually watermarked up to 1938, when watermarking was discontinued. Four watermarks, in the form of slightly different Posthorns I to IV (illustrated in the catalog), were used for the posthorn stamps. Posthorn I is a so-called **genuine watermark**, produced by a so-called **dandy roll** on the wet paper during manufacture. Posthorns II, III and IV are so-called **imitation watermarks**, made by **blind-printing** on the usually dry paper. Posthorns I and IV are as a rule seen easily in benzene. Petroleum ether is a better testing liquid, being less apt to bleed colors of photogravure stamps. Posthorns II and III are usually rather indistinct and are then very difficult to detect and distinguish. They are best examined by a special so-called **wet method**.⁷

Type Collections

It will be noted that the issues Nk 35, 36, 38-40 comprise from 100 to 300 types each. Anyone attempting to set up type collections⁸ in these issues will find it easy at first, but progressively more difficult due to duplication as the collections grow. The enormous comparison work involved, to avoid duplication of types in the album, particularly in Nk 36 and 38 with 300 types each, can be reduced considerably by measurement of the "period position"⁹ before comparison is made of each newly acquired stamp with the non-duplicate collection in the album.

Determination of Catalog Number

The posthorn issues fall into a number of natural groups distinguished below by the designations Posthorn A to N. When the catalog number of a stamp is to be determined, a first rough sorting should be made as to whether the stamp has been printed by relief printing, photogravure, or line-engraving.



Relief Printing



Photogravure



Line-Engraving

The following table presents the most useful distinctions in the stamps as related to the printing methods used, together with brief indications of the groups involved.

RELIEF PRINTING

(Group) Posthorn

Large numeral is in solid color.

Oval band is in solid color (occasionally faintly striped).

Vertical background lines inside oval band.

Sans-serif letters, shaded posthorn, values in skilling A

Sans-serif letters, shaded posthorn, values in øre B

Sans-serif letters, unshaded posthorn, white engraving lines at top of horn tend to overlap C

Sans-serif letters, unshaded posthorn, engraving lines do not overlap D,E,F

Roman letters, lightly shaded posthorn, irregular wings G,H

Roman letters, lightly shaded posthorn, regular wings J

PHOTOGRAVURE

No vertical lines inside oval band.

No inner frameline.

Image in dots, outlines rough under loupe.

Watermarked K

Unwatermarked L

LINE-ENGRAVED

Large numerals are crosshatched.

Oval band consists of close horizontal lines.

Vertical background lines inside oval band.

Paper not phosphorescent M

Paper phosphorescent N

For further distinctions and catalog numbers, consult table below. The catalog numbers are those of the Norwegian catalog, Norgeskatologen (abbreviated Nk) exclusively, since it is frequently quite impractical to present a satisfactory correlation with other catalogs of a more general scope as far as Norway is concerned.

Posthorn Groups and Catalog Numbers

Norgeskatologen 1971

Illustrated

Nk number on page

POSTHORN A

Sans-serif letters, shaded posthorn, values in skilling.

Relief printing by Petersen from electros via lead matrices,	16-21	8, 11
from original die engraved by Batz. 12 to 22 engraving types per issue.		

Watermark Posthorn I

Overprinted 30øre on 7 skilling	88	36
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Overprinted 15 øre on 4 skilling	92	37
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3 skilling miniature stamp on other stamps	426, 429	76
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POSTHORN B

Sans-serif letters, shaded posthorn, values in øre.

Relief printing by Petersen from electros via lead matrices,	22-31	12,13,15
from new original die engraved by Batz. 6 or 12 engraving types per issue. Watermark Posthorn I.		

Relief printing by Petersen, simplified process, 100 types, small 5 lacks ball below.	35	16
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Relief printing by Johnsen from electros via lead matrices, changed shape of large I, simplified process, 300 engraving types. Printing stopped temporarily due to clogged print.	36I	17
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POSTHORN C

- Continuation from Posthorn B, but unshaded posthorn. Johnsen printing after reengraving to remove shading in posthorn on all 300 clichés. White engraving lines at top of posthorn have a characteristic **overlapping** tendency. 36II 17
- More printing trouble, requiring an additional reengraving to open up **line left of posthorn bell** on all clichés. Watermark Posthorn II on all of 36I, II and III. 36III 17
- (The numbers 37I and II of early catalogs have been changed to 36I and III.)
- (See also Posthorn F re Nk 51III.)

POSTHORN D

- Sans-serif letters, unshaded posthorn. In view of Johnsen's troubles with Nk36, the **original steel die** was reengraved to its second stage by removing shading from the posthorn (except in part of bell). The ends of engraving lines at top of posthorn **do not overlap**, but are **separated by color**.
- Relief printing by Johnsen from electros via lead matrices, simplified process, 300 engraving types. Watermark Posthorn II, less commonly I. 38 17
- Same, but 100 types in each. Watermark I and II 39, 40I, 40II
- (The corresponding stamps of Posthorn E and F should be eliminated from consideration in Posthorn D. All E and F engraving types have been illustrated in Norgeskatalogen. If a stamp is not an E or F type as illustrated, it must ordinarily be considered a Posthorn D item.)

POSTHORN E

- Sans-serif letters, unshaded posthorn, engraving lines **do not overlap**, only one type in each issue, as illustrated.
- Relief printing by Johnsen from **Stereos**, from second stage original die. 41-47 19
- The 10 øre stamp is similar to some of the types in Nk 38. However, Nk 43 has period position 52 consistently⁹ and frequently shows the following secondary characteristics: 43 19, 20
- a. A tiny white dot near the inner edge of the oval band midway between E in NORGE and bell of posthorn.
 - b. A tiny color spot on lower side of oval line below middle of small 10.
- The 20 øre stamp always lacks period after POSTFRIM 46 19
- Overprinted 2 øre on 12 øre 48 22

POSTHORN F

- Sans-serif letters, unshaded posthorn, engraving lines **do not overlap**. For stamps belonging in this group, rely on illustrations of types in Norgeskatalogen.
- Relief printing by Centraltrykkeriet from electros via wax matrices, second stage original die. From 1 to 8 engraving types in each issue, with occasional extra-types. Watermarks Posthorns I, II, III, IV. 49-55 22-30

The 3 øre plate III stamp surprisingly has overlapping lines in posthorn similar to those of Nk 36III.	51III	23, 24
The 5 øre stamps are green in characteristic shades.	52	24, 25
The early 10 øre stamps (plate I and part of II) are apt to be in dull rose shades similar to those of Nk 36 and 38, the later issues (part of II, and III-VIII) are usually in brighter shades.	53	25-28

POSTHORN G

Roman letters (with serifs), lightly shaded posthorn. The engraving of both the first and second stages of the original die was evidently somewhat shallow, as retouches on clichés to deepen certain details, particularly in the letters, have been encountered rather frequently. The original steel die was therefore reengraved by Trondsen to its third stage, to deepen and widen especially the letters and to provide them with serifs. The lettering is now Roman, which in the Norwegian catalog is called Antikva. The wings still show a rather **irregular** arrangement of the **feather** details.

Relief printing by Centraltrykkeriet from electros via wax matrices, third stage original die. Only one engraving type in each issue. Watermark Posthorn I.

Perf. 14½x13½	56-58	30, 33
Perf. 13½x12½	59-64	30, 33

POSTHORN H

Roman letters, lightly shaded posthorn. Same as Posthorn G, except different printer and different engraving types. Relief printing by Knudsen from electros via wax matrices, third stage original die. One ordinary engraving type in each issue, with some extra-types. Watermark Posthorn I.

Perf. 13½x12½	65-72	33
Perf. 14½x13½	73-84	33, 35

POSTHORN J

Roman letters, lightly shaded posthorn, **regular** wings. The original die was reengraved by Rui to its fourth and final stage. The color spot in the horn under the crown was removed, and the feather lines in the wings were made more straight and regular.

Relief printing by Knudsen from electros via wax matrices, fourth stage original die. One ordinary engraving type in each issue, and one extra-type. Watermark Posthorn I.

Overprinted 5 øre on 25 øre	117	42
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POSTHORN K

Photogravure, no vertical background lines. **Watermarked.** The vertical background lines inside the oval band, as well as the inner frame-lines are missing. Stamp design is composed of dots, and outlines appear rough under the loupe.

Photogravure by Moestue. Watermark Posthorn I.	197-201	49
Overprinted V	261-265	56

POSTHORN L

Same as Posthorn K, but **unwatermarked**.

Photogravure by Moestue	237-241,243	49
	274-278,280	56
(Possible renumberings in future catalog edition.)		
Overprinted 20 on 15 øre	413	74

POSTHORN M

Line-engraving, shaded posthorn, large numerals are **crosshatched**, oval band consists of close **horizontal lines**, vertical background lines inside oval band, outer frame-line is double, ink lies in ridges on the paper. Paper is **not phosphorescent**. After exposure to strong light or ultraviolet rays, the stamps show **no afterglow** in the dark. Line-engraving by Norges Banks Seddeltrykkeri.

513-516 85

POSTHORN N

Same as Posthorn M, except that stamps are on **phosphorescent** paper. After exposure to strong light, the stamps show a yellowish phosphorescent **afterglow** in the dark. Best tested by exposure to long or short wave ultraviolet radiation, when the stamps show a strong yellow **glow**, followed by pronounced **afterglow** in the dark. Line-engraving by Norges Banks Seddeltrykkeri.

617-620 85

The posthorn stamps of Norway have been called an Eldorado for philatelic specialists, and many a faithful collector has striven mightily to classify his posthorn stamps correctly. The first hundred years have verily been the hardest. Hopefully, the next hundred years will be so much easier, with the aid of the tables presented here, of course!

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* S * C * C *

The President's Message, April-May 1971

There are several subjects that should be brought to the attention of the membership now, so I may ramble a bit in order to cover the most important items.

We expect that this issue of the Posthorn, the second of the year, will be in your hands before NAPEX, and our SCC Annual Meeting. The Shoreham Hotel in our nation's capitol is the site. The dates are May 21-23, 1971. This is the same location as SIPEX five years ago when we had banner attendance. SCC will have a lounge for our exclusive use, a place where you can arrange to meet friends, leave messages, or just rest tired feet. The members of Chapter 12 are our hosts and they are manning the station. They will have literature on hand to encourage interest in Scandinavian Philately, and, more important, invite membership in our Club. The renting of this lounge is an experiment, and we will do the same thing in the fall at the New York ASDA show. If the response and value to SCC in the addition of new members proves satisfactory, we can do more of the same in other large exhibitions. The SCC annual meeting will be at 12 noon Sunday, May 23, preceded by a board of Governors meeting at 11 a.m. As far as the exhibition goes, I hope that many of you have made arrangements to exhibit. The best Scandinavian showing will get the SCC award, a worthy trophy. I hope that we will have a large participation at the annual meeting. NAPEX will probably be the most important philatelic event in the U. S. this year. Please plan to be present.

The Royal Philatelic Society, London, has seen the light, and has elected four members of SCC to be Fellows of the Society. These so honored are Bob Brandeberry, Geraint Jones, D. W. Vooys, and of course, our immediate past president, Svend Yort. These "fellows," outstanding philatelists, are congratulated on achieving this high honor.

The Scandinavian Collectors Club's highest recognition is that of Honorary Member. We have awarded this to eleven persons in the past 34 years, the most recent in 1966. At the 1966 Board of Governors meeting, it became the policy of SCC that members of the Board should not be considered. Further, I do not think that Honorary Membership should be conferred for merely doing a good job in office. Provided that we have a quorum of the Board of Governors at NAPEX, we will entertain nominations for Honorary Membership. I suggest that such nominations be submitted strictly in accordance with the bylaws, and further substantiated with a paragraph listing the nominee's accomplishments in the furtherance of Scandinavian philately.

It pleases me to report that the COUNTERFEIT committee is now in operation, and ready to help members of SCC by giving an opinion on any doubtful stamp that you may have. The committee chairman is John Siverts, an expert and student in his own right, and he has a large committee of specialists to assist him. The procedure is this: Mail your stamp to John S. Siverts, Box 425, Wilmington, Delaware, 19899, giving your description of the stamp or catalog number, and a request for specific information: Is the item

a forgery? Is the cancel correct? Is the overprint forged? Has the stamp been washed with a chemical?, etc. Please include return postage and registration. If more than one stamp is sent, all must be from the same country.

The SCC counterfeit library is also in existence. We wish to build this up with literature and a reference collection of counterfeit stamps, ultimately to publish a catalog of Scandinavian forgeries. Anyone wishing to donate items to the reference collection may do so. This will assist us in preparing films of counterfeits for detailed study, and to get them permanently out of circulation. I hope that all of you will include in your wills, that all counterfeit stamps be excluded from sale, and be donated to the Scandinavian Collectors Club reference library. John Siverts is also the depository for these items, and receipt of items for the reference collection will be acknowledged in the Posthorn.

The Scandinavian Philatelic Literature Service, by action of the Board of Governors at NOJEX last year, was sold to our Literature Service manager, Ray Norby, effective January 1, 1971. Ray began the literature service himself, and ran it for Chapter 9, and SCC with outstanding success and profit to both organizations in turn. It was the feeling of the Board of Governors that in running the Literature Service, SCC was in competition with our friends, the dealers, in selling standard catalogs. Therefore Ray Norby has taken over all of the assets and liabilities of the Service. However, he will continue to provide chapters with bulk sales at wholesale prices as previously arranged. Although it is no longer an SCC function, I expect that Ray will be at our NAPEX lounge with a supply of catalogs for sale.

* S * C * C *

Iceland: The "Ultramar" Handstamps

Adhesives of a variety of countries and periods are known handstamped "ULTRAMAR" in violet but it was only recently that I recorded it on Icelandic stamps for the first time. The stamps concerned are now in my collection and are:

1907 set 3 aur to 5 kroner (not including the two 1908 values, 1e and 15 aur) and

1907 Official set, 3 aur to 50 aur complete (less the 15 aur value)

It may be noticed that the 15 aur is missing from both sets and this suggests that it is possible that the 15 aur official wa not issued with the original set though the standard catalogues indicate that it was.

All stamps (both those overprinted or handstamped SPECIMEN and ordinary unused adhesives circulated in lieu of "Specimen" stamps) sent through the U.P.U. at Berne to the Portuguese Post Office receive this handstamp as an extra security marking before they are despatched to their Colonies and Post Offices abroad (ULTRAMAR means "overseas").

Nearly all the examples seen by me show signs of having been removed from official archives and have little or no gum. Rather frequently they are stained or discolored; and sometimes ruined (though still interesting) if the colors are not fast.

It would appear, therefore, that the additional security afforded by the use of this handstamp did not have the desired effect!

C. Angus Parker

The Icelandic Gullfoss Issue

By S. H. Thorsteinsson, A.I.J.P.

In any of the catalogues listing Icelandic stamps you will find that the 1931-32 "Gullfoss" issue, no watermark, perf. 14, is listed as six stamps under six catalogue numbers (in S. G. as Nos. 182-87), and that's that. Or is it?

This was one of the last issues to be discussed in the pre-war Kohl Briefmarken Handbuch and not much study had been devoted to it by then. Over this issue I have long had suspicions, which I discussed this summer with a leading U. S. collector of Iceland¹ and which were given substance when we pooled our material and found four distinct printings of the 5 aur and 20 aur, beyond question.

Back in Iceland I consulted the Hans Hals collection with an American friend,² primarily to see if my catalogue ("Islenzk Frimerki") required amending and also to complete the index to the collection of the numeral postmarks. Unfortunately, Hals did not have all the printings or complete information on them, but from various sources we were able to confirm our findings thus:

Gullfoss 1931-37.* All stamps perf. 14x14.

5 aur

- Ptg. 1, 1931: 100,000 grey-olive on white paper
- Ptg. 2, 1932: 400,000 dark olive-grey on reddish paper
- Ptg. 3, 1933: 450,000 grey-olive on grey paper
- Ptg. 4, 1934: 300,000 grey-lilac on white paper, from rolls.

20 aur

- Ptg. 1, 1931: 100,000 red on white paper
- Ptg. 2, 1932: 1,500,000 red on reddish paper
- Ptg. 3, 1933: 1,100,000 red on grey paper
- Ptg. 4, 1934: 600,000 red on light red paper, half of them from rolls
- Ptg. 5, 1935: 2,120,000 red on glazed yellowish paper
- Ptg. 6, 1937: 300,000 red-carmine on yellowish red glazed paper

35 aur

- Ptg. 1, 1931: 100,000 blue on white paper
- Ptg. 2, 1932: 100,000 ultramarine on reddish paper
- Ptg. 3, 1933: 400,000 ultramarine on white paper, 300,000 from rolls

60, 65, 75 aur

One printing of 600,000 of each on reddish paper in 1932.

Of this issue, 100,000 of the 65 aur were overprinted "Greiöslumerki" so that leaves 500,000, while 500,000 of the 75 aur also received this overprint, leaving 100,000. The 60 aur value was overprinted "ORLOF 1 krona" to the extent of 160,000 copies, leaving around 440,000 used for postal purposes.

To summarize: for the 1931 printings a clear-white paper was used; in 1932, reddish paper; and in 1933, grey paper, except for the 35 aur, which again is on white paper. For the rest, the same paper was used, some of it surfaced. One might speculate how long it will be before a catalogue recognizes this and distinguishes these stamps, but I hope these printings will eventually find a way into the catalogue.

1. Roger Swanson

2. Ye Editor

*Although Gibbons give the dates as 1931-32, these refer to the first release of each value. The printings listed here cover the period 1931-37.

Registry Markings of Danish West Indies

By Sven Åhman

For a place of modest size, the Danish West Indies have had a truly amazing variety of different markings for registered letters.

Comparing what we have found in our own collections, Mr. Victor Engstrom and I, enlisting the aid of some other collectors on both sides of the Atlantic, have managed to identify at least sixteen different markings from the three principal post offices of St. Thomas, Christiansted and Frederiksted.

In attempting to establish a chronological system, reservations are due for the possibility that a further search may lead to modifications. In fact, the main purpose in making public the present tentative list is to stimulate interest and elicit what further information may be obtainable.

From the material available to us, particularly St. Thomas appears to have had an astonishing variety of markings in the short span of the first decade of this century, with at least six different markings in rapid succession, after a much more leisurely pace in the 19th century.

Type I is the mute five-ring cancel of St. Thomas with a wedge cut out—the only registry marking regularly found on the stamps themselves, particularly on the blue 4c stamp of 1873 and on the bicolored 7c and 14c stamps in the 1870s and early 1880s. Seen on D. W. I. #2 off cover. (Observations of Mr. Erik Bengtson, Göteborg, Sweden.)

Type II is a boxed "Anbefalet No. _____", the two words divided by a vertical line. Seen on letter written and postmarked at St. Thomas 1881. (Reported by Dr. Verner Ekenvall, Göteborg.)



Type III, also seen only from the 19th century, is a 19x26 mm box in red

with a large "R" underneath a two-line legend "Dansk / Vestindien". A horizontal line separates the "R" from the legend above and from an empty section below, where the registration number was filled in. Seen used in 1888. (Victor Engstrom.)

Type IV is the only one straddling the centuries, as far as we have found. Mr. Engstrom reports it on a number of registered letters from St. Thomas starting in 1889 and throughout the '90s, and I have found it as late as on a letter postmarked Nov. 23, 1900.

And now the pace quickens. A type quite similar to IV, but with "N₂" in the empty space intended for the number, has been found by both of us, in blue, on letters postmarked 1902. According to our tentative timetable, it thus becomes

Type V.

Type VI was not long in coming. It is an upright rectangle with the three-line legend "ST. THOMAS / DANSK / VESTINDIEN" in the top segment, a large "R" in the middle, and "N₂" with space for the registration number at the bottom. Seen, in red, on letters postmarked 1903 and 1905.

Type VII shows the rectangle bisected horizontally, with "R" to the left in the top segment, separated by a vertical line from a two-line "St. Thomas / D. V. I.", and "N₂" in the bottom half. Seen used 1906 and 1907.

Type VIII has the disposition of the segment reversed, with "ST. THOMAS / D. V. I." across the entire top portion, "R" at bottom left and a separate empty space for the number to its right. Seen in purple from 1908.

Type IX, finally, indicates that at last the quest for variety had been sated in the St. Thomas post office. It is a much smaller rectangle and appears in the material at our disposal on letters postmarked all the way from 1909 to 1917. It has "ST. THOMAS" across the top, "R" at bottom left, and a blank space for the registration number. Most frequently it appears in purple, but it has been seen also in magenta.

The total number of registered letters forming the basis of this survey is between forty and fifty, which should provide reasonable assurance of its accuracy.

There is less we can say with any certainty about the registry markings from the other D. W. I. post offices, the material from Christiansted and Frederiksted being much sparser. So far, three different markings from Christiansted and four from Fredericksted have come to light.

Type X is a rectangular marking quite similar to St. Thomas Type V already described, but used on a cover from Christiansted, in purple, and with the registration number **printed**—the only specimen in our collections where this occurs. The cover seen is postmarked in 1902, but the marking has been reported both earlier and later.

Type XI is a very large lying rectangle, 53x17 mm, bisected horizontally with "Christiansted" in top segment and the bottom half divided vertically between a space for the "R" at left and an empty one for the number to its right. Seen from 1912 in blue (Bengtson) and 1915 in purple (Engstrom).

Type XII is a small "CHRISTIANSTED" similar to St. Thomas type IX. Seen from 1916 in blue.

Before moving on to Frederiksted, a curious observation by both Mr. Engstrom and Mr. Bengtson should be mentioned. Each of them has a cover from the spring of 1911, sent from Christiansted, both incidentally to the same addressee in Nakskov, Denmark, which has an entirely **hand-drawn** registry marking imitating the Type X!

"For a period of at least a month, the Christiansted postal clerk at the

Registration Markings of the Danish West Indies
(all reduced in size)

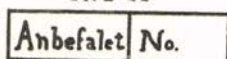
ST. THOMAS

TYPE I



1871-74
Segment of
five-ring
cancel removed

TYPE II



1881

TYPE III



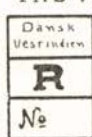
1888, Red
19mmx26mm

TYPE IV



1889-1900
Red
20mmx28mm

TYPE V



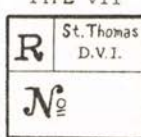
1902, Blue
19mmx27mm

TYPE VI



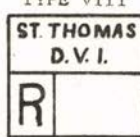
1903-06
Red
23mmx28mm

TYPE VII



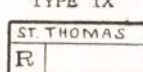
1906-07
Purple
30mmx27mm

TYPE VIII



1908-09
Purple
30mmx27mm

TYPE IX



1909-17
Purple
30mmx12mm

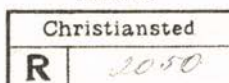
CHRISTIANSTED

TYPE X



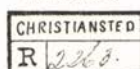
1877-1911
19mmx27mm
Purple

TYPE XI



1915
53mmx17mm
Purple

TYPE XII



1916
30mmx14mm
Blue

FREDERIKSTED

TYPE XIII



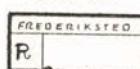
1898-1906
22mmx27mm
Red

TYPE XIV



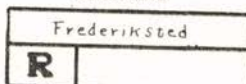
1908
50mmx17mm
Red

TYPE XV



1911
30mmx13mm
Red

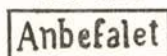
TYPE XVI



1913-14
53mmx17mm
Purple

KINGS HILL?

TYPE XVII



1899-1907
37mmx12mm
Black

Note: Dates are inclusive of those, seen on cover. Type I seen on DWI #2 off cover. Earlier or later dates should be reported. Minor differences may be due to inaccurate drawings.

registry window must have been drawing these himself, and actually he became quite adept," Mr. Engstrom writes.

Type XIII is the earliest Frederiksted registry marking seen. It is an upright rectangle in red with two-line "Dansk / Vestindien" in the top segment, with "R" and space for the number without dividing line underneath. Mr. Engstrom has found this on a letter from New York to D. W. I. as early as 1899, and on letters from Frederiksted postmarked in 1902 and 1905.

Type XIV, a large horizontal rectangle, 50x12 mm with "FREDERIKSTED R. No" without any dividing lines, has been seen used in red in 1908.

Type XV of Frederiksted, a small lying rectangle identical to St. Thomas Type IX, has been seen used in 1911. But contrary to what happened in St. Thomas, this was not the end of the line in Frederiksted.

Type XVI, yet another large lying rectangle, same measurements and space disposition as Christiansted Type XI, has been seen in purple 1913-14.

There remains at least one problem to solve. It is posed by Dr. Ekenvall and concerns the boxed "Anbefalet" alone. His guess, educated if I know him, is that this marking—similar to one well-known also from Denmark itself—may have been used at the Kingshill post office. He has reported it on two covers, both with stamps cancelled at Christiansted, one from 1899 and one from 1904. The earlier one, in addition, has the Christiansted type X registry marking. But since the letters themselves have not been preserved in either case, their origin is not certain.

This might conclude our little inventory of the D. W. I. registration markings for now, were it not for another rather curious observation we have made.

It appears that, during the first decade of this century at least, the practice at St. Thomas was to put its own registry marking also on registered mail arriving from abroad, and supplying a new registration number.

We can thank an ardent stamp collector of more than sixty years ago for our knowledge of this. His name was Hilmar Faye, a pharmacy graduate who served as inspector of the sugar factory at St. Croix. Everything indicates that he was a Dane.

Some years ago a number of registered letters addressed to Mr. Faye at St. Croix turned up in a British stamp-dealer's booth at the A. S. D. A. show at the 34th Street Armory in New York. They were from such countries as France, Luxemburg and Norway, mailed between 1905 and 1911, and in addition to registration markings from the various countries of origin they also had the registry markings of St. Thomas Type VI (1905), Type VIII (1908) and Type IX (1909 and 1911) according to the classification above.

A couple of years later, on a visit to Copenhagen, I found a similar registered cover from Denmark to St. Croix, with a similar St. Thomas registry marking of Type IX added (1911). Again, it was a letter to Mr. Faye.

In mail sale offerings by dealers in Germany and France I have since acquired registered letters to the Danish West Indies from countries as far apart as the Netherlands Indies and Imperial Russia. They, too, turned out to be addressed to the self-same Hilmar Faye, clearly a man with far-flung correspondents.

With the sole exception of one letter from St. Petersburg in 1911, they all bore the additional St. Thomas registry marking. The Russian letter, however, had a registry marking of Frederiksted, in red, type XIII above, not previously represented in either my own collection or Vic Engstrom's.

How do we know that Hilmar Faye was a stamp collector, one may ask. The fact that he saved these covers, while practically no one else seems to

have done so, is after all only circumstantial evidence. But actually we don't have to content ourselves with strong suspicion. One of us is lucky enough to have in his collection of D. W. I. postal stationery a double (reply) postcard of the 2 cent "arms" type, sent in 1905 from Christiansted to a gentleman in Funchal, Madeira.

"I can offer you in exchange for stamps from Funchal and from Madeira," the card says, "Danish West Ind. except 1867 3c; 1872—3c & 4c, 1873—14c, 1887 1/7c. I think I can get the balance of what I have not got myself from a stamp dealer . . ."

Signed, sure enough,

"Yours faithfully

Hilmar Faye."

So we need not wonder what was in all those registered letters the old pharmacist-factory inspector received from all corners of the world.

NOTE: In addition to Mr. Bengtson and Dr. Ekenvall in Sweden, Messrs. Henrik Pollak of New York and Bradley Arch of Clifton, N. J., have contributed information on dates of various registry markings, for which thanks are due.

S. Åhman, V. Engstrom

* S * C * C *

CARDINAL SPELLMAN MUSEUM EXHIBITION

Arthur J. Anderson, Jr., President of Chapter 5 in Boston, advances the idea of a display of Scandinavian stamps in the Museum, similar to that held in the Smithsonian last summer. He suggests a tentative date of September 15—October 15, exhibits by volunteers or by invitation, and in conjunction a SCC regional meeting some week-end during the period of the exhibition.

V. E. E.

(Sounds good—Ed.)

* S * C * C *

ATTENTION: PROGRAM CHAIRMEN

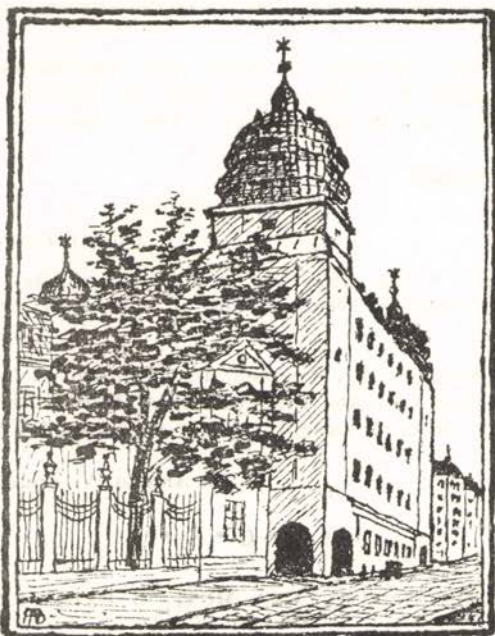
Several members of SCC Chapter 13, Wilmington, Delaware, have gone into the study of Icelandic cancellations and varieties, and Danish varieties. These studies are in the form of 35 mm color slides, in sets of 30-35, and applicable for a club program. Chapter is 13 willing to lend them to other chapters, and the following presentations are available:

1. Icelandic cancellations
2. Icelandic varieties (less I Gildi)
3. Icelandic I Gildi varieties
4. Danish varieties

The above can be borrowed, one at a time, by writing to Jack R. Day, 8 Stones Throw Road, Wilmington, Delaware 19803. Please include \$1.00 plus postage and indicate which set is desired. A second choice may be well advised, and give Jack the date of your Chapter meeting.

A Daring Raid by Norwegian Postmen

By Frederick A. Brofos (H-11)



Oslo Main Post Office

An exciting war story which includes both the Post Office, the Germans and the Home Front is too good to be forgotten and must be passed on to you while the details are still clearly in mind. I heard the story first hand a few years ago from one of the officials of the Norwegian Postal Administration who had himself participated in the action.

The Oslo main post office covers a whole block along Queen's Street and is built like an old fortress with picturesque green copper-covered towers. It really deserves to be shown on a stamp, as have the G.P.O.s of all the other Nordic countries. On the 4th floor is the Postal Museum, and visitors who have lost themselves by turning left instead of right after leaving the elevator, will recall the seemingly endless corridor which continues all around the huge square-shaped building.

During the war, one of the floors was partly occupied by the Germans as a mail censor office. "Admittance forbidden" signs were hung up and an armed sentry marched around the corridor both day and night. A bulletin board later appeared on one of the walls. This, however, was intended strictly for the Germans and any Norwegian who dared to look was roughly warned to keep away.

Suddenly one day an order came through from the headquarters of the Home Front, the underground resistance movement, that they wanted a sample of the chemical preparation that the Germans brushed on letters to reveal possible secret messages written by invisible ink.

Fortunately a set of duplicate keys had been retained and hidden, a fact of which the Germans were, of course, unaware. Then, the length of time it

took the guard to patrol the corridor was figured out. This was an interval of less than ten minutes! One night, after closing time, the German Censor Department was entered. However, it took longer than estimated to find the chemical. When a huge glass flask containing a mysterious liquid was finally discovered, there was no time left to pour off a sample. One simply had to run with the whole thing, and barely had time to lock the door before the guard rounded the corner!

When the Germans next day discovered the disappearance of the flask, there was a furious uproar followed by interrogations. As everyone denied any knowledge of the matter, they finally had to give up, and the case was never solved.

The Home Front received its sample of the acid or whatever it was, so they could use an invisible writing that, at least, would not be detected right away. The huge glass container with the remaining chemical was difficult to dispose of safely, so it was hidden in one of the towers of the P. O. building until after the war and the danger was over.



German Censor Marks, Oslo

Such a fortunate ending, without any arrests, might not have been the result if the raid had occurred during the latter part of the war. In the beginning, the postal censorship was under the direction of the "Abwehr," that is the German Military Counter-Intelligence. After the July 20, 1944 assassination attempt on Hitler, however, everything was drastically tightened up and the censorship was taken over by the Gestapo. This changeover was, incidentally, reflected even in the censor labels and stampers. They formerly read "Oberkommando der Wehrmacht," but later simply "Zensurstelle"—a blunt name previously avoided.

Following the Liberation, the Norwegian authorities who continued mail censorship for another half year or more, advertised in the newspapers seeking people with language abilities. As I knew three tongues, I thought it might be fun to be a postal censor during the summer. Upon applying, however, I was told that High School students were considered too young for the job. Too bad, as I might have gathered some more good stories! Apparently the censorship offices formerly used by the Germans had been taken over. On the way out, I noticed in the corridor a large German sign which had not been removed yet, as it was attached from the ceiling. As I recall, it read: "Zutritt verboten / Auslandsbriefprüfstelle." The initial "A" of this last word (meaning Foreign Letter censor Office) was used, by the way, in the round marks of the Germans stamped on unsealed and other mail that they didn't examine through lack of time or interest. Next to the "A" appeared the identity letter of the respective censor office which had assigned to it the examination of mail to and from certain given countries or areas. The code letter, without the prefix "A," usually appeared under the eagle on most of the other stampers and labels, and were as follows: a—Königsberg; b—Berlin; c—Cologne; d—Munich, e—Frankfurt; f—Hamburg; g—Vienna; h—Berlin (P.O.W.'s 1944 on); k—Copenhagen; l—Lyon; o—Oslo; x—Paris; y—Bordeaux.

Chapter News

Chapter 2

Box 17124, Philadelphia, Pa. 19105
26 March 1971

Dear Mr. Helm,

Just received THE POSTHORN, and noted your request for officers' names and programs. 1971 officers of Philadelphia Chapter 2 SCC:

Alan Warren, Pres.
Wallace J. Gaarsoe, Vice Pres.
Mrs. Earl F. Blinn, Sec'y
John Hoyer, Treasurer

I'm not sure whether you wanted news on past meetings, or forthcoming meetings, so I'll give you both.

In February, we had a "Mixture Night." In March, John Hoyer spoke on "Danish Commemorative Postal Cancellations." In April (the 19th) I will present a slide program on First Day Covers. In May, we will celebrate Norwegian Independence Day by having each member bring something from his Norway collection to discuss (May 17th). In June, on Saturday the 12th, we will have our annual Smorgasbord dinner at the Viking Inn in Ardmore, Pa., to which members' husbands and wives are invited. We are also extending invitations to this dinner to the Wilmington, Washington, D. C., and North and South Jersey Chapters. We will not meet during July and August. Meetings are normally held the third Monday of each month.

Sincerely, Alan Warren, Pres., SCC Chapter 2

Washington Chapter 12

7578 Alleghany Road, Manassas, Va. 22110
March 24, 1971

I have been directed by the membership of Chapter 12 to advise that, as a result of a special business meeting of Chapter 12 held on Tuesday, March 23, 1971, because of the resignation of Mr. Reidar Norby as President of Chapter 12, due to personal reasons, a new election was held for the office. The new officers of Chapter 12 are as follows:

President: Mr. Edwin L. Keitz, SCC #1000
8316 Chivalry Road, Annandale, Virginia 22003
Vice President: Mr. Norman D. Gary, SCC #1408
908 Cherokee Trail, Frederick, Maryland 21701
Secretary-Treasurer: Mr. Wade H. Beery, SCC #1173
7578 Alleghany Road, Manassas, Virginia 22110
Wade H. Beery, Secretary-Treasurer

Southern California Chapter #17

P. O. Box 57397, Los Angeles, California 90057

Officers:

President: H. J. Schlueter
Vice Presidents: Ben de Lambert; Myron Nolte
Treasurer: Robert Kallberg
Secretary: Paul A. Nelson

Committee Chairmen:

Advisory: Roland Rindshoj
Auctions: Martin Miroff
Membership and Exhibits: William Slettedahl
Publicity and Public Relations: "Bibs" Berner
Stamp Sales: Charles Nielsen

NEW MEMBERS

Middletown, Rhode Island, March 24, 1971

For February and March 1971

- 1494 BLASE, James F., Route 3, Box 409, Annapolis, MD 21403
Norway, Sweden, Denmark, Iceland
- J1495 BUOTTE, Mark S., 3346½ Cattaraugus Ave., Culver City, CA 90230
U. S., Foreign, Space, FDC
- 1496 ENGWALL, Leonard F., 3421 Croft Drive, Minneapolis, MN 55418
Scandinavia Collector and Dealer
- 1497 JENSON, R. H., 27 Wilcox Ave., Elgin, IL 60120
Scandinavia, U. S., U. N.
- 1498 KRISTENSEN, H. E., 3200 Whitehaven St., N. W., Washington, D. C.
20008 — Denmark, Scandinavia, Finland
- 1499 LEE, Joseph D., 800 Brantford Ave., Silver Spring, MD 20904
Greenland, Iceland, U. S.
- 1500 MacNEIL, Roy, 10946—125th St, Edmonton, Alberta, Canada
Danish West Indies
- 1501 PETERSON, Charles D., P. O. Box S, Van Vleck, TX 77482
Norway, Scandinavian Dealer
- 1502 SILBERMAN, Gerald S., 2716 N St., Apt. 108, Sacramento, CA 95816
Denmark and Greenland

For April 1971:

April 24, 1971

- 1503 BATEMAN, Arthur A., 4541 Larado Place, Orlando, FL 32806
Scandinavia, China and related
- 1504 CARLSON, K. Martin, 1028 South 3rd Avenue, Moorhead, MN 56560
Europe
- 1505 ELLIS, William D., 1101 Courtney Road, Baltimore, MD
Sweden—also Dealer
- 1506 HICKS, Charles L., 147 Jefferson Avenue, Lower Burrell, PA 15068
Sweden
- 1507 McDANIEL, Lt. Col. J. W., Jr., 14 East Washington St., Suite 415,
Orlando, FL 32801 — Dealer
- 1508 MARENBURG, Leonard W., 14 Clark Street, Randolph, MA 02368
Scandinavia, Netherlands and Cols.
- 1509 TUTTLE, Arthur, 650 - 58th Street, Brooklyn, NY 11220
General

ADDRESS CHANGES

- 1233 YOUNT, Jim, Trailer Estates #15, Winnemucca, Nev. 89445
- 1194 WALL, Gordon L., Box 15, Baldwin Park, CA 91706
- 1309 HARPER, Mrs. William J., P. O. Box 3322, Salem, Ore. 97302
- 703 PRITCHETT, Herbert T., 60 Headly Drive, Gants Hill, Ilford, Essex, Eng.
- 1455 SOMMER, Wayne C., 5300 Oakerest Drive, Oxon Hill, MD 20021
- 1192 COHEN, S. A., Box 7867, Metairie, La. 70002
- 826 HEMMINGSEN, Erik, Math Dept., Syracuse Univ., Syracuse, N. Y. 13210
- 1510 WALTON, Rev. Harold E., 300 Pine Street, Seaford, DE 19973
- 1295 BALDWIN, Donovan H., 1455 S. State, #5, Hemet, CA 92343
- 1447 BATEY, Henry D., 49D Marshall Road, Rocky Hill, CT 06067
- 1329 BENFIELD, William E., 1845 8th Ave. #2, San Francisco, CA 94122

- 307 BENSON, Edward H., 1424 Choendale, Chicago, IL 60626
 787 BOYER, E. O., 10337 Bayshore Road, Sun City, AZ 85351
 1142 GUSTAFSON, Mrs. Robert, 12 Watchtower Ln., Old Greenwich, CT 06870
 1374 HENDRICKSON, Roger C., P. O. Box 778, Grand Prairie, TX 75050
 1082 JOHNSTON, Mrs. Miriam A., 59 Devon, Paoli, PA 19301
 1234 LAINE, Mauno W., 622 Orange Street, Ozona, FL 33560
 1035 LEBITSCH, Paul, 837 Grove Street, Clifton, NJ 07013
 1083 MILLER, John C., 526 Garnet Court, Missoula, MT 59801
 1377 NOLTE, Myron C., 420 North Brand Blvd., #600, Glendale, CA 91203
 1351 OWEN, Guilford, 1026-B Coast Village Road, Santa Barbara, CA 93103
 1331 ROSS, Robert C., 1 Park Avenue, New York, N. Y. 10016
 1352 RUSSELL, David H., 2105-2A Cameron Drive, Baltimore, MD 21222
 661 SCHLUETER, H. J., 2404 Wilshire Blvd., Rm. 813, Los Angeles, CA 90057
 1172 THORUP, Clifford A., 6005 East University, #140, Dallas, TX 75206
 694 WAHLBERG, Richard S., 342 Redwood Road, Mansfield, OH 44907

DELETE FROM MEMBERSHIP

- 1298 PALMER, Mrs. John R., 6251 Old Dominion Drive, McLean, VA 22101

*** S * C * C ***

DANISH NEW ISSUES — 1970

- 15 June 1970 — 30 øre Naval Museum, 300th Anniversary
 60 øre The Reunion, 50th Anniversary
 13 August 1970 — 80 øre H. C. Ørsted, 150th Anniversary
 23 August 1970 — 90 øre Postfaerge overprint (Ferry stamp)
 27 August 1970 — 3.10 Kr. National Coat of Arms
 4.10 Kr. National Coat of Arms
 24 September 1970 — 30 øre Bronze age ship
 50 øre Bayeux Tapestry scene
 60 øre Thuroe T'Gallant Schooner
 90 øre Tanker
 22 October 1970 — 90 øre 25th Anniversary of U. N.
 19 November 1970 — 2.00 Kr. Bertel Thorvaldsen, 200th Anniversary
 25 February 1971 — 80 øre Dansk Kvindesamfund, 100th Anniversary

*** S * C * C ***

ANNUAL MEETING NOTICE

Shoreham Hotel — Sunday

23 May 1971, 12 Noon

*** S * C * C ***

Board of Governors Meeting

23 May 1971, 11:00 a.m.

S. C. C.'s "Who and Where" 1971-72

President: Victor E. Engstrom, 132 Haddon Place, Upper Montclair, N. J. 07093
 Vice-Pr.: Robert A. Frigstad, 2181 Lakeaires Blvd., White Bear Lake, Mn. 55110
 Secretary: Frank E. Shaug, 10 Continental Drive, Middletown, R. I. 02840
 Treasurer: Ben de Lambert, P. O. Box 3277, Santa Barbara, Calif. 93105
 Editor: Robert A. Helm, 660 Marion Drive, East Meadow, N. Y. 11554
 Directors: Robert P. Stevens, 2225 West 106th St., Chicago, Ill. 60643
 Willard S. Johnson, 16616 Elm Drive, Hopkins, Minn. 55345
 H. J. Schlueter, 444 So. Windsor Ave., Los Angeles, Calif. 90005
 Scandinavian Stamp Mart: Wade H. Beery, Mgr., 7578 Alleghany Road, Man-
 asses, Virginia 22110
 Counterfeit Committee: John S. Siverts, Chmn., Box 425, Wilmington, Del. 19899

Chapters and their monthly meetings

- Chapter 1—Seattle, Washington (every first Wednesday)
 Collectors Club, 7212 East Green Lake Drive, Seattle, Wash.
- Chapter 2—Philadelphia, Penn. (every third Monday except July and August)
 Kendrick Recreation Center, Ridge & Roxborough, Philadelphia, Pa.
- Chapter 3—Detroit, Michigan (third or fourth Saturday)
 At members' homes on rotation basis.
- Chapter 4—Chicago, Illinois (fourth Thursday January-October, none in No-
 vember, first Thursday in December)
 First Federal Savings & Loan Association, 1 So. Dearborn, Chicago
- Chapter 5—Boston, Mass. (second Wednesday—except July and August)
 Cardinal Spellman Museum, Weston, Mass. (alternate meetings in
 Boston planned)
- Chapter 7—New York City (every second Wednesday—except July & August)
 Danish Athletic Club, 735 65th St., Brooklyn, N. Y.
- Chapter 8—South Jersey (every third Tuesday—except July and August)
 405 North 8th Street, Vineland, N. J.
- Chapter 9—North Jersey (every third Thursday)
 Commonwealth Club, 551 Valley Road, Upper Montclair, N. J.
- Chapter 10—Toronto, Canada (every second Wednesday)
 1224 Broadview Avenue, Toronto, (Ont.), Canada
- Chapter 11—Reykjavik, Iceland (every first Monday)
 Cafeteria, Main Post Office Building, Reykjavik, Iceland
- Chapter 12—Washington, D. C. (every fourth Tuesday)
 Room 1048, Museum of History & Techn., Smithsonian Institution,
 Constitution Avenue, Washington, D. C.
- Chapter 13—Delaware (every last Tuesday)
 At members' homes on rotation basis
- Chapter 14—Twin City, Minnesota (every second Wednesday)
 Northeast State Bank, Marshall St., N. E., Minneapolis, Minn.
- Chapter 15—Rochester, N. Y. (every fourth Tuesday)
 249 Courtly Circle, Rochester, N. Y.
- Chapter 16—South Mississippi (every first Saturday)
 At members' homes, rotating between Bay St. Louis, Gulfport, and
 Biloxi, Mississippi
- Chapter 17—Southern California (every first Wednesday at 6:30 p.m.)
 Los Angeles Philatelic Club, 417 South Alvarado, Los Angeles, Cal.
 (third Saturdays at 1 p.m.) Lash Reception Room, Hollywood Con-
 gregational Church, 7065 Hollywood Blvd., Hollywood, Calif.
- Chapter 18—Memphis, Tenn. (first and third Tuesdays at 9 p.m.)
 Pink Palace, Central Avenue, Memphis, Tenn.

From the Editor's Mailbag

It was a pleasant shock to receive the POSTHORN again. And to see that Lauson Stone had not forgotten his visit to us. He stated that he had visited the island of Visby, which was not quite correct. What he really did was to visit the town of Visby on the island of Gotland. That is where yellow amber was used 2000 years ago for bartering. (The origin of the term (ea)sterling in the English language.)

Our house in Visby was built before 1150. It has changed a bit since then, but not much since Lauson Stone was there in 1953. My wife still remembers his boys as two of the best-behaved kids we ever met. She took her Master's degree at Yale some years before, so we have met a good number of other young Americans. And I was commuting from New Haven to Manhattan five days a week.

What philatelic news from Sweden? Of course—similar to other countries in Western Europe—collecting seems to turn to investing much more than previously, following the trend from the USA. One notices this especially when one compares the Americas: A "very white" country like Argentina is less developed than any other country I know in their ways and customs in stamp dealing. There are some new shops but none of them is as good as that of Victor Kneitschel was thirty years ago. Victor will soon be ninety years old and lives in the residential suburbs. There is not a single real auctioneer in Buenos Aires—a city with almost nine million inhabitants—more than the whole of Sweden where fifteen registered stamp auctioneers exist and trade regularly. Sweden has more than twice as many registered stamp dealers as Argentina.

Still, when we from the Northern hemisphere want to spend December bathing and fishing in pleasant surroundings there are no centers better than Asuncion and Buenos Aires. The dealers are old-fashioned but still fairly well stocked. Whether you are most interested in stamps or fishing you must not forget Chile, where sea bathing is "chilly" but the rest very pleasant. Santiago in December-January and Vancouver in July are better centers for a holiday than any place in Europe any time of the year. By now I can see somebody asking: Swedish stamps? What about them?

And I can only give you one sound advice. To buy mint Three Crowns (A56) before the autumn. FACIT has given the lead and placed them together. The GPO has the rest of the stock only to the end of this year 1971. Some are even now very scarce.

Nils Stålhandske (299)

Chicago, Ill. 60647—28 March 1971

Dear Mr. Helm—

My Posthorn came yesterday. Bravo!!!

My best wishes for you in your new adventure and I think adventure is the right term to use. What a job you stepped into, a thankless job in many instances. Again my best wishes.

Sincerely, Jim Nyboe (174)

P.S. Yes I liked it, this your first issue, what I want to know how in the devil did you do it?

. . . With Lots of Help! Ed.