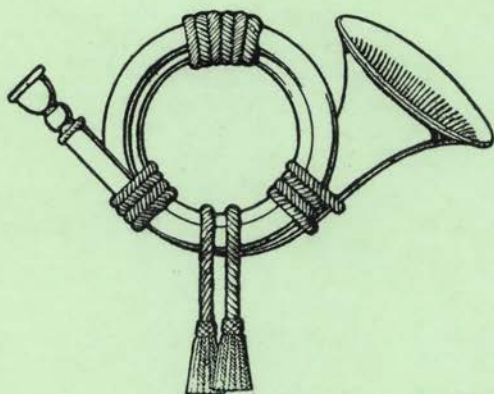


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The
POSTHORNTM

"The Bank of Scandinavian Philatelic Knowledge"



OFFICIAL PUBLICATION OF THE SCANDINAVIAN COLLECTORS CLUB

THE POSTHORN

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AN EDITORIAL

I don't often bore you with an editorial because I feel that you read this magazine for philatelic knowledge. However. . .

You will shortly receive a ballot that has my name on it as a candidate for POSTHORN Editor. As far as I know, I am not opposed. I would like to succeed myself as YOUR Editor!

This brings up the second point. With your ballot for officers, you will find some amendments to the Constitution. One of these amendments strikes the Editor as an elected office. This question came up some years ago when we adopted the current constitution. I opposed it then and I oppose it now. My basic argument hasn't really changed. If the Editor is appointed by the President, the President, in effect, becomes the Editor, and the Editor then becomes merely the President's copy-boy and proof reader.

Also, and this is purely personal, the Editor would no longer be a member of the Board of Directors, and more than half the fun of being Editor is being on this Board and helping to shape S.C.C.'s growth.

I strongly urge YOU—all of you—to vote NO on this proposed amendment which makes the Editor an appointed office.

Thank you,

Bob Helm

* S * C * C *

Merry Christmas and Happy New Year

This year I did not forget—for five years you have received your belated Season's Greetings in the February issue. This year, I wish each and every one a Very Merry Christmas and a Happy and Healthy New Year!

10 Ore Norway—Norw. Catalog No. 38

By Carl H. Werenskiold (SCC H-10)

Historical

When the contract of Dec. 14-15, 1880 for the printing of Norwegian stamps was awarded to Chr. Johnsen, as described in detail in my article¹ on Nk (Norw. Cat.) 36, it was stipulated that 10 öre stamps were to be delivered in yearly portions of 10 million stamps, in all 40 million stamps. The first such portion, which is now listed as Nk 36 I, II and III, was issued in 1882. Much trouble was encountered in the printing, mainly clogging of the shading, etc. in the posthorn, and this made it necessary to reengrave all clichés twice to remove the troublesome parts. This sad experience was kept in mind when succeeding stamp issues were to be printed, including the portion of 10 öre stamps for 1883, now listed as Nk 38. The original steel die was therefore reengraved² to the so-called "unshaded posthorn" form. The official records do not state the name of the engraver, but since Kreutsch is known to have performed the engraving of the small numerals in both Nk 36 and 38, it is reasonable to assume that the reengraving of the original steel die was also done by him. This work appears to have been done shortly before Sept. 7, 1881, since the reengraved die was used for the preparation of clichés begun that day for the printing of 20 öre stamps, Nk 39.

As in the case of Nk 36, the stamps of the Nk 38 issue are also found in a very large number of engraving types. The exact number of types, 267, has not been known prior to the present work of the author. The types have been collected by several collectors, and passed along from one to another for the past 50 years or so. I have had occasion to examine what is understood to be the largest resultant type collection prior to the one listed in this article. As was to be expected, due to the tremendous cumulative work involved, this prior collection, before control methods became available, showed much duplication of types. The collection was stated to comprise 250 types, but of these, 60 proved to be duplicates, leaving a total of 190 true types. (See also section 'Clichés' below.)

The Paper

The contract of Dec. 23-30, 1880 with Thv. Moestue & Co., referred to in my article¹ on Nk 36, was still in force, and the paper was to be provided with 200 distinct Posthorn watermarks as before. The paper delivered showed an impressed watermark, now known as Posthorn II, different from the so-called "genuine" Posthorn I watermark³; and appearing in both horizontal and vertical positions in the stamps. The paper was delivered to the printers in portions from May 13 to July 14, 1882, the total quantity being 104 reams of double format (Moestue paper) and 3 reams of single format (Bentse paper). The small quantity of paper from Bentse Brug (pronounced Broog) has the regular Posthorn I watermark in horizontal and vertical positions, and the stamps on this paper are naturally scarce.

Clichés

The reengraved steel die had a cylindrical hole, into which was inserted the numeral 10 plug previously used for Nk 36. Using the reengraved die with the numeral plug, S. Isaksen impressed large blocks of matrices in lead during the period March 14-27, 1882. The method was the same as the one

used previously¹ for Nk 36, with the exception that all plates of matrices were now uniform in size, with 30 matrices on each plate of lead, 270 matrices in all, from which 270 clichés were prepared by electrotypy. Three of these were rejected, leaving 267 approved clichés. According to the official protocol⁴, the work on the preparation of the clichés and the engraving of the small numerals on them was all done at the premises of Isaksen and Kreutsch, given as Storgaten 9 and Nedre Voldgate 21, Christiania (Oslo), resp., in other words not at the printers.

The small numerals were engraved separately on all clichés, as previously done in Nk 36,—giving rise to 267 engraving types in the stamps. A note in the official protocol⁴ states that 242 clichés were destroyed on Sept. 20, 1882. However, I have found more than this number of types in the stamps, and 267 therefore appears to be the correct number of clichés employed in the printing of this issue. The tilt of the large 10 varies far less in Nk 38 than in Nk 36.

Printing

According to the contract, the stamps were to be printed on dry paper, 100 stamps per sheet or half-sheet. One may assume that, as in Nk 36, the stamps of Nk 38 on Moestue paper were printed in sheets of 2 panes (200 stamps), and that the sheets were cut into single sheets after printing. However, since Bentse paper was delivered in single format only, the stamps on that paper were obviously printed in single sheets.

The printer received the equivalent of 211 reams of paper, calculated as of single pane format, sufficient for the printing of 10,550,000 stamps. After printing, there was a rejection of 330,000 stamps, leaving 10,220,000 stamps delivered to the Controller from June 22 to Aug. 15, 1882. After an additional rejection of 204,300 stamps, the balance of 10,015,700 stamps was delivered to the Stamp Manager in portions from Dec. 5, 1882 to Oct. 2, 1883.

The Stamps

The comb perforation of the stamps is $14\frac{1}{2} \times 13\frac{1}{2}$, usually quite sharp. The watermark Posthorn II is nearly always very difficult to see in benzine (petroleum ether preferred) in the customary tray method, and the use of a large quantity of fluid offers no improvement. Two better methods are described in my article¹ on Nk 36. The Posthorn I watermark is usually seen without difficulty in benzine (or petroleum ether). The paper varies considerably both in shade, from white to yellowish, and consistency, thin to ordinary, and firm to porous. The printed impression varies from a "dry," spotty appearance, through a striped print (apparently due to poor make-ready), to a smudged appearance (due to overinking, porous paper, or both). These variations can be quite troublesome in connection with determination of stamp types.

Stamp Types

Since the small numerals and the period after M were engraved by hand separately on all 267 clichés, the stamps exhibit the same number of corresponding engraving types. The criterion for deciding whether several stamps are of the same type depends on whether they could have been printed from the same cliché, under possibly varying inking conditions. Since the engraving of the small numerals and the period was done by hand, these elements will necessarily vary in both shape and position. These variations are in most cases quite small, but the positions of the period and of the small numerals

relative to the period and \emptyset in the oval band, can readily be determined by accurate measurements by a method developed by the author in 1951, which uses a loupe and a quality ruler divided into half-millimeters, as described in detail elsewhere^{5,6}. Customary methods of measurement (subject to certain inaccuracies⁶) are useless in this type of work, where the variations usually amount to only a few tenths of a millimeter. All measurements in this article are in tenths of a millimeter, here called decimillimeter, dmm.

Description and Tabulation of Types

The type numbering system employed by the author during the period 1951-1975 involved two-digit group numbers based on horizontal and vertical position of the period after M in relation to the right leg of M and the lower inner frameline, expressed in tenths of a millimeter (dmm, decimillimeter). Example: 73-15, group 73, stamp 15 in that group. For details refer to the literature^{1,5}. This system was modified and improved in 1976, the arbitrary order of the types in each group being replaced by a more "rational" sequence, as summarized in the Table of Types in this article.

A number of measurements are listed in the table, and collectively form what might be considered distinctive "fingerprints" of the various types. They are:

AB—Horizontal and vertical position of the period, forming the group number, as described in detail elsewhere^{1,5,6}.

C—From left side of the period to left side of the small numeral 1.

O—From left side of the right part of small zero to the left side of \emptyset at minimum distance.

Size, Horizontal—From left to right inner frame-lines through the mouth-piece of the posthorn.

Size, Vertical—From upper to lower inner frame-lines measured through R in NORGE.

All "half-way" measurements are raised to the next higher full number, e.g. 6.5 raised to 7.

The group number of the stamp type is given by the AB-measurements, expressed for practical reasons as a two-digit number. The listing in each group is in the order of increasing C-measurements, and then, for each C-measurement, in the order of increasing O-measurements.

Other Characteristics (in the table) lists known and reasonably constant cliché flaws and other peculiarities, such as irregularities in the frames. It should be understood that the cliché flaws are often due to damages to the clichés during the printing, and will in such cases appear only in the stamps printed after the occurrence of the damage. Absence of a listed cliché flaw should therefore not be taken too seriously in the type determination work. The listed "constant" cliché flaws are thus to be understood as appearing often, but not necessarily always, on the stamps of a given type.

The procedure of developing the master type collection for this article was briefly as follows:

Six accurate measurements were made on all stamps at my disposal, namely horizontal and vertical period position, C-measurement, O-measurement, and horizontal and vertical size measurements between inner frame-lines. About 5,000 such measurements were required in the current investigation. The stamps, which initially were presumed to constitute a more or less complete type collection, were then subjected to the extremely laborious, but necessary, group and neighbor groups test¹, in which stamps are compared critically to eliminate type duplicates. Well over 100,000 such comparisons were required, which finally resulted in 267 presumably different types.

It must be realized, however, that the type determinations were, in a few cases, extremely difficult due to variations in inking and other accidental changes, with the result that some 3 or 4 of the types tabulated may actually be duplicates, where a factual decision is virtually impossible. A few additional true types may thus be expected to appear in the future. This type collection consists of 246 types from my own collection, and 21 types in stamps borrowed from other collectors.

Illustrations of Types

The best available stamps have been employed to show the small numerals, the period, and the frames as plainly as possible, to aid in the determination of types.

Determination of Types

When a stamp is to be examined for determination of type, one should first make an accurate measurement of the period position⁶ to determine which group should be searched first. Then make the other measurements referred to above, and consult the likely area in the table of types and the illustrations of types in that area. If necessary, proceed with the group and neighbor groups test¹. The shape, size and sideways position of the small numerals should be studied, also their position whether high, low or well centered in the pertinent part of the oval band. A mental picture can then be formulated, such as "long 1; 0 high, leans right, smaller than Ø"—and kept in mind as one compares the stamp with the type illustrations and the data in the table. Some details in the appearance of the stamps are so variable within a given type that they are of little or no value in type determinations. Among such accidentals are spots in the large numerals, ink clogs between the wheels and the inner frames, and a multitude of color dots on heavily inked stamps. Many stamps show one very heavy frame due to the corresponding cliché having been situated at an edge of the printing form, where a build-up of ink occurs at the time of printing. These heavy frames have usually not been mentioned in the table, since they often vary in position due to the occasional shifting around of clichés in the printing form. Otherwise, the trend in the shape of the frames is important in type determinations, but allowance must be made for scrawny frames in "dry" stamps, and for heavier frames in over-inked stamps. Also, if, for example, a stamp shows a frame thinning downward, it cannot very well belong to a type in which the same frame is supposed to thin upward. In cases of overinking, all colored parts, even inside and outside the small zero will appear distinctly enlarged. Two stamps of reasonably the same measurements (tolerance not over 1 dmm), one "dry" and the other heavily inked, may thus be of the same type, although the small numerals may not look quite alike. A decision in such cases requires a certain amount of skillful judgment. The criterion is whether the two stamps could reasonably have been printed from the same cliché under differing inking conditions. Furthermore, on an overinked stamp on porous paper, there is always a possibility of a small accidental local irregularity in the shape of the small numerals, which makes a type determination difficult. A rapid and convenient method of comparing the slant of the small 1 is to place the stamp over the standard type stamp (or illustration) in such a manner that the small numerals 1 line up exactly. If the lower frames of the two stamps then are not parallel, the stamps cannot be of the same type.

The 10 öre stamp Nk 43 is very similar in appearance to Nk 38, but is found in one type only, as illustrated in the Norwegian Catalog. See also various data on Nk 43 at the end of the Table of Types in this article.

Table of Types

Type	C	O	Size		Other Characteristics
			Hor.	Vert.	
41-1	13	10	15.6	19.6	Outside dent in right frame near wing 4.
50-1	13	10	15.9	19.7	—
51-1	10	11	15.9	19.6	Dent in lower frame near left corner. Left frame thin below.
51-2	10	11	15.6	19.7	—
51-3	12	9	15.7	19.7	Left and right frames thin below.
51-4	12	10	15.8	19.8	Right frame thin below. White spot over RE, obliterating 2 background lines.
51-5	12	10	15.7	19.6	(Straight-line retouch of lower edge of posthorn bell).
51-6	13	9	15.6	19.6	—
51-7	13	10	15.8	19.6	Right frame thin and cut near upper corner.
51-8	14	10	15.6	19.7	Small, deep outside dent in right frame near second feather of wing 3. Same frame thin below.
52-1	10	9	15.7	19.7	Upper frame thin, except at right.
52-2	10	9	15.7	19.6	—
52-3	10	10	15.7	19.6	Lower frame thin.
52-4	10	10	15.6	19.6	Small comma-like dot before P. Downward spoke in upper right wheel is broken.
52-5	10	10	15.7	19.7	—
52-6	10	11	15.6	19.6	Downward burin scratches from both small numerals.
52-7	10	11	15.6	19.7	Tiny color spot (ink clog) between upper frames, after R. White dashes over ØRE.
52-8	10	11	15.7	19.6	Tiny colored dot in upper part of small 1
52-9	11	8	15.6	19.7	Left frame very thin near upper corner.
52-10	11	10	15.8	19.6	Upper third of right frame is thickened. White spot between mouthpiece and P. Lower left corner rounded.
52-11	11	10	15.7	19.6	Small downward burin scratch from right side of small zero.
52-12	11	10	15.6	19.7	Slight thickening a little above the middle of the left frame.
52-13	11	10	15.7	19.7	White horizontal line above the posthorn bell. Upper frame thin at left.
52-14	11	10	15.8	19.6	Downward burin scratch from right side of small zero.
52-15	11	10	15.8	19.7	—
52-16	12	9	15.9	19.5	Right frame very thin near lower corner
52-17	12	9	15.7	19.7	—
52-18	12	9	15.9	19.7	Shallow outside dent in upper frame over left wing.
52-19	12	9	15.7	19.7	Most of left part of upper frame is extra heavy. Tiny colored spot (ink clog) at left inside outer ring of lower right wheel.

Type	C	O	Size		Other Characteristics
			Hor.	Vert.	
52-20	12	9	15.6	19.5	—
52-21	12	9	15.7	19.6	Break in middle of left frame.
52-22	12	9	15.7	19.6	—
52-23	12	10	15.7	19.6	Downward burin scratch (sometimes faint) from right side of small zero. Slight thinning of left frame below.
52-24	12	10	15.7	19.7	—
52-25	12	10	15.9	19.7	—
52-26	12	10	15.7	19.6	—
52-27	12	10	15.7	19.6	Upper frame thin at right.
52-28	12	10	15.6	19.6	White spot after R in NORGE. Short downward spur (burin scratch) from small zero.
52-29	12	11	15.7	19.7	Right frame thickened (outside lump) about one-fourth down.
52-30	12	11	15.7	19.7	—
52-31	12	12	15.7	19.6	Dent in top of large 1.
52-32	13	8	15.7	19.7	—
52-33	13	8	15.8	19.6	Upper frame thickened at left.
52-34	13	8	15.7	19.6	Downward burin scratch from small 1.
52-35	13	9	15.8	19.7	—
52-36	13	9	15.7	19.7	—
52-37	13	9	15.9	19.8	—
52-38	13	9	15.7	19.8	White spot in oval band about 2 mm left of P. Right frame thickened near lower wing.
52-39	13	10	15.8	19.6	Upper part of left frame is thickened, except close to upper corner.
52-40	13	10	15.6	19.7	—
52-41	13	10	15.7	19.7	Upper frame thin at right. White spot in oval band about one-third way from mouthpiece to N.
52-42	14	9	15.7	19.6	—
52-43	14	10	15.6	19.7	Right frame thickened near ØRE.
53-1	10	8	15.8	19.6	Downward burin scratch from small 1. Lower frame thins slightly toward left.
53-2	10	9	15.7	19.7	Cut in upper middle of wing 5, apparently due to burin skip from small zero.
53-3	11	10	15.7	19.7	White dot left of mouthpiece. White spot after E in ØRE.
53-4	12	8	15.8	19.6	Right frame thin, particularly in the middle.
53-5	12	10	15.7	19.7	—
53-6	12	10	15.7	19.7	Small leftward spur from top of R in NORGE.
53-7	12	10	15.7	19.6	There is a colored spur, about 1 mm long, from the posthorn coil downward to the right of large zero. Copy seen with small zero pointed at top, apparently accidental.
53-8	12	10	15.8	19.6	—
53-9	12	10	15.6	19.7	Right frame thin below.
53-10	13	7	15.7	19.7	Left frame of irregular thickness.

Type	C	O	Size		Other Characteristics
			Hor.	Vert.	
53-11	13	8	15.7	19.7	Left frame thin near tip of wing 7.
53-12	13	9	15.7	19.7	Left frame thickened from about mouth-piece to upper wheel.
53-13	13	9	15.8	19.7	Downward burin scratch from small 1. Cloudy spot above posthorn bell. Left frame thinning below.
53-13	13	9	15.7	19.8	—
53-14	13	9	15.7	19.8	—
53-16	13	10	15.8	19.6	—
54-1	10	8	15.6	19.6	Tiny colored line in lower part of small zero, sometimes difficult to see.
54-2	10	10	15.7	19.7	White spot in oval band near tip of wing 3.
54-3	12	8	15.7	19.7	Small white spot left of small zero.
54-4	12	8	15.7	19.6	Right frame thickened below. (Lowest part of small zero may occasionally be weak).
54-5	12	8	15.7	19.7	Lower frame thin.
54-6	12	11	15.6	19.7	—
61-1	10	10	15.7	19.7	Right frame has inside dent near wing 4. Period very small, may be missing due to overinking.
61-2	10	12	16.0	19.6	Short downward burin scratch from small zero.
61-3	11	11	15.8	19.7	—
61-4	12	8	15.7	19.7	Horizontal white streak below E in NORGE. Left frame thin below.
61-5	12	8	15.7	19.7	—
61-6	12	10	15.7	19.7	—
61-7	13	8	15.7	19.7	—
61-8	13	9	15.6	19.7	Lower frame thin at left.
62-1	9	12	15.7	19.7	Upper frame thin at left.
62-2	10	7	15.7	19.7	—
62-3	10	9	15.7	19.6	—
62-4	10	9	15.7	19.7	—
62-5	10	10	15.7	19.6	Break in both right frame-lines, a little above the middle.
62-6	10	10	15.7	19.7	—
62-7	10	10	15.7	19.8	Upper frame thin at right.
62-8	10	10	15.6	19.8	2-3 mm long damage in right frame (very thin and/or broken) near posthorn bell.
62-9	10	10	15.7	19.6	—
62-10	10	10	15.8	19.8	Colored lot low inside large zero.
62-11	10	10	15.8	19.6	—
62-12	10	10	15.7	19.7	Upper frame thin. Right frame mostly thin.
62-13	10	10	15.7	19.6	Downward burin scratch from small 1, and color spot between lower frame-lines nearby.
62-14	10	10	15.8	19.7	—
62-15	10	10	15.7	19.6	—

Type	C	O	Size		Other Characteristics
			Hor.	Vert.	
62-16	10	10	16.0	19.6	Burin scratch from right side of small zero. Cloudy white spot left of mouthpiece. Cloudy white spot before N.
62-17	10	10	15.8	19.6	—
62-18	10	11	15.7	19.7	—
62-19	10	11	15.8	19.7	White "period" after E in ØRE.
62-20	10	11	15.9	19.6	Upper frame very thin.
62-21	10	11	15.7	19.6	—
62-22	10	12	15.7	19.6	White spot below on stem of R in FRIM.
62-23	11	7	15.7	19.6	2 strong burin scratches, one leftward from small 1, and the other upward from small zero to a color dot on a shading line in the field above.
62-24	11	8	15.7	19.7	Downward burin scratch from small 1. Lower frames bend slightly upward at left.
62-25	11	8	15.7	19.7	—
62-26	11	8	15.6	19.8	Tiny color spot in upper left part of small zero. Color spot (ink clog) between upper frames above O.
62-27	11	8	15.6	19.6	Downward burin scratch from right side of small zero.
62-28	11	9	15.8	19.7	Small color bump on thick upper frame above R. Lower frame thinning toward right.
62-29	11	9	15.7	19.6	—
62-30	11	9	15.6	19.6	Downward burin scratch from small 1.
62-31	11	10	15.7	19.7	More or less distinct white spots before and after R in NORGE. White spot over and close to posthorn bell. Lower frame thin. Left frame thin below.
62-32	11	10	15.9	19.7	—
62-33	11	10	15.6	19.7	Short downward burin scratch from right side of small zero, wing 5 touching oval line nearby.
62-34	11	10	15.8	19.6	Two cloudy white spots before R in NORGE.
62-35	11	10	15.7	19.7	Tiny color dot low inside large zero. Cloudy spot after E in NORGE. Upper frame thin at left.
62-36	11	10	15.8	19.8	Tiny spur (burin scratch) below on small zero.
62-37	11	12	15.8	19.7	Downward burin scratch from small 1. Right frame thins toward the top. Outside dent in left frame near middle of wing 7. Horizontal white line in oval band above mouthpiece. Inner contour of coil broken right of large zero. Horizontal white line extends toward right from upper part of M.
62-38	12	9	15.7	19.6	Right frame thin below.
62-39	12	9	15.9	19.5	—

Type	C	O	Size		Other Characteristics
			Hor.	Vert.	
62-40	12	9	15.6	19.7	—
62-41	12	9	15.6	19.6	Color dots in upper right of small zero.
62-42	12	9	15.5	19.5	—
62-43	12	9	15.7	19.7	Tiny color dot in upper right part of small zero.
62-44	12	9	15.7	19.6	Left frame pinched near middle of wing 7.
62-45	12	9	15.8	19.7	Right frame thin below. Cloudy white spot over posthorn bell.
62-46	12	9	15.7	19.7	Upper frame slightly thinned toward right.
62-47	12	10	15.7	19.7	Small outside dent in upper frame over wheel 1.
62-48	12	10	15.8	19.6	Color spot (ink clog) between upper frames right of R. Small outside dent in left frame slightly above tip of wing 7.
62-49	12	10	15.7	19.7	—
62-50	12	10	15.7	19.6	Small outside dent right of middle of upper frame. Left frame thin below. Downward burin scratch from small 1.
62-51	12	10	15.6	19.8	Upper frame thinning slightly toward right.
62-52	12	10	15.7	19.7	—
62-53	12	10	15.7	19.6	Thick stem on R in ØRE. White spot 1 mm ahead of P.
62-54	12	10	15.7	19.7	Upper frame thin at right.
62-55	12	10	16.0	19.6	Left frame thin below.
62-56	12	11	15.8	19.5	—
62-57	13	8	15.9	19.7	—
62-58	13	8	15.7	19.7	Cloudy white spot over small zero.
62-59	13	8	15.7	19.5	Left frame thinned near mouthpiece.
62-60	13	8	15.7	19.7	Right frame thinning slightly downward
62-61	13	9	16.0	19.6	White spot high between O and R.
62-62	13	9	15.8	19.6	Left frame thin above, right frame slightly thinned below.
62-63	13	10	15.8	19.6	Break and dent in outer frames near upper right corner.
62-64	13	10	15.6	19.7	Burin scratch upward from small zero, damaging two lines in field above.
62-65	14	8	16.0	19.8	Right frame very thin below, and may be broken near lower corner. Color spots left of large 1 and below large zero.
62-66	14	8	15.9	19.6	Tiny break in oval line near tip of wing 3.
62-67	14	9	16.0	19.6	Large white spot in wing 1 and white swelling on foot of P with break in oval line and large dent in wing 7 nearby.
62-68	14	10	15.7	19.7	Lower frame heavy at left.
63-1	10	8	15.7	19.6	Three cloudy spots above bell, one left

Type	C	O	Size		Other Characteristics
			Hor.	Vert.	
63-2	10	9	15.7	19.7	of mouthpiece, and one left of N. Tiny white spot near edge of oval band, near feather 3 of wing 8.
63-3	10	10	15.6	19.7	Color spot (ink clog) between frames over O in NORGE. Cloudy spots before and after R in NORGE.
63-4	10	10	15.7	19.7	—
63-5	10	10	15.7	19.7	Small inside dent in right frame, slight- ly above the middle.
63-6	10	10	15.9	19.7	Upper frame thinned at right.
63-7	11	9	15.7	19.7	Cloudy spot before G.
63-8	11	9	15.7	19.7	White spot below O in NORGE.
63-9	11	9	15.7	19.6	—
63-10	11	9	15.7	19.6	Almost invisible hairline burin scratch from right side of small zero. A tiny dent in the oval band midway under small zero and Ø, and break in oval line nearby.
63-11	11	9	15.7	19.6	—
63-12	11	9	15.7	19.7	Lower frame thin.
63-13	11	10	15.7	19.7	Right frame thin, except near top.
63-14	11	10	15.7	19.7	Long burin skip cutting nearly through lower frame near wing 5.
63-15	11	10	15.7	19.7	—
63-16	11	10	15.9	19.7	Right frame thin below.
63-17	11	11	15.8	19.7	Downward burin scratch from right side of small zero.
63-18	11	12	15.7	19.8	Lower frame thinned toward left.
63-19	12	7	15.8	19.8	White cloudy spots between T and F. Outside dent in the middle of right frame. Outside dent in left frame near tip of wing 8.
63-20	12	8	15.7	19.7	White spot in left part of large zero. Cloudy spot in oval band midway be- tween E in NORGE and posthorn bell.
63-21	12	8	15.7	19.6	Right frame thin below.
63-22	12	9	15.7	19.6	—
63-23	12	9	15.8	19.8	Upper frame slightly thinned toward right.
63-24	12	9	15.6	19.7	Hairline scratch from small zero to Ø. Color spot in lower part of Ø. Small white spot before P. White spot left of mouthpiece.
63-25	12	10	15.9	19.7	Downward burin scratch from small 1. White spot between mouthpiece and N. Left frame thinned at lower corner.
63-26	12	10	15.7	19.7	Left frame thinned below.
63-27	12	10	15.7	19.8	—
63-28	12	10	15.8	19.7	Left frame thinned slightly below.
63-29	12	10	15.7	19.7	—
63-30	12	10	15.8	19.6	Downward burin scratch from small 1. Tiny color dot in left side of small zero.

Type	C	O	Size		Other Characteristics
			Hor.	Vert.	
63-31	12	10	15.9	19.6	Right frame thin below.
63-32	13	8	15.7	19.8	—
63-33	13	8	15.8	19.8	Lower frame thinned toward right.
63-34	13	8	15.7	19.7	Outside dent in upper frame over O.
63-35	13	8	15.7	19.7	Left frame thinned below.
63-36	13	9	15.9	19.5	—
63-37	13	10	15.7	19.7	—
63-38	14	8	15.6	19.6	Cloudy spots before and after R in NORGE.
63-39	14	8	15.7	19.7	Cloudy spot between E in NORGE and the bell.
63-40	15	7	15.7	19.6	—
64-1	9	10	15.8	19.6	—
64-2	10	9	15.7	19.7	—
64-3	10	10	15.8	19.5	Right frame thins upward.
64-4	10	10	15.7	19.7	Left frame thin below.
64-5	10	10	15.8	19.7	Left frame thin below.
64-6	10	10	15.7	19.7	—
64-7	10	10	15.7	19.7	Lower frame thickened at left. Short burin scratch below small zero and color protrusion nearby from wing 5.
64-8	10	11	15.8	19.7	—
64-9	11	8	15.7	19.7	Slight thinning of right frame below.
64-10	11	9	15.7	19.7	Right frame thin below.
64-11	11	9	15.7	19.7	Cloudy white spot above bell.
64-12	11	10	15.6	19.7	—
64-13	12	8	15.7	19.7	—
64-14	12	9	15.7	19.6	—
64-15	12	10	16.0	19.7	Left frame very thin above. Right frame very thin below.
64-16	12	10	15.8	19.5	Right frame thin above. White spot in oval band almost midway from N to mouthpiece.
64-17	13	8	15.7	19.7	Right frame thickened below.
64-18	13	8	15.8	19.8	Cloudy spot in oval band between mouthpiece and tip of wing 8.
64-19	13	8	15.8	19.7	Left frame slightly thinned below.
64-20	13	9	15.7	19.7	Horizontal white streak in O in NORGE
64-21	14	7	15.7	19.7	—
71-1	12	8	15.6	19.6	Inward bend in right frame near tip of wing 3.
72-1	9	10	15.7	19.7	—
72-2	9	10	15.7	19.7	—
72-3	10	9	15.7	19.8	—
72-4	10	9	15.7	19.7	Small color dot below in small zero. (The small zero is sometimes more or less angular). Upper frame thinning slightly at right. Right frame thinning below.
72-5	10	10	15.7	19.7	—
72-6	10	10	15.8	19.7	—

Type	C	O	Size		Other Characteristics
			Hor.	Vert.	
72-7	10	11	16.1	19.5	Left frame thin below. Tiny spur below at right on small zero. Tiny color spot (ink clog) between upper frames, left of R.
72-8	10	11	15.8	19.8	—
72-9	11	8	15.7	19.5	The small zero has a knob at top.
72-10	11	9	15.9	19.6	Lower frame mostly very thin.
72-11	11	10	15.7	19.7	—
72-12	12	9	15.7	19.7	Cloudy white spot about 1 mm ahead of P.
72-13	12	9	15.6	19.7	—
72-14	13	8	15.7	19.7	Thin bottom line. Lower right corner is rounded.
72-15	13	8	15.7	19.7	Outside dent in upper frame over wing 2.
72-16	13	8	15.9	19.7	—
73-1	10	10	15.6	19.6	—
73-2	10	10	15.6	19.7	—
73-3	10	10	15.8	19.7	Burin scratch from small zero into upper part of wing 5.
73-4	10	10	15.7	19.6	—
73-5	10	10	15.7	19.7	—
73-6	10	10	15.8	19.7	Upper frame thinned at left.
73-7	10	11	15.8	19.7	Downward burin scratches from both small numerals. Middle of wing 5 touches oval line. Shallow outside dent in lower frame about 4 mm from left corner.
73-8	11	8	15.7	19.6	Downward burin scratch from small zero. Small white spot between mouthpiece and tip of wing 8.
73-9	11	8	15.7	19.6	—
73-10	11	9	15.7	19.7	—
73-11	11	9	15.8	19.6	Left frame slightly bent in at lower corner. White dot in oval band over space between P and O.
73-12	11	9	15.7	19.7	Downward burin scratch from small 1.
73-13	11	10	16.0	19.7	—
73-14	11	10	15.7	19.8	White spot in oval band midway between E in NORGE and posthorn bell.
73-15	11	10	15.9	19.7	Right frame thickened below. Lower frame thin at right.
73-16	12	8	16.0	19.5	Right frame thinning downward.
73-17	12	8	15.7	19.6	—
73-18	12	8	15.7	19.7	—
73-19	12	8	15.7	19.7	—
73-20	12	9	15.8	19.6	Two outside dents in the middle part of the left frame. Lower frame thinned toward right. Small white line over small zero.
73-21	12	10	15.9	19.8	Downward burin scratch from small 1. White spot in O in NORGE.

73-22	13	9	15.8	19.7	—
74-1	9	10	15.8	19.7	Tiny color spots in upper and lower parts of small zero.
74-2	10	8	16.0	19.6	—
74-3	10	8	15.8	19.5	White spot near upper left of O in NORGE.
74-4	10	9	15.6	19.6	Upper frame thinning toward right.
74-5	11	9	15.8	19.6	Left frame slightly thinned below. Cloudy white spot midway between N and mouthpiece.
74-6	12	8	15.7	19.6	Tiny color dot above right part of wheel 1.
75-1	12	9	15.8	19.7	White spot about 2 mm above bell.
82-1	10	8	15.7	19.7	Tiny color dot in upper right of small zero.
82-2	10	9	15.9	19.6	Break in inner contour of horn coil right of large zero.
82-3	10	10	15.9	19.7	—
82-4	10	10	15.8	19.7	Left frame thinned below.
82-5	11	8	15.8	19.5	—
82-6	13	8	15.9	19.6	Right frame thinned below. Lower right corner rounded.
83-1	11	8	15.7	19.7	Intermittent burin scratch from small 1 down through lower frame.
84-1	10	8	15.7	19.8	—
85-1	10	9	15.7	19.7	—
94-1	9	8	15.8	19.6	Downward burin scratch from right side of small zero.

For comparison:

Nk43	11	9	15.6	19.6	Per. pos. 52. Only one type, illustrated in Norw. Cat.
------	----	---	------	------	--

Usually small outside dent in upper frame near right corner, tiny white dot near inner contour of oval band halfway between E in NORGE and the posthorn bell, and tiny color dot on underside of oval line a little right of small 1, and sometimes fused into wing 5.

Norw. Cat. 38 - Types

41



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Norw. Cat. 38 - Types

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Norw. Cat. 38 - Types

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Norw. Cat. 38-Types

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Norw. Cat. 38-Types

61



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Norw. Cat. 38-Types

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Norw. Cat. 38-Types

62



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Norw. Cat. 38 - Types

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Norw. Cat. 38 - Types

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64



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Norw. Cat. 38 - Types

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72



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Norw. Cat. 38-Types

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73



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Norw. Cat. 38-Types

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17



18



19



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21



22

74



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Norw. Cat. 38-Types

75



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82



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2



3



4



5



6

83



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84



1

85



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94



1

Multiple Pieces

The following is a list of multiple pieces known to the author, but owned individually by a number of collectors. The figures shown are the type numbers of the components of the multiple pieces. Recurring types are marked by *. A reconstruction of the two panes is out of the question, since that would require an enormous accumulation of multiple material, including a sufficient number of vertical pieces.

5-block, unused	62-66	82-4						
	74-3	52-8	62-58					
4-block, unused	*62-50	*62-16						
	63-8	62-23						
6-strip	*73-10	73-19	62-17	53-6	53-11	73-5		
5-strip	52-21	63-31	53-2	62-60	62-21			
4-strip	52-23	75-1	52-19	63-38				
3-strips	52-39	52-6	73-1		62-28	54-5	63-17	
	62-31	62-41	62-33		62-47	*62-50	*62-16	
	72-1	*73-21	*53-8					
Pairs	53-32	53-3	52-41	72-4	54-4	82-6	62-34	82-3
	62-51	62-9	63-3	52-38	63-6	63-23	63-39	52-15
	64-6	*73-10	71-1	74-4	72-14	52-3	*73-21	*53-8
Pairs, rejoined	62-4	84-1	62-19	62-48	64-12	64-19		
Reconstructions								
5-block	62-47	62-50	62-16	from 4 block and 3-strip				
		63-8	62-23					
7-strip	64-6	73-10	73-19	62-17	53-6	53-11	73-5	
						from 6-strip and pair		

Acknowledgments

My sincere thanks to Mr. Tron Soot-Ryen for much valuable advice, information from the official records in Oslo, Norway, and loan of stamp material; to Mr. Björn Lydersen for loan of material; and to Mr. Arthur L. Lind for the photography of the 13 plates of stamp types.

References

1. Werenskiold, The Posthorn, Feb. 1975 Supplement. (Missing line at bottom of page 7 should read: "the stamp in the group and neighbor groups, you have a new type.")
2. Werenskiold, The Posthorn 1964, p. 53-56.
Norsk F. T. 1964, s. 211-213.
Het Noorderlicht, June 1970, p. 80.
3. See explanation of differences in
Werenskiold, The Posthorn 1973, p. 65-70.
4. Kontrol-Protokol 15/6 1881-12/2 1889 (at Postmuseet, Oslo).
5. Werenskiold, The Posthorn 1952, p. 32-36; 1965, p. 37-45; 1972, p. 1-7.
Norsk F. T. 1952, s. 88-90, 104; 1965, s. 21, 24-28.
6. Werenskiold, The Posthorn, Nov. 1973 Supplement.
Het Noorderlicht, April 1973, p. 59-66.

SCC Strikes Again

HAFNIA 76

COURT OF HONOR—SPECIAL AWARD—R. Gummesson, Sweden
 GRAND PRIX D' H'onneur—"Per Fossum"—Einar Lundstrom
 GOLD MEDAL—Col. Victor E. Engstrom USAR Ret., with special award #16
 Torben Geil, with special award #21
 F. C. Moldenhauer
 VERMEIL—"Tabeco"—Stephan Arctander
 N. Lundberg; Folke Löfström; E. Bengston; R. G. Jones
 SILVER—Svend Yort; Christine Blinn; Sigurdur H. Thorsteinsson
 SILVER BRONZE—E. H. Hansen; B. Tribken; Robert A. Helm
 BRONZE MEDAL—S. Benedictus
 LITERATURE—SILVER with felicitations—Carl H. Werenskiold—Norw. #36
 SILVER BRONZE—S. C. C. The POSTHORN
 BRONZE—Sigurdur H. Thorsteinsson (2 awards)
 Ernest H. Wise

Twenty-Two—22—awards captured by SCC members must be some sort of a record in International Competition. In 16 years, I have not heard of this large a number by S.C.C. members. (If I missed anyone—my apologies—I am working from the Palmars of Hafnia and you wouldn't believe how many Noms de Plume are listed. I missed 2 or 3 from Interphil—more on this later.)

As for the POSTHORN, we did rather well. We entered the POSTHORN, 4 issues and 2 supplements; Werenskiold's supplement and Tester's supplement. Two of the 3 entries won medals, Werenskiold and The POSTHORN. (The POSTHORN, as an entity, is still batting 1.000. We have entered 3 literature competitions—2 Regional and 1 International—and have won medals all 3 times!) For this, I humbly thank all you contributors and boosters. I also wish to thank our Printer/Layout Editor, Harlan Miller; our Staff Photographer, Lon McBrearty; and our #1 proofreader, Helen Ann Helm. Also, my thanks go to that erudite and entirely unofficial Editorial Board, Messrs Arthur Lind, Svend Yort, and Carl Werenskiold who have liberally assisted me with advice, suggestions, and editorial corrections over the past six years.

* S * C * C *

Editor's Notes

Eugenio Gebaur, SCC #1723, had two exhibits in Interphil in May. They were Nos. 1691 and 2896. Exhibit 1691 won a Gold medal with special award #7, and Exhibit #2896 won a Large Gold medal. Our congratulations to Eugenio, who is batting 1.000.

In Vol. 33, #1, Whole #125, February 1976, we printed a two page frequency distribution of Icelandic Numeral Cancels, one on page 17 and the other on page 18. The gremlins were busy that month and we lost the title of the chart on page 18. It should have been titled: Latest Stamp Issues On Which Numeral Cancellations of Iceland Are Known Used (by cancellation #) as of 1 Jan. 75. I hope this solves some of your mystery for you.

Please re-read my Editorial. None of the 5 proponents of this amendment saw fit to accept my offer to them to state their case in this POSTHORN. (Imagine, 5 out of 897 . . . that is .0055—fifty-five ten thousandths percent—of the membership.) (Also, none of the 5 gentlemen have ever expressed in

writing their dissatisfaction with the POSTHORN). Two brief quotes from correspondence received on other matters from fellow members shows the kind of mail I receive:

"July 29, 1976—Dear Bob: . . . with best regards (and keep up the good work on the POSTHORN—hope we do not all just take your work with that for granted). Ben DeLambert."

"Sat., August 7, 1976. Dear Bob: Have just received the August POSTHORN—good show . . . Best wishes, Stanley Hanson."

Botha deWett Roed, SCC #1344, who I mentioned elsewhere in this issue of the POSTHORN, won a Silver medal at Interphil, and he had to tell me in August what I should have known in June. My apologies, Botha. (Alan, what happened?)

A general note to all contributors—when you use someone else's copyrighted material, you must receive their permission beforehand or else let me know and I will attempt to get their permission for you. A case in point is the article which appeared in the August POSTHORN on Norwegian Private Perfins. Norgeskatologen is copyrighted to the Oslo Philatelic Club (Oslo Filatelistklubb) and their permission should have been received beforehand.

I received Norgeskatologen 1977 for review the other day (sent by sea-mail last August, it arrived yesterday 30 Sept. 76). From where I sit, it looks very good and any Norwegian Specialist who does not have a copy is cheating himself. A full review will appear in the next POSTHORN.

RAH

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Copies not distributed, office use, left over, etc.	326	317
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I certify that the statements made by me above are correct and complete.
 Fred H. Bloedow, Secretary

THE JOURNALISTS' AWARD

Every stamp exhibition has its unsung heroes, the people who work extremely hard and get a polite "thank you" after it's all over. In this respect, HAFNIA was different! It did its best to recognize and honor the unsung volunteers, without whom the exhibition would have failed.

Early in the planning stages of HAFNIA, it was announced that there would be an award to the journalist who best publicized HAFNIA. The grand prize winner was our own Sigurdur H. Thorsteinsson. (To give you an idea of the effectiveness of Siggi's publicity, 253 Icelanders attended HAFNIA, over 1% of the entire Icelandic population.)

In a speech given by Henrik Eis, the Secretary General of HAFNIA, he said: "Not only has Siggi been actively working with us since Spain last year, but he has been constantly writing about the show and its different aspects."

Man! He sure must be doing something right!!!

—Don Halpern

* S * C * C *

"ISLANDS FALK"

The Summerfield material had a page about this cancel. His final question intrigued me, namely "How could the above overprint appear on stamps issued in 1907/8?" Perhaps you know this answer already, but if not, the next paragraph will interest you.

"Islands Falk" was the name of a Danish Coast Guard cutter operating in 1907. This vessel had the honor of meeting the King's ship in Reykjavik harbor, giving the land agenda for the following day when the King went ashore to commence his Royal visit. The initial reference in my source book gave the commander's name as Captain Ammundsen and First Mate Matte Brunn.

This information came from a book Pora owns telling about the King's travels in Iceland in 1907. The title is "Islandsfaerden," by Sverre Poulsen and Holgar Rosenberg, publisher Gydenalske Boghandel Nordisk Forlag, Copenhagen, 1907.

—George W. Sickels, #1545

* S * C * C *

SCANDINAVIAN EXHIBIT AT MILCOPEX '77

MILCOPEX '77, sponsored by the Milwaukee Philatelic Society, will take place at the Plankinton House Hotel, Milwaukee, Wisconsin on March 4, 5, and 6, 1977. The theme of this year's show is "Polar Philately." The Exhibition Committee is seeking exhibits of polar philately and also those related to the Scandinavian area.

SCC Chapter 4 of Chicago will be participating in this exhibition on behalf of SCC and urges all SCC members to support this show through their exhibits, or attendance. A schedule of SCC events will be published in the next issue of *The Posthorn*.

We are informed that MILCOPEX has a piece of Swedish Crystal which must be awarded to a Scandinavian exhibit this year. SCC Medals will also be awarded at this exhibition. We are also advised that one of the jury members for MILCOPEX is Victor E. Engstrom.

Also participating in MILCOPEX will be the American Society of Polar Philatelists and the Belgium Philatelic Society. The show will have a special cancellation for each day of the show in honor of these three collecting areas.

Prospectus for the exhibition may be obtained from Fred H. Bloedow, 5065 N. Wolcott Ave., Chicago, IL 60640.

The Children of Hafnia-76

One of the major differences between Hafnia and other internationals was the friendly family atmosphere that was created on the premises. The main aspect in this direction was that the youth was welcome and given several opportunities to be active. The children could gain something by going there.

All pensioners could enter free of charge, and so could children under 12. This created quite a scene. Grandparents and grandchildren came together to the exhibition and really had a ball.

If you were a child under 16 and could draw, there was a daily competition for the best stamp drawn by a youth. You received a pencil, paper and colors if you liked, and you had the opportunity to use all your artistic skill to make up a design for a new stamp. The day's production was hung up on a board and a jury of 3 decided on the best design. A prize was given, and the postal authorities kept the design, pending possible future usage. But then the designer was honored still more with a premium in hard cash.

The Postal Authorities gave away over 40 kilos of stamp Kiloware. When a youngster came into the stand where the activities of "How to handle a Stamp" took place, they could reach their hand down into a carton full of stamps. All they could grasp in their hand, they were allowed to work with and then take home. But, they had to sort the stamps, throw the damaged ones away, they had to learn how to wash them, sort the violet from others, they had to learn how to dry them, face down on a blotting or newspaper. Then after having learned this, they got a small envelope to put their stamps in and take them home.

In several instances during the show, both parents and grandparents were there helping their children and grandchildren. There were three girls of the staff assigned to this job, but there were often so many children that they could hardly handle the task, so the help from relatives was welcomed.

Having myself worked with youth as a teacher and Headmaster for 20 years, I could not find a more interesting spot in the show. In these Danish children working there, I could see all the problems one meets in a Junior club, but also all the enjoyment one meets in such a club, when the work is done. How often one heard, "So that's the way to do it," and saw the smile of victory on the child's face.

In my opinion, this was one of the most rewarding spots in the great show.

—Sigurdur H. Thorsteinsson



Denmark—1884 Coat of Arms 20 Ore Blue

By Svend Yort (H13)

First, as to the issue date of Denmark, Facit #55, the 20 øre large corner numerals. The issue dates of all the early Denmark (except the first printings of the 2 R.B.S. and 4 R.B.S.) are only approximate, because the Post Office records only show the dates of delivery from the printer to the Stamp Comptroller. Therefore, most catalogs allow a month or two for distribution to the post offices from the LAST delivery date. But this is often much later than the actual date of use, since the delivery of a particular "batch," or print order, may stretch out over a period of several months. Thus, the first printing of #55 was delivered from the printer from Dec., 1883, to June, 1884 (according to Hagemann, who published all these delivery dates in his various handbooks on Denmark). Therefore it is quite reasonable that some supplies of this stamp may have reached some post offices by May, or even April, 1884. I don't know of any attempt to establish the earliest date of use of any of the stamps of this period—which would be very difficult, since most of the postmarks did not carry a year date.

Second, regarding the occurrence of #52 and #55 in pairs (and the 10 øre, #51 and #54, also). Facit makes a separate major number of the 10 øre "small numerals," and lists the pairs of both the 10 øre and 20 øre under the small numeral issue, which is wrong; they should be listed as minor varieties under the "large numerals" issue, as Scott has them. Scott also has a footnote telling how these occurred, although it is not quite the complete story. The whole story is this: In those days, the printing plates for Danish stamps were made up of 100 separate cliches, clamped together in a printing form. At the end of each printing, the plate was taken apart, the cliches cleaned up, and any that were considered no longer serviceable discarded; to be replaced by new ones from reserve stocks when the next printing was ordered. The 10 øre small numerals was never actually issued as an adhesive stamp, but only as a postcard. But by mistake, when the plate was being re-assembled for the fifth printing of the 10 øre, three postcard cliches were inserted in the bottom row as Nos. 94, 96, and 97. This is where all the 10 øre "small numerals" come from, and as you can see, you can get a pair of these, as well as pairs of large and small numerals "se tenant." Similarly, in the ninth printing of the 20 øre, two cliches with small numerals were inserted as Nos. 4 and 50. No. 50 was discovered and removed before the next printing, but No. 4 remained in use through the 14th printing, although in a different position in each printing. Taking the number of sheets in each of these printings, and the number of the "small numerals" variety in each sheet, the maximum number of the 10 øre that could exist is 58,311; and of the 20 øre, 124,537. The 20 øre small numerals from the sheets of the large numerals can be distinguished from those issued in complete sheets by the colors, which are clearer and brighter, and by the paper, which is at first thicker and softer, later thinner and harder.

* S * C * C *

INTERPHIL NOTES AND REMORSE

I neglected to mention Botha Roed as a winner at Interphil—my apologies, Botha, but this happens sometimes.

Letters

July 21, 1976

Dear Mr. Helm,

In THE POSTHORN 1975, whole no. 121, you showed on page 7 to our fellow readers an enlarged photo of the Iceland I GILDI 10 aurar, perf. 14 : 13½, with faked overprint (Facit no. 39). The growing interest and the steadily growing prices on better Icelandic stamps result in an increased occurrence of forgeries. In most cases it is not too difficult to detect the forgery, particularly in the case of the I GILDI overprints where the cheap stamps are available even in sheets to everybody. The figure shows at left a genuine copy for comparison, at right a faked one, different from that previously shown. The differences are obvious so it doesn't need any description. It is noteworthy that the pictured fake as well as the former mentioned one were sold with the certificate of an "expert."



Genuine

Forgery

Sincerely yours, Arno Debo (SCC 1657)

Dear Bob,

I always look forward to issues of The POSTHORN to keep up with old friends and what's going on! You are doing a tremendous job and I hope you will continue.

One of these days when time permits and I have more information I shall write a short item on my Bamforth Post Card Collection which is now in England where a gallery is under construction for permanent display. It is regarded as the largest and finest of its type in the world devoted to one publisher and contains over 20,000 different Bamforth cards.

My best to all. Sincerely,

Robert W. Scherer, Major, USAF, retired

12 July 1976

Dear Mr. Helm,

I am writing to you in view of your being the Editor of *The POSTHORN*, the quarterly journal of the Scandinavian Collectors Club of U.S.A., and I have been recommended to do so by one of your members in Oslo, Norway—Paul H. Jensen.

I am a member of the Germany & Colonies Philatelic Society in the country, and one of my current fields of study and research is the identification and recording of postal material which came out of Germany, its allies and the occupied territories during World War II, addressed "c/o Post Box 506." When I started my research some three years ago, only ten such items were recorded—I have now been able to identify 93.

In case this is an event of Postal History with which you may not be familiar, perhaps I could give you a simple description. With the help of Thos. Cook & Son Ltd—the London travel agents—it was possible to write to family or friends in enemy territory in Europe during the war, and the mail was sent via neutral Portugal. The recipients of these letters were told to reply to the writer by addressing their letter to "c/o Post Box 506, Lisbon, Portugal" (this is the part in which I am interested). On receipt at Lisbon (after suitable censorship along the postal line), Cooks would collect the mail, send it to London, where it was again censored, this time by the British authorities, and then reposted to the known address of the new recipient. An article was published by Kenneth Rowe in the *Postal History Journal of the Americas*—Vol. 7, No. 2. I am not sure of the date, but imagine it would have been around 1960-1965, in which he gave a lot of detailed information about the service.

You may wonder what this has got to do with your society. The Scandinavian and Baltic countries with whom contact was authorized include Danzig, Estonia, Finland, Latvia, Lithuania, and Norway, and so far, covers from these countries have been very scarce; my record to date is Denmark—5; Finland—5, despite extensive enquiry through fellow philatelists and Specialized societies in this country. I even tried two German societies in your country, but failed to get any answer.

Would it be possible for a short enquiry to be put in your journal, asking if any (lucky) owner of such material would get in touch with me. My research includes the detailing of all the various postal markings which appear on these covers, and I am anxious to obtain photostats of the originals—unless any particular owner would be prepared to let me have a sight of the original.

Looking forward to success in my enquiry.

Sincerely, A. E. Gilbert,
114 Barrows Lane, Birmingham, England B26 1SD

(Can any of you help Mr. Gilbert?)

July 12, 1976

Dear Mr. Helm:

I was cleaning out my files the other day and ran into a partial sheet of Norway 10 øre green (NK #120). I examined this sheet and then checked it against the handbook. It was interesting to note that the distribution of the

subtypes were entirely different from those on the proof sheet and the full sheet mentioned in the handbook. The type distribution is attached.

A description of plate flaws on this sheet follows:

Pos. #21:

A white line goes thru inner right frame and lower part of wheel 3 (right under inner ring).

Pos. #22:

A white line goes thru outer and inner right frame, thru lower third of wing #4 and ends close under ϕ of ϕ re.

Pos. #23:

A horizontal white line crossing oval close under P in POSTHORN.

Pos. #28:

Small break in oval frame line between 0 and ϕ .

Pos. #41:

Thick white vertical line above E in ØRE.

Pos. #51:

Color spot covers lower part of S in POSTHORN.

Pos. #59:

White break separates upstroke from downstroke of large numeral 1 in circle.

Pos. #67:

Small belly on large numeral 1.

Pos. #79: As pos. #67.

Pos. #86:

Bottom of mail stroke of R in NORGE bent up.

Pos. #88:

White cut on the inside of outer upper frame above left side of wheel 2.

Subtype distribution on a partial sheet.
Sheet margin—August 1921

3	4	3	4	1	2	1	2	3	4			
3	4	1	2	1	2	3	4	1	2			
3	4	3	4	1	2	1	2	3	4			
1	2	1	2	3	4	1	2	3	4			
1	2	1	2	1	2	3	4	3	4			
1	2								3	4		
1	2							1	2	3	4	
1	2						3	4	1	2	3	4
3	4						1	2	3	4	3	4
							3	4	3	4	1	2

Pos. #96: As pos. #86.

Pos. #97: As pos. #86.

Pos. #99: As pos. #67.

I thought the readers of the Posthorn might be interested in my findings.

With kindest regards,

Fredrik G. Olausen SCC LM12

Dear Mr. Helm.

A friend of mine has sent me photocopies of pages 67-70 from The POSTHORN of August 1976, regarding Norwegian Private Perfins.

In translating from Norwegian, two errors have been made:

G. B. (Many types) should be: (Smaller types)

P. R. (Many types) should be: (Smaller types)

We ask you kindly to correct these faults.

We remain, Yours faithfully

for The Catalogue Committee of Norgeskatologen, Erling Dehli

Greenland—The 1 Ore Pakke-Porto

By Svend Yort (H13)

I read with interest the article by Torben Hjørne in the August issue of the Posthorn, though I confess I do not understand some of the reasoning behind it, nor agree with some of the conclusions.

However, I took that issue of the Posthorn, and also the booklet "Grønlands Postvaesen" from Grønlands Styrelse (1945) on which much of the article was based, with me to Hafnia, in the hope of seeing Mr. Hjørne and discussing it with him. As it happened, he had a booth at Hafnia, and was kind enough to give me quite a bit of his time to discuss the problem. He has a great many photocopies of items from the KGH archives, some of which the KGH themselves apparently did not know about at the time the 1945 booklet was written. Among the most important of these was a bill from Thiele, dated 1910, for 15,000 copies of the 10 øre and 10,000 of the 5 øre stamps (600 sheets and 400 sheets respectively). This accounts for the second printing of each of these values in the first issue (perf. 12¼) which have long been recognized by specialists, but which were thought to have been part of the deliveries formerly listed by KGH under the date 1905, and which consisted of only 10,000 10 øre and 5,000 5 øre. These quantities had therefore been divided in the specialized catalogs over two deliveries or printings, but this resulted in the quantities of these two values being far too low (see Wovern's catalog GF-1, 1976, among others). Just the number of complete sheets in the hands of collectors belie these figures!

But getting back to the 1 øre stamp, first issue (perf. 12¼), I do not believe that a similar error can apply in this case. For one thing, the 1 øre stamp was probably the least used value. The rate was 1 øre per pound, but a minimum of 10 øre; therefore only in the case of packages weighing over 10 pounds, and which were not a multiple of 5, would 1 øre stamps be needed. As a matter of fact, most of the parcel cards one sees from the early period have only a single 10 øre stamp.

Another source of false impressions is the fact that the figures of use are based on the fiscal year, which runs from April 1 to the following March 31, while the figures of quantities on hand were usually taken after the last ship left for Greenland in the fall. These two, therefore, cannot be used in direct comparison; also, the sales figures quoted for 1917 and 1918 are actually for the fiscal years 1916-17 and a double period of 1917-18 and 1918-19; i.e., a three-year period and not just two years. I do not feel that the fact that the sales for these three years exceeded that for the first 11 years (not 12) is so remarkable—these stamps were at first ignored by collectors, even in Denmark, because they were not regarded as postage stamps. Even after 1915, when three more values were added, they were considered packet material, or cheap sets for the school-boy trade, as I remember from my visit to Denmark as a boy in 1921-22. But the additional values undoubtedly stimulated the sales, and at that time every tobacconist and stationery store that sold cheap packets was offering sets of the six values, cancelled, considerably below face. KGH themselves admit that stamps were sold in Copenhagen cancelled, but whether or not below face they don't say.

Now, taking up the chart or graph that Mr. Hjørne has drawn showing the printings (deliveries) and sales of the 1 øre stamps, I cannot understand his theory. He makes a point of the fact that the total printed less the quantity on hand should equal the sales, but he does not quote the figures for the quantities on hand, nor say where they are to be found. I can take the figures of printings and sales as given by KGH and come up with a different curve,

rect, that the quantities and dates of deliveries would have been adequate to meet the demand. Also, in as far as it is possible to read the quantity in stock from Mr. Hjørne's graph, mine would give the same figures. Furthermore, Mr. Hjørne has drawn his curve for total sales (the heavy line) in such a way that it touches the stair-step line of deliveries at each of the years 1919, 1924, and 1927. I find it hard to believe that the stock would be exhausted just as a new delivery arrived, three times in a row!

I leave out of consideration the dotted lines at the start of the graph which are supposed to show the printing and sales prior to 1915. Surely these should start at 0 in 1905, should they not?

Coming now to the question of the irregular perforation in the fourth column of the sheet of the 1 øre: I happen to have a copy with the plate variety described in the article, and this I also took to Copenhagen. It agrees in perforation with Mr. Hjørne's description, but it is very difficult to measure with a perforation gauge. Perhaps I should explain that it is the horizontal perfs. that differ from the vertical, and measure approximately 11% instead of 12%, but they are not an even 11%. It is difficult to see how this irregularity, which affects only the fourth vertical row of the sheet, could have arisen. It is not a case of a bent or broken pin, because then there would be simply a missing hole. It does not seem likely to have been a repair of the machine, because then the matching plate would have had to be re-drilled, and this would be impossible without the holes overlapping. Furthermore, the usual method of procedure with a line perforating machine is to do all the sheets in one direction, then turn the stack 90° and do the other direction. But in that case, there should be a matching irregularity somewhere along the vertical perfs. Has this been checked? And if all the values were perforated on the same machine, as one would expect, the same irregularity should occur on the other values also. One copy of the 10 øre, Mr. Hjørne told me, has just been found with this perf. variety; but have the complete sheets of the 5 øre and 10 øre which are to be found in several collections been checked? Obviously, much more work must be done on this before we have all the answers.

In summary, I do not think the existence of two printings, especially in such a large quantity, is proven by the information we have so far. Mr. Hjørne had written a third article on the subject in B.T., and he promised to submit that to the Posthorn also. I would very much like to see the additional data in print (I could not possibly remember all he showed and told me in the short time we had available at Hafnia). And of course more data on the perforation variety would help to prove or disprove his theory, which is why Mr. Hjørne asked collectors to check their copies of the 1 øre plate variety, and I join him in this appeal.

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Review

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- 1921 BELL, Jonathan, 1044 S. Main St., Apt. A-2, Ann Arbor, MI 48104
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