

THE SMOKY MOUNTAIN PHILATELIST

JOURNAL OF THE ASHEVILLE STAMP CLUB



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CONTENTS

President's Letter	2
Editor's Column.....	3
Presentation Preview.....	3
<i>Edward O. de Bary: My Life in Stamps</i>	4
<i>Undercover Addresses</i>	10
<i>Revenue Corner</i>	14
Shows and Events.....	18
The Variety Hunter	19
Robert's Ramblings.....	20

THE ASHEVILLE STAMP CLUB

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If you cannot make a meeting, club event, presentation, or have a question or a suggestion, please contact:

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GENERAL INFORMATION

The Asheville Stamp Club meets at Deerfield Episcopal Retirement Community, 1617 Hendersonville Rd, Asheville, NC in the Blue Ridge Room of the Community Center at 1:30 pm on the third Sunday of each month. Bring stamps and covers to sell, trade, or show. There are Nickel Boxes and Envelopes of stamps with new material being added all of the time. The club's 2017 Scott catalogs will be at the meeting; 2012 World Classics, US Specialized. As always, there will be the 50-50 Drawing and Door Prizes.

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PRESIDENT'S LETTER

2019 is here and let's hope it will be a good year for all of us.

On a sad note, many of you know by now of the passing of Ed de Bary on January 8, 2019. We knew Ed was terminally ill as he announced it at our annual Christmas luncheon on December 1, 2018.

Ed was so instrumental in almost all facets of our club and was the glue that kept us going. His knowledge covered many spectrums especially with German and Belgium philately. It will feel very strange not seeing Ed helping Jay with our club auctions. He was one of our past presidents and ensured that our meeting room was prepared for our club meeting. Please put Ed and Marcia in your prayers at this difficult time.

Looking into 2019, our first club auction of the year will be January 20, 2019. Remember that anything you have that is philatelic related can be placed on the auction tables. Please describe the product correctly and have your name visible on the item.

Many thanks for all of your input during our meetings.

Best regards, Robert

HAPPY 2019 GREETINGS FROM YOUR NEWLY-ELECTED VICE-PRESIDENT.

I have the responsibility to arrange programs for our meetings. Six of our meetings are auctions that follow a fixed format, leaving five meetings for presentations. We have a speaker arranged for February, member Frank Wheeler; a description of Frank's presentation appears elsewhere in this issue of the SMP.

Four programs remain to be scheduled. I recently combed through archived club publications going back a decade and was taken with the wide variety of subjects and types of programs we have enjoyed ranging from full illustrated lectures to multiple short presentations to one-page and longer displays mounted in club-owned frames to Q&A sessions to tools and techniques.

I want to hear what programs YOU want and I want to hear from members who have ideas about presentations they would like to give. Don't be shy! A receptive audience is practically guaranteed. – Bob Bouvier



SMOKE SIGNALS

Happy New Year! I certainly hope everybody received SOMETHING philatelic this year. If you are so inclined, please drop me an email to tell me what Good ol' St. Nick left for you in your stocking. I guess my Christmas came early this year, as I attended FLOREX where I was able to purchase a nice collection of about 40 proofs and essays. Here are a few I've added to my collection:



So don't be shy, send me a note. Even if it is only a paragraph, I'm sure everybody in our club will be excited to hear what you are up to. Which brings me to the point I want to make in this first-of-the-year editor's message. I'm a designer; I really get a kick out of developing the layout and making each issue flow and look as nice as possible. But a bigger responsibility of an editor is checking spelling, grammar, and editing for style and consistency. Sometimes that even involves rewriting whole paragraphs or rearranging their order. In doing so, I don't want to ruffle any feathers so I apologize in advance to our talented stable of collector-writers. Together I hope we can continue to put out the best club journal around. I will always send a proof of your article for comment and revision before publication. Please send your musings, stories and articles to randallchet@gmail.com. Thanks!

Email your articles, letters, classified ads, auction items, and comments for the Smoky Mountain Philatelist to Randall Chet: randallchet@gmail.com Deadline for the March-April 2019 issue: February 25th

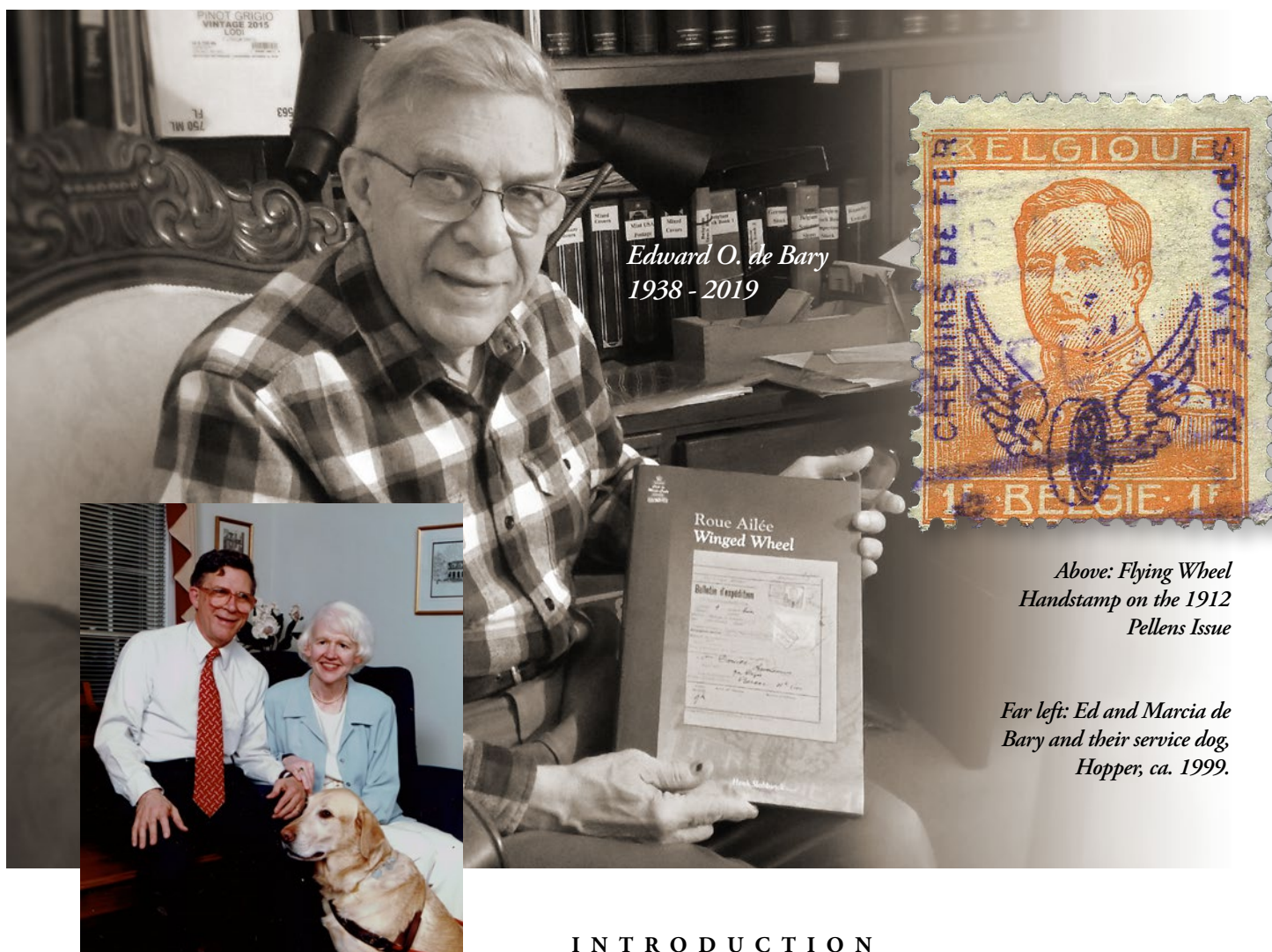
PRESENTATION PREVIEW

For our February meeting member Frank Wheeler will tell the story of his **recent trip to England and his visits to Stanley Gibbons and to the British Library** to view the Tapling collection, one of the finest collection of stamps in the world. He has photos and anecdotes from the trip—a truly memorable one—visiting one of the most venerable and famous stamp stores in the world and seeing the amazing rare and staggeringly valuable stamps on display at the museum. Should be lots of fun!



EDWARD O. DE BARY: MY LIFE IN STAMPS

by Ed de Bary with James A. Haxby



*Edward O. de Bary
1938 - 2019*



*Above: Flying Wheel
Handstamp on the 1912
Pellens Issue*

*Far left: Ed and Marcia de
Bary and their service dog,
Hopper, ca. 1999.*

INTRODUCTION

Many stamp clubs across the country have a small core of highly-knowledgeable collectors. Some have exceptional collections and have acquired a national or international standing in philately. The Asheville Stamp Club is fortunate to have blessed with such a member: Edward O. de Bary, known to many of us as Ed. He was a recognized authority on Belgian stamps and held a top position on the APS expertizing committee for some years. Recently he had displayed parts of his collection at major stamp shows. Ed had been an ASC member since 2005, served as the club's president from 2006 to 2007 and was a key factor in reviving the club when it was in the doldrums.

Due to his untimely passing on January 8 his important collection is being sold at auction later this year. As he was one of our most esteemed members it seems fitting to gather together some details about Ed's life and the interesting history of his and his family's association with philately. The article that follows is based upon conversations between Ed and fellow club members Jim Haxby & Randall Chet that took place in December 2018 and early January 2019. A copy of this article, along with scans of key parts of Ed's collection and a copy of the on-line Rasdale auction catalog will be deposited in the ASC library to serve as a reference and inspiration for present and future club members. Ed was a stellar collector and a wonderful person and he will be greatly missed by all who knew him.

James A. Haxby, January 2019

THE FAMILY BASIS OF MY COLLECTION

Stamp collecting in our family began in Germany two generations before I was born. Both my grandfathers, who were born in Germany, were collectors. My maternal grandfather, Edward Merton, had a nice collection of French stamps. But it was my paternal grandfather, Edward H. de Bary, who collected more extensively. Before the turn of the century he moved to Antwerp, Belgium which was becoming a financial center. He was married in 1903 and my father, Edmond T. de Bary, was born. Just before WWI my grandfather went into business with his uncle, H. Albert de Bary. Either H. Albert or someone close to him appears to have been a stamp collector. In a collection of covers purchased on eBay, I was amazed to find a paper band that had gone around a magazine or newspaper addressed to none other than H. Albert de Bary. Affixed to it was an overprinted German 5 pfennig stamp used in Belgium during the German occupation. To what extent my grandfather collected at that point is unclear.

After the end of the WWI my grandfather went to The Hague and had his own financial business. He helped arrange to move goods to Germany to help alleviate the widespread hunger in the population. By 1923 hyperinflation prevailed in Germany and it was so bad that people would rush out to buy loaves of bread at noon because the same commodity would cost much more by 6 PM that night. At this time my grandfather definitely collected stamps. He saved both stamps and covers. His work included correspondence with the banks, and so he was able to set aside a number of very nice German and Danzig inflation covers from them. Today one encounters fake inflation covers but those from my grandfather are certainly the real thing. Also, with part of the money he made my grandfather bought good collectors' stamps at auctions in Amsterdam. He did this as a way of saving money without putting it in the bank. He knew stamps pretty well, judging by what he bought.

In the early 1930s my grandfather got permission to go back to Belgium and he and my father, then in his late teens, established a company called Agalire. This company became the agent for the Lloyd Bremen passenger ship line in Antwerp. My father had already become a knowledgeable stamp collector in his own right by then. He took over work on my grandfather's collection and continued to expand it during the 1930s. In fact he kept the Belgian stamps up through the end of WWII. Whenever my grandfather and father were apart and had an opportunity to correspond each paid attention to what they put on the envelope thus creat-



My father, Edmond T. de Bary (1906-2000).

ing interesting covers. There are some nice covers, like Zeppelin covers, that ultimately came into my collection in this way.

About 1934 my mother, Anne Marie Merton, visited Antwerp from Germany. There she met my father, they fell in love and were married. As Hitler began to rise in power in Germany my parents saw the handwriting on the wall and decided to renounce their German citizenship and remain in Belgium. In 1938, when I was born, my parents were citizens without a state and that made me stateless as well.

In 1939 my grandfather gave his stamp collection to my father as part of his legacy. The French collection from my maternal grandfather also came to my father then, too. As WWII began there was a big split in the family. My grandfather was still a German citizen and thought Hitler was a positive force for Germany. So, my parents and I moved to Brussels and my grandfather remained in Antwerp. I think my father only saw his parents once after that.



My paternal grandfather, Edward H. de Bary (1878-1961).

During the war, one of the ways our favorite family activities was working with stamps. I can remember when I was about 5 years old, my mother would soak stamps off covers, place a damp stamp on each of my fingers, and I would cross the room and hand them to my father to place in a drying book.

One Christmas one of the presents from my father was two large Schaubek albums, containing a few stamps. Along with them were some envelopes of loose stamps that I could put into the albums. That was my first collection.

After WWII my mother was very anxious to leave Europe, fearing the Russians as much as she had feared the Nazis before. So, we applied to emigrate to the United States as citizens without a state. We were finally able to come in January 1948 and became U.S. citizens.

My grandfather returned to Germany in 1944. After 1945 he helped us keep up the German collection by sending us packages with the new German stamp issues. On the inside of the package he put mint examples and on the outside he affixed duplicates for the postage, so we got mint and

used examples of the same stamps simultaneously. The post horn issue is an example of some of the better sets we got in that way. When my father went to a retirement home, I bought his collection. The collection I got from him was 10 volumes. My core collection now comes to 60 volumes, plus misc. stock books, etc., totaling 91 volumes. The strongest collections are Belgium and Germany, but there are also French, Swedish, Dutch, British, U.S. and some other country collections. Some of the stamps and covers trace back to my grandfathers, some to my father and some I've acquired myself. I'll always be grateful to my fore bearers for amassing a fine basis on which to build my own collection. And I can truly say I never met a stamp I didn't like!



HIGHLIGHTS FROM MY COLLECTION



Cover postmarked 4/15/15 at the Belgian government post office in La Havre, France and addressed to cover dealer A.C. Roessler in New Jersey.

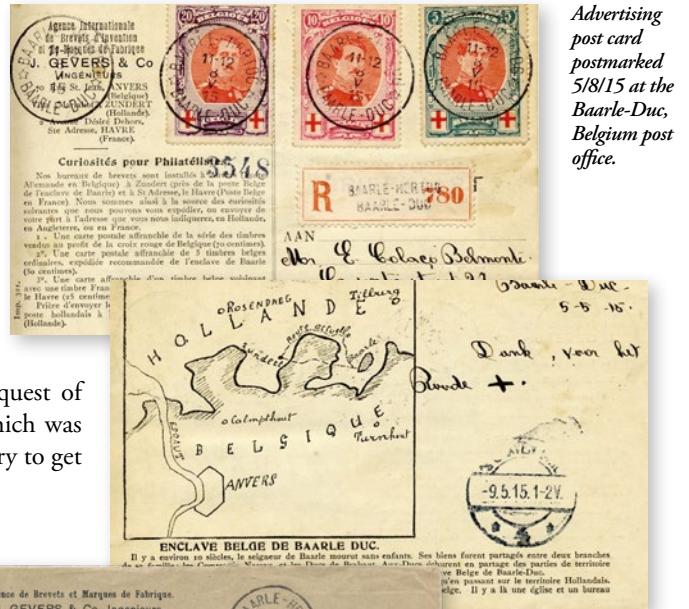
Belgian Government in Exile WWI Covers

Before and during WWI, stamp collecting was a major endeavor, as one can deduce by all the stamps and covers that were prepared for collectors. That was certainly true of the Belgian material during WWI. As the Germans were overrunning Belgium, the Belgian government in exile was established at Le Havre/Nice, France. The King remained in Belgium, though, at La Panne. A Belgian post office was set up at Le Havre/Nice and mail sent from there had Belgian stamps on it. You see a lot of those covers, which are often very reasonably priced. But there are various cancellations, used for different periods of time, which created some scarcer items.

The Gevers Philatelic Initiative and the Baarle-Duc Covers

One of the interesting side stories of the WWI period centers around J. Gevers & Co. The normal business of the Gevers firm was patents and copyrights for industrial properties in Europe. This firm still exists today. During WWI they couldn't carry on their normal business so they cast about for other ways to make money. J. Gevers & Co. had offices in Antwerp, Belgium; Le Havre, France; and Zundert, Holland. Capitalizing on this, the company offered philatelic covers and post cards sent from special locations, including Baarle-Duc (Baarle-Hertog). Baarle-Duc was an enclave of some 24 small pieces of land, most of which were inside the border of Holland, completely surrounded by Dutch soil. They had been deeded to Belgium in the Middle Ages. The most important parcel had a train station, a hotel and a post office. In their conquest of Belgium, the Germans left Baarle-Duc alone, because Holland (which was neutral in WWI) would not allow the Germans to cross their territory to get to the enclaves.

Jacques Gevers' office in Zundert was only 15 miles from Baarle-Duc and crossing the Holland-Belgium border was easy if one had the right documents. So, Gevers made up advertisement post cards giving the history and location of Baarle-Duc and offering to send post cards or covers bearing the 1912 regular issue or the 1915 Red Cross semi-postal Belgian stamps to addressees in Holland, England and France. The Gevers post cards and covers are easy to find today, so the marketing of these "philatelic curiosities" must have been very successful.



Advertising post card postmarked 5/8/15 at the Baarle-Duc, Belgium post office.



Cover postmarked 10/27/16 at the Baarle-Duc, Belgium post office and addressed to an employee of J. Gevers & Co. in Le Havre, France.

Belgium Postal Services during World War I

The War Begins

In the southwest corner of Belgium a few towns remained under control of the government installed in Nice/Le Havre, France. The remaining post offices were:

Furnes/Vernes: Adinkerke, Wulveringem, Leyele and Houthem.

La Panne: Coxyde and Oostduinkerke

Oostvleteren: Alveringhem, Loo, Polinchove and Elverdinghe

Poperinghe: Remingheist, Vlameertinghe and Watou

Rousbrugge-Haringhe: Proven an Ploegsteert

Ypres: Niewkerke/Neuve Eglise and Kemmel

All these post offices sold stamps from the 1912 and October 1915 definitive series as well as the January 1915 semi-postals to support The Red Cross. These cancellations must show the name of the town as well as a date falling within the four years of war. This did not deter preparing philatelic covers in Panne.



Belgian WWI Unoccupied Town Covers

There was another part of Belgium that the Germans didn't conquer. There's a strip of land along the southwestern coast containing about 22 towns, that were never taken by the Germans. They flooded the fields there and held up the German advance. So in the free towns Belgian stamps continued to be used, with the exception of the military mail, which was free. I have an almost complete collection of these town cancels, missing only two of the 22 towns. In all the other towns, the Belgian stamps ceased being used for postage and overprinted German stamps were used. I've left that material alone, except for the German stationary decorated with stolen Belgian stamps.

Cover postmarked 9/24/15 at the La Panne, Belgium post office, in one of the unconquered towns.

Flying Wheel Handstamps on the 1912 Pellens Issue

Part of my grandfather's collection of Belgian stamps that has given me much pleasure recently is the Belgian parcel post flying wheel overprints on the King Albert 1912 "Pellens" issue (named after the designer, Edward Pellens). By 1915 the Belgian authorities were running out of stamps, partially because the Germans stole them and were using them to decorate their stationary (i.e., not using them for postage) and partially because more weren't being printed. So, in June 1915 they authorized the hand-stamping of small quantities of the 1912 issue with text and a winged wheel, the symbol of the parcel post system of Belgium. These stamps were to be used for parcel post in the Belgian towns not occupied by the Germans. The number of stamps marked in this way ranged from 200 (for the 5 Franc) to 750 (for the 1 Franc). For use, the stamps were affixed to the shipping document, rather than the parcel, and the shipping document and stamp(s) were later retained by the post office as proof of delivery. Later, the cancelled stamps were sometimes sold to collectors. The unused stamps are rare and cancelled ones (postally or CTO) are very rare. Excellent counterfeits exist of all the denominations.



Genuine mint examples of the 1915 "flying wheel" hand-stamped Belgian parcel post stamps.

In 1926 my grandfather managed to purchase an almost complete cancelled set (three of the small head denominations are missing). They had been collected on behalf of the Spanish Consul in The Hague, who was in London at the time. He consigned them to auction by an Amsterdam firm, where my grandfather bought them. In the 1940s my father had them authenticated by Rene Berlingin, the top Belgium expert at that time. They were pronounced genuine but were probably favor cancelled rather than postally used.

Much later a series of books on Belgian stamps was being assembled by the Monaco Club. They sent out a circular asking for any information about these stamps so I responded and ended up doing a write-up about them in the appropriate volume of the series. The result was that I've had good communication with Monaco club people about these stamps over the years. It's a unique set.



Genuine examples of the 1915 "flying wheel" hand-stamped Belgian parcel post stamps, probably cancelled to order.



Two Genuine examples of the 1915 "flying wheel" hand-stamped Belgian parcel post 1 Franc stamps postally used.

In the meantime, I kept looking for genuine postally-used examples of these stamps and was only able to find two. I lucked out on both occasions. The first came from a collection of Belgian stamps I obtained from a source in Israel for \$20. The collection contained some of the flying wheel overprints that I was sure would all be fakes. Fakes of this issue, unused and cancelled, are common. When the collection came in, it included a cancelled 1 Franc orange, which didn't look all that nice with a couple of missing perfs, so I tossed the whole lot into a box. The second stamp, another cancelled 1 Franc orange, I bought on eBay for a very nominal price. Finally, I shared my group of winged wheels with Schaubek in Belgium via scans, and he said, "You'd better have the 1 Franc stamps looked at." So, I sent them to Pierre Kaiser in Brussels for authentication and they both came back as genuine and postally-used. That made my day!

To support my expertizing work for the APS, I've collected both the genuine and the fake winged wheel stamps. I've studied them very carefully, because in the past the APS had refused to expertize them because they didn't have sufficient knowledge to do so.

First Day Cover of the 1915 Belgian Definitives

During 1915 a new issue of definitives was put out that was printed partially in Paris and partially in London. On eBay I managed to purchase a very pretty cover with the entire set on it. At the time I didn't pay any attention to the addressee. Then my cousin came for a visit and when I showed him the cover he immediately remarked "Do you know whom that cover went to? Baron Guillaume was the Belgian Ambassador to France!" So, it's really a historic cover, plus being a first day cover as well.

Complete 1915 Belgian definitive set on a first day cover (10/15/15) to Baron Guillaume, the Belgian Ambassador to France.



First Belgian Air Mail Covers

On Nov. 11, 1918 WWI ended with the armistice and cessation of hostilities. The negotiations that lead to the eventual Peace Treaty began in Paris in January 1919. The train connection between Brussels and Paris was still very slow, so the King of Belgium requested a military plane be made available for flights between the two cities (at no extra postage charge) to allow him to keep up with the negotiations. There were probably three such flights. The covers were stamped Par Avion and these were Belgium's first air mail flights.

Early Belgian air mail cover, postmarked 1/18/19, sent from Ixelles (a suburb of Brussels) to Paris.

Württemberg Goatbeaters' Skin Stamp Cover

My German collection includes two volumes of German States stamps and covers. The most memorable item in this group is a cover from Württemberg. My father bought this cover, in Brussels I believe. Württemberg was first an independent city-state, then it entered the North German Confederation, and finally the Confederation was amalgamated into Germany. The cover is franked with pairs of the 10 Groschen rose and 30 Groschen blue, printed on what's called goatbeaters' skin, a kind of parchment. Stamps printed on this animal skin paper are very rare in good condition because the paper usually deteriorated badly. But in this case the stamps are exquisite. The only downside for this cover is that it is postmarked just after the Northern Federation took over. It was allowed to use the outmoded stamps for a year or two after the formation of the Federation.

Cover from Württemberg, Prussia 9/22/1868 with two pairs of stamps printed on goatbeaters' skin (a kind of parchment).



Three varieties of German Marienwerder plebiscite stamp essays.

Marienwerder Plebiscite Essays

After WWI Germany was forced to give much of the area of East Prussia to newly-formed Poland. Two regions were allowed to hold a plebiscite in 1920 to determine whether they would become part of Poland or remain with Germany. A group of stamps were issued in connection with the plebiscite. One was the German 1 Mark with the overprint Commission/Interallée/Marienwerder. I have three varieties of essay for this issue (all with the overprint in all caps) and they are very rare. They were probably part of my grandfather's collection. I took them with me to the World Stamp Show in Washington in 2004 and showed them to the German dealer from Dresden, who gasped when he saw them! When my collection is sold it's likely they'll go back to Germany.



UNDERCOVER ADDRESSES – WHEN THE MAIL IS HIDING SOMETHING...

Larry Oliver

One of the very first actions taken when two countries go to war against each other is the suspension of mail service between them. Even before ambassadors are recalled and can leave the country, all mail to the enemy country is caught and held, even if it is already in the mail system, see Figure 1.

Figure 1: Postmarked December 3, 1941, New York, addressed to Berlin, and in Bermuda at the British censor station on December 7. American mail to Germany would not normally have been censored, since we were not at war with Germany, but it would have been in a mail bag that would have been opened by the censors and reviewed without opening the specific pieces. Washington immediately told the British to censor all US mail and hold that which was directed to Germany, Italy, and the occupied countries. The cover which would have departed Bermuda on December 8 (Monday) was pulled out and held. It was marked Return to Sender, Service Suspended and finally got back to the sender in July 1942.



Families split between the warring countries still want to communicate with relatives — but how?

While mail has been smuggled across the lines during many wars - the Civil War saw quite a surge of such mail - other mechanisms have been found and utilized extensively, avoiding the risk inherent in smuggling. The most common system being the use of so-called “Undercover Addresses”.

The key element in this mode of communication is to have a contact point in a neutral country through which mail can pass and be forwarded or otherwise sent on. The sender would make arrangements with someone who has

a mailing address in the neutral country to agree to accept mail for a party in the enemy country. That third party in the neutral country would re-address the piece of mail to the final addressee, so the hurdle of suspended mail service was overcome. The third party charged a fee, in most cases. And mail was still subject to censoring, but the locations of the sender and recipient were not revealed.

The identity of the third party was not always secret: Thomas Cook & Sons openly advertised it during WWII in British newspapers, and it is beyond doubt that the Germans knew of it. The International Red Cross also openly operated such a service, although messages were limited to 25 words or less. Even the Vatican played a role in this service (see Figure 8). And all sides accepted it as a necessary practice. Since censoring was still in place, these services allowed familial communication but not war-sensitive communication.

Other third party identities were secretive. Literally hundreds of Post Office Box addresses in neutral countries—Lisbon, Portugal was by far the most popular site (Figure 4)—existed that masked the identity of the box office holder and masked their function. They were set

Figure 2: Cover with Hindenburg head 25 pfgr stamp dated 6 May 1940, Bavaria and sent to Post Box 252, NY. The key to recognizing this as an undercover address is that the censor tape on the left has “C.22” on it, which is from Canada, and no mail from Germany to New York would go through Canada, so it had to have been sent on after being received in New York. PO Box 252 was assigned to Thomas Cook & Sons, Canada. They opened the letter, identified the sender, then put the envelope and contents in a package carried to Canada. The Canadian censor then opened the cover, censored it and applied the sealing tape on the left hand side. Cook would have sent the entire cover to the final recipient in a larger envelope.



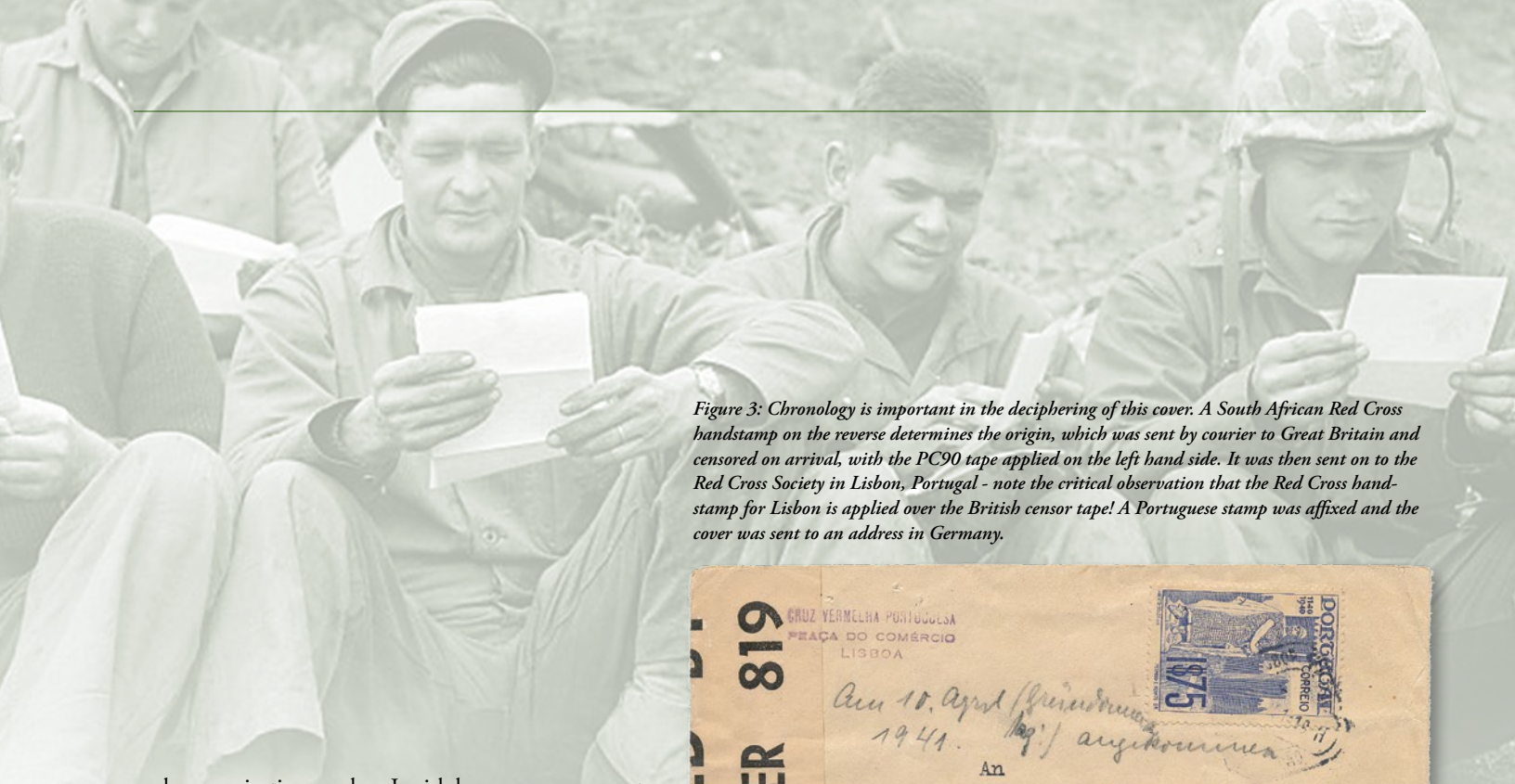


Figure 3: Chronology is important in the deciphering of this cover. A South African Red Cross handstamp on the reverse determines the origin, which was sent by courier to Great Britain and censored on arrival, with the PC90 tape applied on the left hand side. It was then sent on to the Red Cross Society in Lisbon, Portugal - note the critical observation that the Red Cross handstamp for Lisbon is applied over the British censor tape! A Portuguese stamp was affixed and the cover was sent to an address in Germany.

up by organizations such as Jewish leagues, governments-in-exile, or the American-Polish Relief Council, or set up by individuals to relay messages to friends and family in the enemy countries.

Yes, clandestine or spy mail used the system also. An Argentinian address was the drop box for an agent of the Japanese based in the USA who supplied Naval intelligence about the west coast after Pearl Harbor. British MI6 used undercover addresses, as did the Germans.

Before discussing how to recognize an undercover address, I must mention two other users of such methods: diplomatic channels and POW mail. The diplomats found that undercover addresses allowed them to exchange information without the enemy even knowing that information was being exchanged. Not all countries relied on this means, however. POW mail was, by convention, free from postage but subject to censorship. It was also painfully s-l-o-w. So families used services such as Thomas Cook & Sons to expedite communication with servicemen in POW camps and in some instances to prevent the Germans from knowing the location of other family members.

The fastest and easiest way to identify if an undercover address is being used is to consult sources with lists of such addresses that have already been identified. By far the best is Charles Entwistle's pamphlet "Undercover Addresses of World War II", listed in the bibliography. Its 47 pages contains over 340 such addresses and identifies their users.



Aspects of a cover that should raise your suspicion that it may be an undercover address:

- Use of a PO Box
- Addressed to Thomas Cook & Sons, anywhere
- Return address that does not match the stamp used
- Pasted on address label (indicating the cover was forwarded)
- Censoring that would not be expected for the normal route for mail
- US censoring on internal US mail (see Figure 9)

Covers addressed to the Red Cross, especially in Geneva, are common, and most of them are not using the Red Cross secretively. The Red Cross did transfer short messages onward to and from warring countries, but most of the correspondence seen today is from relatives inquiring about the whereabouts of family members: captured, refugees, deceased, etc.

UNDERCOVER ADDRESSES — CONT'D

The best way to understand undercover addresses is by viewing examples. Here are some that illustrate the types:

Figure 4: Polish Jews were a particular target of the Germans, and they made special efforts to track contacts outside Poland. This cover is addressed to an undercover address in Lisbon that the Polish Red Cross established so that Polish people could contact friends and relatives without fearing that the Germans would identify the location of those friends and relatives and thus target them. The address is in Lisbon. It is notable that the reverse of the cover is chemically streaked to detect invisible writing.



Figure 5: The German Wehrmacht censored this cover as it left the Netherlands in 1940, and applied the censor tape on the reverse. The addressee was a seaman on an oil tanker, but the address disguises this as the Royal Steamship Company. Nevertheless, this is an overt use of an undercover address, probably because it is non-military.

Figure 6: Another means of obscuring the origin of a cover is to black out the portion of the postmark that identifies it. The undercover address on this cover is the return address, on the back, and the writer blacked out the city name to obscure the location to which mail sent to the undercover address was forwarded.

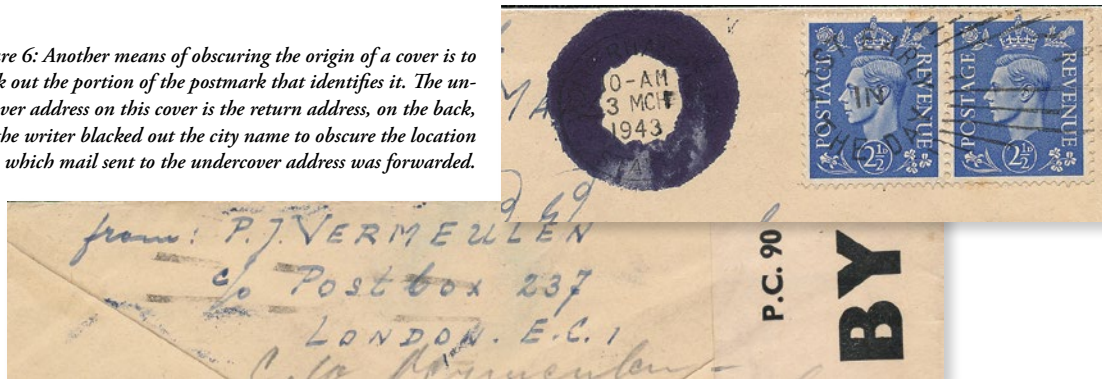
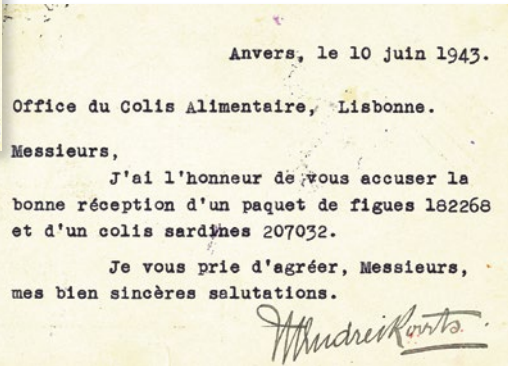


Figure 7: The "Office du Colis Alimentaire" (Office of Food Parcels) forwarded mail to the Belgian Embassy in London for decoding. The writer asked for a "packet of figs and a parcel of sardines" to be sent. The date was 10 May 1943 - two months prior to the invasion of Sicily. Not coincidentally, figs are indigenous to Sicily, and the mention of sardines in coded messages of the time referred to Sardinia, of course.



Meo. 3 Nell'ulteriore corrispondenza riferire sempre il N. del foglio

SECRETARIA DI STATO
UFFICIO INFORMAZIONI

Data 2.7.43 N. 00697276

Destinatario: Se civile, titolo _____
Se militare, grado _____
Se prigioniero, N. _____

Cognome e nome VADALA' Domenica

Paternit  nato il _____

Luogo di nascita ultime notizie il _____

Indirizzo del ricercato VILLAGGIO PARADISO - MESSINA

Richiedente: (Grado di parentela) _____

Indirizzo completo VADALA' Carmelo fu Francesco
CUBA

Messaggio (non superare 25 parole) Ricevuto tue notizie
via Vaticano- Sto bene - Bacioni a tutti-
scrivimi Carmelo

Indirizzo: Segreteria di Stato - Ufficio Informazioni - Citt  del Vaticano

Figure 8: This is a completed form used by the Vatican, who operated a message service by radio for transmitting messages across the lines. They would take the radioed information, type it up, then send it by regular mail to the recipient.

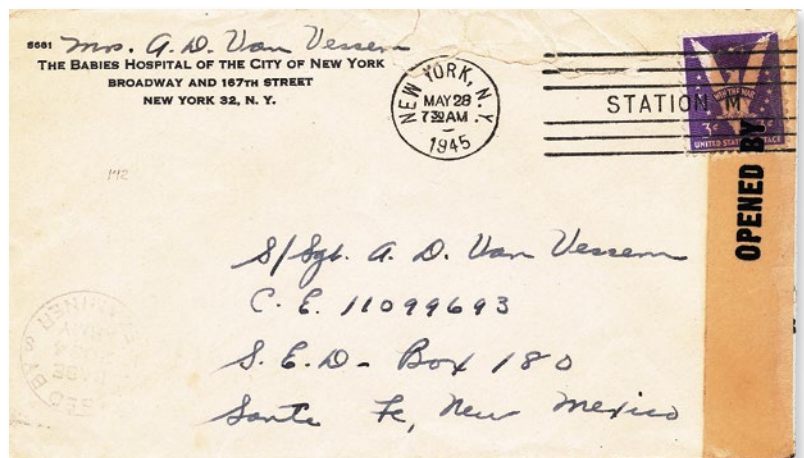


Figure 9: A cover sent within the US, even to a serviceman, usually was not censored. This one was, however, because PO Box 180, Santa Fe, was an undercover address: the mail went to the military and technical teams working on the Manhattan Project.

Footnote: APO's are, technically, undercover addresses since they do not reveal the location of the unit. That purpose and its multitude of variants is beyond the scope of this article.

US REVENUE STAMPS ON CARTES DE VISITE

Randall Chet

Figure 1:
André-Adolphe-
Eugène Disdéri



Figure 2: Each CDV plate accommodated eight poses



Figure 3:
The typical
CDV was
approximately
2.5" x 4"

André-Adolphe-Eugène Disdéri (March 28, 1819—October 4, 1889) was a French photographer who started his photographic career as a daguerreotypist but gained greater fame for patenting his version of the carte de visite, a small photographic image which was mounted on a card. Disdéri, a brilliant showman, made this system of mass-production portraiture world famous.¹ *Figure 1.*

Patented in Paris in 1854, his CDVs were photographs created with a special camera that produced eight poses on one plate. *Figure 2.* CDVs quickly replaced the old glass images of the ambrotypes, producing a card the size of the then standard calling card, around 2.5" by 4". *Figure 3.* CDVs arrived in the United States around 1859. The fact that these photos could be reproduced inexpensively and in great quantity brought about the decline of the daguerreotype and ushered in a carte de visite craze as they became enormously popular throughout Europe and the United States.

Faced with the financial demands of the Civil War, a June 30, 1864, act of Congress placed a new luxury tax on "photographs, ambrotypes, daguerreotypes or any other sun-pictures." Effective August 1, 1864, photographers were required to affix a properly denominated revenue stamp on the back of the image and cancel it by initialing and dating it in pen.²

How were photographs taxed?

The amount of tax required for a carte de visite was determined by the cost of the photograph:

- Less than 25 cents: 2 cent stamp
- 25 to 50 cents: 3 cent stamp
- 50 cents to \$1: 5 cent stamp
- More than \$1: 5 cents for each additional dollar or fraction thereof

Most CDVs cost between 25 and 50 cents which is why the majority of cartes de visite have a 2 or 3 cent revenue stamp affixed to them. Occasionally you will see a CDV with a combination of US revenue stamps needed to pay the required tax. *Figure 4.*



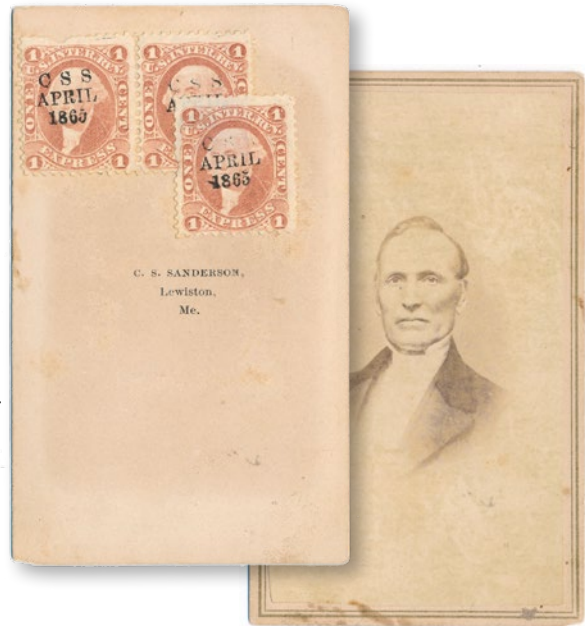
Figure 4: An example of two different denomination revenues (R1c and R5c) in combination to make up the 3c rate. Unknown photographer by the initials JP, handstamped in blue along with Feb. 1865 manuscript cancel.

There was not a special stamp created for photography. (Although this was a bit more complicated, and a fix was considered, *see figure 5*) As of Dec 25, 1862, the “matching use” directive originally written into law was rescinded, so as a result, by the time the tax on photographs was instituted, a photography stamp was really not necessary. Photographs were considered a “proprietary” item, so “proprietary” first issue revenue stamps (R3, R11, R17) are actually quite common. Unlike other proprietary items like matches, medicines, canned food, perfumes and playing cards, photographs were exempt from the requirement that the stamp be destroyed by opening a package. The 4c R22 proprietary stamp is only occasionally found on CDVs, as there was no 4c tax rate on photographs. Even more elusive would be the use of R21 playing card stamp, the most valuable of the lower denomination perforated first issues in use at that time. The 4c stamps most likely would have been used in combination with a 1c stamp to make up the 5c rate.



Figure 5: Rather than affix stamps to individual photographs, some studios elected to file monthly returns with higher denomination revenue stamps paying their tax obligation. To make this more feasible, in September 1864, a 50c proprietary stamp was considered for this use. The 50c proprietary stamp was intended to be blue like the other 50c first issue revenues, but the order was cancelled before any of these stamps were produced. Die proofs on India mounted on card exist in both blue and black.⁵

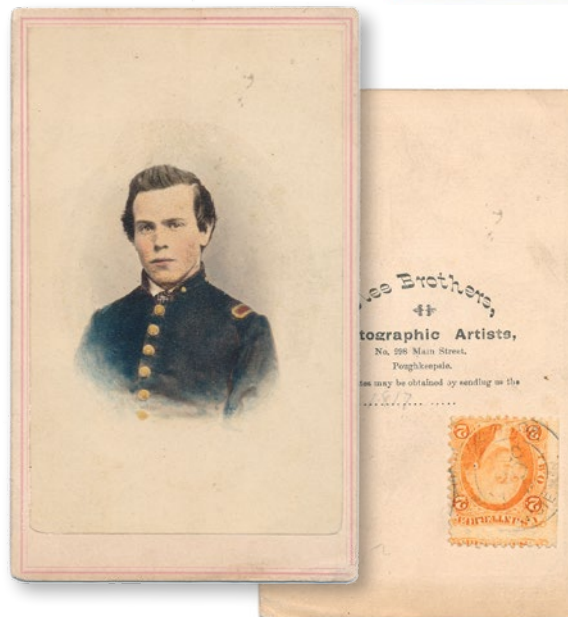
An example of a handstamp multiple line cancel from C. S. Sanderson of Lewiston, Maine



Photographers were not happy with the extra burden of the tax on their product. The new-fangled “sun pictures” were very popular with the public, and completion was fierce among studios. The photographers organized and through their persistent efforts, the tax on photographs created and sold in the United States was repealed effective August 1, 1866. However, it is possible to find CDVs with later cancel dates, applied by studios not aware of the tax rule changes.

The following are some of the more interesting CDVs and photographer cancels in my fledgling collection. For more information on this fascinating subject, visit Bruce Barla's award-winning exhibit *The Civil War Sun Picture Tax - TAXED PHOTOGRAPHS 1864-1866*, at www.aape.org/exhibits.asp³

Dan Harding also has an excellent Civil War Photographer Cancel Reference section on his website: www.revenue-collector.com⁴



Sometimes the value of a CDV comes from the revenue stamp or the cancel; other times it's the photograph that counts. In this case we have a highly sought-after Union soldier photograph, hand-colored. It is possible that this photo was colorized long after it left the studio; however, there is a thin, crazed coating over top, and the outer frame in pink (red) leads one to believe it was colorized by the studio: Slee Brothers of Poughkeepsie, NY.

References:

1. Wikipedia, https://en.wikipedia.org/wiki/Andr%C3%A9-Adolphe-Eug%C3%A8ne_Disd%C3%A9ri
2. Steve Swain, US Revenue Stamps on Photographic Calling Cards, Stamp-Collecting-World.com
3. Bruce Barylka, *The Civil War Sun Picture Tax - TAXED PHOTOGRAPHS 1864-1866*, www.aape.org/exhibits.asp
4. <https://revenue-collector.com/cgi-bin/ecom/photographer.cgi>
5. George T. Turner, *Essays and Proofs of the United States Internal Revenue Stamps*, 1974, Bureau Issues Association, Inc. p. 44

Besides CDVs, other types of photos were still offered in 1864-1866. Here is a tintype photo enclosed in an embossed CDV-sized paper frame. It would have been taxed at the same rate as the standard CDV, in this case 2c. In this example the tax was illegally paid by a #73 postage stamp.



This photograph was taken by the studio of F. Mowrey of Rutland, Vermont just about a year before the end of the Civil War.



Occasionally one will get very lucky and not only finds an attributable interesting cancel, but one affixed to a CDV where the subjects are identified. Introducing Luther and M. E. Pierce of Adrian, Steuben Co., NY.



Multi-line printed or handstamped cancels come in many forms. Many times the only way to attribute these initialed cancels is to find the stamps on cards. Even with a name sometimes the search for details comes up empty, as in the case of O. H. Venner of Castine, Maine. "Photographer" is now an archaic term for photographer.

Matthew Brady's studio used two known script cancels, both made with the same metal type slugs used to imprint photograph mounts. One, the most common, was the name "Brady" set in a formal cursive font. The other, much more difficult to find, was "Washington" set in the same font.



Collecting photographer's cancels off-card is a rewarding avocation in itself.



This cancel is certainly bold yet not uncommon. They must have had a thriving business. Gill's City Gallery was a photo studio run by William L. Gill from 1859 to 1882.



This photograph was taken by the studio of F. Mowrey of Rutland, Vermont just about a year before the end of the Civil War.



Unfortunately one of the rarest of the canceled CDVs in my collection has been seriously defaced by permanent marker. I purchased it anyway off eBay as examples of stenciled cancels are rare. Eventually I hope to replace it with a better copy from this New York studio.



An all-over printed backmark from White's Excelsior Photographic Hall in Middletown, NY. This decorative backmark depicts a civil war era family and a good view of the bulky camera which produced the 8 x 10 negative of 8 poses.



The R17c 3c Playing Cards issue is not commonly encountered because supplies of it were exhausted within six months of the beginning of the tax period.¹

SHOWS & EVENTS

January 12th - 13th, Charlotte, NC

Charlotte Stamp Show
St. Sarkis Armenian Church
7000 Park Road
(Hwy 77, exit Tyvola Road,
go east 2.5 miles, turn right on
Park Rd, 1 mile on rt.)
Charlotte, North Carolina 28210
Sat: 10 - 5, Sun: 10 - 4
Contact: Cary Cochran
800-560-5310

January 19th - 20th Columbia, SC

Columbia 2019 Winter Stamp Show
Columbia Valley High School

120 Sparkleberry Lane
Columbia, SC 29223
Contact: Mark Postmus,
mapostmus@yahoo.com or
mobile 803-309-2534

January 25-27 Norcross, GA
Southeastern Stamp Expo
Atlanta Hilton Northeast
5993 Peachtree industrial Blvd.
Fri & Sat: 9:30-5:30, Sun: 9:30-2
www.sefsc.org
Admission: \$5 www.sefsc.org

February 2nd Brighton, MI
Sterling Kingbrook Winter

Sale Auction 2019A
Sterling Kingbrook Auctions
455 E. Grand River, Suite 103
Brighton, MI 48116
Saturday: 1pm
Contact: Mark Vervaeke, 810-220-6000
SterlingKingbrookAuctions.com

March 2nd & 3rd Knoxville, TN
KNOXPEX 2019
Knoxville Philatelic Society
Holiday Inn Knoxville West
9134 Executive Park Dr.
Sat: 10 - 5, Sun: 10 - 3
Contact: Tom Broadhead, 865-696-4803

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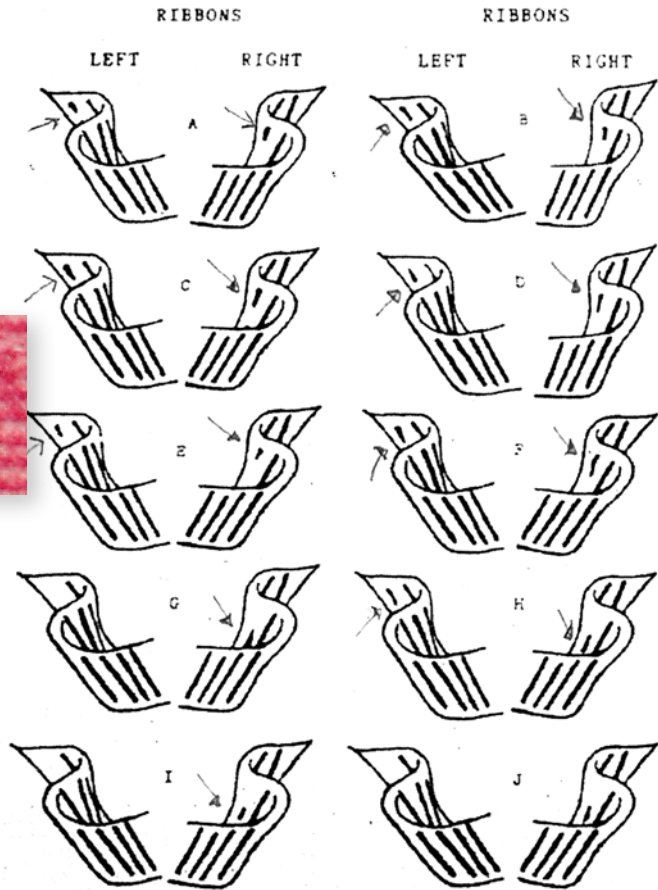
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(CASE OF US) #500



Hello once again – today I want to take a closer look at US #500 or the Type 1A. Type 1A is a very misunderstood variety by most collectors as it is a bit difficult to properly identify if you have never seen one before. There are a few very distinct differences between type 1 and 1A. Most focus on the toga rope, which has a solid top line. This is true, but the circle around the button is quite distinct and very strong. This is where I focus first. Then there is a second place to look which is always 100% positive ID which I will discuss later.

But, first let's talk about how this variety was made. It was the result of an experiment on a master die. Type I master dies were beginning to wear out, so another die was produced by taking a particularly strong impression of a Type I with 10 subjects with increased pressure. A new transfer roll was then created. The result produced a notable difference. The increased pressure with the experimental roll made the engraved lines of the designs appear deeper and wider, as if they had been re-cut. Washington's toga button in particular appears much more defined. Overall detail is also notably clearer than on Type I stamps.

This experimental transfer roll was only used on 2 plates. Plate number 10208 and 10209. Plate number 10208 all 400 subjects are type 1A #500's, Plate number 10209 is mixed, mostly type 1A #500's but there are #499's on that sheet.

Let's talk about the positive ID that I eluded to earlier. A #499 has only line of shading on two parts of the ribbon. #500 has one or two extra lines of shading! 7 positions have 2 and 3 positions have 1. It is the positive ID. The transfer roll had 10 positions on it – each of the 10 positions creates a unique shape to the extra shading lines. See the chart above. Arrows point to the extra shading lines. This allows you to collect each of the 10 varieties of the #500! Varieties within a variety – yes I know I am a nerd. The stamp pictured is a certified copy of #500 and appears to me to be position J. No extra line in left ribbon and a partial low extra line of shading on the right (that appears partly connected to ribbon).

One last note about color. The catalogs and much reference material states that the shade for this is a deep carmine rose. Most examples are this very distinct bright shade. But if the stamp has the extra lines of shading in the ribbon it MUST be #500. Do not let color fool you, look at the markers!

Happy Hunting! Scott



ABRAHAM LINCOLN – SECRET CONFEDERATE?

No doubt in the stamp appraisal business, I receive some interesting and challenging inquiry calls. As appraisers, we generally are very careful to be as courteous and understanding as possible to those who do not participate in our most interesting hobby.

This past December, I received a call from a young man about 7:30pm regarding a “rare” stamp he had found. Seems he and his friend are hired to clean out vacant houses. Within one of the closets was this small bag of “rare” stamps.

He went on to say that it was a rare “Confederate stamp” and that he had not seen one like it before. I mentioned that there were about a dozen Confederate general issue stamp plus some varieties. I asked him what individual was on the stamp?

He enthusiastically replied... “Abraham Lincoln!”

I began to bite my lip to stop from laughing out loud as I took another drink of my wine. When I regained my composure I calmly told him that Abraham Lincoln would never be on any Confederate stamps.

Then I asked him, “was the stamp a 4 cent, purple in color and was Lincoln facing right on the stamp?”

He replied “yes, and I have a small bag of them”

“Are they cancelled?” I asked.

He promptly asked, “what’s cancelled?”

I answered, “are there black ink marks across the front of the stamp”?

He replied “yes...on all of them”.

I told him to discard the stamps. However, because of his business of cleaning out houses, be sure to call me if you come across any more stamps because it’s always possible that you may find stamps of value. With that, our conversation ended.

To celebrate, I poured another glass of wine.

I love this hobby, Robert

