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الجمعية المصرية لهواة طوابع البريد

L'ORIENT PHILATELIQUE



The 35 m. value of the commemorative set issued for the Monuments of Nubia. The stamp depicts two statues of Rameses in Abu-Simbel.

(see page 580)

JOURNAL

PHILATELIC SOCIETY OF EGYPT
SOCIETE PHILATELIQUE D'EGYPTE

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(اورينتال فيلاتليك هاوس)

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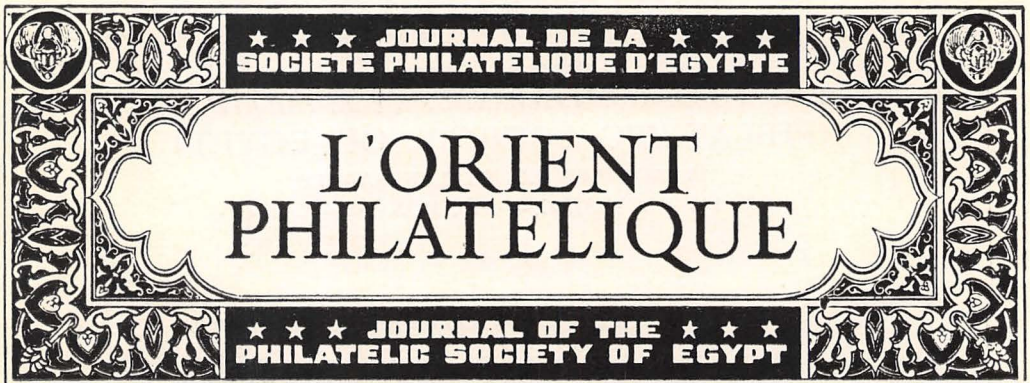
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ON THE PROPER DESCRIPTION OF THE COLORS OF EGYPTIAN STAMPS

by Prof. Peter A.S. Smith

The forthcoming appearance of the Zeheri catalog in English instead of French raises the question of the exact translation of names of colors, particularly the small shade differences that are often so important to stamp collectors. However, it is hard enough to describe a given color accurately in just one language — one man's "purple" may be another man's "violet", etc. Fortunately, a new edition of "Stanley Gibbons' Colour Guide for Stamp Collectors" has just appeared; since it is perhaps as close to being an international standard in philately as one could realistically hope for, I have used it for the basis of this article.

Instead of trying to translate, I have systematically renamed each stamp by direct comparison with the color guide used in indirect daylight with a black screen to cut out the disturbing effect of other nearby colors. I shall give the list of results first, and then comment on some of the more surprising results.

Stamp	Zeheri 1960	Gibbons Colour Guide
1866 5 para	gris	slate green
10 para	brun	brown
20 para	bleu pâle et bleu gris	light blue to light greenish blue
1 p. t.	mauve	claret-rose
2 p. t.	jaune et jaune orange	yellow
5 p. t.	rose	carmin-rose
10 p. t.	ardoise	deep slate to deep slate blue
1867 5 para	jaune-or	orange-yellow (shades from yellow to yellow-orange)
10 para	lilas terne ou foncé gris lilas	dull reddish lilac dull slate purple
„ „ (1869)	mauve pâle ou foncé	bright violet or pale violet

Stamp	Zeheri 1960	Gibbons Colour Guide
20 para	vert clair ou vert foncé (a rare shade, unlisted in Zeheri, but noted by Dr. Byam, is apple green)	pale to dark myrtle green
20 para (1869)	vert jaune ou vert jaune pâle	bright green (shades)
1 p. t.	rose rouge rose pâle rouge-laque rouge	rose-red pale rose-red brown lake scarlet to red (shades)
	(specific shades that are not clearly covered by the Zeheri listing are salmon-rose (shades), brown-red, and bright brownish scarlet — see comments at end of list)	
2 p. t.	bleu ou bleu pâle	blue, steel blue, or indigo (shades)
5 p. t.	brun brun rouge brun chocolat	light brown brown chocolate brown
	(see notes at end)	
1872 5 para	brun et brun chocolat brun pâle	dull chestnut to deep red-brown pale chestnut-brown
10 para	mauve et mauve terne	dull lilac or reddish violet
20 para	bleu bleu très foncé bleu pâle bleu de Prusse bleu très pâle	Prussian blue (see notes at end) indigo pale blue (litho only) indigo (litho only) pale blue (litho only)
1 p. t.	rose-rouge et rose pâle (also deep carmine-red, litho only, quite scarce)	rose-red to deep rose-red
2 p. t.	jaune chromé	yellow
2½ p. t.	violet foncé et violet pâle	slate-violet (pale to deep)
5 p. t.	vert jaune	bright green
1874-5 5 para	brun et brun pâle	dull red-brown (pale to deep)

Stamp	Zeheri 1960	Gibbons Colour Guide
10 para	lilas pâle, lilas gris et gris foncé	pale slate to deep slate
20 para	bleu, bleu pâle et bleu gris	slate blue to grey-blue
	(a shade that deserves separate listing is azure)	
1 p. t.	rouge clair et rouge terne	scarlet to vermilion (shades)
2 p. t.	jaune	yellow to chrome yellow (shades)
2½ p. t.	violet foncé et violet pâle	slate violet
5 p. t.	vert et vert jaune	yellow-green or bright green
1879 5 or 10 para on 2½ p. t.	violet foncé ou violet pâle	slate violet (shades)
1879 5 para	brun	sepia
	brun clair	pale brown
10 para	mauve	lilac
	lilas rose	pale claret
	gris clair	pale slate
	gris foncé	slate
	gris bleuâtre	bluish slate
20 para	bleu pâle	
	bleu foncé	cobalt-blue (shades)
1 p. t.	rose	
	rose pâle	rose (shades)
	rose bonbon	rose-red
2 p. t.	jaune foncé	
	jaune orange	yellow-orange (pale to deep)
5 p. t.	vert	green
	vert bleu	light blue-green
1884 10 para	vert	green

Stamp:	Zeheri 1960	Gibbons Colour Guide
20 para	rose carmin	deep rose
	rose carmin foncé	rose-carmine
1 p. t.	bleu	cobalt-blue
	bleu clair	cobalt
	bleu foncé	blue
	outremer	deep blue
5 p. t.	gris clair	olive-grey
	gris vert foncé	slate-grey
	gris ardoise	deep slate
1888 1 m.	brun clair	brown
	brun foncé	sepia
2 m.	vert bleu	bluish green
	vert	pale green
3 m.	lilas brun	maroon
	jaune	orange-yellow
	jaune orange	yellow-orange
4 m.	vermillon	scarlet
	vermillon clair	vermilion
5 m.	rose carmin	rose-carmine
	rose carmin foncé	carmine
	rose aniline	aniline rose-carmine
	rose pâle	deep rose
2 p. t.	brun-jaune	chestnut
	brun-jaune orange	} orange-brown (shades)
	brun-jaune orange foncé	
10 p.t.	mauve	aniline mauve to aniline reddish purple (shades)
	mauve aniline	dark purple

Stamp	Zeheri 1960	Gibbons Colour Guide
1914 1 m.	brun olive	
	brun olive foncé	sepia
2 m.	vert	green
	vert turquoise	
3 m.	orange	
	jaune orange	yellow-orange to orange
4 m.	rouge	scarlet-vermilion
5 m.	carmin foncé	carmine-red
10 m.	bleu foncé	deep steel blue
20 m.	vert olive	yellow-olive
50 m.	lilas	
	lilas pourpre	maroon
100 m.	noir ardoise	slate black
200 m.	grenat	brown-purple
1921 - 2 1 m.	brun olive	bistre-brown
	vert	green
2 m.	vert bleu	
	vermillon	orange-red
3 m.	jaune orange	yellow-orange
4 m.	vert	green
5 m.	carmin	carmine-red
	rose pâle	pale rose
10 m.	bleu foncé	steel blue
	carmin	carmine-red
15 m.	bleu	indigo
20 m.	vert olive	yellow-olive
50 m.	grenat	lake
100 m.	noir	dull black

Stamp	Zeheri 1960	Gibbons Colour Guide
1922 (crown overprints)		
1 m.	brun marron	sepia or bistre-brown
2 m. to 15 m.	same as 1921-2 stamps	
20 m.	vert olive	yellow-olive to olive-green
50 m.	grenat	maroon, or purple-lake
1923 (Fuad)		
1 m.	orange jaune orange	orange-yellow to yellow-orange
2 m.	noir clair noir foncé	grey-black black
3 m.	brun clair brun foncé	sepia (shades)
4 m.	vert vert jaune	green (shades)
5 m.	brun rouge marron clair	various shades close to red-brown and chestnut; also a scarce shade rose-brown
10 m.	rose foncé rose rouge pâle	deep rose deep rose-red
15 m.	bleu foncé bleu clair	royal blue pale royal blue
20 m.	vert foncé vert clair	deep grey-green grey-green
50 m.	vert bleu clair vert bleu foncé	deep bluish green deep turquoise blue
100 m.	lilas violet foncé lilas violet brun	purple dull purple
	(also a shade that may be a changeling, pale reddish violet)	
200 m.	violet	violet or slate-violet

Stamp	Zeheri 1960	Gibbons Colour Guide
1925 Geog. Congress		
5 m.	marron	light chestnut
10 m.	rose	rose
	rose foncé	deep rose
15 m.	bleu claire	cobalt
	bleu foncé	cobalt-blue
1925 Agric. Cong.		
5 m.	brun	greyish chestnut
10 m.	rose	rose-red
15 m.	bleu	blue
50 m.	vert bleu	dull deep bluish green
100 m.	lilas	dull reddish purple
200 m.	violet	dull reddish violet
1926 Birthday 50 p. t.	lilas brun	dull plum
1926 Navig. Cong.		
5 m.	brun, centre noir	brown, black center
10 m.	rouge, centre noir	brown-red, black center
15 m.	bleu, centre noir	blue, black center
1927, Cotton Cong.		
5 m.	brun, centre vert	brown, center grey-green
10 m.	rouge, centre vert	Venetian red, center grey-green
15 m.	bleu, centre vert	blue, center grey-green
1927 King Fuad		
1 m.	orange clair	pale orange
	orange foncé	orange
2 m.	noir pâle	greyish black
	noir foncé	black
3 m.	brun clair	light brown to bistre-brown
	brun foncé	deep sepia
	vert bleu clair	myrtle green
	vert bleu foncé	deep bluish green

Stamp	Zeheri 1960	Gibbons Colour Guide	
1927 4 m.	vert jaune clair	light green	
	vert jaune foncé	green	
	vert foncé	deep bluish green (shades)	
	brun clair	brown	
	brun foncé	deep bistre-brown	
	5 m.	brun marron	chestnut-brown
		brun marron foncé	deep chestnut-brown
brun rouge		red-brown	
brun-rouge foncé		deep red-brown	
10 m.	rose rouge pâle	Venetian red	
	rouge	dull red	
	rouge foncé	brown-red	
	violet	deep violet	
13 m.	rose	deep rose-red	
15 m.	bleu	blue (shades)	
	bleu foncé	deep blue (shades)	
	violet brun	deep dull purple (shades)	
	violet brun foncé		
20 m. (small)	bleu	blue	
	bleu foncé	deep bright blue	
20 m. (large)	vert-olive pâle	pale olive-green	
	vert-olive foncé	olive-green	
	vert foncé	bronze-green to blackish olive	
	bleu clair	blue	
40 m.	brun foncé	sepia	
50 m.	bleu vert clair	bluish green	
	bleu vert foncé	deep bluish green (shades)	
	bleu	deep greenish blue (shades)	

Stamp	Zeheri 1960	Gibbons Colour Guide
1927		
100 m.	lilas pâle	dull reddish purple to claret
	lilas foncé	deep reddish purple
	lilas clair	reddish plum or plum
	lilas noir foncé	agate-purple to purple-black
200 m.	violet mauve	deep reddish lilac
	violet mauve foncé (Type I)	violet
	„ „ „ (Type II)	deep violet
500 m.	brun, centre bleu-vert	brown, center deep turquoise blue
	brun gris, centre bleu-gris	greyish brown to sepia, center deep greenish blue (shades)
E 1 (T. I)	vert foncé, centre brun rouge	deep slate-green, center deep brown
(T. II)	„ „ „ „ „	deep slate-green, center deep chestnut
1926 Air 27 m.	violet	violet
1929 Air 27 m.	brun rouge	chestnut
1884 Postage Due,		
all values	rouge	red
1886 Postage Due,		
all values	rose rouge	orange-red
1888 Postage Due,		
2 m.	vert foncé	green (shades)
	vert clair	
5 m.	rose carmin	rose-red or rosine
1 p. t.	bleu clair	blue to steel blue
	outré-mer	light blue
2 p. t.	ocre jaune	yellow-orange
	jaune orange	orange-yellow
5 p. t.	gris	deep bluish slate
1893 Official	brun rouge	chestnut or deep orange-brown (shades)

NOTES AND COMMENTS ON THE COLOR LIST

It is well to begin by repeating that the names based on the color guide were obtained by direct comparison of actual stamps, and are in no way translations. In some instances, to be sure, they correspond to a direct translation, but in others there is considerable discrepancy. Some of the names are time-honored, but no longer correspond to true meanings. An example is the 5 para 1866. Both it and the 10 para of 1882 are called "gris", but their colors are actually quite different. The color guide names give us a distinct improvement in such cases.

The 20 para of 1867-9 is an interesting case; the 1867 shades have often been called "blue-green" in English language catalogs, but the actual color is quite distinct from it. The rare shade "apple green" was believed by Dr. Byam to be a color trial. It is known used, with dates before 1869; Dr. Byam thought that the color trials may inadvertently have been sent out with stocks of the normal color. This shade might be mistaken for the color of the 1869 issue, but it is paler and not so bright. The 1869 color, commonly called "yellow green", turns out to be distinct from true yellow-green; it is only that it appears relatively yellowish when compared to the 1867 color.

The 1 p. t. of 1867 is a difficult problem. Dr. Byam made up a large album page (now in my possession) of this stamp, arranged in eleven rows each of a different color, each row having five stamps of differing depth of that color! In spite of this, I have occasionally encountered stamps that could not be matched precisely with any of them. The plight of a catalog editor in such a situation is indeed pitiable! Nevertheless, the shades can be grouped into certain broad categories without much overlapping. On the basis of the Gibbons Colour Guide, I would arrange them this way:

scarlet to red (shades) — common	bright brownish scarlet — scarce
rose-red (shades) — common	brown-red — scarce
salmon-rose (shades) — less common	brown lake — rare

The bright brownish scarlet colors were called by Dr. Byam "red lake"; they evidently all come from the same printing, are always found with inverted watermark, nearly always unused without gum, and often with blind perforations. The brown-red shades were called "brown lake" by Dr. Byam, but they are a much redder color than the brown lake of Gibbons Colour Guide. The Colour Guide brown lake matches the color of the color trials, usually found imperforate, and is presumably the color of Zeheri no 11m.

The 5 p. t. of 1867 also needs comment. There appear to be only two distinct colors — a deep color, between chocolate and brown, and a plain brown, which may be found light or of ordinary depth. These brown shades seem to be of about the same scarcity, and should perhaps be listed as one; the chocolate-brown is definitely scarcer.

Of the Third Issue, the 20 para colors are the most confusing, because of the problem of the lithographs. The ordinary, common shade of the 1872 stamps corresponds nicely to the Colour Guide "Prussian blue". Zeheri 16a (bleu très foncé) must be the distinct indigo color that most of the lithographs show; I have never seen this shade on a typograph. Zeheri 16a and 16e should therefore be combined (unless the editor knows of undoubted typographs in this color). Similarly, the pale blue color appears also to be confined to the lithographs. The shade of the 1874 printings that I have called azure is a pale, milky blue, easily distinguishable from the common greyish tints. It is scarce used, and the shade freest of grey is rare unused indeed.

The 10 para of the Third Issue is a curious phenomenon. Although I have examined hundreds of them, I have never seen an example of the 1874 issue that had any lilac to its color at all. I suspect that the clear lilac color of the 1872 stamps was so strongly suggestive to collectors and catalog editors that they unconsciously chose for the 1874 color the name "grey-lilac" that is generally accepted. Nevertheless, comparison with the color guide shows that "slate" (not even "slate-lilac") fits the actual stamps best.

The De La Rue Sphinx and Pyramid stamps show a wide range of shades in certain instances, which makes it difficult to specify sharply defined colors. The 1 p. t. blue and the 5 m. rose-red are particularly difficult. In some cases I have simply added "(shades)" after a color name where there is only a small range of shades, usually pale to deep varieties of the same basic color. Where a nearly continuous range of shades covers a wide range, I have indicated it by naming the extreme colors with the word "to" between. Where two fairly distinct shades exist, I have used the word "or" in between them; this means that in my experience there is *not* a continuous range. A further variation can be noticed between matte colors and shiny colors; the shiny colors are in general those printed on the chalk-surfaced paper in 1902 and later.

There are some small differences in shade between the 1914 issue, the 1921 Harrison printings, and the 1921-22 crown overprints. The colors of the 50 m. and 200 m. are particularly difficult, and in one case, Zeheri calls the 200 m. "grenat" (1914), in another, the 50 m. is called "grenat" (1921). The shades are actually somewhat different.

The last series in the list is the 1923 King Fuad set. The 5 m. went through a large number of printings, and therefore has many shades. These are surprisingly hard to match to Gibbons Colour Guide — none is exactly “red-brown”, and none is exactly “chestnut”. The rose-brown shade is distinct, however, and rather scarce. The colors of the 20 m. and 50 m. create a special problem, and the Zeheri 1960 names do not fit well. Of the 20 m. there is really only one color, which varies in intensity, but of the 50 m., there are two quite distinct colors. That I have called “deep bluish green” is a vivid, rich color, definitely scarcer than the “deep turquoise blue”. The 100 m. has several shades, but they fall cleanly into two groups, of which the “purple” is rich and vivid, and the “dull purple” is colder and lacks brilliance. The 200 m. also has two quite distinct colors, which deserve separate listing as much as those of the 100 m.

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The editor, Georges A. Medawar, thanks all the collectors, specialists and dealers who have collaborated in the revision of the Catalogue and appreciates suggestions which improve its content.

The Editor

THE UNUSED STAMPS OF THE FIRST FIVE ISSUES OF EGYPT AND THEIR PRICES IN CATALOGUES

by

MEHANNY EID

This article was published on pages 155-162 of Number 91 of July, 1955 of this Journal; and since then, prices quoted in catalogues have been increased by various proportions. It is now interesting to notice the extent they have gone to, comparably with the remarks given in this article.

M. EID

It is worthy of notice that all the unused values of the first five issues of Egypt are now quoted in Catalogues in pounds or shillings (numerous) except two which are quoted in pence; these are the 5 Paras brown of 1879. S.G. No. 72 (6 pence) and the 10 paras green of 1884, S.G. No. 35 (4 pence). Each of these two stamps was the last denomination issued before the adaptation of the Millieme System in Egypt in place of the Para System (1 piastre = 40 Paras = 10 milliemes). Their low prices denote that there are still big quantities on the market; but this cannot be attributed to stocks being made by dealers, who in this case would have stocked also quantities of the 10 paras mauve of 1879 (price 37/6), of the 10 paras lilac-rose of 1881 (60 / -) or even of the 10 paras bluish grey of 1882 (20/-).

As a result of the change of currency to milliemes, it became necessary to revise the postal rates and to issue new stamps. This was accordingly announced by a Decree in December, 1887, stating that as from 1st January, 1888, the 5 and 10 paras values would be replaced by new stamps of 1 and 2 milliemes. This was followed by a Post Office Notice dated 28th December, 1887, informing the public, that these two para values would cease to be sold from 1st. January next, but would continue to be accepted for the franking of correspondence up to the 30th June, 1888 only. After that date they might be exchanged for other stamps at the Postal Administration up to 31st December of that year.

Instructions were given to the post offices that all the remainder in stock of the 5 and 10 paras stamps at 1st January, 1888, should be returned to the General Post Office; while on the other hand, the different post offices were instructed to continue using the 20 paras stamp until their stocks

were used up, and consequently the 5 milliemes stamp was not put in circulation till 1st March, 1888. The reason is obvious, as 20 paras equal exactly 5 milliemes, and therefore no currency difficulties would be raised by using the one or the other stamp, whereas 1 and 2 milliemes equal 4 and 8 paras respectively and are inferior to the 5 and 10 paras stamps, which did not correspond to the modified postal rates.

Huge quantities of the 5 and 10 paras stamps accumulated at the Postal Administration (293,170 pieces of the 5 paras and 648,780 of the 10 paras) and it was decided to get rid of them by sale. A remainder of a comparatively very small quantity of the 20 paras stamps (3,600) had to face the same fate. Demonetised stamps of the previous issues which were still hanging on, together with postcards of the para values and postage due stamps of 1884 and 1886 had to be included in the sale, which took place later in 1888. A copy of the official specified list of the stamps offered for sale, and conditions of the sale, are mentioned on the opposite page.

The face value of the stamps included in the lot was L.E. 5037.300 m/m., but the Postal Administration having anticipated bids far below, imposed a condition that stamps which had not been demonetised would not be handed over to the buyer until the 31st December 1888, date after which these stamps would be invalid for postal usage.

By examining the list on the opposite page, one can notice that no stamps of any denomination of the 1st issue (1866) were included; but does this mean that no remainder of this issue was left? In fact, notable quantities of the low values (5, 10, 20 paras and 1 piastre) and large quantities of the higher values (2, 5 and 10 piastres) were left unsold when this issue was replaced by the 2nd one on 1st August, 1867.

In N° 55, Vol. IV of *L'Orient Philatélique* of July, 1946, a list was given on page 546, specifying the quantity printed of each value of the 1866 issue, and another list was shown on page 548 of the same edition for the quantities sold. A summary of the two lists is given here below together with the figures of the remainder extracted from the lists :

<u>Value</u>	<u>Quantity Printed</u>	<u>Quantity Sold</u>	<u>Remainder</u>
5 Paras	300,000	254,400	45,600
10 Paras	250,000	238,600	11,400
20 Paras	250,000	240,199	9,801
1 Piastre	1,200,000	1,190,657	9,343
2 Piastres	500,000	165,400	334,600
5 Piastres	300,000	18,400	281,600
10 Piastres	200,000	7,600	192,400
<u>TOTAL</u>	<u>3,000,000</u>	<u>2,115,256</u>	<u>884,744</u>

Bordereau des Timbres-poste, cartes postales et Chiffres-taxes égyptiens hors cours mis en vente en 1888.

	Paras							CARTES POSTALES			CHIFFRES TAXES					
	Paras							Surplus de 20 par.	avec réponse de P.T. 1	Valeur nominale	Paras		Piastres			Valeur nominale
Valeur nominale P.T.	5	10	20	1	2	2½	5			P.T.	10	20	1	2	6	P.T.
— 1ère Emission	—	—	—	—	—	—	—	400	5000	5200	4800	270	9390	13920	3900	58065
18002.20 2e "	780	2160	2300	13840	700	—	135									
219391.10 3e "	56070	68850	14250	17810	21830	27970	11330									
39076.10 4e "	293170	360	360	360	—	—	360									
163995.— 5e "	—	648780	3600	—	—	—	—									
440465.— Totaux	350020	720150	21110	32010	22530	27970	11825	400	5000	5200	4800	270	9390	13920	3900	58065

a) Ne pourront être livrés que le 31 Décembre 1888, date à laquelle ils n'auront plus cours.

CONDITIONS.

Le paiement total de l'offre devra avoir lieu au comptant contre livraison des estampilles sans que l'acheteur puisse prétendre à aucune réduction ou délai pour la partie qui ne pourra être livrée que le 31/12/88. La livraison aura lieu à Alexandrie à la Direction Générale.

What was the fate of this big remainder ? Nothing can be traced in the old files of the Postal Administration, except that these stamps were sent to the Ministry of Finance to which the Administration was attached at that time; but one can be convinced that they were all destroyed at a later date for the following reasons :

a) The 5 paras of 1879 left a remainder of 293,170 and is catalogued now at 6 pence; comparatively, a few shillings would be the price of the 2, 5 and 10 piastres of 1866 if the unsold stamps of each of them (334,600 — 281,600 — 192,400 respectively) were put on the market. Catalogues quote nearly the same price for both unused and used copies of the 5 and 10 piastres, and this denotes that out of the quantity sold of these two values (18,400 and 7,600) only about one half survived in mint condition, if not even much less, taking into consideration the used copies that were destroyed or lost with correspondence.

b) No blocks of the two top values are known, while one can easily obtain up to now complete sheets of the 5 paras of 1879 and the 10 paras of 1884. These sheets are of course part of the remainder offered for sale at the end of 1888.

The 9,343 stamps of the 1 piastre of 1866 must have remained at post offices in towns other than Cairo and Alexandria, because in July, 1867, post offices in these two towns ran short of this stamp and they were authorized to employ 2 piastres stamps, divided diagonally into two equal parts, each representing the value of 1 piastre, for prepayment of letters. This permission was given to Alexandria as from the 16th to the 31st July, 1867 and to Cairo as from the 19th to the end of that month, date after which stamps of the 2nd issue were released.

The 1 piastre of 1866 is the only unwatermarked stamp of the set, and therefore can hardly be distinguished by the general collector from the perforated proof of this denomination. The only difference between the two is that the latter being printed on smoother paper. I wonder if this is the reason for the unused stamp being undercatalogued abroad. In my opinion, the unused 1 piastre stamp is scarcer than the 5 paras of this issue (Stanley Gibbons' price 30/-), the 10 Paras (50/-), the 20 paras (65/-) and even the 2 Piastres (70/-), yet it is quoted in this catalogue at 25/-, whereas Zeheri Catalogue gives it four times this price.

The late Albert Eid believed that he once acquired a complete sheet of 200 stamps of this denomination, bought for L.E. 12 from Dr. Diena of Rome and refused to part with it for L.E. 500, as he considered it to be

the most valuable item in his collection which, later, was sold intact to King Fuad. In 1953, this same sheet turned out to be a proof sheet, when examined by the Committee of local experts chosen to work on The Palace Collections of Egypt before handing them over to the auctioneers who undertook the great auction sale of these collections at Koubbeh Palace in Cairo in the Spring of 1954. The sheet was described in the Sale's Catalogue under Lot No. 15 as "a complete sheet of the 1 piast. colour proof with trial perforation, slightly stained but probably unique", and realised L.E. 50 (plus 5%), but was withdrawn because the reserve price was not reached.

Prices quoted in Catalogues for this issue (1866) are for fairly well copies, as it is almost impossible to get very good centred stamps with equal straight up teeth all around. Only the 1 piastre stamp can be obtained in better condition, as it did not suffer the strange process of plunging the printed sheets of the other denominations in an alum-bath before perforation, which made the sheets shrink and consequently did not fit to the gauge of the perforating machine (the detailed story of this incident was published on pages 543-44 of No. 55 of July, 1946, of this Magazine). Therefore, whenever an exceptional very good copy is offered, it is readily sold at a very high premium. Recently, an excellent mint copy of the 10 Piastres, without any variety whatever, was sold for L.E. 50, making a record price which is more than three times the one quoted in Stanley Gibbons' Catalogue.

Stamps of the 2nd issue (1867), with the exception of the 1 piastre value, left a remainder of a limited quantity, and this explains why unused stamps of this issue are catalogued at higher prices than the used values. This difference is considerably larger in Zeheri Catalogue than in the others.

Blocks of four, comprising the four types engraved for each stamp of the set⁽¹⁾, are eagerly sought after by specialists; but these blocks are very scarce, specially those of the 5 piastres of which no more than three or four mint blocks and a similar number of used blocks are recorded. Three mint blocks are known in Egypt (Collections : Mazloum, Geysens and Chaftar).

A comparatively big remainder of all the values of the 3rd issue was left, of which the majority, if not almost all, must be of the second

(1) *These stamps were engraved four times (2 × 2) for each value, and the resulting block of four served as the original die to form the sheet of 200 stamps.*

printing⁽¹⁾. After the sale, these stamps were included in packets of different stamps of the world prepared by dealers for sale to small collectors, and it is therefore presumed that a quantity of them must have been lost or damaged, consequent to carelessness and rough handling by these collectors.

Again, it seems to me that the unused 1 piastre of the first printing is under-catalogued, even in Zeheri Catalogue also, as this stamp is more difficult to obtain than the lower values which are catalogued at nearly the same price. A block of four fetched L.E. 42 (plus 5%) at the great sale held at Koubbeh Palace, Cairo, in February, 1954.

Except the 5 paras of the 4th issue and the 10 paras of the 5th issue, no remainder of importance of the other values of these two issues was left. The 3,600 pieces remained of the 20 paras of the latter issue probably contained a quantity of the 5 piastres green of 1879 surcharged 20 paras, issued in 1884; as the Postal Administration's registers are kept according to the face value of the stamps, irrespective of change of colours, surcharges, overprints, etc.

The 20 paras rose-carmine has become rare now, at least in Egypt. The price was raised from 7/6 in S.G. Catalogue of 1954 to 10/- in 1955 Catalogue, but in fact this stamp deserves another jump, if compared with the rarity and price of the two top values of the set.

The watermark chosen for the stamps of the 1st issue was a pyramid and the shining sun above, but Pellas Bros. (Genoa, Italy) who printed these stamps, did not care much to have this watermark upright on the sheets. With two exceptions, about half of the stamps of all the denominations were printed with the watermark inverted. Only a few copies of the 5 paras value with the watermark upright are known, and they are quoted in Zeheri Catalogue at P.T. 3,000 each, while the price given in this Catalogue for the stamp with the inverted watermark is only P.T. 130. A used pair of the rare stamp was included in the catalogue of The Palace Collections of Egypt and described as "the very rare variety wmk upright, a superb used horizontal pair, probably unique", but was withdrawn at the figure of L.E. 50 (plus 5%) which did not reach the reserve imposed on this lot.

(1) Both printings (The first that was issued in 1872 and the second of 1874-75) were produced by the Government Printing Works at Boulac, Cairo (see article published by the writer in No. 68 of October, 1949 of this Magazine). Stanley Gibbons' Catalogue and others still attribute the first printing to V. Penasson, at Alexandria.

The 2 piastres value is the second stamp of which the majority of the sheets were printed with the wmk. inverted, but the stamps with the upright wmk. are not so few as those of the 5 paras. Zeheri Catalogue gives P.T. 350 for the 2 piastres with the inverted wmk. against P.T. 420 for the normal wmk., but in fact the latter should have double, if not thrice, the price of the former.



The wmk. of the 1st issue



The wmk. of the following four issues.

The wmk. of the following four issues was a crescent surmounted by a star. In the 2nd issue the wmk. was produced by the design being impressed on the paper in low relief after printing, but in the three successive issues this same design was properly made in the substance of the paper during the manufacture.

V. Penasson was careful to impress the wmk. correctly on the sheets of the 2nd issue, with the result that errors of inverted wmk. are by no means common. They can be traced on the 10 paras lilac and the 1 piastre values only; the former being very difficult indeed, always gets a high premium.

The Government Printing Works at Boulac was not so careful about the wmk. on the two printings of the 3rd. issue, and consequently all the stamps of this issue are practically obtainable with the wmk. inverted at different degrees of premium.

It is almost incredible that a famous firm such as De La Rue & Co., at London, would surpass all Printers of the stamps of Egypt in this error of wmk. This firm, having printed the stamps of the 4th and 5th issues, did not produce only a considerable portion of all the denominations with the error, but also produced all the quantity of the 10 paras mauve of 1879 and the 10 paras lilac-rose of 1881 with the wmk. inverted, with the consequence that no stamps of these two values exist with the normal wmk.

Many copies with the inverted wmk. are much more difficult to acquire than used stamps, with the exception of the 10 paras bluish grey of

1882 which is not easy in both cases. Collectors did not care at that time for this variety, as they do now, and hence inverted wmk. stamps were let go to the public for prepayment of correspondence.

Contrary to the case of other values of these two issues, the 20 paras pale blue of 1879 with the normal wmk. is scarcer than the stamp with the inverted wmk., and is sold in mint condition at more than double the price of the variety.

The official specified list of the stamps offered for sale by the Postal Administration included the remainder of the first two issues of postage due stamps, and we may give here a few notes on them.

These stamps were printed by V. Penasson who printed the 2nd ordinary issue of 1867, and the same method of printing was employed: the stamp were engraved four times on a block of four, which served to form the entire sheet. Here again the wmk. was impressed on the sheets of the 1884 issue after they had been printed, but later, this impressed wmk. was purposely given up, as it proved to be useless and could be easily forged, and for this reason the stamps of the following issue of 1886, were released without any wmk.

The 20 paras left a remainder of 270 pieces only, and nothing can be traced to determine whether they were of the 1884 or the 1886 issue. Although this small quantity cannot affect too much the rarity of the one stamp or the other, yet, taking into account that the 20 paras (mint) of 1886 is very scarce, I am inclined to believe that this residue came from the former issue. There is no much difference between the price of each of the two stamps (mint) in S.G. Catalogue, but Zeheri Catalogue gives the stamp of 1886 more than thrice the price of its like of 1884. In the sale of the Palace Collections of Egypt there was a lot of 33 stamps of different values of the 2nd issue, comprising two blocks of four and 7 singles of the 20 paras and was sold for L.E. 90 (plus 5%), whereas an original gum block of 80 of the stamp of the 1st issue fetched the same price in that sale.

Before that sale, it was believed that not more than one block of four of the 20 paras of 1886 existed, and this block (which is illustrated here) changed hands, a year before the sale, for L.E. 50.



Block of 4 of the 20 paras postage due stamp of 1886, comprising the four types (designs). (Collection Gino Piperno, Cairo).

The remainder of 3,900 stamps of the 5 piastres came of course of the 1st issue, as the 2nd one did not include this value; but the residue of the other denominations (4,800 of the 10 paras, 9,390 of the 1 piastre and 13,920 of the 2 piastres) were all, or mostly, left from the 2nd issue, which was put in circulation after the stamps of the former issue had been nearly all used up. Therefore it is quite natural that prices of the 1st issue for these values (mint) would be much higher than those of the 2nd issue, as they are actually in Zeheri Catalogue. In S.G. Catalogue the 10 paras of 1884 is quoted at 7/6 and that of 1886 at 8/6; but prices realised at the aforesaid famous sale are unfavourable to these quotations. A mint block of 33 stamps of the former issue realised L.E. 38 (plus 5%) while an original gum sheet of 100 stamps of the latter issue was sold for L.E. 36 (plus 5%).

As a rule, prices of stamps of these two issues are much lower in S.G. Catalogue than in Zeheri Catalogue. Perhaps this is due to the fact that they were skilfully forged, and therefore collectors abroad are not very keen to acquire them. The best way to detect these forgeries is to examine them by applying the detailed descriptions given in Zeheri Catalogue for the four types of each denomination⁽¹⁾.

(1) *These descriptions of the four types of the first two Postage Due issues were given in English on pages 96-105 of No. 110 of April - July, 1963 of this Journal; those of the third Postage Due issue were also published later on pages 235-244 of No. 112 of Jan., 1964.*

S. ASMAR

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GRAND CHOIX de TIMBRES-POSTE

du MONDE ENTIER

EXECUTION DE MANCO-LISTES

4, Rue Emad-El-Dine, Le Caire

The
1966
(8th Edition)
ZEHRI CATALOGUE

**OF POSTAGE STAMPS OF EGYPT, UNITED ARAB
REPUBLIC AND THE SUDAN**

by

MEHANNY EID

President of the Philatelic Society of Egypt

Published by

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THE REVENUE AND FISCAL STAMPS OF EGYPT

by Peter R. Feltus, P.S.E. 2829

The revenues and fiscals of Egypt probably constitute the least written about and least known branch of this country's philately. The only publication I have seen that contains more than a passing reference to them is the "Catalogue de Timbres-Fiscaux" (1915) by A. Forbin. This catalog contains a very inadequate and inaccurate listing of the salt stamps, the first issue of general revenues, and the early tobacco stamps.

Doubtlessly the most familiar and interesting of Egypt's revenues are the salt stamps, so I shall treat these first and in some detail. Next I shall treat the tobacco stamps. Of the other revenues and fiscals I offer only a checklist, for at present I know very little about them. I earnestly solicit correspondence from anyone having information about these or any Egyptian revenues, or having any such stamps for sale.

The Salt Stamps

During the last decade of the 19th century, the Government of Egypt held a monopoly on all wholesale distribution of salt. The sales were conducted by the "Salt Department", an agency of the Ministry of Finance. All of the salt used in Egypt was purchased from retailers who purchased it from the government. The rather curious way in which the government sold the salt to the retailers necessitated the use of stamps which were produced specifically for the purpose, and worked as follows :

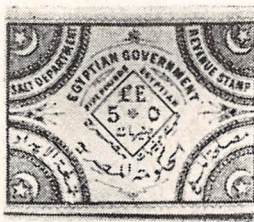
When a retailer wished to purchase salt, he was required to go to the post office and buy salt stamps with a total face value equal to the price of the salt he required. These stamps he then affixed to a "Salt Requisition Form", which, when duly filled out and signed, was submitted for cancellation of the stamps. (In Cairo and in Alexandria the stamps were cancelled with a special datestamp used only for that purpose, whereas in all other towns the datestamps used were those regularly used on the mails. Another special obliterator, bearing the wording "Ministry of Finance/Salt Department/Central Office", but undated, was used on the 1897 salt stamp, and has been seen on the selvage of an unused sheet of the 10 mill. salt stamp of January 1892). The completed form with

cancelled stamps was then taken to a government store, where it was exchanged for the required salt. Thus the stamps, now used, once again became the property of the government.

Late in 1899, probably on the first of November, the government turned the salt monopoly over to a private firm, the Salt & Soda Company, in exchange for a fixed annual sum, and thus the stamps became obsolete. Some time shortly thereafter the government offered these used stamps for sale to stamp dealers. Though no direct evidence of such a sale has come to light, the quantities of these stamps presently in the hands of collectors and dealers indicate that such a sale must have taken place.

The First Issue :

10m. blue
500m. orange
£1 red
£2 green
£5 lilac



January 1892

Unwmkd.

Perf. 11 × 11½

Lithographed by Penasson, and, like the 1867 postal issue, there are 4 types of each value, any block showing all the types. Printed in sheets of 100 (10 × 10). Proofs : Die proofs of the original blocks of four, in the issued colors (except the 10m., which is represented by a proof of the 500m. in the color of the 10m.) on thin yellowish wove paper, and Plate proofs of the sheets of 100, printed in black on the paper of the issued stamps. All proofs are imperforate. In the collection of Lt. Col. J.R. Danson is a set of the die proofs, except for the £2 stamp, each of which bears a signature of approval of the design, and an inscription indicating the number of stamps to be ordered, as follows : 10m., 1,000, 000 stamps; 500m., 100,000 stamps; £1, 100,000 stamps; £5, 1,000 stamps. It seems unlikely that further quantities were ordered, as the second issue of salt stamps appeared only about eight months after this issue, and the £5 stamp has indeed turned out to be a scarce stamp.

The Provisional Issue :

50m. on 500m. orange
100m. on £1 red



February 1892

This issue simply consists of two of the earlier stamps revalued by overprinting. Apparently there was a need for values between 10m. and 500m. It is interesting to note that neither of the provisionals is on the 10m. stamp, of which they had ten times as many as of the 500m. or the £1, and yet the 10m. stamp does not appear to be any more common than the other values, except the £5 stamp.

The Second Issue :

250m. blue & red

500m. orange & brown

£1 red & green

£2 green & lilac

£5 lilac & blue



September 1892

Wmk. Crescent &
Star, sideways,
twice on each
stamp.

Perf. 14

Recess printed by De La Rue. Number of stamps in sheet unknown, though I have a used marginless block of 50 of the £1 stamp. Proofs unknown, though there probably exist die proofs on cards, such as De La Rue usually produced. Quantities issued unknown, though doubtlessly many more of these were produced than of the first issue, except for the £5 stamp, which seems to be just as scarce as the earlier £5 stamp.

The Third Issue :

30m. black on green (1896)

30m. black on yellow (1897)



1896 & 1897

Unwmkd.

Imperf.

Printer unknown. Sheet size unknown. Proofs unknown. These stamps were rather crudely produced, almost certainly in Egypt. The shades of green and yellow papers used vary widely, the first from a pale olive to a blue-green, the second from a pale yellow to a brown-orange. The 1896 stamp appears to be very scarce used, and the 1897 stamp very scarce in unused condition.

The months of issue of the first, provisional, and second salt stamp issues, which I have stated above, are estimates based on the dates in postmarks seen on these stamps. The earliest, for each issue, are : First issue — Dessouk, Jan. 3, 1892; Provisional issue — Nazali-Canoub, Feb.

10, 1892; Second issue — Ghouria/Caire, Sept. 12, 1892. The latest date seen on a second issue 500m. stamps, is Nagada, Oct. 14, 1899.

The Tobacco Stamps

These stamps were issued to be affixed to packages of cigarettes manufactured in Egypt, to indicate that the government retail tax on tobacco had been paid. Most of these stamps now in collector's hands were never used; the used ones can be identified by their relatively poor condition and the presence of a five or six digit number, machine or handstamped in black on the face of stamps. The significance of these numbers is unknown, although obviously they served as cancellations, to prevent the reuse of the stamps.

The Pyramid & Sphinx Issues

These stamps, about which more is known than of the later issues, were designed with blank panels at bottom, for the imprinting of the names of the various cigarette dealers. It is not known whether such printing was done by the government or left to the dealers who purchased the stamps, but the latter seems more likely. A very small proportion of these stamps bear no such printing in the blank panel.

I have been unable to determine the dates or years of issue of these stamps, or even which issue appeared first, so I shall simply refer to them as The Small Issue and The Large Issue. My speculation is that the Small Issue appeared first.

The Small Issue :



Perf. only :
1/8m. (5 cig.) deep red

1/8m. (10 c.) red

1/8m. (20 c.) blue

1/8m. (15 c.) yellow

Perf. & Imperf. :

1/4m. (50 cig.) green

1/4m. (100 c.) red

Wmk. : some stamps show part of paper-marker's wmk

Perf. 13½

12, 10, & imperf.



The Large Issue :



- 1/8m. (8 cig.) brown-purple
- 1/8m. (8 c.) black*
- 1/8m. (10 c.) red
- 1/8m. (16 c.) blue-purple*
- 1/8m. (16 c.) rose-violet**
- 1/8m. (20 c.) blue
- 1/8m. (25 c.) orange
- 1/4m. (50 cig.) green
- 1/4m. (100 c.) red
- 1/4m. (200 c.) wine red
- 1/4m. (250 c.) orange
- 1/2m. (500 c.) mauve
- 1m. (1000 c.) violet



Wmk. : some stamps show part of papermaker's wmk. Perf. 13½ imperf.

* * *

The Large Issue Provisional :



1/8m. (5 Cig. 5 on 10 c.) red

The shades of color and the papers used to produce these stamps vary widely. Some of the stamps can be found in several distinct shades and on thick yellowish and thin white papers.

The Other Issues :



A



B



C



D



E

Type A: No value (20 c.) blue. Perf. 11½. It is probable that this is not a government issue, but a privately produced "label".

Type B: No value, mauve. Perf. 12, 12 × 10, 11, 10. There are three types: small sphinx head, large head with one crescent, and large head with three crescents.

Type C: No value, blue and brown. Perf. 11 and imperf. There are at least five types, the major variant being the signature in Arabic of the Director General.

Type D: No value, blue and brown. Similar to type C, but with blank panel at bottom, often showing cigarette dealer's name.

Type E: No value, blue and brown. Imperf. Similar to type C, but of more modern design.

Very little is known about any of these issues, and their apparent scarcity serves only to inhibit research. The variety of types is nearly equal to the number of these stamps I have seen.

* * *

Other Revenues



- 1 pt. yellow green
- 2 pt. yellow green
- 50 ch. gch. lilac
- 5 pt. lilac
- 10 pt. lilac
- 25 pt. green

I have never seen examples of the 10 pt. and 25 pt. stamps. The illustrations were taken from a set of De La Rue die proofs. These stamps bear the same wmk. & perf. as the De La Rue salt stamp issue.

1 pt.

2 pt.

3 pt.

5 pt.



100m. orange



Egypt's first Official stamp, with four surcharges, in black.

Only one stamp seen. Other values probably exist.

1m. green

5m. purple

30m. deep green

50m. deep blue

200m. brown



1m. green

5m. purple

10m. brown

20m. red

30m. deep green

50m. blue



10m. red

20m. green

39m. deep grey

50m. deep green

100m. mauve

200m. purple

386m. brown

500m. deep blue

£1 brown & blue (vertical)

£2 blue & brown (vertical)



100m. green & brown

200m. brown & grey

500m. green & purple

£1 blue & brown

£2 purple & brown

Some found on crown wmkd. paper, some on U.A.R. wmkd. paper, some on both papers.



200m. purple

386m. brown

500m. deep blue

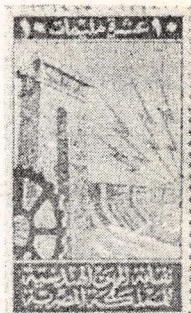
£1 brown & green (vertical)

There are probably as many values in this issue as in the previous.

- 200m. of Oct. 1922
- 50pt. of Apr. 1926
- 10m. of 1923-24
- 20m. of 1923-24
- 50m. of 1923-24
- 100m. of 1923-24
- 200m. of 1923-24
- £1 of 1923-24



- 10m. brown
(prof. 13½)
- 50m. green
(roulette)



Arabic ovpt. on postage stamps.
In red on all, and black on 200m.
of 1923-24.

386m. on £1

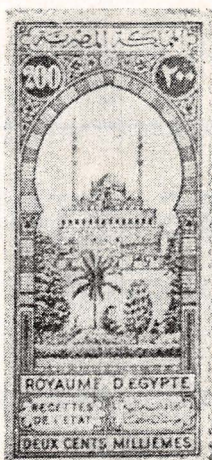


- 5m. green & purple
- 30m. deep green & green
- 100m. green & brown



200m. purple

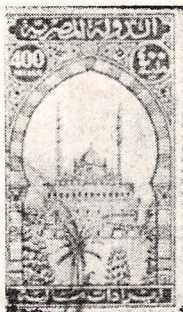
Three types :
unwmkd.
wmkd.
wmk. inv.



- 5pt. brown
- 15pt. blue
- 25pt. red

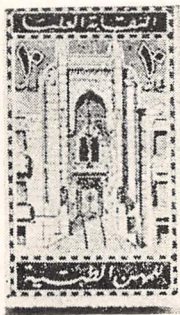


200m. purple
400m. green



- 2 green (perf. 11½)
- 2 green (perf. 13½)
- 4 orange (perf. 11½)
- 4 orange (rouletted)





10 blue (perf. 11½)
10 blue (rouletted)

10pt. deep
blue &
light blue



20 red
20 red, with
EXEMPTED
ovpt, in
green



DUTY PAIR, purple

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Au cours du premier trimestre de 1966
paraîtra la 8ème Edition du

CATALOGUE ZEHERI

1966

**DES TIMBRES-POSTE D'EGYPTE, DE LA REPUBLIQUE
ARABE UNIE ET DU SOUDAN.**

par

MEHANNY EID

Président de la Société Philatélique d'Egypte

Edité par

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B.P. 142, Le Caire, Egypte, R.A.U.

NOTES ON THE COMPOSITION OF PAPER AND GUM USED IN STAMP MANUFACTURE.

The following extracts taken from a paper read by the late E.W. Wallis before the Leicester Philatelic Society, and previously published in the L'Orient Philatélique No. 35 of January, 1938.

After a long introduction dealing with the technical processes involved in the manufacture of the paper used for postage stamps, the author continues :

FOLLY OF "SOAKING"

What shall we say, then, to the advice so frequently given, to "soak" stamps off paper? The total immersion of a stamp will more or less impair the finish of the paper, substituting a roughened and porous surface for a smooth one, besides giving the chemicals left in the paper the opportunity of exercising for a time their baneful influence.

Before passing to the subject of the gum, I will quote from "Philately Under the Lamp," a sensational book that was intended to reveal the methods of the fakers and other philatelic rogues, but in fact itself contained many wild statements. Here is one. "Have you ever tried boiling stamps in water? Many stamps, especially the older issues, will stand even this harsh treatment and all traces of stain, including the oil from the ink of postmarks, disappear." It may be true occasionally that boiling does not noticeably affect the printing ink of the design, but it will affect the paper. The same author in another bright passage says on the subject of cleaning stamps: "Just like mother on washing days, they start by heating water, they use a little soap, whatever chemical is necessary, and finish up with ironing." And again: "Many stamps which are heavily postmarked can be made quite presentable with a camel hair brush, some warm water and some good soap. I believe shaving soap of a good brand is that which is usually used." Those who clean stamps for fraudulent purposes may act as here described, and some who merely wish to make a much handled stamp look brighter may follow suit, but whatever their object may be this hydropathic treatment is, injurious to the paper, especially when soap and a brush are also employed. It may be argued that the damage done is slight, and very often microscopic, and therefore negligible. But it is wiser to run no risks.

VAGARIES OF GUM

The question of the gum is closely bound up with that of the paper, and may be considered under two sub-headings (1) that of the gum of mint stamps, and (2) that of the gum used on hinges and in other ways to fasten stamps into an album. It will be familiar to all how gum varies. Some gum is dry and brittle and requires prolonged moistening in order to make it stick, while some goes to the other extreme and the slightest atmospheric moisture will make it at least sticky, and often actually wet. There are two principal varieties of gums in use as adhesives. The first, known as gum Arabic, is an exudation from the bark of certain trees, chief acacias found in Africa. The term is not very exact, and the gum itself has many varieties. Formerly it was extensively used to gum sheets of stamps, and it can usually be recognised by its being difficult to moisten, thoroughly so as to make it adhere. It becomes very dry, and absorbs atmospheric moisture only slowly, and consequently old gum is often cracked badly, and a thick coating of it is so stiff that it sometimes breaks away in flakes from the surface of the paper on which it has been spread.

"STUCK DOWN" COLLECTIONS

Care should be taken in buying old "stuck down" collections, for more often than not the stamps in them were stuck down with a liberal dressing of this kind of gum, and in removing them from their places it will be found that many will come away in pieces that crumble as they are handled. There is no remedy. Fortunately a combination of circumstances will occasionally prevent a rash purchase. Many of the old time albums were made of inferior paper, only a trifle better than that of the average scrap album, and such paper becomes much discoloured with age, and wherever ordinary mucilage has been used the discoloration, owing to the acid, is far worse. As a rule such albums should be left severely alone. The presence of acid in gum and also in paper can be proved by using a drop of solution of Congo red, which turns blue in the presence of acid.

The curious phenomenon known as "ivory heads" may be mentioned for a moment here, though I shall refer to it again later. It was for a long time thought to be the action of the gum that gave the blue tint to the paper of so many of Great Britain early penny reds. But the formation of this idea only serves to illustrate the loose way in which some philatelists jump at conclusions. It could have been easily seen that where the rest of the sheet was blued the marginal strips remained white or creamy and that only where there was any printing was there any blue colouring, though even there it was not uniformly present. The conclusion

therefore should have been that there was some connection between the bluing and the contact of printing ink and paper with or without the intervention of the gum. I shall enlarge on this presently.

TO DETECT "RE-GUMMING."

Before leaving the subject of gum I will briefly allude to the faker's process of regumming a stamp. This can rarely be done so as to leave no trace. Regummed perforated stamps, on being looked through to the light, generally show a transparent line round the edge of the perforations where the adventitious gum has penetrated the paper while wet. An imperforate stamp will somewhere or other show traces of the new gum actually on the edge, unless the faker has been careful to cut a little shaving off all round.

The next subject to refer to is that of the ink used in printing stamps. The ingredients used in ordinary printing ink consists of a varnish containing linseed oil and resin with a small amount of soap. There is also a varying quantity of chemicals to accelerate the drying of the ink—this chemicals include quite a wide range—and of course the pigment that gives the colour. These last is the ingredient that matters. In the early days of stamps the colours used were not in great variety, and most were either black or some other fast colour, the pigment being acted upon chemically only with difficulty. But when a larger range of colours became available upon the introduction of aniline dyes, many of the new tints were found to be easily changed. It would serve no useful purpose to attempt here to classify colours according to their behaviour, as colours may appear to be identical when actually they are chemically different and react differently in similar circumstances.

COLOUR CHANGELINGS

A case in point here is the last Great Britain $\frac{1}{2}$ d. green of Queen Victoria. Some printings when wetted go blue, but not all the printings do. It would seem that the ink was not uniform in composition. But even Stanley Gibbons' does not admit more than one shade of colour in this stamp. The general caution, *viz.*, to keep the stamps dry is again necessary. But another very important caution is now due and that is : Keep all stamps away from light, especially sun-light. Light is perhaps more injurious to stamps than damp. Some colours are peculiarly liable to be spoilt by fading, e.g. mauves and purples. The amassing of huge quantities of shade varieties in a collection is a waste of time and labour,

for any collector by judiciously exposing his stamps to a strong light for various periods can produce as a rule, as many shades as he wishes to have. Not only may colours lose their intensity, but they change their character. It is a mistake for collections to be exposed continuously to view. They are bound to suffer. Of course, these remarks do not apply without modification to cases where a very large consumption has necessitated many separate printings, in which the ink has been differently mixed.

It is probable that many of the choice shades found in our leading collection originated in frames of stamps exposed to sunlight in the window of some bygone stationer-stamp dealer.

“IVORY HEADS.”

The effect of printing ink and paper being brought into contact is generally apparent very early after printing, if any chemical change results.

But in the case of the “ivory heads.” to which I must again refer, the effect developed slowly and not uniformly. These curiosities, which in my own personal opinion rank no higher than faded stamps or colour changelings and in consequence are hardly worth collecting, another result of a chemical action between an oxide of iron and the ferrocyanide of potassium, the one present in the printing ink, and the other in the paper. Authorities are not yet agreed which was in which, as the action between the two substances has by now been long completed. The moisture used during printing probably commenced the action, and the result is the presence of Prussian blue in those parts of the paper where there is printing not far away. The whole subject is dealt with at some length in *Seymour's* monumental article on Great Britain, in *Kohl's Handbuch*.

OXIDISATION

The linseed oil used in the preparation of printing ink oxidises more or less rapidly, and in the course of time the ink becomes more and more difficult to change owing to the resinous and protective nature of the ultimate form of the oil. Care is occasionally needed to avoid exposing stamps to contact with some liquids and their fumes. Amongst these may be mentioned creosote, ether, turpentine and peroxide of hydrogen, generally known briefly as “peroxide.” These are not all equally dangerous, but actual contact should be avoided. In a few cases benzine is said to be

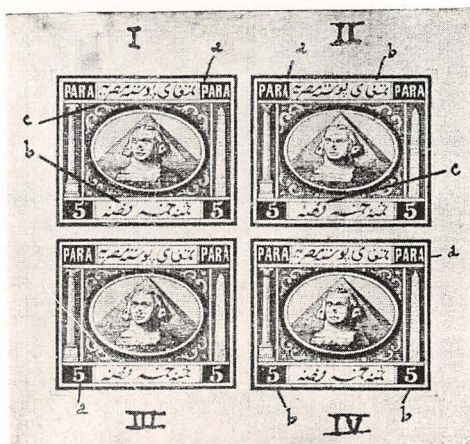
injurious, so perhaps more caution should be exercised with this than is usual. That even ink of old standing is capable of being affected by the application of chemicals is evident from the behaviour of certain orange or buff inks that have become darker through oxidation. Everyone is probably familiar with the old 40c. stamps of France that have gone almost black. These can be restored to their original colour by immersion in peroxide. The process has received the sanction of most authorities, though it borders on those forms of repair and renovation that are forbidden. There are some drawbacks, however. The paper is not improved by this treatment. The colour may be over-restored, and become lighter than the original, and it is liable to become discoloured again. As there is no alternative to the treatment except scrapping, this has to be risked.

FOLLY OF FINGERING

It remains now to refer to what is, after all, an exceedingly important question, the effect on stamps of handling with the bare fingers.

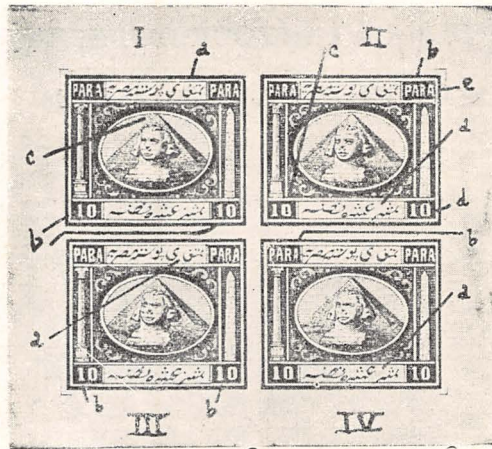
It is therefore advisable to explain the dangers of this crude method of manipulation. The most serious risk, and one of which the effects are not immediately apparent, and often not visible for a very long time, is that the paper is rendered liable to become spotted in the same way as old books frequently are, when they are described as *foxed*. This is caused by a fungoid growth which penetrates the substance of the paper, making it spongy and porous and eventually brittle and easily cracked and broken. It is fairly easy to detect the presence of this growth, even before the brown coloration becomes noticeable. If a stamp is suspected, any means are justifiable in an endeavour to diagnose the trouble and if possible to avert it. If the suspected stamp is damped the affected parts will allow the moisture to go through long before the healthy parts will, and they can be detected by their transparency when held up to the light. Is there any cure? From experiment I have come to a provisional conclusion that treatment with a dilute solution of peroxide will check the spread of the growth, but the affected spots cannot be restored as the nature of the paper is altered. The soiling of stamps by dirty fingers is unfortunately only too common. The remedy is obvious, the dirty stamps are best treated probably by immersion in a bath of benzine in which they can be gently brushed with a soft brush, and then when dry they can be gently rubbed with soft india rubber or dry bread crumbs.

**DESCRIPTION OF THE FOUR DIFFERENT TYPES
OF THE 1867 — 1869 ISSUE**



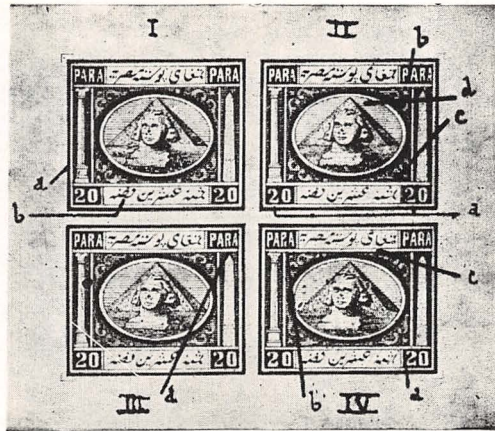
5 PARAS

- Type I. — a) The "P" of PARA in the top right corner has a larger head than that in the opposite corner.
- b) The second dot from left in the lower label does not touch the frame line above.
- c) The second Arabic letter from left in the upper label crosses the frame line underneath. In the other types it only touches it.
- Type II. — a) The second "A" of PARA in the top left corner is thin.
- b) Of the three dots over the first Arabic word from right in the upper label, the first one from left is below the level of the others.
- c) The second dot from left in the lower label almost touches the frame line above.
- Type III. — a) Figure "5" in the lower left corner is smaller than those of the other types and tends towards left.
- b) The space at the right-hand side of the second "A" of PARA in the top left corner, enlarges considerably more than in any other type.
- Type IV. — a) The second "A" of PARA in the top right corner is thin.
- b) Both figures "5" are higher up than those of the other types.



10 PARAS

- Type I. — a) Of the three dots on the first word from right in the upper label, the first one from left is above the level of the others.
 b) The figures "1" in the lower corners are rather thin.
 c) The summit of the pyramid touches the oval frame line above.
- Type II. — a) The dot after the character (ڤ) at the foot is missing. In types I and III this dot occurs.
 b) The crossing bar of the first "A" of PARA in top right corner is almost absent or very faint.
 c) The "0" of figure "10" in the lower left corner is mis-shapen, the enclosed central part having a slight projection at the bottom, towards the right.
 d) The "0" of figure "10" in the lower right corner is very wide and square at the bottom.
 e) The second "A" of PARA in the top right corner is larger than those of the other types.
- Type III. — a) Of the three dots on the first word from right in the upper label, the first one from left is below the level of the others.
 b) The two figures "1" in the lower label are thicker than in Type I.
 c) The summit of the pyramid does not touch the oval frame line above.
- Type IV. — a) As in Type II, the dot after the character (ڤ) at the foot is missing.
 b) The second "A" of PARA in the top left corner is very thin.

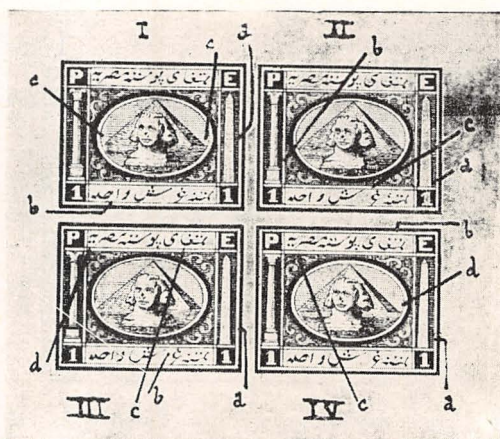


20 PARAS

- Type I. — a) The shaft of the Ionian column is entirely centered to left in relation to its capital and base.
 b) The second dot from left in the lower label touches the frame line above. This does not occur on the other types.
- Type II. — a) The two figures "2" of "20" are thin and tend towards left.
 b) The letters "P" and "A" of PARA in the top right corner are much spaced.
 c) The three dots over the first character from right in the lower label are situated further to the left than those on the other types.
 d) The summit of the pyramid does not touch the oval frame line above. In the other types it does.
- Type III. — a) The second "A" of PARA in the top right corner is thin and tends towards right-hand side.
 c) The second dot from left in the upper label is closer to the sloping downward character than in any other type.
- Type IV. (1) — a) Small white dot just at the left of the upper part of figure "2" in the lower right corner.
 b) The last sloping part of letter "R" in the upper left corner is broken and thick.
 c) The letter (ي) in the upper label does not touch the frame line underneath. In the other types it does.

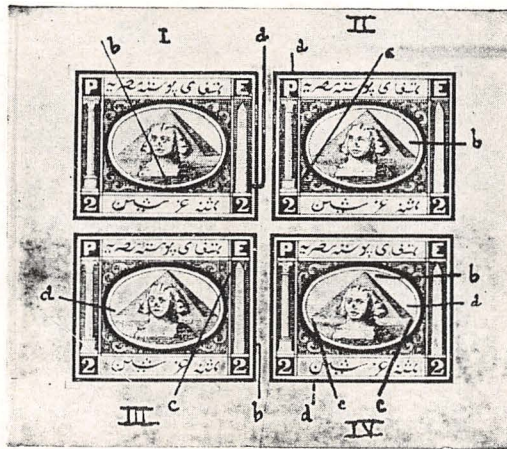
(1) Two printing stones were used in 1867 for this denomination, as an extra coloured dot is found on some stamps of Type IV, over the left-hand word in the lower label فضة which normally has two dots only.

It is the stone bearing this extra dot that was used in 1869, as a ghost of this extra dot is still seen on stamps of Type IV of this issue, subsequent to the attempt made to remove the dot by scraping.



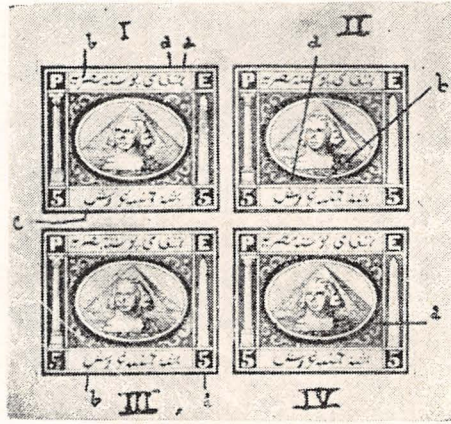
1 PIASTRE

- Type I. — a) The obelisk is well centered in its frame.
 b) The Arabic letter (ﺕ) at left in the lower label is more distant of the preceding letter (ﺡ) than in the other types.
 c) The two sides of the base of pyramid do not touch the oval frame line, and are at equal distance from it.
- Type II. — a) The obelisk is very large at base and centered to left.
 b) The Ionian column is centered to right.
 c) The sharp right-hand part of letter (ﺵ) in the middle of the lower label almost touches the frame line above.
- Type III. — a) The obelisk is centered to left.
 b) The Arabic letter (ﺦ) in the lower label is larger than those of the other types, and the dot over, almost touches it.
 c) Of the three dots over the first word from right in the upper label, the first from left is above the level of the others.
 d) The first dot from left in the upper label touches the vertical frame line.
- Type IV. — a) The obelisk is centered to left, but is not so large as that of Type II.
 b) The three dots over the first word from right in the upper label are on the same level and have the same distance between.
 c) The sloping downward Arabic letter (ﺭ) at left in the upper label touches the frame line underneath. This does not occur on the other types.
 d) The right-hand side of the base of pyramid does not touch the oval frame line.



2 PIASTRES

- Type I. — a) The obelisk is larger and shorter than in the other types.
 b) The white oval frame shows a coloured nick below the Sphinx breast.
- Type II. — a) Letter "P" in the top left corner is centered to right.
 b) The shaded far side of the pyramid at right is narrower than in Types I and III.
 c) The base of the Ionian column is shorter than in the other types.
 d) The right-hand word in lower label slopes downward to the left.
- Type III. — a) The left-hand side of the base of pyramid is more distant from the oval frame line than in the other types.
 b) The base of obelisk is narrower than in the other types.
 c) The topmost hieroglyphical inscription on the obelisk shows as a horizontal line across.
 d) The white oval enlarges appreciably below the Sphinx.
- Type IV. — a) The shaded far side of the pyramid at right is almost as narrow as that of type II.
 b) The summit of the pyramid does not touch the oval frame line above, while it does on the other types.
 c) The two sides of the base of pyramid are at equal distance from the oval frame line.
 d) The first Arabic letter from left (ﺍ) in the lower label, almost touches the frame line underneath.
 e) The right-hand word in lower label lies nearly parallel with the frame line below.



5 PIASTRES

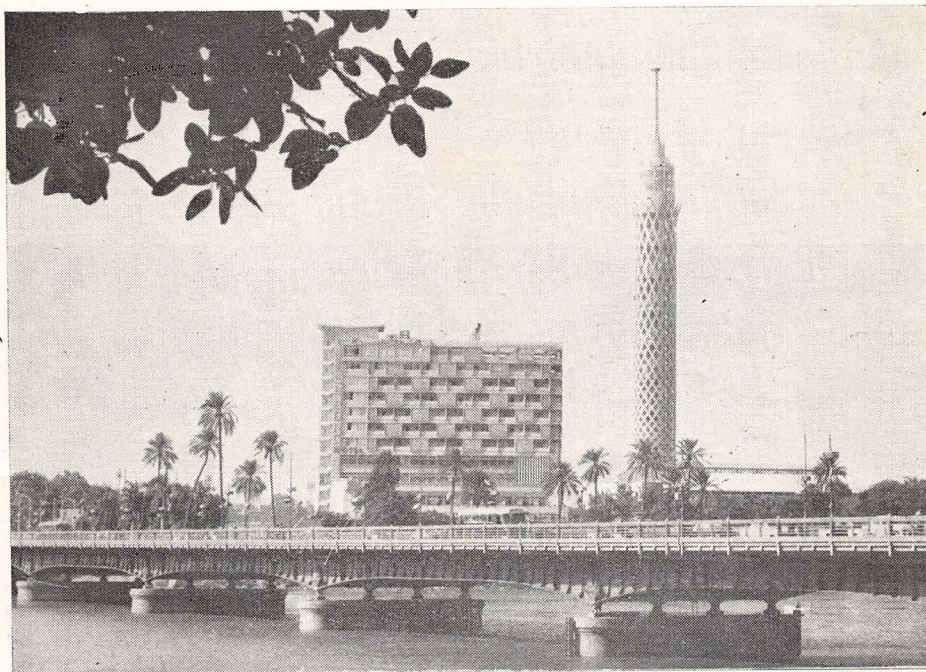
- Type I.** — a) Of the three dots on the first word from right in the upper label, the one at left is above and that at right is below the level of the central dot.
- b) The Arabic sloping downward letter (ر) at left in the upper label touches the frame line below. In the other types it does not.
- c) The first character from left (ش) in the lower label almost touches the frame line below.
- Type II.** — a) Of the three dots over the first character (ش) from left in the lower label, the highest one touches the frame line above.
- b) The dot over the central character (ع) at the foot, touches the frame line above.
- Type III.** — a) Figure "5" in the lower right corner is thinner than those of the other types.
- b) The first character from left (ش) in the lower label, almost touches the frame line below.
- Type IV.** — a) The coloured oval is more spaced at right and at bottom from the straight frame lines than in the other types.
- b) The coloured background at the right-hand side of figure "5" in the lower right corner, enlarges considerably more than in the opposite corner.

CENTENARY OF THE FIRST EGYPTIAN POSTAGE STAMP

To celebrate this occasion, an International Governmental Exhibition for Postage Stamps was held at El-Borg Hotel, near Cairo Tower, during the period of 2-14 January, 1966.

The President of the United Arab Republic deputed the Engineer Mahmoud Younis, Vice-Prime Minister for Communications and Transport to inaugurate the Exhibition. The Engineer Abd-El Aziz Shakir, the Director General of Posts, gave the speech of inauguration (Arabic text and French translation are published on the following pages).

103 countries participated in this great Show by exhibiting their postage stamps, covering 288 large frames.



The building in which the Exhibition was held.

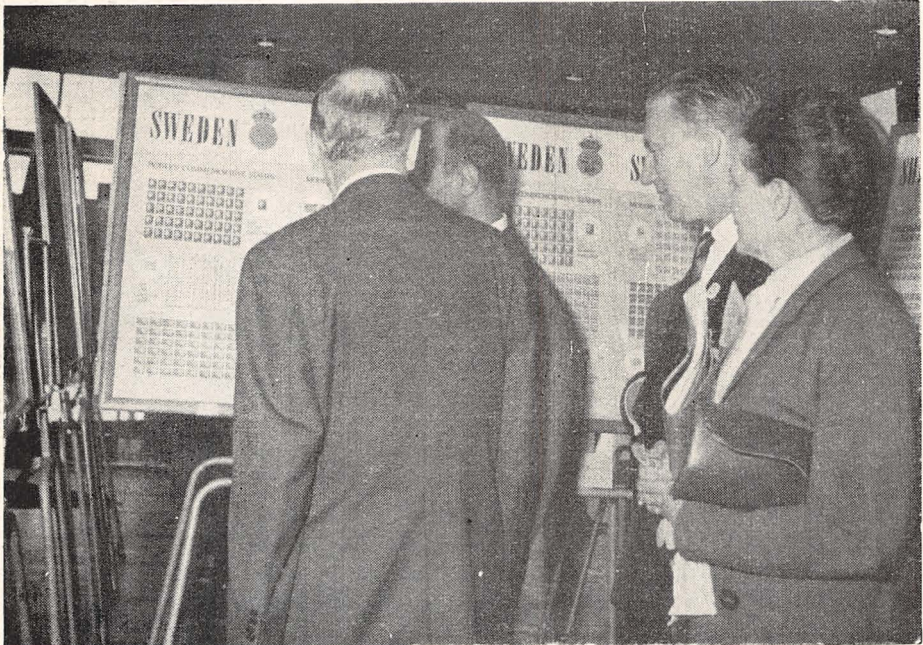
In the United Arab Republic Section, the Egyptian Postal Museum exhibited many interesting items, including: a series of chronological documents concerning the issue of the first Egyptian postage stamps, seal specimens from the Pharaohs Age, a letter on plate stone from the Arabic Age, specimen of a letter written on animal's skin from the Arabic Age, the contract transferring the "Posta Europea" to the Egyptian

Government, an advertisement dated 1866 concerning the use of postal boxes in Cairo streets, and many others, in addition to a complete collection of the postage stamps issued by Egypt and the United Arab Republic.

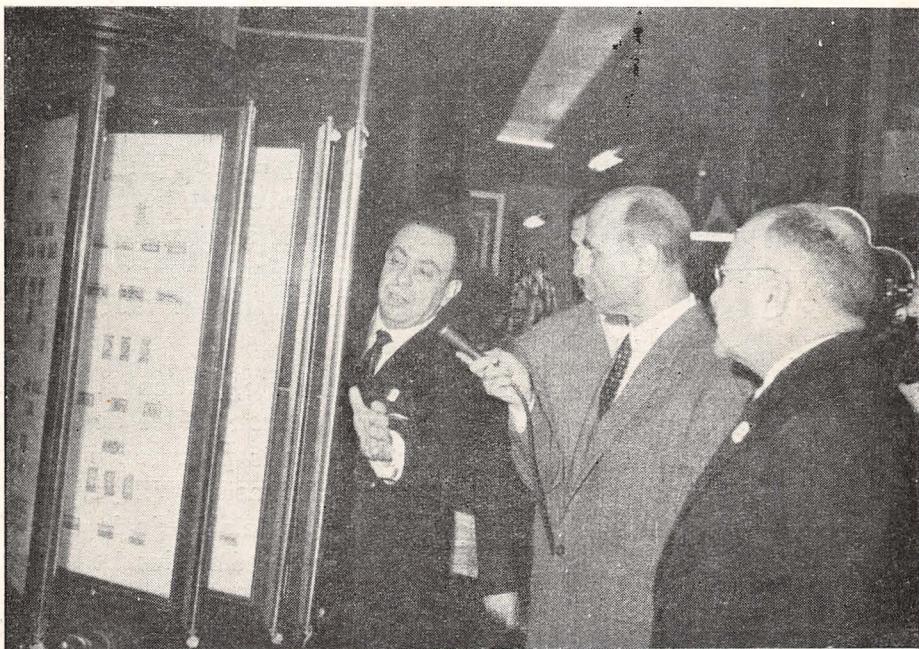
In this section, our Society participated by exhibiting forgeries of postage stamps of Egypt and many countries, study on the stamps issued by the Suez Canal Co. in 1868 accompanied by many illustrations, and some other items, in addition to copies of the magazine (The L'Orient Philatélique) and the catalogue (Zeheri Catalogue) which are published by the Society.

Delegates of many countries came to the Show and were entertained by the Postal Organisation for four days. A programme of hospitality was scheduled for them, including a visit to Louxor and Aswan by plane and another to the Barrages by fluvial bus.

The duration of the Exhibition was extended three days (12-14 Jan., 1966), owing to the enormous number of visitors every day; an evidence that the Show was a great success.



Exhibits in the Swedish Section



Engineer Mahmoud Younis, Vice-Prime Minister, accompanied by Engineer Abd El Aziz Shaker, Director General of Posts, listening to the explanations given on some of the exhibits in the U.A.R. Section.

Discours de M. l'Ing. ABDEL AZIZ SHAKER, Directeur Général de l'Organisation des Postes, à l'inauguration de l'EXPOSITION INTERNATIONALE GOUVERNEMENTALE DES TIMBRES-POSTE, organisée au Caire, du 2 au 14 janvier 1966.

Monsieur le Représentant de Monsieur le Président de la République,
Messieurs les Délégués,

Au nom de Dieu, nous inaugurons aujourd'hui l'Exposition Philatélique Internationale au Caire 1966, organisée à l'occasion du centenaire de la première émission des timbres-poste égyptiens le premier janvier 1866 dans les sept valeurs suivantes : 5, 10, 20 paras, 1, 2, 5 et 10 piastres.

Au nom de la famille de l'Organisation des Postes de la République Arabe Unie, je me permets d'adresser mes vifs remerciements et ma profonde gratitude à Monsieur le Président Gamal Abdel Nasser qui a bien voulu placer cette Exposition sous son haut patronage et a délégué Monsieur l'Ingénieur Mahmoud Younes, Vice-Premier Ministre pour les Transports et les Communications, pour l'inaugurer.

Mesdames, Messieurs,

Les taxes postales pour le transport des correspondances étaient autrefois perçues sur les destinataires lors de la livraison, cela permettait à certaines personnes d'en esquiver le paiement en inscrivant à côté de l'adresse de la lettre un signe conventionnel permettant de comprendre le contenu de la lettre sans, pour cela, en prendre livraison. Cela amena les responsables du service postal à percevoir les taxes sur les expéditeurs. Les modalités d'affranchissement se multiplièrent jusqu'à l'apparition du timbre-poste.

En célébrant le centenaire de nos timbres-poste, je tiens à honorer les initiatives de ceux qui ont aplani le terrain avant l'idée de l'invention du timbre-poste ainsi que les efforts déployés pour son émission. La première initiative eut lieu en 1653, quand Monsieur Vilayer inventa sa fameuse Carte permettant la perception préalable de la taxe de livraison en ville des correspondances déposées dans les boîtes aux lettres qu'il avait installées dans les rues de Paris. Puis parurent les enveloppes timbrées que la Sardaigne émit en 1819, les timbres de petits bureaux utilisés pour l'affranchissement des correspondances. De même, je fais allusion aux tentatives de Monsieur James Chalmers dans les quelques années qui précédèrent l'émission du premier timbre-poste, paru dans le monde le mai 1840. Cet événement est dû à Sir Rowland

Hill qui avait su persévérer, avec insistance, à exposer son idée, en luttant patiemment pour convaincre les responsables et en résistant à ses opposants jusqu'à ce qu'il réussit, après de pénibles efforts, à faire émettre le timbre-poste dans son pays. Peu d'années après, les Etats ont été convaincus, l'un après l'autre, des avantages de l'idée du timbre-poste et s'adonnèrent à son émission. Finalement, le timbre-poste se généralisa dans tous les pays. Ceux-ci ne se sont pas contentés de voir dans le timbre-poste une simple étiquette utilisée pour la perception des taxes postales. Ils l'ont, au contraire, utilisé comme un registre des événements, un ambassadeur itinérant se déplaçant sans restrictions, racontant en silence, partout dans l'univers, l'évolution des sciences et des arts, les glorieuses épopées. Le timbre-poste immortalise les grands hommes. On y reproduit les paysages pittoresques. Il reflète le charme des célèbres chefs-d'œuvre. Il porte la figure des chefs d'Etat, des personnes célèbres, les drapeaux, les fleurs, les oiseaux, les reptiles, les insectes, les poissons, les animaux, les navires, les locomotives, les véhicules, les avions, les cartes, les sites géographiques, les barrages, les ponts, les projets vitaux, etc.;

Le timbre-poste montre actuellement les fusées, les satellites artificiels, les vaisseaux de l'espace, tout cela dans un cadre artistique, supérieur avec de belles couleurs attrayantes. Il devint, à vrai titre, une encyclopédie ambulante.

C'est pour cela que dès sa création, le timbre-poste fait l'objet de l'admiration de tous. Les gens se précipitent pour l'acquérir et en faire l'échange. Il devint un messager de paix et de conciliation. Il diffuse l'affection et crée des atmosphères de fraternité entre les divers peuples. Il aide à renforcer la culture et à faire goûter l'art. Enfin, il est un moyen de l'épargne fructueuse.

Le timbre-poste ayant ces vertus et cette importance, on comprend aisément les buts des Expositions internationales qui exhibent des collections représentatives de la culture et des arts ou enregistrent le fil des événements dans tous les coins de ce monde où abondent les curiosités et les innovations.

La R.A.U. a porté tout son intérêt au timbre-poste et procéda à son impression localement depuis 1925. De son côté l'Organisme des Postes a installé sa propre imprimerie des timbres-poste. Celle-ci est pourvue de machines modernes ayant une haute capacité. Elle peut produire 480.000 timbres-poste par heure en trois couleurs. Elle a donné son premier rendement en 1961.

Mesdames, Messieurs,

J'ai essayé dans ce mot à faire apprécier, à sa juste valeur, le timbre-poste. C'est grâce à lui que nous nous rencontrons ici. Je saisis cette occasion très chère à nous pour adresser mes vifs remerciements et ma profonde reconnaissance à toutes les Administrations postales qui ont apporté leurs contributions, ce qui nous impressionne énormément et assure le relèvement du niveau de l'Exposition pour lui garantir le succès. Je salue également les membres des délégations des pays participant à cette Exposition qui se trouvent parmi nous pour rehausser l'éclat de la cérémonie, Nous leur souhaitons un retour heureux dans leurs pays après avoir fait un bon séjour dans notre République jeune et renaissante. Nous les prions de porter à leurs familles postales nos remerciements. Nous comprenons bien les circonstances particulières de fin d'année qui ont empêché les Administrations postales participantes d'envoyer leurs délégués. Enfin, je salue Messieurs les invités qui ont eu l'amabilité de partager avec nous le plaisir de l'inauguration.

Je termine mon mot en vous réitérant mes remerciements et en vous saluant tous avec la conviction que la coopération postale serait de plus en plus resserrée entre les divers pays. Que Dieu nous aide pour assurer le bien-être et la prospérité de tous les peuples.

Enfin, Je vous dis Merci.



The miniature sheet issued on the occasion of the Centenary of the First Egyptian Postage Stamp. (see page 532).

معرض الطوابع الحكومى الدولى بالقاهرة

خطاب السيد المهندس عبد العزيز شاكر — مدير عام هيئة البريد — فى افتتاح هذا المعرض
الذى أقيم بالقاهرة فى المدة من ٢ — ١٤ يناير سنة ١٩٦٦

سيادة نائب رئيس الجمهورية

حضرات السادة الضيوف

باسم الله نحتفل اليوم بافتتاح معرض الطوابع الحكومى الدولى — القاهرة — بمناسبة
مرور مائة عام على أولى إصدارات طوابع البريد المصرية التى صدرت بتاريخ أول يناير سنة ١٨٦٦
من سبع فئات هى ٥ ، ١٠ ، ٢٠ بارة ، قرش وقرشين ، ٥ قروش ، ١٠ قروش .
وإنى بأسم أسرة هيئة البريد بالجمهورية العربية المتحدة لأتوجه بَعْظِيم الشكر والامتنان إلى
سيادة الرئيس جمال عبد الناصر الذى توج هذا المعرض بشموله برعايته فأنا ب عن سيادته
السيد / المهندس محمود يونس نائب رئيس الوزراء للنقل والمواصلات فى افتتاح هذا المعرض .

أيتها السادة :

لقد ظلت الرسوم البريدية المستحقة عن نقل المراسلات قديماً تحصل من المرسل إليهم
عند تسليمها فترة من الزمن — مما جعل بعض الناس يتفنون فى التهرب من سدادها وذلك
بإضافة شفرة مصطلح عليها إلى عنوان الخطاب يفهم منها مضمونه دون استلامه مما جعل البريديين
يتحولون إلى تحصيلها من المرسل منهم وتعددت وسائل التخليص إلى أن ظهر الطابع البريدى .
ويطيب لى ونحن نحتفل بالعيد المئوى لطوابعنا البريدية أن أنوه بجهود الذين مهدوا لفكرة
ابتكار هذا الطابع والمحاولات التى بذلت لآخراجه إلى حيز التنفيذ والتى كان مطلعها فى عام ١٦٥٣
حيث ابتكر المسيو فيلايه Mr. Valayer بطاقته الشهيرة التى حصل بها مقدماً على الرسم المستحق
على توزيع الرسائل التى توضع بصناديق البريد التى أنشأها بشوارع باريس فى هذا العهد لتوزيعها
داخل المدينة ثم الأغلفة التموغة التى أصدرتها سردينيا عام ١٨١٩ وأختام المكاتب الصغيرة التى
استخدمت فى التخليص على المراسلات ثم محاولات المستر جيمس شالمرز Mr. James
Chalmer's فى السنوات القليلة التى سبقت إصدار أول طابع بريد فى العالم فى إنجلترا بتاريخ
٦ مايو عام ١٨٤٠ الذى يرجع الفضل فى إصداره إلى السير رولاند هيل Sir Rowland Hill
لما عاناه فى هذا السبيل من مثابة فى عرض الفكرة وكفاح متواصل فى اقناع المسؤولين والصمود
أمام المعارضين حتى تمكن بجهوده هذه إلى إبراز طابع البريد إلى حيز الوجود فى بلاده وما أن
مرت سنين قلائل حتى أخذت سائر الدول الواحدة تلو الأخرى تقتنع بمزايا الفكرة وتصدر
طوابعها إلى أن عم الطابع البريدى جميع الدول التى لم تكثف بجعله لصيقة لتحصيل الرسوم البريدية

بل تفننت في جعله سجلاً حافلاً بالأحداث وسفيراً متجولاً بلا قيود يحدث الآفاق في صمت عن مختلف العصور والعلوم والفنون ويشير إلى الأجداد ويخلد الذكرى وضمته لمناظر الخلافة وتقلت عليه روائع اللوحات الفنية وجملته بصور الملوك وعظماء الرجال والسيدات والأعلام والزهور والطيور والزواحف والحشرات والأسماك والحيوانات والسفن والطائرات والسيارات والقاطرات والحرائط والمواقع الجغرافية والسدود والكبارى والمشروعات الحيوية حتى وصل إلى التعبير عن الصواريخ والأقمار الصناعية وسفن الفضاء ، كل ذلك في إطار من الفن الرفيع وبألوان مشوقة جذابه مما جعل لطابع البريدى بحق دائرة معارف متقلة .

لذلك فقد استهوى طابع البريد النفوس منذ نشأته وتسابقت الشعوب إلى اقتنائه وتبادلوه فيما بينهم فكان رسول سلام ووثام ينشر المحبة ويخلق مجالات من الصداقة بين مختلف الشعوب ويهيم في التعمق في الثقافة والتطلع بالفن بجانب كونه وسيلة من وسائل الادخار الثميرة .

فإذا كان هذا هو شأن طابع البريد فلا عجب من إقامة المعارض الدولية لعرض مجموعاته لتكون نافذة تطل على تلك الثقافة والفنون للوقوف على مجريات الأحداث في بقاع هذا العالم الحافل بالغرائب والمستحدثات .

وقد عنيت الجمهورية العربية المتحدة بطابع البريد وباشرت طباعته محلياً ابتداء من عام ١٩٢٥ — وتطبيقاً للاكتفاء الذاتى فقد أنشأت هيئة البريد مطبعة خاصة بطوابعها مجهزة بأحدث الآلات ذات القدرة العالية في الطباعة التي تمكنها من طبع ٤٨٠,٠٠٠ طابعاً في الساعة من ثلاث ألوان وكان باكورة إنتاجها خلال عام ١٩٦١ .

أيها السادة :

بهذه الكلمة أرجو أن أكون قد وفقت إلى تقدير طابع البريد بعض قدره وكفاه نغراً فمن أجله التقينا — ويسرنى بهذه المناسبة العزيزة علينا أن أتقدم بوافر الشكر والامتنان إلى جميع الإدارات البريدية التي أسهمت بمعرضاتها في هذا المعرض مما كان له أجمل الانطباعات في نفوسنا وعظيم الأثر في رفع مستوى هذا المعرض إلى هذه الدرجة من النجاح ، كما أرحب بالسادة أعضاء وفود الإدارات البريدية المشتركة في المعرض والموجودين بيننا للمشاركة في حفلنا هذا ومحبوينا الأمل في سلامة عودتهم إلى أوطانهم بعد إقامة طيبة في جمهوريتنا الناهضة ليلبغوا هذا الشكر إلى أسرهم البريدية — وتقدر ظروف الإدارات المشتركة في المعرض والتي حالت مسؤوليات أعمالها دون إيفاد مندوبيها ورحب بالسادة ضيوف الحفل الذين تفضلوا بمشاركتنا بنتيجة الافتتاح .

أختتم كلمتي بتكرار شكري لكم وحفاوتي بكم ودام التعاون البريدى وثيقاً بين مختلف الدول — وفقنا الله جميعاً لما فيه خير ورفاهية الشعوب جميعاً .

كتالوج زهيري

الطبعة الثامنة

عن طوابع بريد مصر والجمهورية العربية المتحدة والسودان

طبعة سنة ١٩٦٦

يقوم باعداده

مهنى عمير

رئيس الجمعية المصرية لهواة طوابع البريد

تطبعه وتصدره

الجمعية المصرية لهواة طوابع البريد

تصدر هذه الطبعة قريباً في نحو ٣٥٠ صحيفة من الورق الفاخر

شاملة تعديلات وإضافات كثيرة

يطبع لأول مرة باللغة الإنجليزية

ثمن النسخة ٢٢٥ قرشاً

يطلب من الجمعية المصرية لهواة طوابع البريد

١٦ شارع عبد الخالق ثروت — تليفون ٧٦١٦٠

عنوان المراسلات: صندوق بريد ١٤٢ القاهرة

الطلبات عن شراء ٥ نسخ فأكثر تمنح تخفيضات في الثمن حسب الكمية المطلوب شراءها

NEW ISSUES

الاصدارات الحديثة

COMMEMORATIVE SET

4th PAN ARAB GAMES

Date of issue: Sept. 2, 1965.

Denomination: 5, 10 and 35 mills.

Design: 5 mills: The Symbol of the 4th Pan Arab Games.

10 mills: The map of the Arab Countries.

35 mills: The horse "Saadoon".

Dimension: 5, 35 mills (42×25 mm.)
10 mills (40×40).

Perforation: 11 1/2

Sheet: 5, 35 mills: 50 stamps (5×10)

10 mills 35 stamps (5×7)

Control No.: Date of issue and serial number.

Quantity: 600,000 sets.

مجموعة تذكارية

الدورة الرياضية العربية الرابعة

تاريخ الإصدار: ٢ سبتمبر ١٩٦٥

الفئة: ٥ : ملليم ، ١٠ ملليم ، ٣٥ مليا

الرمم: ٥ : ملليم شعار الدورة

١٠ : ملليم خريطة الدول العربية

٣٥ : ملليم الحصان « سعدون »

أبعاد: ٥ : ملليم ، ٣٥ مليا : ٤٢ × ٢٥ مم

١٠ : ملليم : ٤٠ × ٤٠ مم

التخريم: ١١,٥

الفرخ: ٥ : ملليم ، ٣٥ مليا : ٥٠ طابعاً

١٠ : مليمات : ٣٥ طابعاً

رقم الرقابة: تاريخ الطبع والرقم المسلسل

الكمية: ٦٠٠.٠٠٠ : مجموعة



**COMMEMORATIVE STAMP
ALEXANDRIA LONG — DISTANCE
SWIMMING CHAMPIONSHIP**

Date of issue: Sept. 2, 1965.

Design: The two late Arab Swimmers Zeitun and Abd el Gelil with some other swimmers and the emblem of Alex.

Denomination: 10 mills.

Dimension: 42 × 25 mm.

Perforation: 11 1/2

Sheet: 50 stamps (5 × 10)

Printing: Rotogravure Postal Authority Printing House.

Control No.: Date of issue and serial number.

Quantity: 2 millions stamp.



**طابع تذكاري
سباحة المسافات الطويلة بالاسكندرية**

تاريخ الإصدار: ٢ سبتمبر ١٩٦٥
الرسم: يمثل السباحين العربيين المرحومين زيتون وعبد الجليل وبعض السباحين الآخرين، وشعار مدينة الاسكندرية
الفئة: ١٠ مليات
أبعاد: ٤٢ × ٢٥ مم
التخريم: ١١ر٥
الفرخ: ٥٠ طابع (١٠ × ٥)
طريقة الطبع: روتوجرافير مطابع هيئة البريد
رقم الرقابة: تاريخ الطبع والرقم المسلسل
الكمية: ٢ مليون طابع



**COMMEMORATIVE STAMP
3rd ARAB SUMMIT CONFERENCE**

Date of issue: Sept 13, 1965.

Design: The map of Arab countries, the emblem of Arab League and a broken chain.

Denomination: 10 mills.

Dimension: 40 × 40 mm.

Perforation: 11 1/2

Sheet: 35 stamps (5 × 7)

Printing: Rotogravure Postal Authority Printing House.

Control No.: Date of issue and serial number.

Quantity: 2,000,000 stamps.

**طابع تذكاري
مؤتمر القمة العربي الثالث**

تاريخ الإصدار: ١٣ سبتمبر ١٩٦٥
الرسم: خريطة العالم العربي وشعار الجامعة وسلسلة محطمة
الفئة: ١٠ مليات
أبعاد: ٤٠ × ٤٠ مم
التخريم: ١١ر٥
الفرخ: ٣٥ طابع (٧ × ٥)
طريقة الطبع: روتوجرافير مطابع هيئة البريد
رقم الرقابة: تاريخ الطبع والرقم المسلسل
الكمية: ٢ مليون طابع

COMMEMORATIVE STAMP
LAND FORCES DAY

Date of issue : Oct. 20, 1965.
Design : The emblem of the land forces and the sun and its rays.
Denomination : 10 mills.
Dimension : 25 × 42 mm.
Perforation : 11½.
Sheet : 50 stamps (10 × 5)
Printing : Rotogravure Postal Authority Printing House.
Control No. : Date of issue and serial number.
Quantity : 2,000,000 stamps.



طابع تذكاري

يوم القوات البرية

تاريخ الإصدار : ٢٠ أكتوبر ١٩٦٥
الرسم : شعار القوات البرية والشمس وأشعتها
الفئة : ١٠ مليات .
أبعاد الطابع : ٢٥ × ٤٢ مم .
التخريم : ١١ر٥
الفرخ : ٥٠ طابع (١٠ × ٥) .
طريقة الطبع : روتوجرافير مطابع هيئة البريد .
رقم الرقابة : تاريخ الطبع والرقم المسلسل .
الكمية : ٢ مليون طابع .



COMMEMORATIVE STAMP
ASSEMBLY OF HEADS OF STATE
AND GOVERNMENT OF O.A.U.

Date of issue : Oct. 21, 1965.
Design : Africa, a torch and two olive branches.
Colour : Plum-colour and red.
Denomination : 10 mills.
Dimension : 40 × 40 mm.
Perforation : 11½.
Sheet : 35 stamps (5 × 7).
Printing : Rotogravure Postal Authority Printing House
Control No. : Date of issue and serial number.
Quantity : 2,000,000 stamps.

طابع تذكاري

منظمة الوحدة الافريقية

مؤتمر رؤساء الدول والحكومات

تاريخ الإصدار : ٢١ أكتوبر ١٩٦٥
الرسم : خريطة افريقيا وشعلة وغطنا زيتون
اللون : برقوق وأحمر .
الفئة : ١٠ مليات .
أبعاد الطابع : ٤٠ × ٤٠ مم .
التخريم : ١١ر٥
الفرخ : ٣٥ طابع (٥ × ٧) .
طريقة الطبع : روتوجرافير مطابع هيئة البريد .
رقم الرقابة : تاريخ الطبع والرقم المسلسل .
الكمية : ٢ مليون طابع .

COMMEMORATIVE SET
INTER. CO-OP. IN
SAVING MONUMENTS OF NUBIA

مجموعة تذكارية
التعاون الدولي في إنقاذ آثار النوبة



Date of issue : Oct. 24, 1965.

Design : 5 mills : Symbol of Inter.
Co-operation and the upper part of
Ramses.

10 mills : Some heads of the pillars
in Abu-Simbel and the emblem of
U.N.O.

35 mills : Two statues of Ramses in
Abu-Simbel.

Denomination : 5, 10 and 35 mills.

Dimension : 5 and 35 mills (40 × 40)
10 mills (28 × 61)

Perforation : 11½.

Sheet : 5, 35 mills : 35 stamps (5 × 7)
10 mills : 50 stamps (10 × 5)

Printing Process : Rotogravure "Postal
Authority Printing House".

Control No. : Date of issue and serial
number.

Quantity : 5, 10 mills : 1,000,000 stamps.
35 mills (photo on front cover) : 600,000
stamps.

تاريخ الإصدار : ٢٤ أكتوبر ١٩٦٥

الفئة : ٥، ١٠، ٣٥ مليما .

الرسم : (٥ مليمات) شعار التعاون الدولي

والجزء العلوي لتمثال رمسيس .

(١٠ مليمات) بعض تيجان أعمدة

أبوسمبل وشعار هيئة الأمم .

(٣٥ مليما) تمثالان لرمسيس في

معبد أبوسمبل .

أبعاد الطابع : ٣٥، ٥، ٤٠ مليما (٤٠ × ٤٠ مم)

١٠ مليمات (٢٨ × ٦١ مم)

التخريم : ١١ر٥

الفرخ : ٣٥، ٥، ٣٥ مليما : طابع

١٠ مليمات ٥٠ طابع

طريقة الطبع : روتوجرافير مطابع هيئة البريد .

رقم الرقابة : تاريخ الطبع والرقم المسلسل

الكمية : ١٠، ٥، ١٠ مليمات — مليون طابع

٣٥ مليما (الصورة على غلاف المجلة)

— ٦٠٠,٠٠٠ طابع



THE MINIATURE SHEET:

Design : A cartouche found on the shoulders of the statue of Ramses at Abu-Simbel. The name of Ramses is inside the cartouche. To the right of the design is the symbol of International co-operation and on the background of the sheet is the emblem of UNO and that of UNESCO.

Denomination : 50 mills.

Dimension : 63 × 105 mm. (imperforated).

Printing : Rotogravure "Postal Authority Printing House".

Quantity : 150,000 sheets.

COMMEMORATIVE STAMP AL-MAQRIZI



Date of issue : Nov. 20, 1965.

Design : A picture from imagination and some Arab buildings.

Denomination : 10 mills.

Dimension : 42 × 25 mm.

Perforation : 11 1/2.

Sheet : 50 stamps (5 × 10).

Printing : Rotogravure Postal Authority Printing House.

Control No. : Date of issue and serial number.

Quantity : 2,000,000 stamps.

البطاقة التذكارية

الرسم :
خرطوشة وجدت بمعبد أبو سمبل على
كتف رمسيس وبداخلها اسمه
ويبين الرسم شعار التعاون الدولي
وأرضية البطاقة عليها شعار هيئة
الأمم من اليمين وشعار اليونسكو
من اليسار .

القيمة : ٥٠ مليما .

المقاس : ٦٣ × ١٠٥ مم .

طريقة الطبع : روتوجرافير مطابع هيئة البريد

الكمية : ١٥٠.٠٠٠ بطاقة

طابع تذكاري المقرزي

تاريخ الإصدار : ٢٠ نوفمبر ١٩٦٥

الرسم : صورة من الخيال ومباني عربية

القيمة : ١٠ مليما

أبعاد الطابع : ٤٢ × ٢٥ مم

التخريم : ١١,٥

الفرخ : ٥٠ طابع (١٠ × ٥)

طريقة الطبع : روتوجرافير مطابع هيئة البريد

رقم الرقابة : تاريخ الطبع والرقم المسلسل

الكمية : ٢ مليون طابع

THE VI ALEXANDRIA
BIENNALE

Date of issue : Dec. 16, 1965.
Design : A statue, the U.A.R. flag
and a pigeon.
Denomination : 10 mills.
Dimension : 25 × 42 mm.
Perforation : 11 1/2.
Sheet : 50 stamps (10 × 5).
Printing Process : Rotogravure "Pos-
tal Authority Printing House".
Control No. : Date of issue and serial
number.
Quantity : 2,000,000 stamps.

طابع تذكاري
بينالي الاسكندرية السادس

تاريخ الإصدار : ١٦ ديسمبر ١٩٦٥
الرسوم يمثل : تمثال وعلم الجمهورية العربية المتحدة
وحمامة
الفئة : ١٠ مليات
أبعاد الطابع : ٢٥ × ٤٢ مم .
التخريم : ١١,٥
الفرخ : ٥٠ طابع (١٠ × ٥)
طريقة الطبع : روتوجرافير مطابع هيئة البريد
رقم الرقابة : تاريخ الطبع والرقم المسلسل
الكمية : ٢ مليون طابع



COMMEMORATIVE SET
POST DAY

Date of issue : Jan. 2, 1966.
Denomination : 10 mills.
Design depicts : A horseman, a let-
ter on buckskin and a carrier-
pigeon.
Dimension : 40 × 40 mm.
Perforation : 11 1/2.
Sheet : 35 stamps (5 × 7).
Printing Process : Rotogravure
"Postal Authority Printing House".
Control No. : Date of issue and se-
rial number.
Quantity : 1,000,000 stamps.

مجموعة تذكارية يوم البريد

تاريخ الإصدار : ٢ يناير ١٩٦٦
الفئة : ١٠ مليات
الرسوم : البريد عند العرب وهو عبارة عن
فارس وجواده وخطاب على ورق
غزال وحمامة من الحمام الزاجل
أبعاد الطابع : ٤٠ × ٤٠ مم
التخريم : ١١,٥
الفرخ : ٣٥ طابع (٥ × ٧)
طريقة الطبع : روتوجرافير مطابع هيئة البريد
رقم الرقابة : تاريخ الطبع والرقم المسلسل
الكمية : مليون طابع



Denomination : (80 + 40), and
(115 + 55), mills.

Design : (80 + 40), depicts the mail
at pharaonim period (115 +
55), depicts the old and mod-
ern means of airmail trans-
port.

Dimension : 40 × 40 mm.

Perforation : $11\frac{1}{2}$.

Sheet : 14 stamps of each (80 + 40)
and (155 + 55) mills in one sheet.

Control No. : Date of issue and
serial number.

Quantity : 250,000 sets.

THE MINLATURE SHEET :

Denomination : (140 + 60) mills.

Design depicts : The set of the first
Egyptian postage stamps issued in
1866 at 5 and 10 piastres.

Dimension : 106 × 63 mm.

Quantity : 150,000 sheets.

(See Photo on page 572).

الفئة : (٤٠ + ٨٠)، (٥٥ + ١١٥) مليا

الرسم : (٤٠ + ٨٠) : البريد عند الفراعنة

(٥٥ + ١١٥) نقل البريد الجوي

قديمًا وحديثًا ورسم للطابع الجوي

٢٧ مليم الذي صدر ١٩٢٦

أبعاد الطابع : ٤٠ × ٤٠ مم

التخريم : ١١,٥

الفرخ : ١٤ طابع لكل من الفئتين في

فرخ واحد

رقم الرقابة : تاريخ الطبع والرقم المسلسل

الكمية : ٢٥٠,٠٠٠ مجموعة

البطاقة التذكارية

الفئة : (٦٠ + ١٤٠) مليا

الرسم : مجموعة أول طابع بريد مصرى صدر

سنة ١٨٦٦ (١٠,٥ قروش)

الأبعاد : ١٠٦ × ٦٣ مم

الكمية : ١٥٠,٠٠٠ بطاقة

(أنظر الصورة بصحفة ٥٧٢)

FESTIVAL STAMP

طابع تذكاري للأعياد



Date of issue : Jan. 10, 1966.

Design : A gate, a glass lamp and crescent moon.

Denomination : 4 mills.

Dimension : 25 × 30 mm.

Perforation : 11 1/2.

Sheet : 100 stamps (10 × 10)

Printing : Rotogravure Postal Authority Printing House.

Control No. : Date of issue and serial number.

تاريخ الإصدار : ١٠ يناير ١٩٦٦

الرسم : جزء من باب عربي ومشكاة عربية وهلال

الفئة : ٤ مليات

أبعاد الطابع : ٢٥ × ٣٠ مم

التخريم : ١١,٥

الفرخ : ١٠٠ طابع (١٠ × ١٠)

طريقة الطبع : روتوجرافير مطابع هيئة البريد

رقم الرقابة : تاريخ الطبع والرقم المسلسل

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(الجمعية عضو عامل في الاتحاد الدولي لهواة الطوابع)

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نائب الرئيس : الاستاذ عطيه حلمى محمود
السكرتير : المهندس يحيى متوشالح أمين الصندوق الدكتور عبد الحميد لطفى
أعضاء : السادة المهندس ابراهيم ماهر الجندى ، إسحق يوسف تاوضروس ،
اللواء أنور طلبيات ، جان بترنيتس ، حسن كمال لطفى ، لطفى حندى ،
فرج إسحق المصرى ، المهندس محمد ابراهيم صبحى .

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الأعضاء : مندوب مصلحة الجمارك ، مندوب الإدارة العامة للنقد —
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باغوص هاجويان ، ف. شيفاريو

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الرئيس : الأستاذ مهنى عيد
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جان بترنيتس

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ج. ه. ط ٤٩٣

ت : ٧٤٥٦١

س. ت. ق ٩٨٢٢٥

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آلات التصوير - أفلام ألوان

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