

# COLLECTOR

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EFOCC TO GATHER AT AMERIPEX '86 by John M. Hotchner

Date: Saturday, May 31, 1986  
 Time: 1 P.M. - 2:45 P.M.  
 Place: Continental A & B Rooms  
 (off the South Lobby)  
 Hyatt Regency O'Hare  
 Program: First and Foremost:



To meet, swap and sell stamps and trade stamp stories, observations on the state of EFO collecting and discuss the club and its progress/short comings.

Also: Bring along five items you'd like to show off, price, gather opinions on, identify, etc.

And Even More: There will be an EFO presentation or two, of no more than 20 minutes duration, during our hour and 45 minutes. These will be intended to be a springboard for discussion. More details in the April issue of the EFOC, but:

PLAN NOW TO COME, MEET YOUR EFO COLLEAGUES, VOICE YOUR OPINIONS, ENJOY SEEING UNUSUAL MATERIAL AND SHARING KNOWLEDGE. No reservations are necessary. Come at the last minute if you can, but if you know now that you'll be there, drop me a note now at P.O. Box 1125, Falls Church, VA. 22041-0125.

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The Board announces a dues increase effective immediately for new memberships, and for the dues year 1986-87 beginning July 1, 1986. We regret that this has become necessary but there is no doubt it is. We rejected a dues increase earlier and tried the alternative of 3rd class mail. Briefly, it has been insufficient to get dated material to you on time consistantly. This has been nearly the death of the auction.

In order to bring you this and the next two issues of this membership year first class, one of our members is donating the extra money needed. With the new membership year, the dues raise will maintain us on a self-sufficient basis. \$10 dues for '86-'87 are welcome any time you can send them in to the Secretary, John Hotchner, P.O. Box 1125, Falls Church, Va. 22041. Doing this now eliminates the expense of billing. (D.S. Pajter, Ex-Officio President)

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#### VAPEX REPORT

Our EFOCC Regional Meeting at VAPEX - the 3rd Annual Saturday Dutch Treat Breakfast - was enjoyed by all attendees: Howard Gates (with his wife, Pat), Pip Wilcox, Jack Wilkey, David Oatman, our Ad Director, Secretary John Hotchner, and special guest Clyde Jennings.

Many a story was swapped - new acquisitions shown off - and a special treat from Howard: a copy of his new booklet "Missing Inscriptions on U.S. Stamps (with projected 1986 auction prices)" for each person present. (Normally \$4.95 from Box 955, Locust Grove, Va. 22508.)

A fourth meeting at VAPEX '86 is being planned. Why not put it on your calendar now: Nov. 15, at Virginia Beach.

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#### SFTW Donations

Thanks to J.C. Boonshaft and Bob Giles for a nice donation to Stamps for the Wounded.

SFTW serves sick and wounded veterans in the Nation's Veterans Administration Hospitals. Stamps are used as a proven successful therapy.

Stamps - including commemoratives and revenue stamps, envelopes with special post marks, FDCs, airmail flights, etc., may be sent to EFOCCs John Hotchner, who works with SFTW. Send them to him at P.O. Box 1125, Falls Church, Va. 22041-0125. "Fancy" and old stamps are welcome, but SFTW can use even multiple copies of current common stamps. Collections donated are tax deductible.

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#### Abysmal Ignorance Department

Dear \_\_\_\_\_,

I collect US Plate Block numbers. I bought a Scott catalogue, but cannot find the enclosed (see illustration) in the book. Please tell me if it's valuable.

(Name deleted)



Building An Award Winning Exhibit - One Member's Experience

by John M. Hotchner (EFOCC #2)  
P.O. Box 1125, Falls Church, VA. 22041-0125

One of our newer members has written to say: "An account of your building of your award winning collection would be most interesting for us who are beginning and would gratefully share in your hard won experience."

You bet! Indeed that's what this club is for - so that we can help each other. After thinking about how to present this subject, I'm going to attempt it by categories, as if I were answering questions, and to keep it bite sized and manageable. So, off we go.

Subject selection I stumbled onto the idea of collecting and exhibiting stamps showing separation methods, equipment and their flow through philatelic history.

My collection began as "all EFOs". When, after seeing INTERPHIL '76, I decided I wanted to try exhibiting, the area I picked was perforation EFOs - because I had the largest range and quantity in that category.

The first incarnations of the exhibit were indeed devoted to perforation EFOs, grouped by type of EFO.

Level of Possible Award - "Philatelic Worth" In my experience as both exhibitor and judge, the most elemental error that exhibitors make is to equate completeness of their task with a high medal level.

In fact, my showing a 95% complete exhibit of mint types of U.S. perforation EFOs would be unlikely to bring more than a silver in a national show. The difficulty of putting such an exhibit together simply is not so significant an accomplishment that a judge should raise his or her eyebrows.

Add, as I did, other sorts of stamp separation, and it became more significant and worth a second glance.

Add a wide range of world wide material, and track down some of it on cover and in large multiples; then more of the judges attention is warranted.

Add a redefinition of the exhibit's object - to do a really tough thing: to show comprehensively the entire panorama of stamp separation; and now we have a task worth a gold medal - if I've done it properly!

In fact, I am in my ninth year as an exhibitor, and it took most of that time for the exhibit to evolve to this point.

My aim I began with the aims of winning awards, and entertaining exhibit goers. After nearly ten years of effort, those aims remain largely the same. But some "sub aims", if you will, have also emerged.

I've found that in entertaining, I've made a few converts to EFO collecting, and that is a nice feeling. I've also found that it is useful to have the exhibit up as widely as possible because people stop me at shows or call, or write later and say: "I've got something you might be interested in." More often than not, they have been right.

After listening to judges pontificate, and feeling that some were full of hot air, while others were wonderful and knowledgeable human beings, I decided early on that I wanted to be like the latter. So the winning of a "gold" became an aim in itself, because that was the most difficult requirement I had to meet to become accredited.

At the same time, so many people told me I could not win a gold with what I was showing that it became a point of honor. Not only did I want to prove to the classicists that it could be done, I wanted to prove to

EFOers that it could be done in hopes of encouraging others to try.

And that is one of my aims in writing this: I am not extraordinary. If I can do it; you can do it. It takes study, application, some cash outlay, a willingness to listen to criticism and the realization that it will probably be a 5 or 10 year project, but YOU CAN DO IT!

Mug Hunting I learned early that I'm an unabashed mug hunter. I believe everyone would like to distinguish themselves in some field, and this is mine.

I'm a miserable artist so far as drawing is concerned, but the construction of an exhibit that wins high level awards requires artistic composition and the creation of a total picture/story. In its way, it is a work of art.

It pleases me that I can do this, and it pleases me doubly when someone else (judges or viewers) feels that I have succeeded and says so.

The Exhibitors Task This is entwined with how you conceive your aims. If you want to teach, you may include material you might not if you were trying to appeal to the judges. You might write up your material differently, perhaps using more explanation than what you know a judge has time to read.

Every exhibitor must find his/her own balance. I opted to try to please the judges first and foremost. This meant that I had to find and tread a fine line to "sell" my material in the most effective possible way. Briefly, that task included

- a. Careful title selection to reflect precisely what I wanted to accomplish.
- b. Careful selection of content to assure that I did what my title said I was going to.
- c. Careful selection of material to assure high quality in terms of condition, and proper range without padding.
- d. Write-up that is terse, germane, accurate and neat and that highlights your research and your best material.
- e. Presentation that highlights the philatelic material, not fancy titles, maps, photographs, pretty colored paper or outsized black mount backings.
- f. An organization that is logical to you, and can easily be followed by the viewer.
- g. Finally, a title page that effectively sets out what you are attempting to do and your organization; the latter being especially important if it is not immediately obvious from a quick review of your exhibit.

For me, the organization was the hardest thing to get right, and in fact, it was beyond my exhibit's 7th birthday before I hit on a combination approach that pleased both me and the judges. Other elements have been a constant struggle to do, redo, redo and redo again until I was satisfied.

The Beginning and First Criticisms To start is the hardest part.

It is self defeating to begin with the thought that you will put up a small gem and build it into a large gem. I found out early that exhibiting is a craft. It is learned best by doing, and it is a process that requires time.

Do the best job you are capable of with what you know and what you have. Enjoy the work of your hands, as you do it. Be proud of the result.

Yes. It will be criticized. Even if you later win grand awards the exhibit will be criticized.

Once I got over the fear of being criticized ("How dare anyone criticize my work", and I was tempted to take it personally!) I learned that honest criticism is an opportunity to learn.

Pick Your Show If you want to start out in the big time, enter a regional or national show. I was, in fact, over confident, and had overestimated the philatelic significance of my work. The medal level I got was not what I expected, nor what I thought I'd earned.

Critiques from two judges left me depressed and angry. What I learned later is that so much more is expected at that level of exhibiting than at the local level.

Start at the top if you think you are ready, but start at the other end of the spectrum if you want to learn the craft in a less painful manner.

Keep in mind though, that the quality of the judging, and therefore the quality of critique may suffer at local shows. A good rule of thumb is that it is time to climb the ladder when your own knowledge of your subjects and its presentation exceed the ability and/or background of "pick up" judges to understand it.

The Judges There are good ones and there are bad ones. The good ones predominate.

Some of the good ones and all of the bad ones will be infuriating to deal with because they know so much and seem to be so opinionated.

Get past that because they can be your best friends. The APS Accredited ones have mastered the craft. You need not agree with everything they say, but you will do well to listen to them.

Practice makes perfect. You will learn what is wheat and what is chaff in their comments. It took me a while, but I finally learned to differentiate between what they felt I must do, what they thought I should do and what was simply a "think about this" suggestion aimed at widening my perspective.

#### Decorum with Judges

Listen carefully

Argue sparingly

Do not ascribe bias unless you hear it clearly

Keep your own counsel. If you go around bad

mouthing a judge, you have no one but yourself to blame the next time s/he "does" your exhibit.

Judges do err. Who among us does not.

More often than not, though, I've found them to be extremely helpful toward improving my exhibit, both for their observations on the exhibit presentation, and for the leads that they have given me to additional material, dealers or their acquaintances who have it, literature that explains it and organizations that study it.

Keep in mind that in the business world, that kind of advice and assistance usually comes with a hefty pricetag. In philately, you may have it in exchange for a "thank you" and a smile.

Spending money Sometimes there is no alternative. Rarity and difficulty of acquisition do not always equal dollar signs. But they often do.

As you develop your story line, do reading and research and listen to critiques, you will become aware of material that you need to acquire.

I have sought less expensive alternatives, been satisfied with less than pristine condition, and ruled out a great many possible purchases as being beyond my wallet.

In other cases, I have stretched my resources in order to acquire something that was essential and which I might, literally, never have another opportunity to acquire. For those of us in the EFO line, the latter situation is a real "danger" and may require financial sacrifice and an understanding spouse.

Where to get material and information The obvious sources do not bear repeating. There are, however, often overlooked sources:

- Members of specialized societies who you can contact through

- their ads, articles or reputations just by joining the society.
  - Members of specialized societies - and the public at large. If you write something about your exhibit or exhibiting area for the philatelic weeklies, the American Philatelist, society journals and even in your local newspaper, readers will beat a path to your door. (Never as many as you'd like, but enough to make the effort worthwhile.)
  - Ditto with placing ads in those media.
  - Get on the APS - or your Federation's - speakers bureau list. The wider your name is linked with your exhibit subject, the more chance of another source developing.
  - Use the APS Research Library and APS Circuits.
  - Seek out - and be a reader of - philatelic literature of all types and vintages.
  - Ask for the help of private or government printing offices and postal administrations in running down the answers to questions.
  - Ask for a critique from the EFOCC Exhibit Critique Service.
- At one time or another I have used all of these, and continue to do so, since my exhibit is by no means at the peak of its potential.

There you have it. My "True Confessions". I would be happy to entertain any questions or observations from the EFOC's readers.

Editor's Note: John's exhibit "Stamp Separation: From 1840 to Modern Times" has won numerous vermeils and golds at APS World Series of Philately Shows. It has also won special research awards at ARIPEX '85 and COMPEX '85. He has also won literature golds.

John is an active APS Judge. He will be on the panel at STaMpsHOW '85 (San Diego), AIRPEX '85 (Dayton) and MIDAPHIL '85 (Kansas City) this year and would be happy to meet EFOCCers who attend.

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\*A Lesson on the Importance of a Society Publication

For many years editors have been repeating the assertion that their publications are the indispensable glue that holds societies together. Now an open letter dated April 20, 1984, from Kenneth Laurence, president of the U.S. 1869 Pictorial Research Associates, confirms that view, as Mr. Laurence pleaded for articles for the club publication 1869 Times.

"Welcome to the fabled 11th Hour. This is not the kind of President's Message I would prefer to be writing, but the simple truth is that the future of our organization is in real jeopardy, and what happens next is entirely up to you - the members.

"A total lack of input by our membership is at the heart of the problem. As I've said before, without input we cannot produce the 1869 Times. Without a magazine we cannot maintain communications or momentum. And without that, we cannot exist.

"If that sounds dramatic, it's because the situation is well past critical. The very existence of the 1869 Pictorial Association depends on what you, as individuals, do to support it in the very immediate future.

"We need articles. However rough, and however brief, we must have them in order to publish the 1869 Times. Those who have written for us in the past have given their all, and in contemporary terms, are just burned out. If we are to continue, we must have new contributors - new information - new participation.

"...we passed our deadline long ago...our...editor is waiting...Please don't let him - or the PRA - down."

\*Reprinted permission News Bulletin, APS Writers Unit 30, Third Quarter, 1984.

Editor's Note: Looking through copies of the EFOC for the past few years, it becomes increasingly plain that the total number of members who are TRULY carrying this club, article-wise, can be counted on two hands. As the above article clearly states, these sources are not bottomless. While we are not at the point reached by the PRA, we do need articles, ideas, recommendations, "however rough, and however brief, we must have them in order to publish..." And if we don't publish, we don't exist. Your contribution, however small, will be greatly appreciated.

AN HISTORIC ITEM?  
by Earl K. McAfee

Many of the members of our organization also belong to the Bureau Issues Association (B.I.A.). Yet, how many of us really read with understanding the various committee section write-ups published in its journal, The United States Specialist. Did you catch George Godin's, December, 1985, reported plate numbers section? The last item listed was a Scott #UC-59, "Tourism", 36¢ miscut aerogram, with yellow plate #41270. That item is illustrated here. Why might that number be historic?

Next to collecting single stamps, the collection of plate number items is probably the most popular and oldest method of collecting U.S. stamps. Many plate number collectors attempt to collect every obtainable plate number.

Beginning with plate number 1, the 2¢ Type I of 1894, the B.E.P. has consecutively numbered all printing plates used to produce postage items. Thus, the numbers are a historic record of stamp production. Other numbering series were used for currency, revenue issues, etc.

Foldover Aerogram, Scott #UC-59.

With the rotary press issues, plate number collection became more difficult. Many items, such as coils and booklets, had plate numbers printed in sheet areas that were intended to be trimmed off. Plate numbers could be found only on E.F.O. items, usually due to miscutting or foldovers. The "E.F.O. Rule" applied even further when the combination printing presses went into use and all lithographed plate numbers were placed in trimmed areas of sheet stamps. Another collecting indignity occurred in 1981 when all the consecutively assigned plate numbers were eliminated from sheet stamps and replaced by a single digit "postal service code".

Finally in 1985, the B.E.P. announced that the exclusively postage numbering series would be dropped. The series would end with plate #41303, a plate number assigned to the



"Sea Shells" booklet issue. Postage and all other items produced at the B.E.P. now would be combined into a common numbering system. Thus, postage plate numbering skipped to plate #173964, breaking into what used to be their "miscellaneous series". From now on, postal item plate numbers will be interspersed with plate numbers that might include West Point graduation announcements or invitations to an inaugural ball.

Our illustrated EFO aerogram is only 33 digits away from the end of a series that began in 1894. If no other plate number piece appears within the 33 digit spread, this aerogram terminates a 91 year historic record of purely philatelic printing. What plate number collector wouldn't want to pair this aerogram with plate #1, showing the beginning and ending of the series!

Since only EFO pieces can produce any of these numbers, our organization can help the B.I.A. "complete the record". Be certain to report to the B.I.A.'s George Godin if you see a pertinent plate number. (Perhaps we also can report the first of the "new" numbering system.) Remember that the United States Specialist is the only journal regularly listing reported plate numbers for posterity. Let's see if we can help.

Editors Note: George V.H. Godin, 208 Brentmoor Dr., Belleville, Illinois 62223.

P.S. Why not ask for a BIA membership application!

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ENVELOPE PRODUCTION (Continued from October 1985 Issue)  
by Earl K. McAfee

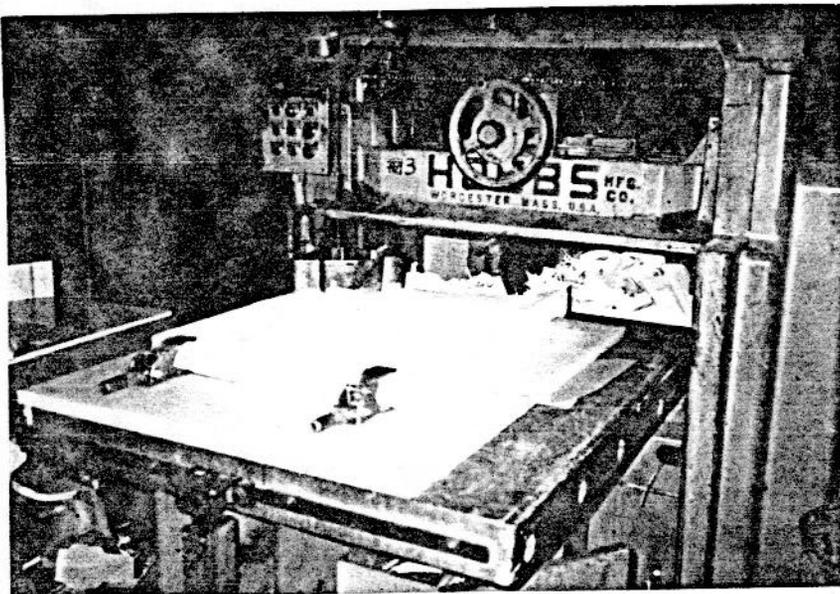


Figure 1. Die Cutting Press (Courtesy of American Envelope Company, St. Louis)

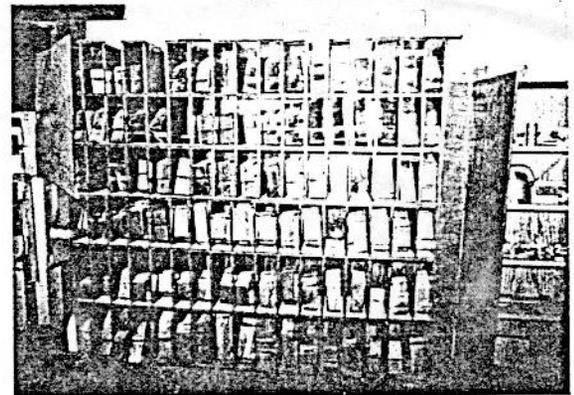


Figure 2. A "Library" of Dies.

The October, 1985, article discussing envelope production drew response from several sources. First, "with a picture being worth a thousand words", figure 1, from American Envelope Company in St. Louis, shows one of the initial steps in the die cut conversion of paper to envelopes. This process was discussed in the October article. The picture illustrates a stack of 500 sheets of paper, clamped to a movable platform, with the steel die placed for punching. In the background is the press under which the die will be pressed through the paper, cutting out the first 500 envelope blanks.

Secondly, figure 2, from another source, shows a typical "library" of different size or shape steel envelope dies.

Third, tape splices on roll cut envelopes may be scarce, but they are "out there." Figure 3 shows two more tape spliced envelopes. Again, since the tape splices don't show in reproductions, they have been hand drawn in our illustration.

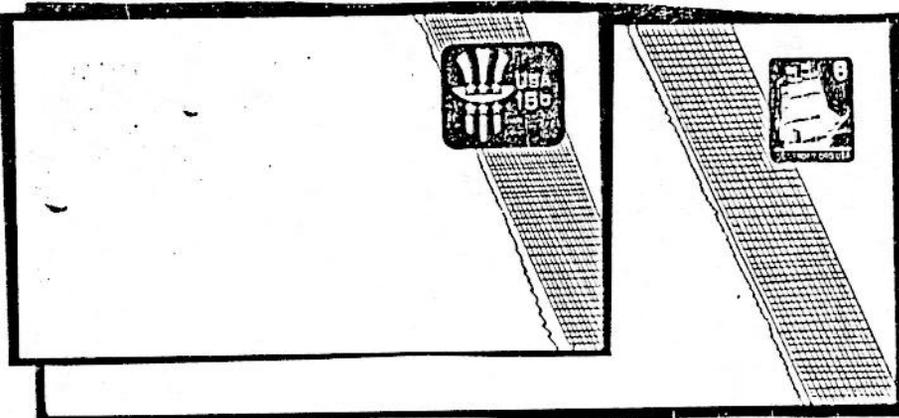


Figure 3. Scott #U-581 & #U-609 with Tape Splices

The second envelope only had a small portion of a tape splice showing on the back side.

The #6 3/4 size, Scott #U-581, was sent by John Hotchner. The #10 size (window), Scott #U-609, was sent by Ken Martin. In fact Ken had two of the #U-609.

Fourth, the October discussion was intended to cover just the basics of envelope production without touching on the various details involved. However, some questions that arose can be answered.

.....The large size sheets of paper used in making die cut envelopes are bought from paper mills on skids which contain bundles tabbed every 500 sheets. These sheets are cut to a predetermined size to enable the envelope converter to obtain the maximum number of die cuts per sheet for a particular size of envelope. Thus, the sheet size will vary depending on the size of the envelopes to be made. Similarly, for envelopes made from rolls of paper, the width of the rolls vary depending on the size of the envelopes to be made.

.....Fred Frelinghuysen recalls reading that envelopes were produced from rolls back in the 1910's or 1920's. This writer cannot verify the information, but suspects that, if

true, the method of construction then was different from the method of construction described in our October article. The roll envelope construction illustrated in October is not the only method used to make envelopes from rolls. It is the method used to make the "stamped" envelopes now sold at Post Offices. These envelopes have diagonal side seams on the back.

Both roll cut and die cut envelopes may be produced with side seams which are parallel (not diagonal) to the highth of the envelopes. Equipment which produced side seam envelopes from rolls did preceed the developement of diagonal seam equipment.

.....The cutting out of windows and the pasting of the transparent "patch" over this cut-out is done on the original machine with roll cut envelopes. With die cut items the "cut and patch" window operation is done on the machine which gums and folds the blanks into envelopes. Window patch material may be plastic, glassine or cellophane. G.S.E.'s now use the plastic material.

.....Printing of individual envelope "corner cards" (the upper left corner of the envelope) is almost always done on separate printing presses. It would be economically unfeasible to stop and start a roll cutting machine to print small quantities of envelopes. These machines have to reach and maintain an optimum operating speed.

.....Many states have envelope converters in them (or near by). Many of these mills will allow a brief tour. However, call first. Every converter has some aspect of their production that they consider "classified" in terms of industrial espionage.

It should be noted that roll conversion machines are very expensive. Very few envelope converters have this equipment. The majority of converters use the die cutting method only.

Lastly, discussion of envelope production has raised questions about the production of aerograms. Can someone out there discuss this in our journal, or even offer a reference where such information can be found? SEVERAL MEMBERS WOULD CERTAINLY APPRECIATE SUCH HELP!

# WORLDWIDE STAMPS & POSTAL HISTORY

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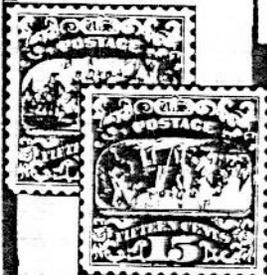
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## LETTERS TO THE EDITOR

Dear Editor,

I read w/ interest Howard Gates article on error prices in issue 42 (Oct '85) of EFOC, page 16-17.

Mr. Gates' Chart (page 16), showing his price index simply does not reflect reality. I have a rather large collection of major errors, containing both imperforates and color missing errors. In terms of items, my imperforate collection is approximately 75%+ complete. (In terms of dollar amount, it's probably 80-85% complete - The majority of the ones I'm missing are more common, and generally in the lesser expensive categories). My Color missing collection, is somewhat more complete. With the exception of the 1976 S/S sheets, I'm probably missing only 20 items, if that, most of which are unique or nearly so. Since I am such an avid error stamp collector, I follow most of the auction houses that offer such material, and keep myself abreast of current market prices.

Now according to Mr. Gates chart, in the time period between Nov 1984 and Jan/Feb 1985, my imperforate collection lost 41% of it's value (dropping from 907 to 535). Then between Jan/Feb 85 to May 1985, it gained 35% (rising from 535 to 723). Neither of these assertions have any base in reality. Even if one ignores the low point (535) in Jan/Feb 1985, and looks instead at the 2 points between Nov 1985 (907), and May 1985 (723), he would have us believe that imperforate prices dropped 20% (from 907 to 723). This isn't true either.

The color missing graph is equally misleading. According to Gates' chart between March 1985 and May 1985, Color missing priced dropped from near 3000 to 2737, a loss of almost 9%. If anything, in that time frame, my collection GAINED in value, not lost.

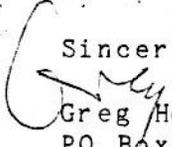
Also, in 1983, Gates says that there were 10 color missing error stamps issued. While technically almost correct, this is also very misleading. Technically, only 3 color missing issues came out in 1983. They were the Medal Of Honor, Red omitted (2045), the Inventors Se-Tenate block, Black omitted (2055-58a), and the Street-Car Se-Tenate block, Black omitted (2059-62a). One could argue, that since the Street-Car and Inventor issues each contain 4 stamps, that they plus the Medal Of Honor make up 9 different errors. While true, I hasten to point out that Se-Tenate issues are generally treated as a single item. In term of quantity known, they're counted in BLOCKS (i.e. 10 blocks per sheet vs. 100 stamps per sheet). They're almost always sold in the form of blocks, and the price of the block generally is consistent with the price of a single copy of another color missing issue of similar mintage, dramatic appeal, etc. So counting each of the individual stamps separately really is not correct either.

I do, however, agree that much of the strength that is apparent in today's color missing error stamp market is probably due, in part, to the lack of current material. This, combined with the fact that there is virtually no floating supply, especially of the older color missing material undoubtedly has had it's effect on stabilizing prices. Add on top of that the fact that those issues that used to come up at auction regularly no longer do, and the fact that there is a growing collector base, and it's easy to see why color missing error prices have stabilized, and in fact have risen as of late.

With respect to Mr. Gates' graphs, I would be most interested in seeing the data and the formula that went into their generation. The resultant graph does not reflect reality, and I wonder if that can't

be corrected for future versions of this graph.

Sincerely,

  
Greg Hosler

PO Box 645

Wilmington, MA 01887

Editor's Note: The following is Mr. Gates' response to Mr. Hosler's letter:

Mr. Hosler complains that my price index "simply does not reflect reality." It does, but in the same kind of way that, say, the Dow-Jones industrial average reflects the entire stock market, to wit: imperfectly. The Dow industrial average covers only thirty of about 6000 stocks available on the several markets. But it has one significant advantage: each of those thirty is traded (almost) every day. Consequently, it is not very volatile on a day-to-day basis; a swing of more than 2% is rare.

With stamps, deriving a price average presents a different problem. Only a few of the major error stamps are traded each month, and what's more, each month brings a different crop of stamps to market. My "MEPRI" is based on the ratio of total prices realized for those that are sold to the total of their base prices. I don't try to factor in estimated prices of those that didn't come to market. As a consequence, the MEPRI has a good deal of month to month volatility-- but it *does* reflect the reality of the average price of stamps sold at auction during each month. A six month running average would be less volatile, but would build in a delay and obscure trends. I'd be pleased to listen to suggestions as to how Mr. Hosler or anyone else thinks the derivation of a price average might be improved.

Mr. Hosler objects to my saying that 1983 saw the introduction of ten new missing-color varieties. Well, they were the Medal of Honor (1), Inventors (4), Street Car (4), and one that was issued in 1982 but didn't show up at any auction I monitor until 1983, the Peace Garden. In 1984 only one new one came to market, the 8c Copernicus with intaglio black omitted, and it was originally issued in 1973; and in 1985 there were two: the 50c iron Betty lamp, black omitted, originally issued in 1979, and the 1985 Ameripex, red, blue and black omitted.

It's true, as Mr. Hosler says, that the se tenant stamps are usually traded as blocks, but I've also seen them sold singly and in pairs, and have established separate base prices for singles and pairs for use in computing the MEPRI.

One striking observation to be made from the price index graph, and one with which Mr. Hosler does not assert disagreement, is that color-missing errors have done far better price-wise than imperforate major errors over the years since 1978.

Sincerely,



Howard Gates

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### Gold Digger's Question of the Month by John M. Hotchner

Q.: "I have stumbled across an old letter sent to me in 1945. It has an airmail C25b stamp on it, ("horizontal pair, imperf between - \$2,000"), but it is only listed in Scott's as a mint pair. I thought perhaps you could tell me of a book or something where I can find out something about this error and a ball-park figure of the value."



A.: Not only is this not half of C25b, it is even the wrong stamp to be a C25b. This is a booklet pane single - the third (bottom) of a pane - normally imperf on 3 sides. C25b is a side-by-side pair from a sheet. The booklet single does, however, frequently appear as an imperf single when some enterprising gold digger removes the perforations along the top. Beware, for the 6¢ transport is not known imperf.

Thanks for our Membership Lists; Update Procedure

The Club owes a large debt of gratitude to Dr. Mary V. McIndoo (#52), who compiled the membership list that you should already have received. Then she arranged for 350 copies and shipped it off to the Secretary for distribution - all at no charge to the Club. The list is complete as of December 1, 1985. See the Secretary's Report in this and subsequent issues for updates (including in this issue members who were inadvertently left off the list - Secretary's error - not Dr. McIndoo's!).

A Review - Post Dates by Ken Wood  
410 pages; Van Dahl Publications; \$24.95

Ken Wood, former Editor of Stamp Collector newspaper has attempted The history of stamps, stamp collecting and carriage of the mails in one volume. I'm pleased to report that he has succeeded - using a chronological format and 3,850 entries, 1,250 pictures, 49 maps and an excellent 6,358 item index.

This book packs more easily accessible and comprehensible information into its 410 pages than any comparable work I have seen in years.

It is no dusty recitation of facts, however. Wood brings his professional writer's talents to make this volume into a readable work that, should you want to read a few pages each night before retiring, will not put you to sleep.

This book is well worth the \$24.95 postpaid price. It may be ordered from Van Dahl Publications, Box 10, Albany, Oregon 97321.

-John M. Hotchner

1.

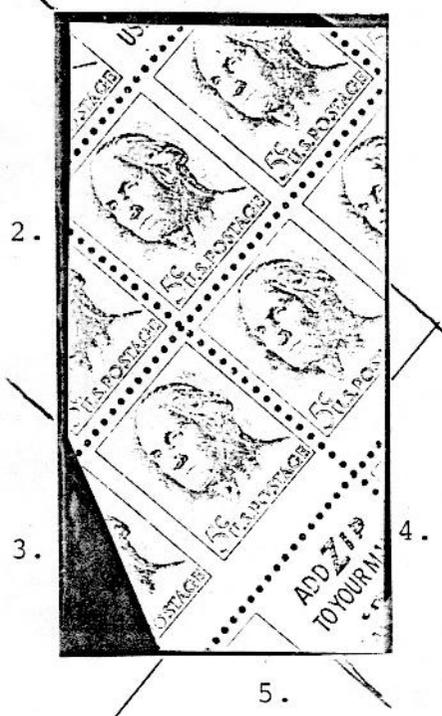
Booklet Pane Foldover Of The Month

A large portion of foldover booklet panes have something unique about them. The "claim to fame" of this month's illustrated example is that it contains parts of the printing from five different booklet panes.

It was obtained in the late 1970's from a Jacques Schiff auction, price in the \$40 to \$50 range.

Can anyone alert us to other foldover booklet panes that match or top this? (Consult old auction catalogs or newspaper articles.)

Earl K. McAfee, 1912 Rebecca Dr., Champaign, IL. 61821



SECRETARY'S REPORTWelcome To Our New Members

- #496 Norbert J. Stachura - P.O. Box 31005, Chicago, IL. 60631-0005 - Anything that appeals
- #497 Robert A. Dudek - 2511 S. Tecumseh Rd., Springfield, OH. 45502 - Beginning
- #498 Jules L. Rosen - P.O. Box 1964, Midlothian, VA. 23113 - British Commonwealth/Dealer
- #499 Frank L. Shively, Jr., M.D. - 415 Far Hills Ave., Dayton, OH. 45409 - Transportation series, #1895
- #500 Horatio S. "Ray" Sternburg - 5250 Woodland Lakes Dr., Palm Beach Gardens, FL. 33418 - All
- #501 Howard J. Heissel - 1623 Loganrita Ave., Arcadia, CA. 91006 - All types
- #502 Denis J. Donohoe - 43-12 56th St., Woodside, NY 11377-4739 - All
- #503 Gary Jeong - 1566 22nd Ave., San Francisco, CA. 94122 - Paper folds and Color shifts
- #504 Charles J. Cook - 721 36th Ave., NW, Norman, OK. 73072 - All
- #505 Raymond J. Dertz - 4447 Burgundy Place, Lisle, IL. 60532 - Tagging Varieties
- #506 Alan G. Rosenberg - P.O. Box 2502 - Syracuse, NY 13220-2502 - All US EFOs
- #507 Michael R. Treister, M.D. - 2400 N. Lakeview Ave., Chicago, IL. 60614 - Color and Perf EFOs
- #508 W. Michael Schrampf - 705 New Orleans Ct., Lee's Summit, Missouri 64063 - Libya: Late 1920's to early 1940's

Thanks to: APS, Linn's Stamp News, Stamp Collector, Les Winick and The Chicago Tribune, the US Postal Service, Frank Pogue, Ron Bowman, Sam Houston Philatelics, Howard Pohl and John Casey for recruiting efforts and referrals.

Address Changes

- # 56 John Herczeg - 6500 W. Charleston Blvd., Apt. 65-Bldg. 8, Las Vegas, Nevada 89102
- #112 Henry P. Nazak - 507 Cavalier Ct., Suisun, CA. 94585
- #122 Col. ElRay Jenkins, M.D. - 304 E. Kingswood Dr., Enterprise, AL. 36330
- #125 Bernard Goldman - 1162 N. Berendo St., #4, Los Angeles, CA. 90029
- #481 Gregory D. Hosler - P.O. Box 645, Wilmington, Mass. 01887

Thank You for the donations to EFOCCs work to Frank Wengen (#35) and Michael S. George (#469).

Changes To The Membership List

<u>ADD</u> Member 1	Marcel Sager	Member 442	Steven W. Brown
	2187 Holland Ave.		10550 Western, SP #49
	Bronx, NY 10462		Stanton, CA. 90680

#48 Max Mueller should be #45

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## BITS AND HITS

Congratulations are in order to EFOCC Vice President Louis E. Repeta, who was awarded an American Philatelic Society medal of excellence, the Bureau Issues Association award, and a vermeil medal for his exhibit entitled, "The 3¢ Stuart Washington, a Study of the Stamp and Its Use," at INDYPEX '85, held in Indianapolis, IN, September 6-8, 1985.

I sent a copy of the EFOC to a local publishing house which specializes in newsletters and the like for a free "evaluation" of our product. The return letter contained comments such as "dull," "hard to read," "writing is cutesy and far too personal. The first page reads like someone's diary," "the masthead is Victorian--fussy, dowdy and hard to read...The declination--'Published by...!--is equally atrocious," "mixing type styles and qualities is amateurish," as well as some other flowery compliments.

In this connection, if one of our members would like to spring for an IBM Selectric III (used is fine), or perhaps a system such as an Apple 2c.

or an IBM PC or PC Jr., I'd be more than happy to re-type all our input for each issue. (And since we're in the process of getting our non-profit status from the Internal Revenue Service, you probably could write off the cost!) As far as the other comments, I've resolved to try to improve the appearance of the EFOC in line with membership criticism and comments. So, let's hear from our membership!!

Advertisers take note: To date, I have been accepting copy for classified ads. However, effectively immediately, I will no longer do so. All classified ads must go to the Advertising Director, David Oatman, at the address shown elsewhere in this issue, along with the check in payment for same. Any extra costs borne in rerouting classified ads must be reimbursed by the person submitting the ad. Your cooperation will be greatly appreciated.

My apologies to Scott Shaulis, who was the author of the piece on the 4c Americana misperf cover. Authors beware: your editor's potato has been baking too long, and he's obviously going senile, or worse. Please include your byline on all articles submitted. Also, when corresponding with any of the officers or board of the EFOCC, it's probably a good idea to insure that every page sent contains at least a name (legible), and if possible, your address and EFOCC number as well.

Last, only because of its recent occurrence, a tribute to the crew of Space Shuttle Challenger.

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POST      EFO POST

FOR SALE OR TRADE: Imperf coil pairs, Scott 1986 Specialized #2132b, \$35.00 the pair. William Phipps, 601 Randi Lane, Hoffman Est., IL 60194

WANTED: Re-entries (Double Transfers). Major or minor, all issues, all countries. Also interested in photocopies of re-entry - related literature, plating studies, etc., for personal library. Please send with asking prices. Ralph E. Trimble, P.O. Box 532, Stn. A, Scarborough, Ontario M1K 5C3 Canada.

FOR SALE: Miscut transportation coil strips of 5 split plate number, top and bottom. Three different - \$9.00; six different - \$20.00; nine different - \$35.00. Perf shift "D" coil pairs, \$4.00. Scott #1551, buff color omitted, \$22.00. Many other EFOs. Ken Lawrence, P.O. Box 3568, Jackson, MS 39207

TRADE: Your used U.S. definitives, years 1890 - 1908, for my MNH commemorative and airmail plate blocks, years 1940 - 1965. Mutually VF/better exchanges only. Scott basis. I also have some minor EFOs. George Vikre, 219 Alexander Ave., Scotia NY 12302.

FOR SALE: CATALOG OF RARE Missing-Inscription United States Stamps: \$4.95 postpaid. Howard Gates, Box 955 LOW, Locust Grove, VA 22508

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The EFO Collector is published six times per year. The deadline for any issue is the 15th day of the month preceding the month of issue, e.g., the deadline for the April 1986 issue is March 15. Send material directly to the editor. Subscription applications should be sent to the Secretary, along with the annual dues of \$10.00.

EFO U.S. POSTAL INSURANCE BOOKLETS AND STAMPS

Bruce H. Mosher, EFOCC #68

The postal insurance stamps were first issued in 1965 in booklet format for USPOD vending machine sales. The fee for the first booklet was ten cents which paid for \$10.00 of parcel insurance coverage without necessitating a POD clerk's involvement. Since then 20c, 40c, 45c and 50c stamp booklets have been issued which provided \$15 to \$20 of parcel insurance depending on the specific issue. These stamps do not have denominations printed on them and the various issues are differentiated by the stamp inscriptions and printing colors. Glen Browne has nicely documented the chronology of the postal insurance stamp issues (except he calls them 'labels' as the USPOD originally did) in his Reference 1 tutorial. This report will discuss and illustrate the EFOs of these postal items which have been cited in the philatelic literature plus those that reside within my own collection.

There has been some disagreement within the USPS on whether these postal items are to be called "labels" (as printed on the selvage of each booklet pane), or "stamps" as is printed on the covers of the 40c, 45c and 50c issues (see Figures 1 and 2). This disparity identifies the first EFO stamp variety - USPS acknowledged stamps which are misrepresented as labels (or vice versa, depending on your point of view). The front covers of these later booklet issues are also nice EFO items as the USPS calls the enclosed postal item a 'stamp' on the outside front cover and then calls it a 'label' on the inside front cover as illustrated in Figure 2. A very inconsistent Government terminology approach!

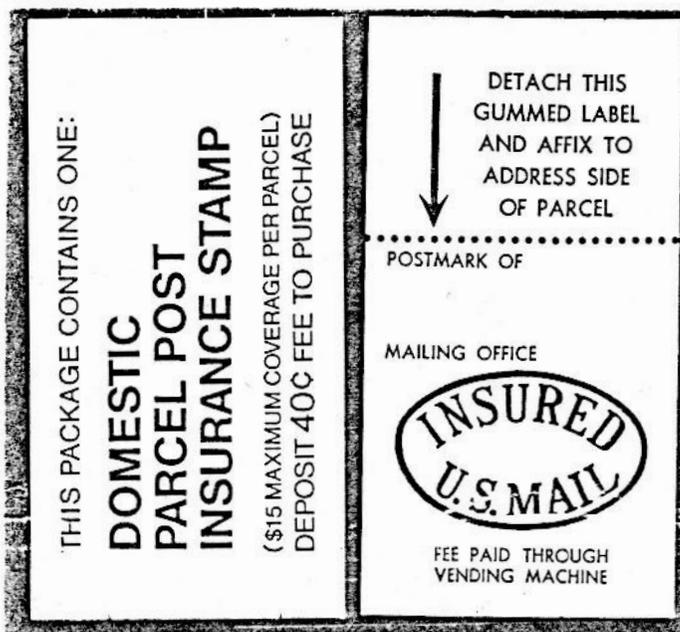


Figure 1. Normal 40c Issue Cover and Booklet Pane

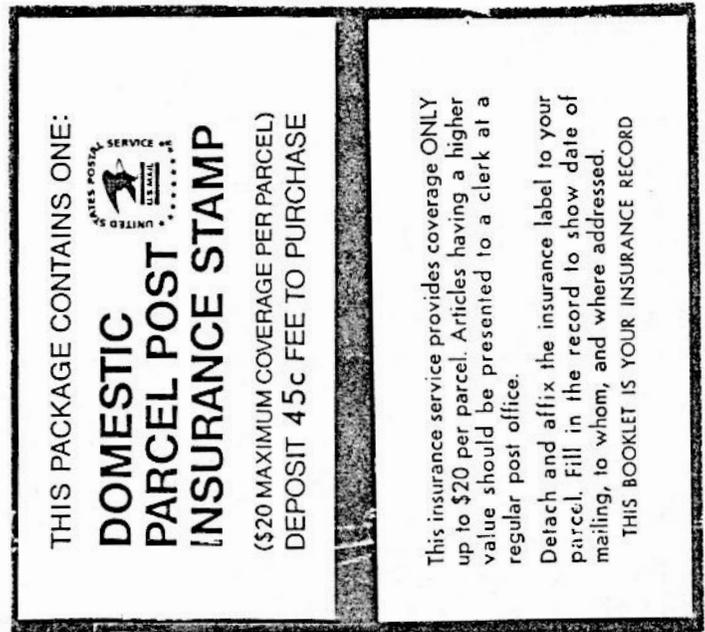
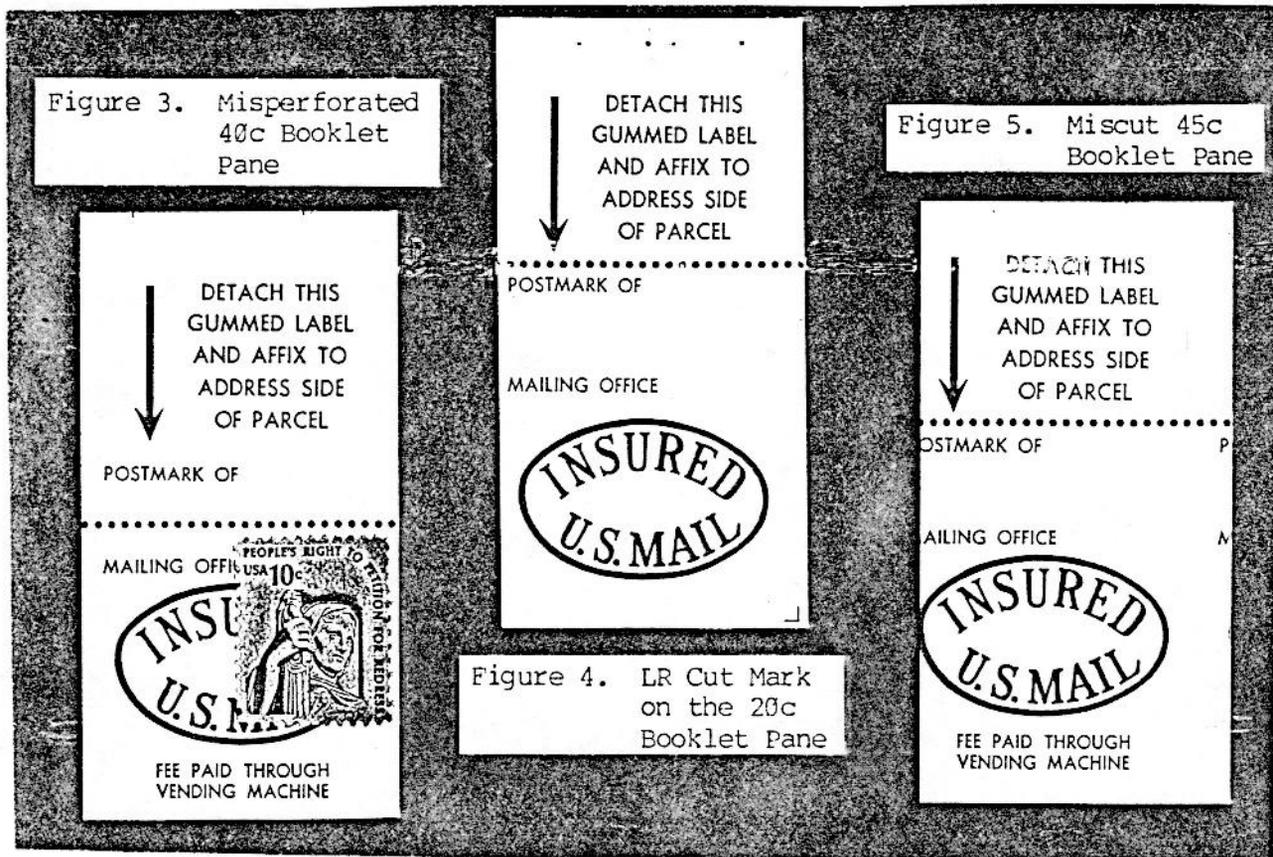


Figure 2. 45c Issue Outside Front and Inside Front Covers

If you are uncertain at this point on whether these postal items should be classified as 'stamps' or 'labels', I direct your attention to the published opinions of Glen Browne, George Brett and Charles Goodman who all recognize them as stamps and not labels (References 2, 3 and 4). I agree with these experts and likewise consider them to be stamps as do at least some USPS officials. It sure would be more consistent of the USPS if they would delete the 'label' references in any new postal insurance stamp booklet issues. Incidentally, the USPS is due to issue a new 50c booklet anytime now for the revised minimum insurance rate that went into effect this past February.

The second EFO stamp variety is the mislocated perforation version of the 40c booklet pane which Glen Browne identified in his tutorial article (Reference 1). Figure 3 shows a similar EFO where the stamp perforation is mislocated between the upper "POSTMARK OF" line and the lower "MAILING OFFICE" line instead of above the upper printed line as is normal. The normally perforated 40c booklet pane exists in both fluorescent and non-fluorescent papers as do the 20c and 50c issues. Browne reported his misperforated 40c stamp is on fluorescent paper while mine (shown in Figure 3) exhibits no fluorescence.

The third EFO stamp variety contains a lower right corner angle mark (2mm on a side) on a 25c stamp as illustrated in Figure 4. This mark is reminiscent of the corner cut marks found on vending machine postage booklet covers. Most probably this angle mark is a LR cut guide for the printed sheet cutter, however, I've not seen a plate layout diagram for these book stamps to confirm this, has anyone else? Interestingly, the booklet covers housing this EFO did not exhibit any cut marks or other unusual characteristics. This EFO booklet pane is made from non-fluorescent paper.



The fourth EFO stamp variety is a miscut-to-the-right 45c booklet pane that is shown in Figure 5. This is the first miscut postal insurance booklet pane that I've encountered. I personally pulled it from a USPS vending machine in Colorado Springs sometime in 1984. The subsequent booklets from the same machine were all miscut less than the Figure 5 specimen and appeared about normal after four to five booklets. I often wonder how miscut the booklets were that had been purchased before I bought

mine. The covers on these booklets were all normally sized and cut.

The fifth EFO stamp variety is a 45c booklet pane with a double printing impression but otherwise appears normal. The second impression is shifted approximately 0.5mm to the left on all the booklet pane printing and is so much lighter than the primary one that it would not be discernible if illustrated. In fact, I latently discovered this EFO long after I had purchased it because it looked rather normal when bought (I have no idea where). I was about to use it on a insured letter when I noticed a slightly blurred impression under my bright desk lamp. Sure enough to my surprise, a low power magnifier revealed the beautiful (to an old EFO collector) second impression.

Another EFO cover variety in my collection has a 13 to 14mm horizontal cutting guide mark at approximately the top center of the front cover of the second 20c booklet printing. Although there is no evidence of a similar mark on the stamp leaf, the RECORD leaf inside this booklet exhibits an 11mm long horizontal cutting guide mark at its top center. These markings and covers are illustrated in Figure 6. The back booklet cover does not show any unusual marks.

While speaking of booklet cover EFOs, a printing oddity on the front of the later booklets of these issues has caught my attention. The 40c, 45c and 50c front booklet covers all bear the inscription "THIS PACKAGE CONTAINS ONE:" at the top as shown in Figures 1 and 2. While this point may be too nit-picking for some readers, it seems odd that the USPS (with their 75 plus years of

postage booklet experience) would choose to describe this booklet as a 'package'. It certainly did not strike me as a 'package' when I received it from the vending machine dispenser, it was a BOOKLET! In fact, this looks like another internal USPS terminology disagreement as the bottom line on the inside front cover (see Figure 2) reads "THIS BOOKLET IS YOUR INSURANCE RECORD". Q.E.D.

The only other postal insurance EFO booklets that I am aware of were reported by Dr. W.R. Kern. The initial 10c issue booklets were found with two and three stamp panes within a single set of booklet covers (Reference 5). Presumably these EFO booklets were purchased through the original vending machines (not stated in Dr. Kern's report) without causing any dispensing malfunctions due to their additional thickness. I don't know of any multiple pane booklets for the later issues, does anyone else?

This short report is certainly not an exhaustive disclosure of the postal insurance stamp/booklet EFO items, but perhaps it will motivate some readers to review their holdings in search of additional EFO varieties. Further, it may encourage a few readers to frequent their local USPS vending machine and local stamp dealer stocks in search of additional EFO varieties of these postal items. It should be remembered that postal insurance booklets are only purchaseable through USPS vending machines

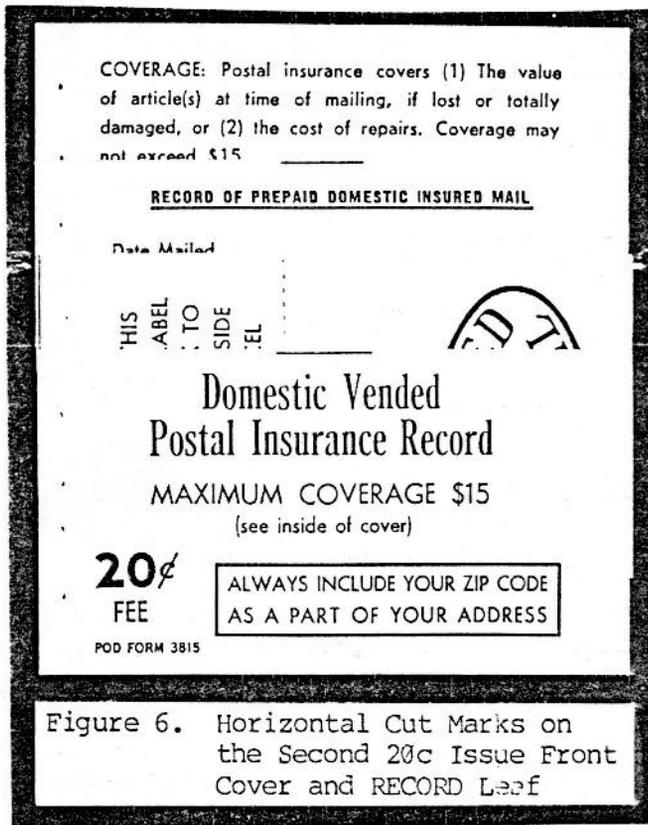


Figure 6. Horizontal Cut Marks on the Second 20c Issue Front Cover and RECORD Leaf

and not from the Philatelic Agency nor over-the-PO-counter as are postage booklets. Thus, EFO items for these issues will be much harder to find and could become more valuable in the future because of this restrictive sales approach.

I welcome reader's correspondence regarding the postal insurance booklet and stamps issues, both normal and EFO versions. I would hasten to point out, however, that I have purposely not mentioned the many 'provisional' postal insurance stamp issues that may have been created during USPS insurance rate change periods. These provisionals are created by affixing an additional postage stamp to make up the insurance rate differences. These varieties do not particularly interest me because they can be collector manufactured long after the fact (exceptions are the contemporarily cancelled provisionals which are tied on cover). References 1 and 6 discuss these provisional issues for anyone who is interested in them. Getting back to correspondence, you can reach me at P.O. Box 3236, Indialantic, FL 32903. A photocopy of your unreported EFO items and an SASE for my reply would be very much appreciated.

BHM 7/7/85

## REFERENCES

1. Browne, Glen, The Postal Insurance Labels, The American Philatelist, pp. 518-22, June 1982.
2. Browne, Glen, Corrections, The American Philatelist, pp. 874-5, October 1982.
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5. Kern, Dr. W. R., Booklets and Booklet Panes - 10c Insurance Book Errors, The United States Specialist, p. 255, June 1966.
6. Larkin, Richard F., Part V - Updating the B.I.A. Booklet Cover Check List, The United States Specialist, pp. 244-5, May 1980.

Advertising for the EFO Collector will be accepted at the following rates: Full page - \$19.50; half-page - \$10.50; quarter-page - \$5.50; classified trade or buy/sell ads at 4¢ per word. Contract display ad rates are approximately 20% cheaper. EFOCC members are entitled to the contract rate for all single insertion display ads and to three free EFO POST, 35-word (excluding address) classified ads yearly.

DIRECT ALL INQUIRIES AND CLASSIFIED ADS TO THE ADVERTISING DIRECTOR.

EFO POST (ONLY!) ads go directly to the Editor.

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AND STILL ANOTHER PLEA FOR AN ARTICLE!!

A member recently wrote me suggesting that "somebody" do an article on overpaying for EFO material. He also stated that he can't write a "decent" article. Would "somebody" be willing to attempt such an article, or series of articles with "average" prices for selected EFO issues?? Perhaps if I can get a volunteer to write the article, then possibly I may be able to get back to the person making the original suggestion to furnish some guidance, prices, etc., which would, of course, make the writing considerably easier. Is anybody listening??

## 24th EFOCC AUCTION

LOT	CAT #	DESCRIPTION	MB
<b>I. UNITED STATES</b>			
<b>A. PERFORATION</b>			
1.	88	Used, 4 mm. misperf to right, strong grill, geometric cancel	\$7.50
2.	693	Used, 95% of PL # 20614 inside of stamp	\$10
3.	741	MNH pr., 4-6 mm. vert. diagonal perfs., S.E. at left	EST.\$8+
4.	804,807	MNH 2 way misperfs EST\$10	\$4
5.	806	MNG, 7 mm. horiz misperf to bottom	\$5
6.	899	MNH BLK/4, 1 LH, with only 4 vert perf holes in between	\$5
7.	899	MNH BLK/4, precancelled Brooklyn NY, with vert. misperf., right and left rows vary slightly in size.	\$18
8.	901	MNH pr., only 1 vert. perf in between	\$5
9.	911	MNH margin single, 4 mm. low misperf, Tough on this issue	EST\$25
10.	937	MNH BLK/4 with vert. misperf causing 21½ and 23½ mm. stamps	EST\$18
11.	965	MNH margin pr., with 5½ mm vert misperf to the right	EST\$12
12.	968	MNH PL # BLK/4 with 5 mm. horiz misperf up	EST.\$25++
13.	1036	MNH 6 mm. vert misperf	\$5
14.	1067	MNH 8 mm. vert misperf to the right	\$6
15.	1208	MNH 2 way misperf with parts of 4 stamps.	EST\$11
16.	1271	MNH Full pane of 50 with horiz. perfs just into the bottom of the design. Face \$2.50	EST\$10
17.	1271	SAME	EST\$10
18.	1280	MNH BLK/6 with 2 mm. vert misperf at left, right side normal	\$4
19.	1281	2 MNH (1 margin copy, 1 single) both with 6 mm. horiz misperfs	\$12
20.	1289	MNH 6 mm. horiz misperf up through "20"	\$5
21.	1338A, G	MNH strips/3, 1338A with 7 mm. left perf shift; 1338G with 7 mm. right perf shift	EST\$12+
22.	1396	MNH margin BLK/4 with 7 mm. horiz perf shift thru "8c"	EST\$25+
23.	1402	MNH line strip/3 with 50% misperf	EST\$25
24.	1463	MNH 4 mm. horiz misperf	\$5
25.	1480-83	MNH BLK/4 with 4 mm. horiz. misperf up	EST\$20+
26.	1484	MNH 10 mm. vert misperf to right	\$7.50
27.	1510	MNH margin BLK/6 with 5 mm. perf shift at left and normal perfs at right. partial EE bars inside of stamps	EST.\$40++
28.	1525	MNH 10 mm. horiz Change of Design misperf	\$10
29.	1543-46	MNH BLK/4 with 2 way misperf	EST\$65+
30.	1564	MNH pr. with 9 mm. vert misperf to right	EST\$20
31.	1576	MNH Mail Early single, perfs 9 mm. down and 7 mm. left	EST\$25
32.	1616	MNH Line strip/4 with 9 mm. misperf	EST.\$18
33.	1618	MNH 50% misperfed pair	\$3
34.	1618	SAME NP	\$3
35.	1618	MNH Line strip/3 50% misperf	EST\$25 NP
36.	1632	MNH drastic diagonal 2 way misperf. VERY NICE SEE PHOTO	EST\$25+
37.	1683	MNH Zip BLK/4 with 2 way misperf showing lettering from bottom pane of stamps.	EST\$35-40
38.	1716	MNH 15 mm. horiz misperf	\$28
39.	1729a	MNH IMPERF PAIR CATS\$100	\$15
40.	1731	MNH BLK/4 3 mm. vert misperf to left	\$60
41.	1756	MNH 15 mm. horiz misperf	EST\$20
42.	1777,78	MNH pair with diagonal vert perfs	\$12
43.	1804	MNH 13-16 mm. diagonal vert perfs	\$16
44.	1818	MNH 10 mm. horiz misperf	\$12
45.	1818	2 MNH margin BLKs/4, top margin BLK has 6 mm. misperf and bottom margin BLK has a 10 mm. misperf	EST\$50
46.	1823	2 MNH misperfs; 1 with 6 mm. Design Change misperf; other misperfed 13 mm. through Bissell's head	\$30
47.	1833	MNH 5 mm. horiz misperf down	\$25
48.	1891a	MNH Imperf pair CATS\$20	\$5
49.	1895	MNH 50% misperfed strip/4 NP	\$16
50.	1895	SAME in strip/8 NP	\$3
51.	1895	SAME in PL #3 strip/3	EST\$10
52.	1903	MNH strip/3 with 2 mm. misperf	\$5
53.	1907	MNH strip/4 with 50% misperf	\$10
54.	2004	MNH 6 mm. horiz misperf up	\$8
55.	2005	MNH 50% misperfed pair	EST\$8
56.	2015	2 diff. MNH singles, both with Design Change misperfs. SEE PHOTO	\$25
57.	2090	MNH 10-12 mm. diagonal vert perfs	\$14
58.	2109	MNH BLK/6 with 4-6 mm diagonal horiz perfs	\$13
59.	2112	MNH 5 mm. misperf pair	\$3
60.	063	MNH margin pr., 5 mm. vert misperf to left	\$20
61.	E22	MNH 5 mm. misperf to left in pair	\$12
62.	R43	USED, slight misperf to left leaves partial printers imprint inside	\$7.50
<b>B. INKING</b>			
63.	832	MNH, Pale Red Violet or "Pink" variety from missing red toner (BIA Journal, Aug. 1978). Brought \$200 in 10-3-81 Suburban Auction	\$100
64.	900	2 MNH BLKs/4 One wet print, 1 dry print	\$6
65.	908	MNH BLK/4 dry print	\$15
66.	910	MNH BLK/6 with various smears of "Czechoslovakia" in left hand BLK/4. TOUGH on this issue	EST\$25
67.	920	MNH BLK/4 w/ variations in the 3rd and 4th shading lines in all flags	\$5
68.	1381	MNH Full pane of 50 with very heavy ghosting in bottom stamps and marginal markings. Also, black color is down 1 mm. and right 1 mm. throughout entire sheet. Face is \$3.	EST\$15
69.	1383	MNH Full pane of 50 with light to moderate tagging ghost thru all	\$5 NP
70.	1383	SAME NP	\$5
71.	1394	MNH PL # BLK/4 with very heavy ghosting of letters at bottom	EST\$8
72.	1464-67	MNH PL # BLK/4 ghost of #33731 over #33729	\$7.50
73.	1510	MNH BLK/6 with wavy wiping smear in right side row	\$12
74.	1525	MNH margin pair, strong ghost in blue ink	\$6
75.	1548	MNH vert fold in stamp, black partially missing in tablet and horses from scooped ink.	EST\$7.50
76.	1755	MNH PL # strip/20 with moderate green doctor blade streak thru 7 stamps in the bottom row	\$5
77.	2059-62	MNH BLK/4 with diff. blue and green shades from excessive inking. with BEP letter	\$15
78.	C32	MNH strip/7 with progressive light to dark wet printing	\$15
<b>D. COLOR SHIFTS</b>			
79.	294	MLH, ship very low into frame	\$10
80.	295	Used, train very high and train very low. Nice Match	\$5
81.	298	Used AVE-F and lightly cancelled, vignette is 3 mm. right and 1½ mm. up. VERY TOUGH! CATS\$75	\$60
82.	832	MNH dramatic shift of vignette up 3½ mm. and slight vert misperf to right into "1" and tablet. TOUGH	EST\$150
83.	912	MNH flag shifted up 1 mm; "LUXEMBOURG" smeared too.	EST\$8+
84.	1271	MNH PL # BLK/4, black ½ mm. to the right	\$3
85.	1320	MNH PL # BLK/4 with red 1 mm. left	\$7.50
86.	1381	MNH Full pane of 50 with progressive shift of normal bottom to 1 mm black shift up at top. Face is \$3	EST\$8
87.	1384	MNH 5 singles and 5 margin singles all with red up and right 1 mm	\$9
88.	1386	MNH Full pane of 50 with light green up 1 mm. and right 1 mm. at left to normal at right side. Face is \$3	EST\$12 NP
89.	1414	MNH 4 copies with color shifts causing doubled appearance	\$5
90.	1432	MNH Mail Early BLK/4 with intaglio colors 5 mm. left	EST\$36
91.	1434-35	MNH PL # BLK/4 with black down and left slightly and vert line of color from ??? on left side	\$20
92.	1434-35	MNH BLK/9 with blue and red down 1½ mm. lt. horiz. crease in 3 stamps	EST\$10
93.	1455	MNH intaglio black shift, "8c" on wrong side	\$6
94.	1470	MNH 10 singles and 2 PL # BLKs/4 all with various minor color shifts. nice study group	\$5
95.	1473	MNH intaglio color shifted left 2 mm. and up slightly	EST\$10
96.	1505	MNH, litho. black is down 2½ mm. and left slightly causing "White Horse" and "Prilly Tent"	\$7

MB

97.	1509	MNH PL # BLK/10 with red 1 mm. left	\$6
98.	1509	SAME in PL # strip/20 NP	\$10
99.	1511	MNH very tiny thin on 1, pair w/ light yellow down, "White Wings"	\$7.50
100.	1555	MNH Study Group of 9 singles and 2 BLKs/4 all with dark brown up 1 mm. Wholesale Lot	\$8
101.	1611	MNH light 2 mm. low and 2 mm. right TOUGH EST\$15++	\$12
102.	1690	MNH dark blue up 4 mm., left 1 1/2 mm. EST\$18	\$6
103.	1690	MNH dark blue up 8 mm., right 1 mm. EST\$24	\$15
104.	1936	MNH vert. pr. with facial tan color up 4 mm. EST\$10	\$3
105.	2059-62	MNH BLK/4 Intaglio black is down so that the wrong car name is on each stamp below	\$15
106.	C11	MNH blue vignette is right 2 mm. into frame S.E. at right	EST\$7
107.	C76	MNH, disturbed and gum stains in selvedge only, Full pane of 50 with yellow 1 mm. low. CATS\$11.40 EST\$22	\$12
108.	C85	MNH red and blue are up 1 mm., yellow down 1/2 mm.	\$5
109.	C87	MNH 2 mm. black shift to right	\$7
110.	C87	MNH vert pr., blue and red are 4 mm. low EST\$20+	\$12
111.	C98	MNH various color shifts and red 1 1/2 mm. high	\$6
112.	CE2	MNH Northwest shift of vignette w/ normal copy TOUGH	\$10
113.	J89	4 MNH PL # BLKs/4 with black shifts; 1 low, 1 left, 2 diff. right	\$15
<b>F. TRIMMING</b>			
114.	1050	MNH BLK/4, tiny gum disturb, gutter snipe at right	\$10
115.	1903	MNH precancelled Line strip/4 miscut 5 mm. w/ PL # 4 at top	\$14
116.	1903	MNH precancelled Line strip/4 with 5 mm miscut, partial EE bars	\$15
<b>F. PLATE AND TRANSFER VARIETIES</b>			
117.	406	MNH UR margin BLK/4 with crack or scratch in E of "CENTS" and down into margin in LL stamp. Normal CATS\$24.50	\$32
118.	331	Used, strong double transfer NP	\$10
119.	551	MNH PL #17047 BLK/24 with large plate crack thru right frames of UR 77, 87, and 97	\$25
<b>II BOOKLET PANES</b>			
<b>B. TRIMMING</b>			
120.	720b	MNH partial pane of 4 and used pr.; both 7 mm. miscut to right	\$9
121.	806b	MNH 1 pane w/ covers, 50% of LL 22392 NP	\$2
122.	807b	MNH 1 pane w/ covers, 50% of LL 22932 NP	\$2
123.	1035b	MNH pane, dramatic 9 mm. miscut to the right, "9 Stamp Pane"	\$12
124.	1213a	MNH unexploded bklt., 50% of UL 27348(2) and UL 27347(2) EST\$16 NP	\$4
125.	1736	MNH unexploded bklt., first pane has only parts of 3 stamps from very strange and unusual foldover and miscut. This "partial pane" is in LL corner. Other 2 panes normal. VERY UNUSUAL EST???? NP	\$10
126.	C64b	MNH pane, 3 mm. low miscut	\$5
127.	C78a, 1280c	MNH unexploded bklt., C78a panes are 50% of UL 32964 and 32965; 1280c pane is 50% of UL 32967 NP	\$15
<b>V. OTHER UNITED STATES</b>			
128.		Arkansas, Imperf LR margin BLK/4 of 1981-82 \$5.50 State Duck Stamp	\$38
129.		North Carolina, 1939 Peding Stuff Inspection Tag BLK/6 with 10 pound label in with 5 copies of 50 pound label. S.E. at bottom	\$8
<b>VIII. DONATION LOTS</b>			
D1.	538	MHR, clipped perfs at rt., Coil Waste PL #14104 single	EST\$5
D2.	634a	MNH partial pane of 4 with 5 mm. miscut to right	EST\$7
D3.	1460	MNH pr., left copy with broken ring variety CATS\$7.50	EST\$5
D4.	1557	MNH black is down 2 mm. and right 2 mm.	EST\$15
D5.	UX47	2 Mint copies with small ink blobs above L and T of "LIBERTY"	EST\$5+ NP

AB

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3	5.50	31	26	62	3.50	94	3.50	123	1.50	144	9.50	172	5.50
5	30	33	5	66	4.50	99	4.50	125	13	145	1.50	173	7
7	5.50	34	6	66	19	100	2.50	127	7.50	146	9.50	175	1.50
8	5.50	35	2	69	6.50	101	2.50	128	16	148	8.50	176	11
12	8	36	4.50	70	7.50	102	8	129	11	149	8	180	15
17	4	37	5	74	7.50	103	5.50	130	6.50	150	12.50	183	9
19	4.50	38	29	74	5.50	112	8	131	16	151	8	187	3
20	6	46	3.50	75	5.50	114	11	133	5	152	23	193	6.50
23	17	47	1.50	79	5.50	115	41	135	4.50	153	4	D1	6
24	6	48	4	85	6	117	4.50	136	15	157	5.50	D3	5
26	8.50	50	7	87	7	118	21	139	3	158	7.50	D5	2.50
27	8.50	52	7.50	89	8			139	6.50	159	8.50	D7	?
		53	3.50	89	19								
		54	13										

AUCTION REPORT

HELLO. Well, as you all know by now, I will be leaving the Auctions in the near future. I have enjoyed my tenure but, more pressing matters at home require my attention.

Thanks for donations this time to: Howard S. Helfant, Clyde L. Miller, Tom Smith, and "Mr. Anonymous". Also, a special thank you to Howard Gates for his generous cash donation to help improve the photo quality.

Ed Silver, P.O. Box 1, Medford, NJ 08055 continues to offer to donate one EFO to the Auctions worth at least \$5 for each member who requests his EFO approvals. Why not try Ed, I know that you can't go wrong.

My thanks to all of you who have supported and encouraged me in the past. The people are too numerous to mention here by name but, each one of you knows who you are. My deepest gratitude to you all for without you, I would have been nothing. However, I will continue on so that the Auctions will go uninterrupted until the new Director takes over.

HAPPY AUCTION HUNTING.

*Scott*

HELP! we still need a replacement for Scott. Without some one to handle the EFOCC Auctions, we will be forced to terminate this service. Volunteers, please contact me, D.S. Pagter at P.O.Box 6394 Albany, CA 94706-0394 or (415) 525-8696

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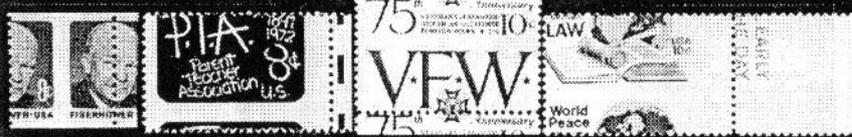
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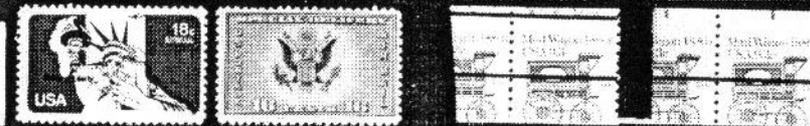
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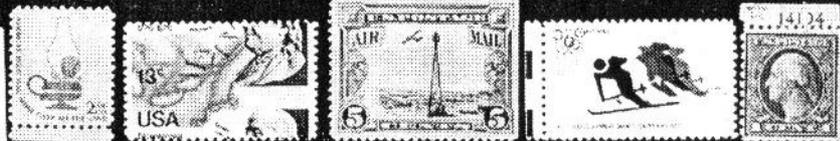
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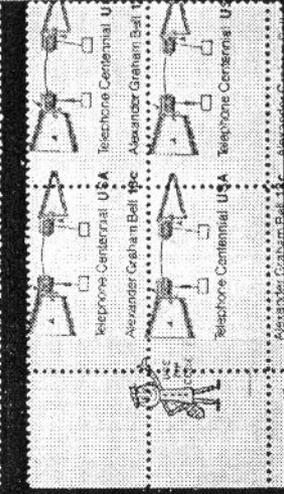
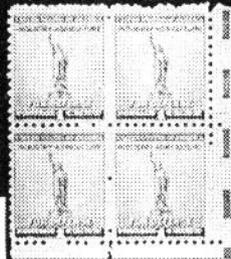
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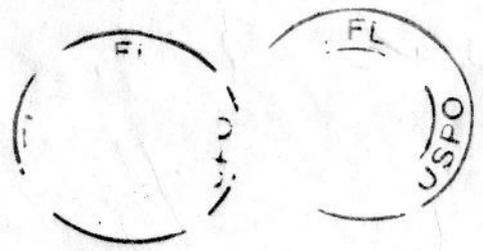
Bidding Increments		Raise
\$ 1.00 -	9.50	.50
10.00 -	49.00	1.00
50.00 -	97.50	2.50
100.00 -	495.00	5.00
500.00 +		10.00

All irregular bids will be reduced to the next lowest level. Any bids which are not submitted in good faith in the estimation of the Auction Director may be rejected.

All lots will be sold to the highest bidder at one increment over the second highest, unless the MB is not reached. EFOCC Auctions reserves the right to remove any lot. A Set of Auction Rules is available for a SASE.

ACCEPTABLE ABBREVIATIONS  
AND WHAT THEY MEAN

- CENTERING  
 AVE - Perforations cut design  
 F - Fine, perfs clear of design  
 VF - Very fine, well centered with opposite sides nearly equal  
 XF - Extremely Fine, perfect centering on all sides
- GUM  
 NH - Never Hinged  
 LH - Light Hinge Mark  
 H - Hinged, some gum loss  
 HR - Hinge remnants, some pieces adhere to stamp  
 HH - Heavy Hinge, much gum disturbance and/or heavy hinge remnant  
 OG - Original Gum  
 RG - Regummed  
 NG - No Gum  
 NG as issued - no gum on stamps, issued without gum  
 NP - No Photo  
 @ - at  
 Bklt - Booklet  
 blk - black  
 BLK - Block  
 btw - between
- cat. - catalog value  
 chng - change  
 DBL - double  
 dn - down  
 EST - Estimate of value  
 horz - horizontal  
 imp - imperforate  
 lf - left  
 litho - lithographic printing  
 M - Mint, uncanceled  
 MB - Minimum Bid, lowest price at which lot will be sold  
 mm - millimeter  
 norm cpy - normal copy  
 P1 # - Plate Number  
 pr - pair  
 prnt - printers  
 rt - right  
 SE - Natural Straight Edge  
 SS - Souvenir Sheet  
 Shf - Shift  
 Used - Cancelled  
 Vert - Vertical  
 w/ - with



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