



GERMANY PHILATELIC SOCIETY POST WORLD WAR II STUDY AND RESEARCH GROUP

Vol. 9 Nr. 1

Jan/April 1976

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MESSAGES

I'm not too good at writing things down, and therefore am apt to forget things of importance. I believe Al Heinz informed me there would be a Post WW-II Group meeting at INTERPEX. You'll have to check schedule for time. On 5 June (Saturday) the Civil Censorship Group is having a meeting with Ken Mears speaking on Postwar Germany Censorship. Think these are the main things. I hope some of you are supplying Sterling Jensen with material of interest to the group.

(Continued on page 10)



Obliterated Nazi Issue Notes
Meissen Bedarfsbrief

by Donald Slawson

In earlier writings^{1,2} both Al Heinz and I had written that we had not seen a truly Bedarfs appearing cover bearing Meissen handstempel overprinted stamps. Over the last year or so a number of Beautiful examples have been shown in Dr. Wittmann's "Der Deutschland Sammler". Even examples from Sornewitz are shown. So without a doubt, these stamps were used.

Given the fact that virtually any face obliterating mark was acceptable (whether this conformed to orders will be discussed in a later article), and since the Meissen hand overprints did exist, then almost certainly some would have been used.

However, I do not consider this the principal question. As I wrote earlier², what I consider primary is whether there was a postal necessity for the denominations issued. And certainly Meissen is no different than any of the other "sets" of OPD Dresden (Löbau, Gottleuba and Herrnhut).

My premise for negating all the high values of these sets was a belief that only letters to 250gr (24pfg postage) were permissible. In his "Deutschland Sammler" Dr. Wittmann has had articles stating that letters to 500gr (40pfg postage) and also Postal money transfers were permissible ("Aufnahme" is used with Postal money transfers--I'm not sure if this implies they could be sent, or may only mean receipt). If this is true, it would certainly necessitate a reevaluation of my opinion. Certainly Postal money transfers were honored (redeemed) in OPD Dresden, but of the over 2,500 postal money transfers I have personally seen not a single one originated in OPD Dresden. So on this point I am skeptical.

Anyway--Meissen Bedarfsbrief do exist.

^{1,2}Articles on Black-blot and Meissen and Hallensia by Al and I in Vol 7 Nr. 4 (July-Aug 1974)

The "Deutschland Sammler" has had many excellent articles over the last year and a half on Meissen and Hitler obliterations in general, including text of the orders of both OPD's Chemnitz and Dresden permitting usage of these. I will attempt to have them translated and put much of this material in here.

MEMBER'S CORNER

Secretarie's reports:

Received a lot more mail than just Christmas cards during the holidays.... It was very interesting to receive mail from all over the US, Canada, Germany and Saudi Arabia. My mailman thinks I am a very important man.

It is indeed interesting to read the comments and thoughts of others. I will endeavour to pass on all your inquiries to the proper people. This is a new job for me, but I will do my best to fulfill this task. The following new members have joined:

(continued on page 16)

Symphony of Philately
by A. Heinz
Post WW II Study and Research Group

Collaboration and team work play important roles in many modern success stories and for good reasons. They bring into play the talents and experiences of all team members and usually yield dividends that solo performances simply cannot match. Yet many individuals regard collaboration as "the other fellow's responsibility", not their own. They will make token efforts and provide the necessary lip service; but active collaboration is not really their cup of tea. As a result, success is usually not what it might be under ideal circumstances.

A degree of collaboration does exist in the philatelic domain. But it is generally of the token variety and often lacks the element of enthusiasm. It could be vastly improved if only the many philatelic organizations and also the individual collectors could harmonize like musicians do.

Music is a language that is universally understood. Everybody understands that harmony and teamwork are necessary ingredients for musical success and, also, that a single off-key performer can easily spoil an otherwise outstanding band performance. The same ground rules apply in the philatelic arena. We hope to learn to harmonize and "sing along" to make the song enjoyable to everyone.

To illustrate what harmony and teamwork can accomplish let me provide a few examples from the field of technology or science. To be sure, science and philately have little in common. But their ground rules for success are similar and they can be beautifully expressed in musical language.

Each technical discipline usually has its own answers to given technical problems and the "acceptable" answer always lies within its own specific domain. The mechanical engineer has strictly mechanical solutions, the electrical engineer has typically electrical ones, etc. The result is that the final solution often has shortcomings that a little interdisciplinary collaboration could have easily avoided. To overcome such collaboration roadblocks, musical language has been used with considerable success, as shown by the following examples (from the author's "Bell System" experience).

1. For a very difficult assignment a team of top notch engineers was organized. For a long time the team was locked in verbal combat without reaching agreement. Again, each engineer recognized only solutions typical of his own field. Very little progress was made. In desperation an industrial artist was commissioned to draw up the following little jazz band (shown as illustration 1).

The little jazz band is made up of representatives of the four engineering disciplines involved in the project--electrical, mechanical, optical and physics. All forms are shown in symbolism characteristic of their profession. The reason why the physicist was chosen to lead the band in this sense was that physics played the dominant role in this project.

The musical analogy was presented to the engineering task force and it took. Within three months the team produced a measuring system that was revolutionary in concept and produced beyond expectations. But it took all four engineers to perform as a team to do it.

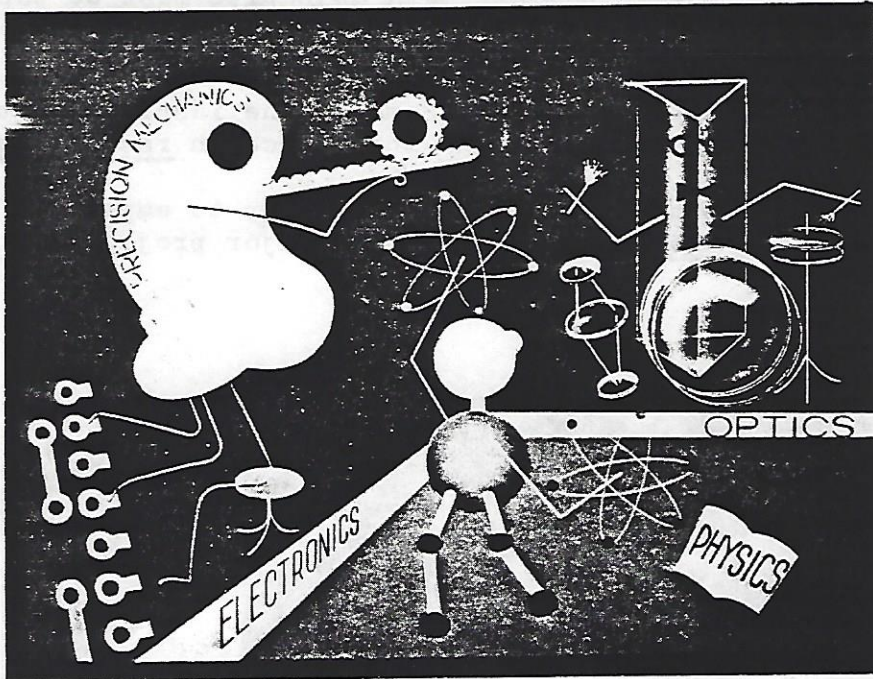


Illustration 1 Electro-optical jazz band

2. For the "TELSTAR" team a similar approach was used to inspire harmony. Here a large choir in laboratory coats was shown, simply because too many engineering disciplines were involved for individual treatment.



Illustration 2 "Telstar" choir

Here, too, harmony and teamwork was the key note. The conductor in this presentation is the systems engineer who may be a representative of any discipline. His job is to interpret the score, organize the choir,

6.

set the mood and call the tempo. His main objective must be top performance of the choir as a whole--a goal that necessarily includes enthusiastic choir support for possible solo passages.

This choir presentation provided some of the inspiration to put "Telstar"--the first US space vehicle--into space in record time.

3. Finally a symphony orchestra was drawn up to emphasize the need for orchestration and close collaboration on major projects.



Illustration 3 Symphony of Technology

The orchestra shows the three basic orchestration groups--percussion, string and wind--each with instrumentalists portraying: (1) basic science, (2) traditional engineering and (3) new-art technology. The arrangement emphasizes the need for interdisciplinary teamwork(orchestration groups) and also for close collaboration between the members of each orchestration group.

This presentation was instrumental in stimulating close cooperation on a number of major projects.

The three examples clearly demonstrate that close collaboration is an important element in modern engineering. Technology has expanded considerably and is moving at an ever-accelerating pace. The unilateral approaches and measured pace of yesteryear can no longer compete. As a result, it may be said that, in the engineering profession, the solitary song of the wandering minstrel of former years has been replaced by a new sound--a symphony of technology.

This is also true of philately. The field has expanded dramatically and the pace has been accelerated. The solitary song of the philatelic

minstrels of former years--individual societies and collectors--will no longer be adequate. What is urgently needed is a symphony of philately, a close collaboration between philatelic organizations and between individual collectors, irrespective of their chosen field. This mandates that everybody, not just a few inspired individuals, collaborate and "sing along" to make the tune a source of pleasure for everybody.

Let us try it.

Ref. "Symphony of Technology" by A. Heinz, "The Western Electric Engineer" Oct. 1968, Vol XII, No. 3

Art work by W.R.Hadfield--Western Electric Co.
Photography by d.A.Carnevale--Western Electric Co.

* * * * *

Withdrawal from "Loknot-Arge" Membership

(message from A. Heinz)

Unfortunately our collaboration efforts with the Loknot Arge in Germany are short lived and anything but harmonious. Using the musical language employed in the article "Symphony of philately" it may be said:

1. The songs (collaboration projects) we agreed to in Germany (June 1973) were not rehearsed by the Loknot Arge, but were dropped by them and replaced with songs of their own choice.
2. Loknot Arge management did not inspire harmony.

Under these conditions it appeared inadvisable to continue our membership in the Loknot Arge. Withdrawal was discussed and approved by the Post WW-II Study Group membership at the Balpex '75 meeting (August 31, 1975). It was delayed pending the outcome of one more effort to grease the wheels of collaboration. It failed.

Soon after Balpex, the founder of the Loknot Arge and their only honorary member (also an active member of our own study group) was ejected from the Arge. One passage from their letter of explanation translates to "He who cannot subordinate himself must go." That does illuminate the picture and further discussions are superfluous.

Our withdrawal from the Loknot Arge was put into effect on Dec 2, 1975 in keeping with discisions reached at Balpex '75.

In spite of this initial discord I still feel strongly about collaboration with the Loknot Arge, but only if an effective and harmonious relationship can be established. This does mean that our voices must not be subdued or surpressed but given a chance to be heard in any future collaboration choir.

Al Heinz
Dec 10, 1975

Editors note-

As in any difference of opinion, there are two sides to this story. Unfortunately, I do not know the details. Without doubt there are problems in the German branch of our collecting field. I hope that we can remain

pretty much neutral and at least maintain some collaborative efforts at the working level. I myself am hoping to work with Roman Slaboch on the subject of Glauchau, and am looking for contacts dealing with all phases and aspects of blacked-out Nazi stamps. Collaboration is absolutely vital, and I'm sure hoping a meaningful effort can be established.

* * * * *

The Bridge Reconstruction Issue of THURINGEN

by Eberhard Frötschner
(translated by Al Geisser)

-Known Facts and Open Questions-

The last issue of Thüringen (OPD Erfurt) on March 30, 1946 consisted of a set of four values, along with a block containing the same four stamps, depicting war damaged bridges. This special issue was intended to raise money for their reconstruction, including the peace bridge at Weimar. The former Vice president of Thüringen, Herr Dr. G. Appell, at this time minister of Commerce, Labor and Transportation, was instrumental in their issue. The well known artist Engelbert Schoner of Weimar was chosen. His sketches of war damaged bridges he used as models for the finished product. The set consists of the following four values:

Mi. #112 10+60pfg dark lilac brown (shades) Saalburger Bridge

Mi. #113a 12+68pfg orangered (shades) Camsdorfer Bridge, Jena

b-red

c-carmine

Mi. #114 16+74pfg black-bluegreen (shades) Saalebridge, GÜschwitz

Mi. #115a 24+76pfg orangebrown (shades) Ilmbridge, Mellingen

b-brown

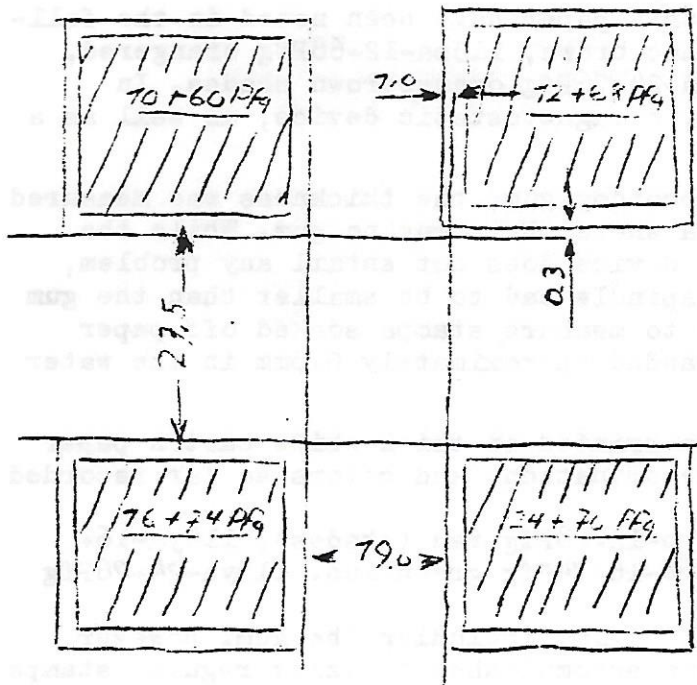
The complete issue of 1,000,000 sets was printed at the Ohlenroth printing establishment of Erfurt. They were printed in large sheets of all four values being represented in sheets of 50, separated by wide spaces both vertical and horizontal.

The paper used was of varied thickness (.06-.08mm), wood containing, toned gray white to yellowgray. The color and thickness of the economy gum also varies.

They were sold at the post office in imperforate condition. One part (8000) of the large sheets (Grossbogen) were sold unseparated, therefore, vertical and horizontal pairs containing two different values with bridge between and also center pieces of four values (cross gutter blocks) exist.

One of the large unseparated sheets (Grossbogen) with three of the bridge souvenir sheets (Mi #4) is known to exist. The reason given for this was to save paper. This unusual rarity is described in the DBZ #6 1976 page 822.

One Grossbogen examined by me was found not to be perfectly square, it was slanting towards the top and to the left side. This is also the case in individual sheets and their borderlines. However, the variation is small, the bottom being about $1\frac{1}{2}$ mm wider than the top, from left to right the difference is only $\frac{1}{2}$ mm. In addition I noted another abnormal condition in the many centerpieces in my possession, while the distance bridge is



is 27.5mm between sheets vertically, and 19mm horizontally. This condition prevails in the sheets (panes) 10+60, 16+74, and 24+76pfg., however, the sheet (pane) of the 12+68 pfg. is slightly out of position. It is 1mm to the left and 0.3mm higher. This has been noted regularly in vertical pairs also. The minor variations within the Grossbogen most likely are of no special interest to the average collector. But for the specialist it is noteworthy, and I hope to get confirming reports, as well as additional findings, from other owners of Grossbogen and centerpieces (cross gutter blocks).

I would be very appreciative of information regarding

the printing and printing plates and related facts from anyone familiar with the making of the plates and printing.

In the foregoing the color description is more exact than in the Michel catalog. I have used the easily available "Schwaneberger Farbführer", even though at times the color may not match exactly the one given. Of course one could also use the "Pocketbook of colors" by A. Kornerup and J.H.Wanscher. However, with the bridge reconstruction set this would be a waste of money, except the 12+68Pfg., as the description of "Töne" shades, along with the given colors, seem to suffice. The one exception being the 12+68 as mentioned, where the various shades are often difficult to separate between a) orangered b)red and c)carmine. Here the above mentioned pocketbook would be an advantage. I am still working on tests in this regard, and may be able to report some progress at a later date.

Under the U.V. light (Quarzlampe) one notes these variations on the 12+68Pfg.

113a	orangered (shades)	under U.V. light	lively intense red
113b	red	" "	carmine
113c	carmine	" "	lilac red

For a definite conclusion one has to be sure to have the same lighting conditions at all times. The colors appear different under sun conditions, as on rainy cloudy day, as well as under artificial light. The latter conditions I find absolutely inappropriate for color definitions.

In this regard, natural light, under blue, even lightly colored sky, but no direct sunlight on the subject, seem the most ideal condition.

The colors of all four stamps are water sensitive, and should not be left in the water when soaking. Only a few years ago a few have been noted on thin paper (0.04-0.05mm) not mentioned by von Heintze or the Müller catalog. These exceptional thin on white gray soft paper are transparent. A few Grossbogen of this type must have been sold over the counter, since both vertical and horizontal pairs have been reported. When will a center-

piece come to light? The stamps on thin paper have been noted in the following colors: 112z-10+60Pfg dark lilac brown, 113za-12+68Pfg orangered, 114z-16+74Pfg black-bluegreen, 115za-24+76Pfg orangebrown shades. In measuring the given paper thickness, a magnetostatic device, as well as a micrometer was used.

In regards to the stamps with economy gum, the thickness was measured on mint stamps only, and in the area where there was no gum. While the commonly used 3 point soude magneto device does not entail any problem, with the micrometer the tip of the spindle had to be smaller than the gum free area of the stamp. Experiments to measure stamps soaked off paper had to be discontinued, as they expanded approximately 0.5mm in the water bath.

A small amount of the issue was printed on thick white carton paper (Xx) with white gum. A listing of denominations and colors so far recorded is as follows:

112y-10+60Pfg dark lilac brown, 113yb-12+68Pfg red (shades), 114ya-16+74Pfg black bluegreen (shades), 114yb-16+74Pfg greenblue, 115ya-24+76Pfg orange brown.

The thickness of the paper is 0.09 to 0.1mm including the gum. However, forgeries of these do exist. This was accomplished by using regular stamps and mounting them over fully gummed paper. I do not know if the genuine ones were sold over the counter at the post office, or only presented to V.I.P.'s. Information regarding this would be greatly appreciated, so they could be properly classified in the catalog. Personally I would like to know if they exist in used condition, especially on cover. If so, I would like the opportunity to examine them, but a description would also be welcome.

Minister prints exist in all four denominations. They were handprinted on white carton paper, as well as gray white fully gummed paper. The colors correspond with the regular issue, except the 12+68Pfg is in carmine. They have wide margins.

In addition there are trial proofs of all four, size 120x118mm., on thick gray white paper, but without gum. The 16+74Pfg. was loaned to me for examination. The paper is 0.1mm thick.

The following illustrated listing of plate flaws omits two items listed in the Michel catalog: 112II-10+60Pfg horizontal line in I of Thüringen, 112III-10+60Pfg line in G of Thüringen. Examples of these have so far not been located, in spite of diligent efforts by me and many other specialists. If any are held by Arge members, I would appreciate the opportunity to examine them. As to the many other plate flaws, many of them come under the so called fly speck variety. I want to make it clear, it is each individuals prerogative what to include in his collection. Since many of the flaws are minimal, they should by no means be overpriced. One has to consider they are a result of prevailing difficult conditions, of shortages and the inexperience of that time. Since in research these flaws have been encountered, they should be included in the listing, no matter how small the divergence. All illustrations shown here have been noted both by me and other collector friends of material examined. These flaws are constant, except the 24+76Pfg position 34, and we can assume at this time they exist in the complete issue.

To get a clear picture and finalize this project, I would appreciate any hints or if anyone has an item not yet listed to send it along for my inspection. It should here be noted that many existing flaws, some due to faulty color application, unclean plates, etc., are interesting to the

Wohltätigkeitsausgabe "Wiederaufbau der Brücken in Thüringen"

Michel-Nr.: 112 + 115

Zusammenstellung der Plattenfehler (Stand: Mai 1975)

Mi.-Nr.: 112

10 + 60 (Pfg)

dkl-lilabraun



Feld 3



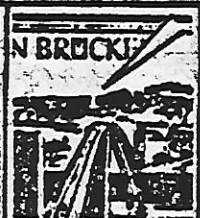
Feld 10



Feld 20



Feld 31



Feld 42

Mi.-Nr.: 113

12 + 68 (Pfg)

a) orangerot

b) rot

c) karmin



Feld 3



Feld 5



Feld 13



Feld 14



Feld 23



Feld 24



Feld 25



Feld 27



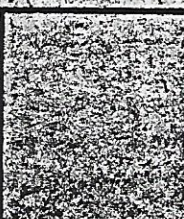
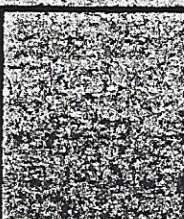
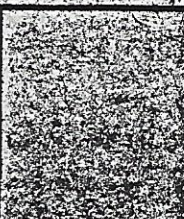
Feld 31



Feld 33



Feld 34



Mi.-Nr.: 114

16 + 74 (Pfg)

schw-blaugrün



Feld 6



Feld 34



Feld 35



Feld 41

Mi.-Nr.: 115

24 + 76 (Pfg)

a) orangebraun

b) braun



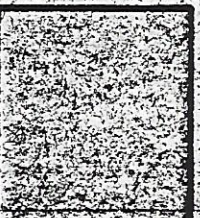
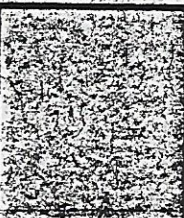
Feld 22



Feld 34



Feld 31



specialist, for his collection, but not in sufficient numbers to be listed.

This issue, due to the unusually high surcharge, have most likely seen little actual postal use. I have so far not been able to locate a single card or letter clearly showing actual postal use (Bedarfsbrief). I would gladly trade or buy such an item.

In closing, I hope the foregoing has added some new information to my collector friends, but also to get a lively response to the many open questions I posed, and so be able to add to what is already known.

Bernhard Frötschner Gerlingen
member Rhein-Roman Arge Thüringen

Leader of the Arge E. Herpischbühm added these remarks:

I believe to act on behalf of all "Arge" members expressing our thanks for this nearly "handbuchreife" (ready for a special print) work to our collector friend Frötschner. As I wish to add some ideas and tips of my own, but do not have enough space here, I would like to get duplicates of any correspondence directed to Herr Frötschner, so as to be able to combine this in one of our next bulletins.

Description of plate flaws pictured on previous page

- Mi. #112 10-60Pfg pos 3 fountain above value
 " 10 break in bottom line below "MR"
 " 20 triangle on bridge and curved line under "K"
 " 21 dot between A and D of "BAUEN"
 " 22 open space in woods above bridge supports
- Mi. #113 12-68Pfg pos 3 wart on bottom of G in Thüringen
 " 5 short first N in "Thüringen"
 " 13 dot over first N in Thüringen
 " 14 dot on right side of R in Thüringen
 " 23 dot between top lines of E in Thüringen
 " 24 line on left of H in Thüringen
 " 25 dot within "2" of value
 " 27 dot in bottom part of H in Thüringen
 " 31 vertical spout above G in Thüringen
 " 33 dot above first N in Thüringen
 " 34 inside border line broken below first N in Thür
- Mi. #114 16-74Pfg pos 6 curved line below U in Thüringen
 " 34 missing bricks
 " 35 wart on H in Thüringen
 " 41 damage in "1" of value
- Mi. #115 24-76Pfg pos 22 dot between EN in Thüringen
 " 34 dot over G in Thüringen (partial issue)
 " 11 white dot near top of bridge below N of Thüringen

Additional flaws in 24-76Pfg-between pos 33-34 the dividing line partly missing, breaks also between pos 38-39.

Double prints are known of the 16-74Pfg.

----- End of article

Al Geisser reported that the Grossbogen with the 3 souviner sheets imprinted sold. As I remember he said DM 3300.-, a pretty hefty price

THURINGEN's Special Issues (Souviner Sheets)

by K. Alfred Geisser

Aside from the regular issue listed under Michel 92-99, and the later bridge set Mi. 112-115, Thüringen also issued a number of blocks, designed to raise money for various purposes. Thus on Dec. 18, 1945 the so called "Antifa block" appeared, containing the 3, 4 and 5pfg of the regular issue Mi 92-94 side by side. Printed by Ohlenroth of Erfurt by typography in sheets containing 6 of the blocks, perforated around the outside. The overall size was 7.8x3.6cm. It sold for 2 Reichsmark, this so indicated by a 2 inside a borderline in the four corners, and "Reichsmark" in small lettering. In the center of this, on top, is the inscription "Weihnachtspende 1945" and on bottom "Für die Opfer des Faschismus", meaning: Christmas collection 1945 for the victims of Nazi persecution.

The total emission was 45000 blocks, in two types of paper: Mi LX gray white thin paper (12,800) and Mi LY thick white woodfree paper (32,200). Both have smooth yellowish gum. The inscription and borderline is in black, while the stamps are the same color as the regular issue. Here too, shades are noted as well as irregular positioning of the 3 and 4Pfg. While I have 2 blocks of the LY, on one the 4pfg is about 1mm lower than the 3pfg and 5pfg, the spacing between the 3 and 4 pfg is 2mm while only 1/2mm between the 4 and 5pfg, and on the lower right the 3rd perf. is missing. The second sheet has the 4pfg in a slanting position from left to right. My LX is a lower right corner piece. Here the 3pfg is lower than the 4 and 5, and the 5th perforation from the bottom up is missing. Other irregular positions have been reported, and some may find their inclusion in the catalog some day. Noteworthy of mention is a mint block LX sold for DM750.- + commission last October at a Hebel auction.

This brings us to block 2, containing 4 values of the regular issue, the 4, 6, 12 and 20pfg in a square block size 12x12cm. Two types of paper exist here too. This was also printed by Ohlenroth of Erfurt by typography. The total emission was 31,000; Mi 2X gray white thin paper, rouletted (25,200), Mi 2Y thick white paper (5,000), and 2Y with the roulette missing (800).

This so called Christmas block has on top in two lines of large lettering: "Thüringen-Spende zur Friedeussweihnacht 1945" and on bottom in large lettering "10Reichsmark" below this in small letters two lines: "Wovon 9.50R.M. der Sozialen Wohlfahrt zufließen" which translates to: Thüringen collection for Christmas in peace 1945, 10 Reichsmark of which 9.50RM is to go for social welfare. On both sides there is a heavy black line between top and bottom inscriptions, and in center between them and the roulette lines an ornament.

This block too has its irregularities. Michel Spezial katalog lists the following: 2I with 20pfg value missing, 2II the 6pfg value 3mm lower, and 2III the 4pfg value lower. While speaking for myself, I have one each of 2X and 2Y, and neither has the stamps perfectly placed. The spacing between stamps varies and some of them slant.

On March 27, 1946 another block (Nr 3) was issued, this one containing 5 stamps with new designs in size 10 1/2 x 10 1/2 cm. Proceeds from the sale of this were to be used for the reconstruction of the National Theater in Weimar. Block 3 combines Mi 107-111, portraits of: Schiller (6pfg dark gray brown), Goethe (10pfg dark gray green), Liszt (12pfg gray violett), and Wieland (16pfg red brown) in the four corners and a 40pfg depicting the Theater Building in ultramarine in the center. The total face value

14.

being 84pfg, thus covering the cost of a registered letter. The inscription in light gray lettering: on top "Wiederaufbauspende", on the left center "7.50", on right center "RM", and on bottom in two lines "Weimar Deutsches Nationaltheater".

Two types of this sheet exist: type A-typographed by Giesecke and Devrient in Leipzig on thin white ungummed imperforate paper watermarked LX falling (from left to right). type B- typographed by Ohlenroth on gray brown unwatermarked gummed paper with a sawlike roulette. The total emission was 436,000 of which 252,000 were type A and 184,000 were type B. Of type B a few exist without the roulette.

Here again one encounters some irregularities. A small number of type A exist with rising watermark, and type A is known on gray yellow rather than white paper. Type B exists on gray white instead of gray brown paper. On type B some blocks exist with the center stamp (40pfg), as well as the inscription, noticeably moved to the right. Some minor flaws can also be detected.

Block 4 rounds out the special charity issues. Here the four bridge reconstruction stamps, Michel 112-115, were combined in a 11.9x11.9 cm sheet. It was inscribed in light brown color, on the top in a fancy ribbon "Land Thüringen" with a lion within a shield in the center, and on bottom "Baut Auf" 5 Mark. It was printed by Ohlenroth on thin gray white paper with economy gum. Some blocks are known on fully gummed thick paper and also reported are ones on white paper with no gum. Some of these specials were intended for VIP's.

Blocks with the 12+64pfg is located in a lower position are reported. Also some exist with this 12+68pfg in a) orangered b) red and c) carmine. The total emission was 29,100 blocks.

To complete the picture of Thüringen the local issue of Apolda should be mentioned. Ordered by the mayor were 3 values: 5pfg green (23,250), 6pfg lilac (18,100) and 8pfg rustbrown (17,650) depicting a tree stump with new growth and the Apolda coat of arms. These were printed by R. Gerecke of Apolda and issued perf and imperf. Without the OPD permission these were sold from 12 to 21 July at which time further sales were forbidden by the OPD.

In addition there was a postmaster provisional issued in Berlstedt where yellow labels 17x17mm were stamped "bezahlt" or "Gebühr bez." on the top and below that 6pfg or 12pfg values were rubberstamped. Exact quantities made are not known.

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ODDs and ENDS from the desk of Harry Meier

(Harry has sent me a number of short items concerning various things which I am combining into this one place--but will divide by subject-ed)

FRANKENAU

The following is from Warter Exner of the Asien-Bücherei, Frankenau Sept 1950 (this firm was the printer of the Frankenau provisionals).

"The local postmaster has forwarded your letter of August 23 to me for reply. While I can indeed read English, expressing myself in English is difficult, and I will, with apologies, write in German.

You asked for information on the emergency stamps which were, at one time, used at our local post office and are, as far as I know, the only

ones of their type to be used in the American Zone. These stamps owe their origin to the fact that at that time - Spring of 1946 - no other stamps were otherwise available, and that, therefore the postmaster had to inscribe each letter by hand. In order to simplify matters, I suggested to him that - as in the East Zone - he make use of an emergency stamp issue of the two values only which would ordinarily come under consideration, viz. 12 and 24 pfennigs. The post office in the county seat had no objection, so that the issue was prepared and printed as a manual operation. The stamps were not sold (over the counter), but were affixed only in the post office. A few exceptions to this existed, in that the mayor's office, the local doctor and a few other places received stamps for use, but had to make payment at the post office counter.

The stamps must have been sold as early as March, since I have several used stamps cancelled "1.4.1946". The last day of use was April 26, 1946, so that the stamps were in use for only about a month. The values were 12Pf. red, and 24Pf. blue-lilac, and between 700 and 800 of each value were produced. A printed issue of a 24Pf. value in blue was never put in use. The design is the work of Dr. Wilhelm Brandes in Frankenau, and I was responsible for the hand printing work. The second issue was produced by the Bing Printing firm in Bad Wildungen. These emergency issues were used only in Frankenau, and were intended only for mail to regional points beyond the immediate district, as for example, Bad Wildungen, Frankenberg, Marburg/Lahn. All pieces carried through the mail bear the signature of the local postmaster, Daniel Brück. Cancellation was always carried out with a post office canceller.

I have no further knowledge of forgeries, but genuinely used stamps are recognizable by the paper (a particular kind, German war-time production) and additionally, cards and letters show the markings characteristic of those times. Particularly rare and valuable are the few registered letters which were sent. They carry, in addition to the local cancellation, the cancellation of the point of destination. About 30 were sent.

(translated by R.S. Zerbe)

Regarding Mixed Franking and marked "INTERZONENFRANKATUR"

Such mixed "Interzonenfrankatur" was not possible. Allowed was (officially) franking in the "Einheitsausgabe" (cipher of April 1946) together with the stamps that were previously valid in the Bizone. At Hamburg the Berlin Bear, Saxony, Volkssolidarität and French Zone were not valid. In order to be correct, the letter must have been cancelled on the reverse on arrival. It is possible that the cover is a made up and "cigarette-cancelled" or that a new man didn't know the rules.

from a fellow-evidently a P.O. worker- in Frankfurt

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ELLINGEN

from a small slip of unknown origin signed by an unknown person, but given the mark of the Postamt Ellingen and dated 28.11.47

"Attached is a hard to find Gebührenzettel rate slip. Those were used in those days. They are not available anymore and were completely used up."

Literature Review

A New Gebühr Bezahlt Catalog (item from Harry Meier)

Werner Kerl of the Verband Oberfränkischer Briefmarken-Sammlervereine eV has recently published a booklet covering the Gebühr bezahlt and meters of Oberfranken. While limited to only a small area, he has done a very good job of coverage. There are good reproductions of all the markings from the various towns listed in alphabetical order. Each marking is identified in a table on the adjacent page listing color, year of usage, size, some other minor point and a point table to make an attempt at value. A point is rated at 15pf. Most of the markings are rated about 30 points or about 4.50Dm or about \$1.75. It might be mentioned he also covers the 1923 intermixed with the later periods. While in German, it is in a form which can be easily read by most people versed only in English.

It's a good work, and I can only comment that it is too bad that other booklets in the same format aren't available for the rest of the country.

Available from the Verband Oberfränkischer Briefmarken-Sammlervereine eV, 8650 Kulmbach, Postfach 1811, Germany. Price 18DM including postage.

Member's Corner (continued from page 2)

Carl G. Bauer, 566 East Alcott Street, Philadelphia, Pa. 19120

Carl's interested in AMG's and is editor of the Berlin Study Group bulletin.

Jim Duffy, 142 Highwood Avenue, Highwood, Illinois, 60040

Jim is interested in postal history from war's end through the postal war and is editor of the Third Reich bulletin.

John F. Matschinegg, 5118 N. Drake Avenue, Chicago, Ill. 60625

John's interest is postal history. He has taken over the reactivation of the Postal History Group. I urge all to support him.

Abelardo Claudio, 5224 Cornell, El Paso, Texas 79924

Abelardo is interested in the French Zone coat of arms set.

H. P. Reinhardt, M.D., 5252 N. Meridian, Oklahoma City, Oklahoma

Arnold L. Shay, 205 Haverford Rd., Wynnewood, Philadelphia Pa. 19151

Arnold is interested in DP and POW Camps.

Fred S. Wolfe, 1541 Sacramento Street, San Francisco, Cf. 94109

Fred is interested in the whole range of things we cover. He is a director of GPS and has to his credit several articles on German philately (one on post war) in the APS magazine.

Roman Slaboch, Hauingerstr. 26, 7850 Lorrach, West Germany

Roman is interested only in Glauchau. Hope we get some of his knowledge.

William K. Bissey, 8305 Sobax Drive, Indianapolis, Ind. 46268

Bill is interested in Bavaria and everything related to it (Harry, a contact for your "certification" stickers?-ed)

Ray A. Carlson, 24808 Lyndon, Redford, Mich. 48239

Ray is interested in many things of our period.

We wish to welcome all of the above to our study group and look forward to sharing their interests.

end of Secretary's report