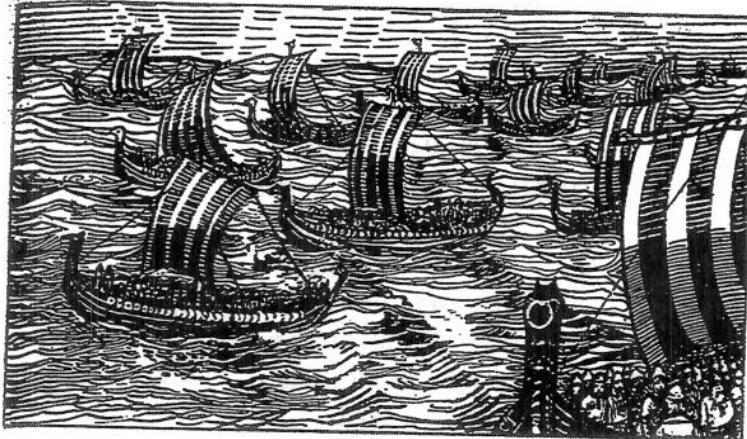


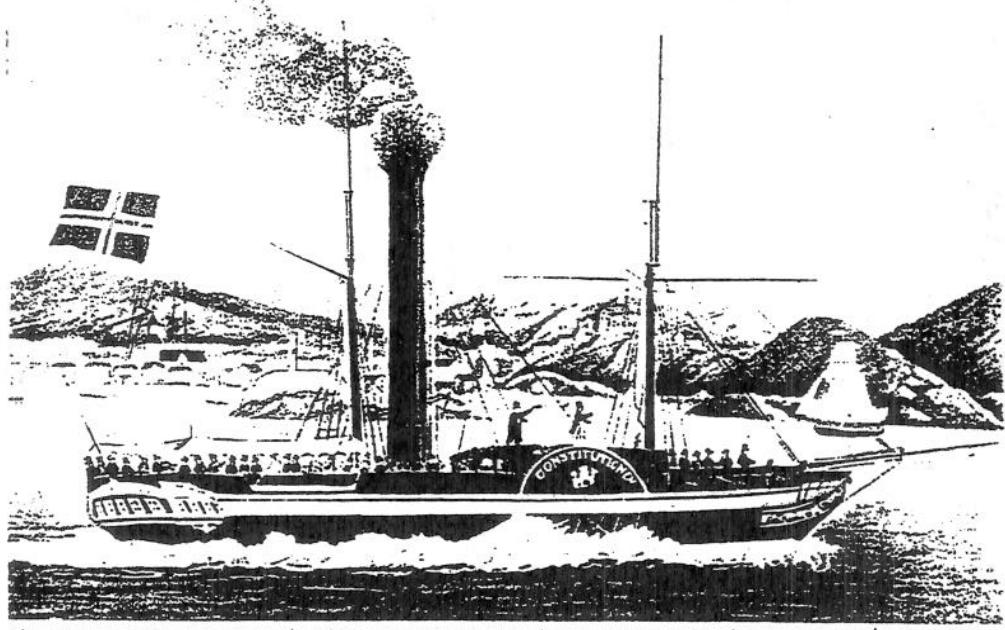
*A Selection of
Philatelic
Essays*

by

Frederick A. Brofos



*Warner, NH
1996*



ODE to NORWAY

Yes, I love that land,
as it juts forward,
rugged and weather-beaten,
across the ocean,
with its thousand
stamps and postmarks.
I love, oh, how I love
to study its glorious
postal saga,
from early morning until
night settles upon the earth.

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1996

USA



DEDICATION

This book is dedicated to the many fine people who I have had the privilege and pleasure to meet over the years and who have encouraged me in my endeavors.

Several compliments I especially appreciated were when the Director of the Norwegian Railroad Museum told me that they valued my catalogue of Norwegian Railroad Stamps so much that they kept it in their safe! The late Arne Bye, editor of "Frimerke Kontakt", wrote me saying, "Brofos, when you look at a cover, you really SEE it and notice everything!" Then there was Lowell Ragatz, a professor at Ohio State University, who wrote, "Found your letter and a bundle of articles awaiting me. After a good supper, I sat before the fire and had one of the most pleasurable evenings ever, reading your material. I want to congratulate you on your exceptional ability as a research man and as a writer." Praise like that, although infrequent, has kept me writing for over a half century now.

With still more material and knowledge available, I hope to continue to write into the next millennium.

INTRODUCTION

By popular demand, I have gathered together a selection from my various essays. These have been carefully chosen from "The Posthorn" (Scandinavian Collectors Club) and "Luren" (Scandinavian Philatelic Library of Southern California), the "Billig Philatelic Handbooks" and one or two from the "American Philatelist". Not included were my 41 articles in "Machine Cancel Forum" dealing mostly with US Machine Cancels, nor my 28 articles in "Granite Posts" dealing with NH postal history. Also works too large to include were:

- Postmarks of Norwegian Local Posts
- Norwegian Railroad & Steamship Parcel Stamps
- Norwegian Revenue Stamps
- Introduction of Machine Cancels to Norway
- The Krag Machine Co. and its Factory

Furthermore, I wrote 15 articles in Norwegian during the period 1980/83 in "Frimerker som Hobby". Several important ones, not repeated in English, covered APO 544, British FPO 786 and Military Courier Office, all in Oslo, 1945. The German Service Post Office and its branches in Norway, 1942/45. Rare Norwegian FPOs, 1940. Norwegian Exile Post and Railroad Office Mail in England. The Battle of the Oslofjord, 1940. In spite of these omissions, which I hope to rectify with translations sometime, I trust that readers will find enough of interest among the material presented herewith.

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A Return to Viking Names

by Frederick A. Brofos (497)

In the middle of August 1624, the old town of Oslo was burned to the ground. Around this time, the sporadic warfare between Sweden and the dual kingdom of Denmark-Norway was blossoming out again. This fighting had been going on intermittently for a number of years. As a matter of fact, the Swedes had actually set fire to Oslo several times before. Christian IV was the ambitious ruler of Denmark-Norway at that period. Shortly after the latest fire in Oslo, he came up to Norway and had the town rebuilt on a new site nearer Akershus fortress, where it would be less vulnerable to attack. At the same time the king used the opportunity to also change the town's name. Henceforth it was to be known as "Christiania"—after himself.

A period of 300 years then passed by until, on January 1, 1925, the name of the capital of Norway was officially changed back to "Oslo" again. The changeover seems on the whole to have been popular, one reason being that "Oslo" was shorter.

The original Oslo was officially founded by King Harald Hardråde in the year 1050, although some dwellings are said to have existed there previously. The town bore the name of "Oslo" for six hundred years, until King Christian's aforementioned visit. King Harald is pictured on a set of 3 Norwegian stamps issued in 1950.

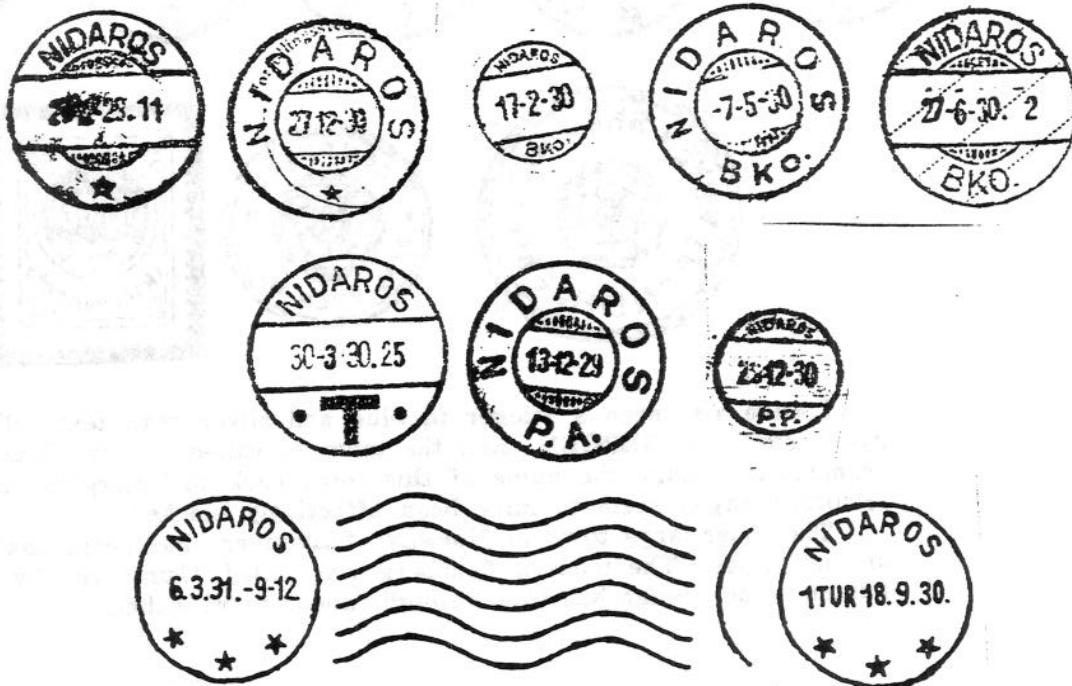
At the time of the name-change back to "Oslo", red and gold poster stamps were issued by the Chamber of Commerce for use on letters to foreign correspondents explaining the town's new name. These stickers exist in three languages—English, French and German—printed separately in sheets of 50 (5x10 across). The design includes the town coat of arms, showing the Patron Saint Hallvard, who was dropped in the Oslofjord tied to a millstone but still would not sink.

On April 23, 1925, the Norwegian government announced its decision to call the Spitsbergen archipelago "Svalbard"—an old name for the area from Viking days. A set of four stamps commemorating the annexation and showing the new name was issued later that year.



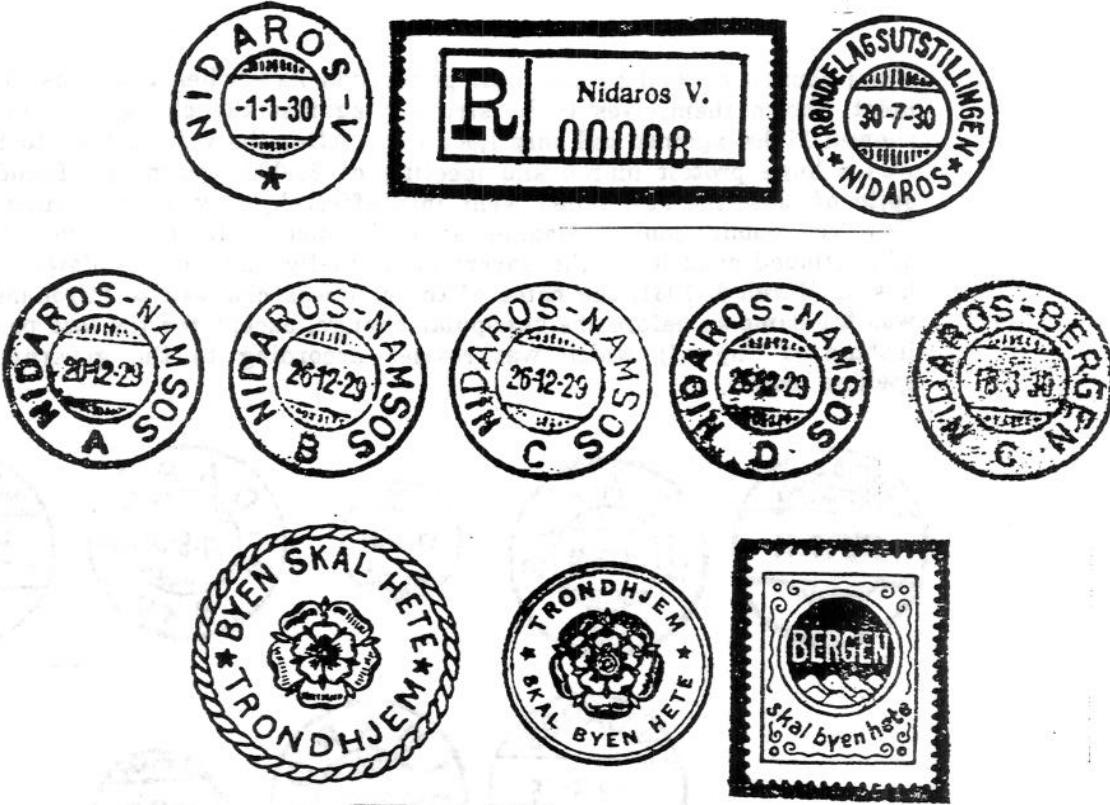
In 1929, it was decided to change the name of Norway's second largest city from Trondhjem to "Nidaros." This was the ancient Viking name of the town when, in former centuries, it was most prosperous and well known. Following an excited debate in the Storting, the law passed the Norwegian parliament by a close margin of 57 to 54. Prior to this, the Trondhjem mun-

icipal council as well as the local population had, when asked by the government, shown themselves to be strongly against the change. A general poll showed 17,000 against and only 1,500 for. After the vote in the Storting, there was a huge protest march and meeting of 20,000 citizens of Trondhjem. In spite of this, the new name went into effect by law as of January 1, 1930. However, public opinion remained strongly opposed to the change. In the face of continued opposition, the government finally had to back down. By a new law of March 6, 1931, the name of the city was changed to "Trondheim." This was the same as before the unpopular change, except for the last part ("heim" instead of "hjem") which was revised according to the government's new spelling policy.



Envelopes and postcards from Trondhjem in those days often show interesting signs of the name battle. The government had new "Nidaros" postmarks and registration labels ready for use on the changeover date, January 1, 1930. On the other hand, the irate citizens had prepared special rubber stamps and stickers for use on their correspondence showing a slogan and the rose emblem of Trondhjem. However, the Post Office only allowed them to be used on the reverse side of envelopes. I have seen three types of the rubber stamps. A large and a small type read "BYEN SKAL HETE TRONDHJEM" (i.e. The town shall be called Trondhjem). The small type may also be found with the text reversed to "TRONDHJEM SKAL BYEN HETE" (i.e. Trondhjem shall the town be called). The sticker reads "HILSEN FRA TRONDEHJEM" (i.e. Regards from Trondhjem). There is also a scarce sticker supporting the change. It is printed in red and gold, similar to the "Oslo" stickers. The text is in "New" Norwegian and translated reads "NIDAROS—the oldest capital of Norway has from January 1, 1930 received back its old name which the founder Olav Trygveson gave the town in 997—NIDAROS".

The rubber stamp impressions and stickers are not found often today, nor are the Nidaros postmarks. However, one is reminded of the old fight when one sees the brown 15 øre stamp of the Olav set, issued rather appropriately on April 1, 1930, picturing the NIDAROS cathedral.



I have also seen a sticker in blue and silver with text "BERGEN skal byen hete" (i.e. BERGEN shall the town be called). Any plans of the government to change the name of this town back to "Bjørgvin" or "Ejorgyn" (Snorre's saga) seem to have been effectively blocked.

The other large town of Norway—Stavanger—has borne that name since ancient times. The modern Tønsberg was called "Tunsberg" by the Vikings, but no name change has been brought about there either.

Effective Jan. 1, 1928, the name of Fredrikshald was shortened to Halden, and a machine mark announced that change in Norwegian and French. Around that time also, the name of the small town of Fredriksvaern was changed to Stavern.



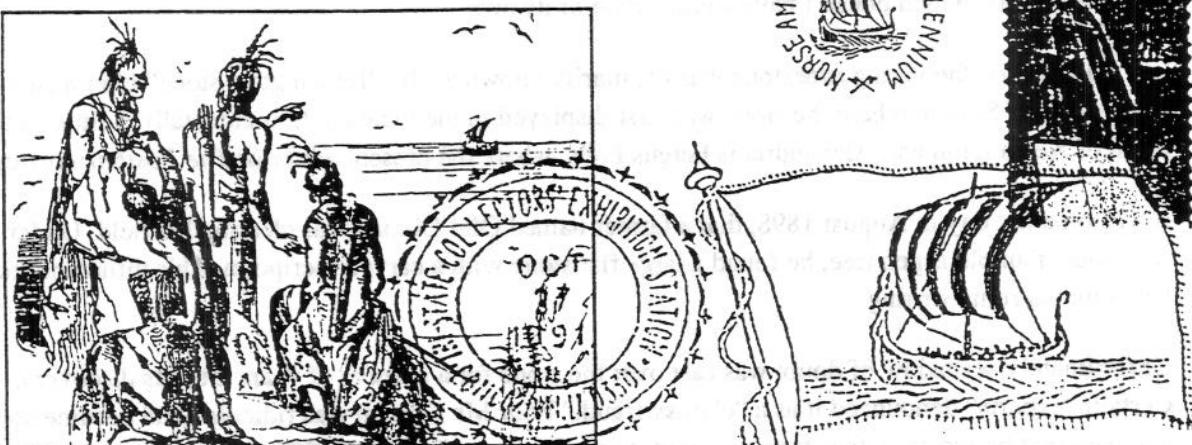
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NORSE AMERICA DISCOVERY MILLENIUM

Frederick A. Brofos

Frederick sent a prospectus for and example cachets from the Thirty-sixth Annual Tri-State Collectors' Exhibition, held in Concord, NH from October 26-27 of this year. He was the Cachet chairman for the show, which includes classes for philatelic, numismatic, miscellaneous, "special New Hampshire material", post cards, and juniors in its prospectus.

Thirty-sixth Annual
TRI-STATE COLLECTORS' EXHIBITION
Concord, N.H., Oct. 26-27, 1991



Norsemen discovering America, in 1000 AD,
may have landed at Hampton Beach, N.H.

The cancellation killer shows a Viking Ship on a flag, and the cachet is titled, "Norsemen discovering America, in 1000 AD, may have landed at Hampton Beach, N.H."



A wooden nickel was also prepared for this purpose; the illustration shows both sides, printed in blue.

Minnesota's Viking Runestone by Frederick A. Brofos

It is remarkable that the wonderful viking stone found 98 years ago in Minnesota has not yet appeared on a postage stamp, especially since so many things of far less interest have already been shown. All Scandinavian Americans are encouraged to see that this situation is remedied. The year 1998 will be the centenary of its discovery, so there is still time to prepare.

So far, I believe the only philatelic connection is a machine cancel commemorating the 600th anniversary of the inscribing of the runestone by the vikings. The die was used in 1962 on an "international" type cancelling machine at Alexandria, MN, that was the nearest post office to where the stone had been displayed for some time until its transfer to the nation's capital.

Alexandria is northeast of the small locality where the stone was originally found, namely Solem in Douglas county, which doesn't have a post office of its own.

For many years, the viking runestone was popularly known as the "Kensington Stone" after a small town south of Solum, where the stone was first displayed in the local bank. Incidentally, a little to the north of Kensington and Alexandria is Fergus Falls, where the present editor of *The Posthorn* resides.

It was on a hot day in August 1898, that a farmer named Olaf Ohman was clearing his field. Under the roots of an old aspen tree, he found a large flat stone with a carved inscription. This turned out to be medieval runic writing.

Unfortunately, a shadow of doubt was cast over the stone for a number of years after its discovery. Certain "experts" denounced it as a "clumsy fraud." Poor Mr. Ohman was ridiculed and became so annoyed that he just took the stone and used it as a doorstep. Finally in 1907, he gave it away to an interested visitor, the historian Hjalmar Holand. This man later wrote a great deal about the stone, which helped to vindicate it authenticity.

A comprehensive study of the stone and another puzzling runic stone found near Uherivik in northwest Greenland was published in 1951 by W. Thalbitzer, who, after exhaustive consideration of the evidence, as well as objections of other scholars, strongly supported the genuineness of both stones.

The area where the Minnesota stone was found is about 940 miles from the Atlantic ocean, but immediately west of Lake Superior and the other Great Lakes which, together with the adjoining St. Lawrence river, connect with the Atlantic. The astounding voyage of the vikings is laconically described in this translation of the runic inscription.

[We are] 8 Goths [Swedes] and 22 Norwegians on [an] exploration-journey from Vineland over the West [i.e., a lake wherein are two skerries] one day's-journey North from this stone. We were [out] and fished one day. After we came home [we] found 10 [of our] men red with blood and dead. Ave Maria save us from evil. [We] have 10 of our party by the sea to look after our ships [or ship] 14 day's-journey from this island. Year 1362.

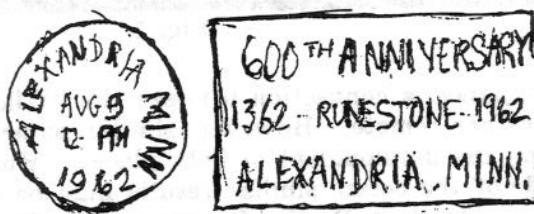
Considered now as a national relic and the most outstanding historical monument yet found in the soil of the North American Continent, the U.S. Government decided, somewhat belatedly, in 1948, to move the famous stone to Washington, D.C. and display it in the Smithsonian Institution of the National Museum. This may only have been temporary, however. I think there is only a replica of the 200 pound stone there now. The Chamber of Commerce of Alexandria, MN, who owned the original, wanted to keep it as a special attraction in the local museum there. Also, a 26-ton replica stands in Alexandria's Runestone park.

In 1965, an extensive cryptogram was discovered hidden in the inscription of the viking stone. This accounted for many curious symbols which formerly has mystified scholars. In ancient times, runes were thought to possess magical powers. An old Norse legend tells of the god Odin rejuvenating himself by lifting up stones containing runic inscriptions.

Bibliography:

- Norse Discoveries & Explorations in America 982-1362 by Hjalmar R. Holand
- Ancient Norse Messages on American Stones by Ole G. Landsverk
- The New Encyclopedia Britannica 1986, Vol 6 p803
- Merit Students Encyclopedia 1988 Vol 16 p220

The slogan machine mark looked something like this.



The rough idea for a stamp design could be like this.



12
The first step in building the line was to "break up the granite rock which only contained a few small patches of soil." This was done by dynamite, which was exploded in the rock face. After the explosion, the workers would go in and remove the debris. This process was repeated until the entire section of the railroad was completed.

Wild West Days in Northern Norway

By Frederick A. Brofos (H-11)



Fig. 1

At first glance, a connection between the "Wild West" and Northern Norway seems rather remote. However, similar pioneer conditions have at times existed during the development of both places. Human nature being the same on either side of the ocean, similar results may be expected. The construction history of the Union Pacific Railroad as well as stories by Jack London come to mind when one reads how the Ofoten Railroad was built in Northern Norway back in the "Gay Nineties."

Why was a railroad built way up north of the Arctic Circle beyond the rest of the country's railroad network? The answer lies with the enormous iron ore deposits in nearby Swedish Lapland. In order to properly utilize them, it became necessary to build a railroad to an ice-free port on the Norwegian coast, as the Bay of Bothnia on the Swedish side was frozen a good part of the year.

Probably the world's largest as well as richest iron ore fields are at Kirunavara (at least 290 million tons of ore according to early estimates) and Luosesvara in Lapland. In the early days, reindeer had been used to transport the ore, but they became impractical when large quantities were involved. A reindeer could ordinarily pull 100, at most 150, kilos. To equal a freight train, one would have to use about 5000 reindeer! Therefore, a railroad became imperative.

In 1883, the State granted a concession to build a railroad to the English firm of Wilkinson & Jarvis. It was to run from Luleå in Sweden to Ofoten in Norway. Approximately 1000 men were engaged in the operation. But after seven years of hard work, the job was still not completed. Furthermore, money began to give out and, in April 1889, the railroad company and the contractors were placed under State administration. At the same time, 70 soldiers were sent up to keep order among the disgruntled workers who had not been paid. The company owed over 90,000 kroner in back wages. In the end, the State provided free travel tickets for the workers to return to their homes. Work came to a standstill on the railroad, which so far had cost $2\frac{1}{2}$ million kroner. For breaking the concession agreement, the railroad company forfeited their 100,000 kroner deposit with the State. By 1892, prospects con-

tinued dismal for the railroad company, it sold out completely to the State for a bargain, 182,000 kroner.

It was thought that the State would continue construction. However, this was not finally agreed upon until 1898. When work resumed, many of the new laborers came from Sweden, also some from Finland, but the majority were Norwegians. As with the building of the Bergen railroad, only a few workers stayed throughout the complete period of construction. Many travelled back and forth. Some were farmers who came during the Winter and left in the Spring, others were fishermen who came in the Summer and left at Winter time. About 4500 workers were hired.

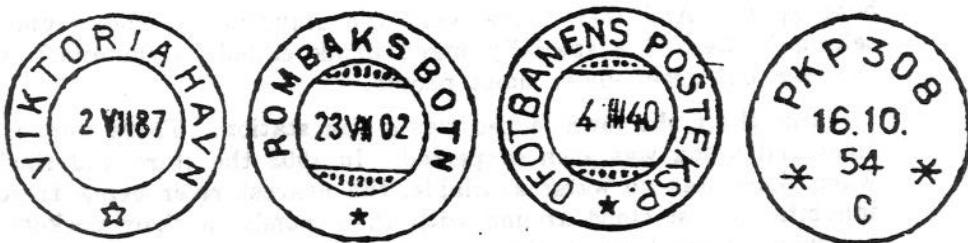


Fig. 2

The Norwegian terminus of the Ofoten Railroad was named "Victoria-havn" in 1886 in honor of the crown princess of Norway-Sweden and the queen of England, both named Victoria. The following year the place was visited by the crown princess and her husband (later King Gustav V of Sweden). A post office was opened on February 15, 1887, the two-ring postmark "VIKTORIAHAVN" seldom seen today. Some time after the bursting of the English railroad bubble, it was decided to change the name of the town to Narvik, after the little farm which originally lay there. A postmark with the new name was introduced on November 24, 1898.

Plenty of life and activity in Narvik during the railroad building period was to be expected. There was, however, one place which for awhile surpassed it in notoriety—Rombaksbotn at the far end of the fjord. Here was a storage spot for goods and materials to be forwarded to the railroad operations in the mountains. From "Botn" the goods were transported by road to Hundalen and from there by cable-line up to the present Bjørnfjell station.

At Rombaksbotn there had sprung up during the work on the railroad a barracks town of the worst sort—a Norwegian Klondike it has been called—where liquor dealers, thieves and joy girls operated on such a scale that even the police were powerless. Although the place was a temptation to many restless workers, many found it to be a thorn in the flesh, as these lines translated from an old song, show:

"And in Rombaksbotn is a Satan's pack,
who, when the worker comes there, steals them bare.
For one has many times seen great proofs that
if one comes to Botn one should leave quickly."

The town is said to have had up to 70 small houses or sheds. They lay spread around in colorful disorder, rather unsafely beneath the steep mountains. Indeed, stone slides did smash some of them. There were a couple of so-called streets and of course all kinds of trades-people. There was also a small post office, customs house, drugstore, and a print shop which published a newspaper called "Rombaksbottens Avis." And then there were "hotels," a superfluity of them. During a fire in 1900, no less than five were reported

to have gone up in smoke. One of them carried the fancy name "Hotel Boulevard." One could stay there without too much risk to life and limb. Others could not make the same claim.

In its golden period, the town had 500 or more inhabitants, and the two policemen were given a hard time. On Saturday evenings additional crowds of railroad workers arrived seeking fun and excitement. The town's organ grinders and accordions (and there were many) made unceasing noise, accompanied by a pack of howling dogs. Jugglers, strong men, and hawkers of all kinds received plenty of attention. Once a revivalist arrived to reform sinners, but neither he nor any other preachers ever ventured near Rombaksbotn again. And then there were the smugglers. They appeared at night selling bottles of a specially made drink called "Dynamite," which knocked the legs out from under most people.

One thing the town lacked was a fire station. There were a couple of big fires and arson was even suspected. In 1903 the third and final fire occurred when there was no water available, the nearest river being frozen over. The inhabitants just stood around with their hands in their pockets and watched the whole place burn to the ground. Most people were not too sorry, and an attempt to rebuild the town was not made.

I was delighted recently to discover an old card showing the postmark of Rombaksbotn. Quite in character with the reputation of the place, it is addressed to the Alcoholic Beverage Cooperative at Tromsø, inquiring if they would buy empty whiskey bottles!

As to the Ofoten Railroad, it was finally opened in November, 1902. A railway post office was introduced on the stretch Narvik-Vassijaure (in Sweden) which was opened on November 15, 1902 and closed February 1, 1924. A stamp dated March 4, 1940, shows that the R. P. O. was reopened for a short time, using the old postmark. In recent years, the Swedes have been running the R. P. O. with a postmark "PKP 308" used on Swedish stamps. Letters with Norwegian stamps have this postmark to the left, the stamps being cancelled by a separate mark reading "Från Norge" (i.e. From Norway).

* * * *

15

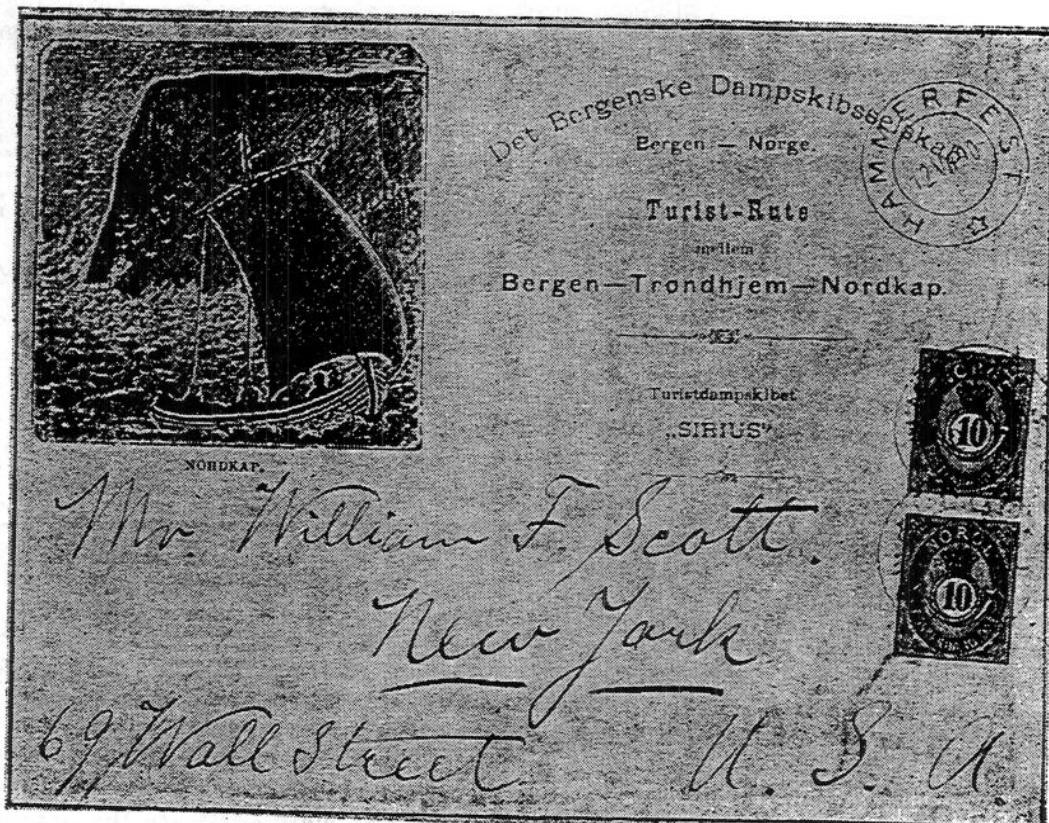
A Philatelic Voyage to the North Cape



Norway -
Land of the
Midnight Sun

Way up in the Arctic North the sun never sets for several months during the summer. This phenomenon has been very popular with tourists since back into the last century. Few attractions could beat a cruise to the North Cape, the most northerly tip of Norway, and a view of the awe-inspiring Midnight Sun.

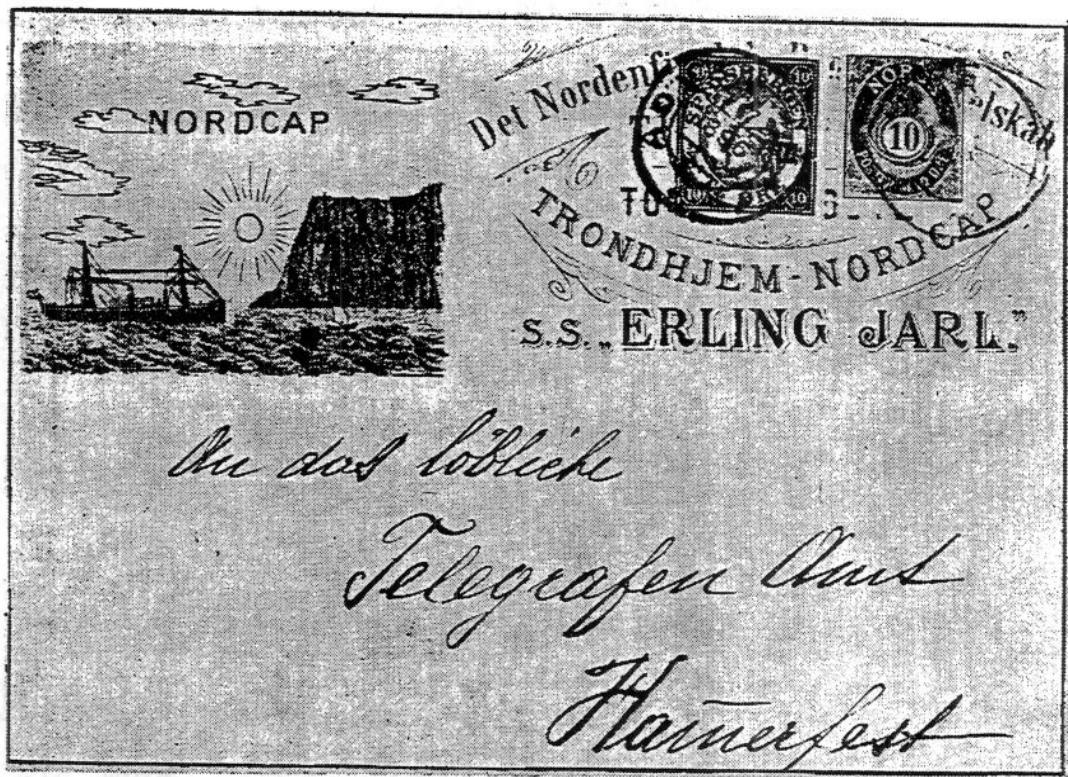
The North Cape is of particular interest to us philatelists on account of the thirteen postage stamps which have been issued showing this landmark of Norway. Also, approximately ten different postmarks have been used at the temporary post office there, and several private cachets have been applied aboard tourist ships from time to time. Before we delve into the purely philatelic aspects, however, let us be guided by Karl Baedeker, author of the well known travellers' handbooks, on an "armchair" voyage to the Land of the Midnight Sun, and catch a glimpse of the scenic wonders of the North Cape ourselves:



North Cape tourist cover from s/s "Sirius", 1890.

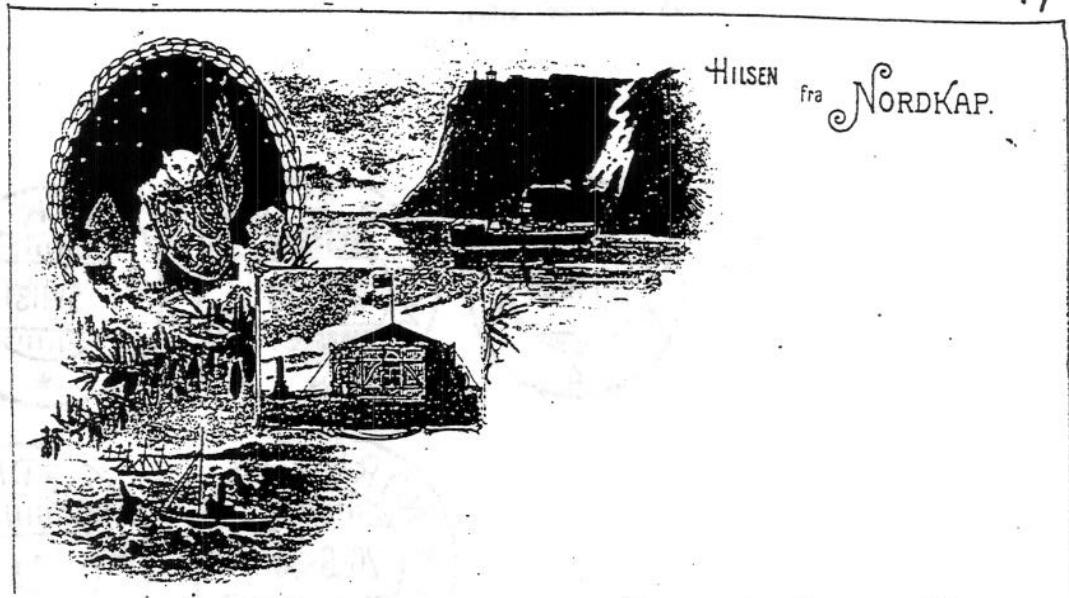
Hammerfest, northernmost town of Norway, fades into the distance behind us as the mail-boat steams ever northward. The land ceases to be of account except as subservient to the sea, and fish becomes the center of all industries. The landscape is Arctic, and the vegetation scanty. On the right, the coast is deeply indented with fjords. On the left, there are a few islands, and between these are long stretches of open sea. The island of Magerø finally comes into view. To the north of this rise the Stappane, three pointed and rocky islands covered with dense flocks of gulls, auks, and other sea-fowl. When scared by gun-shot, thousands of them rise in dense snow-like clouds, uttering shrill cries. Others take to the water, but many remain unafraid sitting on the ledges. We are now about 47 sea miles north of Tromsø, administrative center of Northern Norway, and more than 300 miles north of the Arctic Circle. As our ship rounds the long, low Knivskjælodde (on which a mail-steamer struck in a fog in 1881) we sight the **North Cape**, which presents a majestic appearance, its almost perpendicular walls rising more than a thousand feet above the Polar waters. The American poet Longfellow, singularly inspired by this view, wrote:

"And then uprose before me,
Upon the water's edge,
The huge and haggard shape
Of that unknown North Cape,
Whose form is like a wedge."



1896 Cover from Cruise to the North Cape and Spitzbergen

These famous dark-grey slate cliffs are the precipitous northern headland of Magerø island. They are usually regarded as Europe's farthest, weather-worn outpost to the North, , though the Nordkyn is the most northerly Continental point.



Our ship anchors in the Hornvik, the small bay on the North East side of the Cape, and here we go ashore. A rough path, bordered with iron posts and ropes, ascends the mossy slope sprinkled with wild flowers. After an hour of patient foot-work the summit is finally reached. A granite column recalls the visit of King Oscar II in 1873, and a "varde," or pile of stones, that of Emperor Wilhelm II in 1891. A cold wind generally prevails. However, champagne is sold in the pavilion. Here also is the "brevhus" or letter office, which is open only during the tourist season, and does a thriving business with the special "North Cape" stamps.

Aside from seeing the North Cape itself, the great attraction for tourists is, of course, the Midnight Sun. There are often thick mists which obscure the view, but, if one is fortunate enough to have clear weather, a wonderful sight may be observed here from May 13th to July 30th when the whole disk of the sun is visible at midnight. Few scenes in the world are as elemental and impressive as the brilliant colors of the northern sky as seen from this lonely promontory. A Londoner who visited the North Cape in 1802 gives this description of the scene:

"The northern sun, creeping at midnight at a distance of five diameters along the horizon, and the immeasurable ocean in apparent contact with the skies, form the grand outlines in the sublime picture presented to the astonished spectator. The incessant cares and pursuits of anxious mortals are recollected as a dream; the various forms and energies of animated nature are forgotten; the earth is contemplated only in its elements, and as constituting a part of the solar system."

Tourists have always been eager to send souvenirs of sights they see back to the folks at home, and picture-envelopes and cards were supplied to North Cape visitors since the Eighties. Before the little letter office was established atop the Cape, the mail handed in at that point to the pursers of the various tourist ships often received a souvenir cachet to verify its North Cape origin. This mail was later turned over for postmarking and transmission to the post offices of Hammerfest or Tromsø. The North Cape letter office was opened around the turn of the century, however, the intersecting ship cachets still appeared sporadically. For a small letter office, a rather surprising number of different postmarks have been used.

The following postmarks have been noted, the first type dated as early as July 26, 1897.

Postmarks



Mention must also be made of an early unofficial octagonal postmark inscribed "DAMPSKIBET NORDCAP", which is found used on the 1855 and 1856/57 issues of Norway. It was in use aboard a State-owned wheelboat which travelled along the coast, and apparently had no connection with the North Cape other than its name. A circular postmark inscribed "POSTDAMPSKIBET NORDCAP." was also used on this ship, and is known in blue on stamps.

Cachets

From time to time, cachets have been used on mail by various ships visiting the North Cape:



Other types also exist. An oblong cachet picturing a plane, the North Cape and Midnight Sun, was applied in green to mail carried on the first Northern and first Southern flight of the airmail route Tromso-Hammerfest-Honningsvag on July 12 & 13, 1936.

Stamps

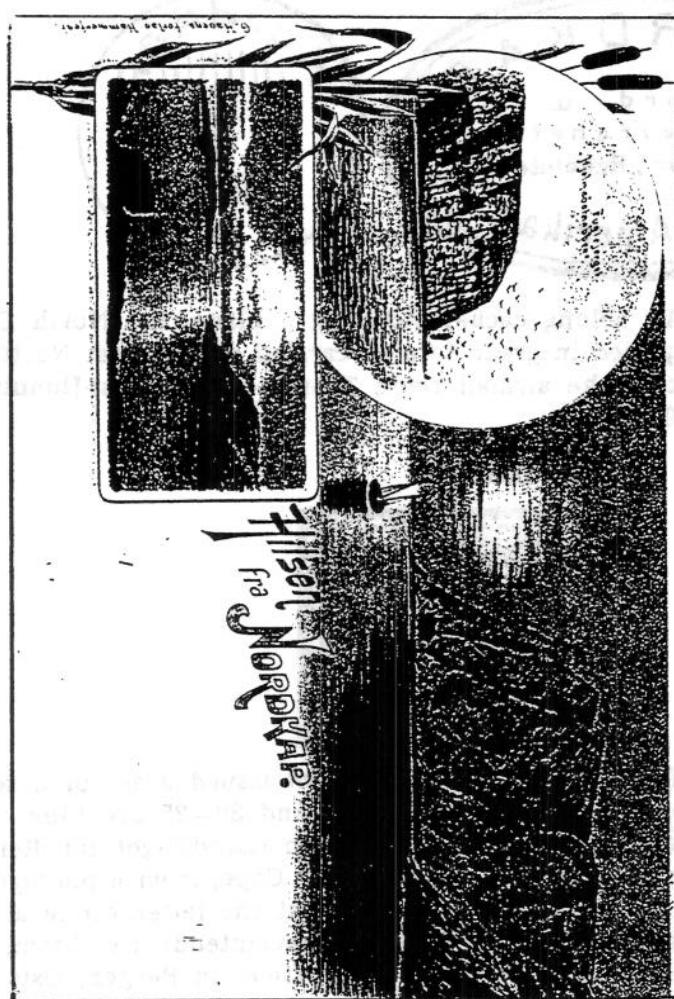


In June 1930, the Norwegian Postal Department issued a set of 3 semi-postal stamps - 15+25 ore brown, 20+25 ore red, and 30+25 ore blue - the surtax to benefit the Norwegian Tourist Association (Landslaget for Reiselivet i Norge). These stamps show a view of the North Cape, from a photograph by A. Wilse. At first, these stamps were sold only at the letter office at the North Cape during the tourist season, and by the Superintendent of Stamps in Oslo. Later, they were also sold at the main post offices in Bergen, Oslo and

Trondheim, and at the ship postoffices of the express route Bergen-Kirkenes. On June 20, 1938, the 20+25 and 30+25 ore stamps appeared in a smaller size. The paper bore the usual posthorn watermark. On April 1, 1943, these 2 stamps were reissued on unwatermarked paper, together with a 15+25 ore stamp. A 4th set - 20+10 ore green, 30+15 ore red, and 55+25 ore blue - was issued on June 15, 1953. All issues were printed by Emil Moestue A/S, Oslo, in sheets of 50 stamps. Most of the North Cape stamps were printed in relatively small quantities, and the 30+25 ore value of the 1930 set is considered the rarest of Norwegian semipostal stamps. A fifth set (still with the same view!) was issued on May 6, 1957, and consisted of the values 25 + 10 ore green, 35 + 15 ore red and 65 + 25 ore blue.



On July 13, 1888, the Local Post of Hammerfest issued 4 stamps picturing the North Cape. Also illustrated are a brown (5 ore) and a blue stamp, both tourist labels, and a 3 ore stamp essay from 1914.



Centennial of Monet in Norway

by

Frederick A. Brofos

In reading about one of my favorite painters, the famous French impressionist artist Claude Monet, I was delighted to find that he had a special appreciation for Norway. Indeed, Monet had gone so far as to visit there for several months. That was back between January and April of 1895. While there, he produced around 15 to 20 paintings.

As it is now a full century since Monet's visit, it is to be hoped that the Norwegian postal authorities will seize this opportunity to issue a commemorative stamp or set, showing some of Monet's beautiful pictures of Norway. There is one particularly appropriate painting which actually includes the old postoffice building at Sandvika, that Monet visited many times.

It was rather by chance that Monet came to Norway instead of Italy. He was largely influenced by a Norwegian artist friend, who enthusiastically described Norway as the Promised Land. Monet was captivated by the prospects of the winter light, crystal pure air, and majestic silhouettes of snow covered mountains. The big news was telegraphed on to Norway and a Kristiania newspaper headline read: "CLAUDE MONET IS COMING! He is coming to paint our winter in all its light and glory... and this year of course, we have a real winter to offer."

Monet arrived just in time before all Norwegian and Swedish ports were declared icebound. He made his headquarters at the Grand Hotel, but immediately began excursions beyond the city. He went as far as Hønefoss and would have gone further if the weather had permitted.

Eventually he found a place to stay outside town, at Sandvika. Wearing a great bearskin coat, he used to paint out in the snow, his beard covered with icicles. Bringing several canvases along, he painted the same subject under varying light conditions. One of his favorites was Mount Kolsaas.

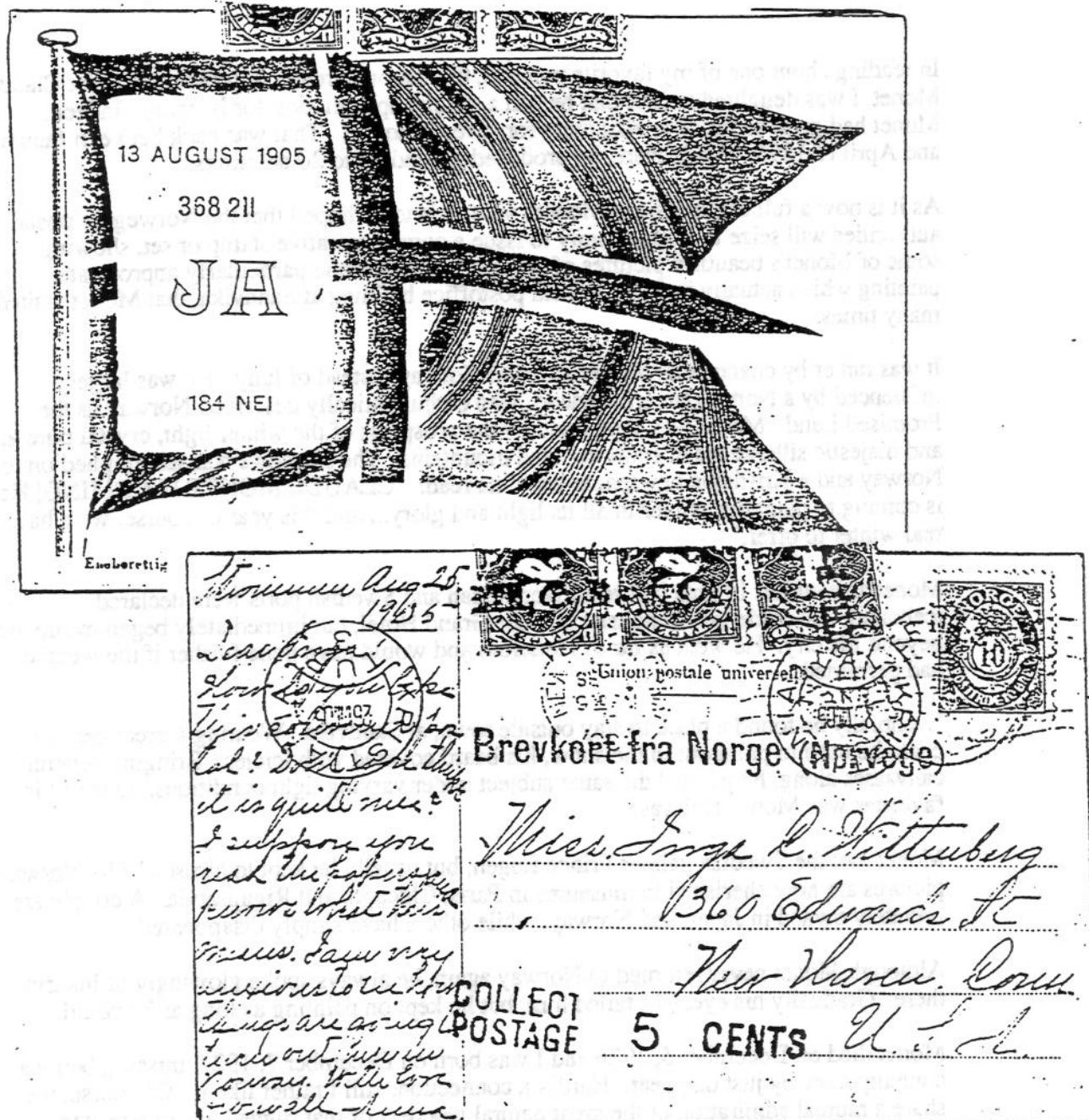
Monet met the Swedish painter Prince Eugen, but usually he kept to himself. His Norway pictures are now cherished in museums in Paris, Chicago, and Riga, Latvia. A couple are privately owned in Japan and Norway, while others have simply disappeared.

Although Monet never returned to Norway again, he always spoke glowingly of his trip there. Gradually his eyesight failed him, but he kept on painting as long as he could.

Monet died on December 5, 1926 and I was born on December 7, 1927, missing being a contemporary by just one year. Hardly a connection, still I rather like it. Of course, we share a mutual admiration of the great natural wonders of that rugged, weatherbeaten, beautiful country far across the sea.

NORWAY'S LIBERTY CARD, 1905

With all the present excitement regarding the new freedom behind the former Iron Curtain, one is reminded by this old postcard of momentous events that happened in Norway 85 years ago. On August 13, 1905, a national plebiscite ratified (by 368,311 votes YES against 184 votes NO) the Norwegian Parliament's actions of June 7 and decided to dissolve the Union with Sweden. Norway was to become a free and independent nation.



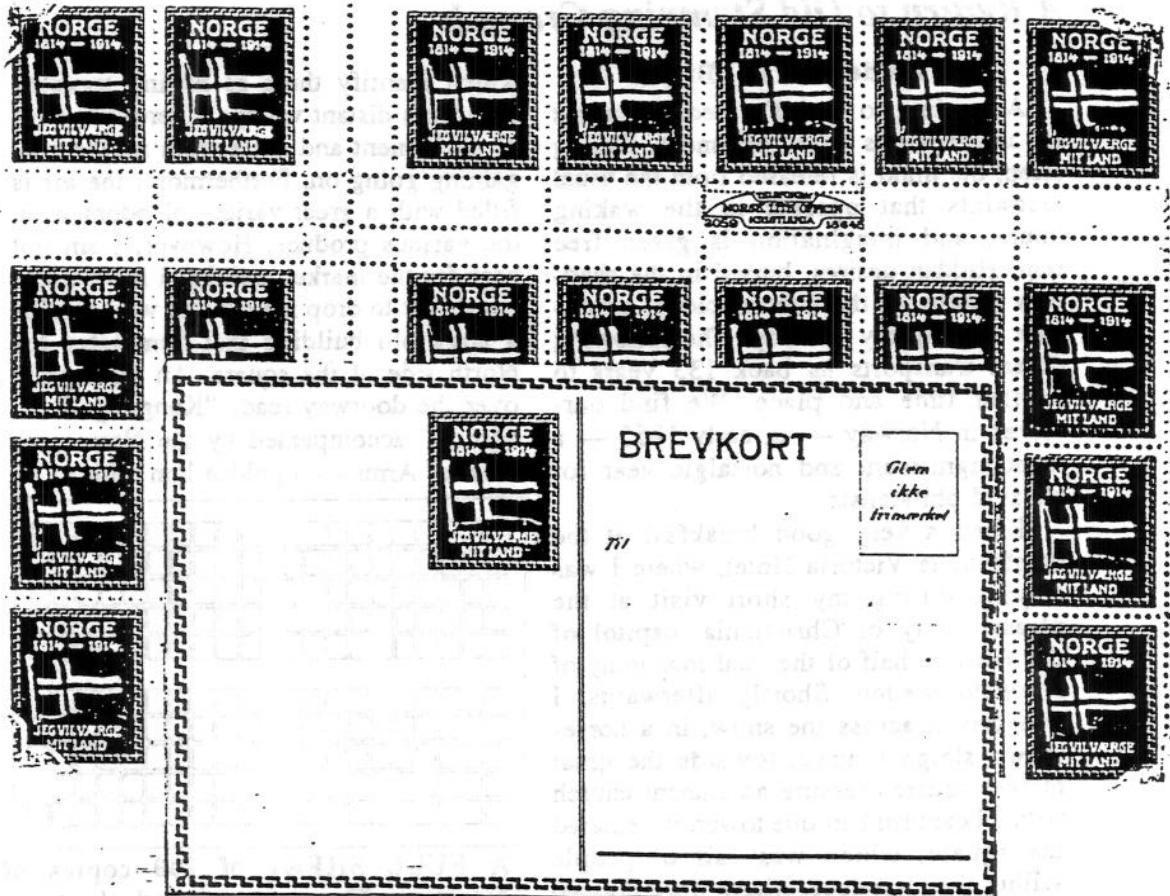
This card, mailed from Strømmen on August 25, to the USA, has as its illustration the Norwegian flag and the results of the plebiscite.

From Vol 1 No 1, 1983, of Brofos Reports, with permission of Frederick Brofos, we reprint the following:

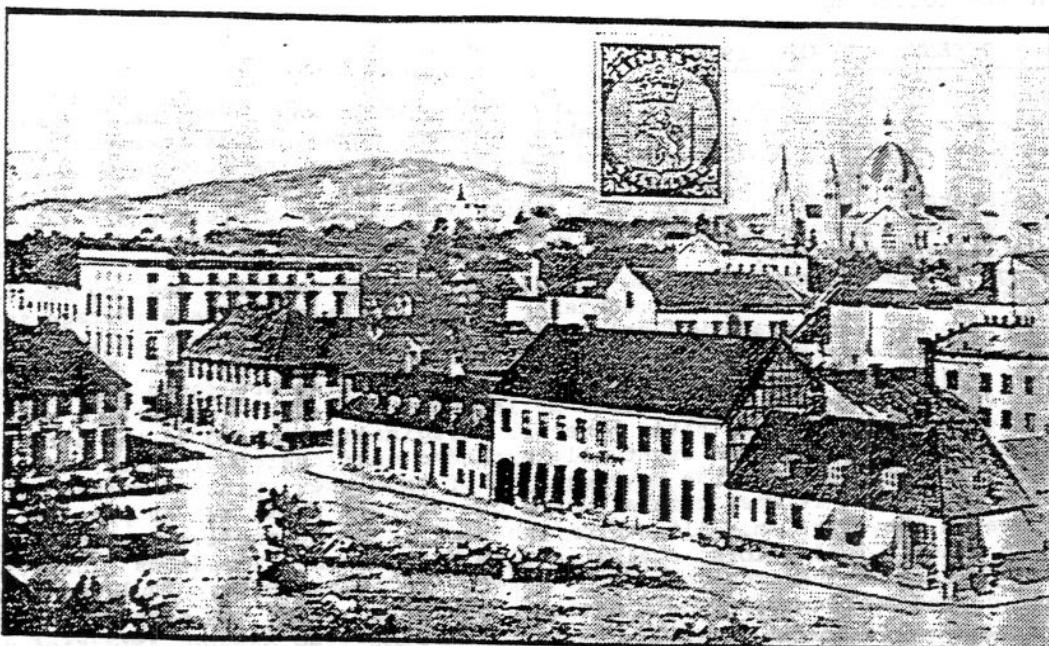
NORWAY'S DEFENSE STICKER, 1914.

Norway relied heavily on her neutrality during World War I, but many people felt that better defensive measures should be taken. An organization was started, called "The Flag Committee to Collect for Defense", that raised funds for the purpose by the nationwide sale of a sticker for voluntary use on mail. Printed in sheets of 100 (10 x 10), by Norsk Lithografisk Officin, Kristiania, there was an unusual perforated gutter running down and across the sheet center. In this empty space the printers saw the opportunity of advertising themselves.

Although officially called the Defense Stamp (Forsvarsmerket) and, by special arrangement, sold over many post office counters, it had no validity as a postage stamp, and should be classed with charity labels and the like. Nevertheless, it is an interesting item to have. The original price must have been more than the usual 5 or 10 øre, as it is seldom seen on covers today. Sometimes loose examples are found showing postmarks, and are probably from use on the front of inland postcards. Post office permission for sale and usage was not indefinite, however. Originally limited to the period April 1 to November 1, 1914, this was eventually extended until March 31, 1915. They were supposed to be used only on the reverse side of envelopes, printed matter and parcels. On inland postcards, it was optional where one affixed them, but on postcards to the United States they were only allowed on the back. The attractive design shows the Norwegian flag in full colors, against a blue background. The dates "1814-1914" refer to the centenary of the adoption of the Norwegian Constitution. Included also is a line (I shall defend my country) from Bjørnson's patriotic song. On sale concurrently with the stickers was a special postcard bearing the same flag design, imprinted directly on the upper left side of the card. A square in the upper right corner advised prospective users not to forget to add a postage stamp. Today, this card is much scarcer than the sticker, even though both had several printings. Oddly enough, the receipts from the sale did not help provide any new guns for the defense, but were used instead for the benefit of the Army Medical Corps (Sanitet).



Norway's WW-I defense fund label, showing the curious perforated gutter in the middle of the sheet and printer's little ad and phone number. The defense fund postcard has a border of ornaments reminiscent of the early Government postal cards of Norway. The illustration is reduced.



The Post Office is shown on the Christiania market square (just right of center) and above it is Norway's first adhesive postage stamp which was sold there.

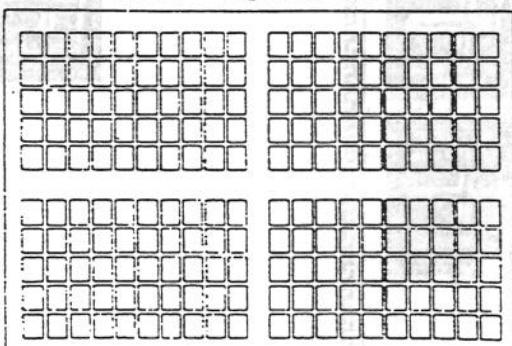
A Return to Old Stamping Grounds

By Frederick A. Brofos

According to Freud's theory, dreams are unconscious wish-fulfilment. During sleep, the mind is released from the usual restraints that operate in the waking hours, and imagination is given free rein. Hidden desires, buried in the shadowy depths of the subconscious, germinate and rapidly develop. The following dream transports us back 135 years to another time and place. We find ourselves in Norway — in early 1855 — a most significant and nostalgic year for all avid philatelists . . .

I had a very good breakfast at the comfortable Victoria Hotel, where I was staying during my short visit at the pleasant city of Christiania, capitol of the Western half of the dual monarchy of Norway-Sweden. Shortly afterwards, I was driven across the snow, in a horse-drawn sleigh I hired, towards the great market square. Passing an ancient church with a beautiful baroque tower, we entered the square, which was full of people selling their produce. Many were dressed in the picturesque peasant costumes

which identify them as having traveled here from distant valleys. There was a lot of excitement and noise from all the bargaining going on. Furthermore, the air is filled with a great variety of odors from the various produce. However, I am not here for the market activity. I have asked my driver to drop me off and wait outside a large old building that dominates the North side of the square. An inscription over the doorway reads "Kongeligt Postkontor," accompanied by the Norwegian Coat of Arms — a golden lion with ax on



A FULL SHEET of 200 copies of Norway #1 was printed in this format shown above.

a red background. There is only one post office in Christiania and this is it.

I entered into a rather large room, where a number of people were awaiting the sorting out of the mail. A wall calendar showed the date: January 1, 1855. I came here especially to get some of the new-fangled "postage stamps" that are on sale for the first time today. I wanted no less than a whole sheet. However, the counter clerk had already divided his supply into strips and single stamps, with the aid of scissors. He suggested I go to a side room and see the main official in charge of stamps. Mr. Nissen, the postal cashier, was very obliging, particularly when he heard I was a foreign visitor. He had probably read of rich Americans doing crazy things, so he didn't look too surprised when I said I wished to purchase a sheet of the new 4 Skilling postage stamps for my collection. He explained that there were 200 stamps in a complete sheet, which would cost 6 Speciedalers, 48 Skillings. I had come prepared and handed him the money. From a drawer he produced a nice unfolded sheet and laid it on the table. What a lovely sight for a philatelic connoisseur! My head reeled as I examined the attractive blue stamps. The sheet was made up of four panes of 50 stamps each, with wide margins in between the panes and around the sheet edge. Far better these, I thought, than the contemporary British Victorian stamps which were printed so close together. Examining the lower right pane, I recognized immediately the "Cracked Plate" variety on the 16th stamp from the top. A couple of rows below that, on the 40th stamp and abutting the right margin, I noted with satisfaction the "Double Foot" on the lion. Of course, the Postal Cashier was used to seeing the stamps. He told me how he had supervised the folding of thousands of sheets, which had already been distributed to post offices around the country. I remarked that I thought it was a very well-balanced and pleasing design. He beamed proudly at that and recalled how the printing contractor, Mr. Zarbell, had actually submitted several designs. One had shown the

head of King Oscar I, but, of course, the national coat of arms of Norway had been selected. Mr. Nissen then asked me if I would like the present sheet or another, explaining there was slight mistake on the sheet at hand. He just remembered it had been put aside in the drawer together with twelve others. They had been discovered by the bookbinders Hendrichsen and Berg, who had gummed the stamps after they had been printed. The error consisted of the lion watermark being inverted or rather that the sheet of paper had been inserted the wrong way into the press at Wulfsberg's print shop, so actually the stamps were printed upside down. I said the sheet would be quite acceptable to me. He thought it would be alright, since it wouldn't be used for postal purposes and was leaving the country anyway. The other error sheets would probably be destroyed, he remarked, while carefully rolling up the sheet in brown paper. He handed me the roll and I thanked him very much and departed. Back in the sleigh, I told the driver to return to the hotel. With the crack of a whip we were off, the sleigh bells jingling merrily.

I must have dozed off, when suddenly I felt someone gently prodding me. I awoke to find myself back home in 20th century America, with my wife laughing at me for having fallen asleep so early. "Supper is ready, dear," she said, "so please clear your stuff off the dining table." What really woke me up though, was when she added: "Shall I throw out that old rolled-up brown paper?" A blue phantom had followed me back through time!

Editor's note: This entertaining fictional adventure into the past is not entirely imagination. It includes many true details of the period and actual facts described in the authoritative Norwegian philatelic handbook "Norges Frimerker" by Anderssen & Dethloff. This story first appeared in "Norsk Filatelistisk Tidsskrift," No. 5, 1981, and has been translated from Norwegian by the author. I wonder if he would consider dividing that incredible sheet into four panes?

1855 Norway Essay Revised for Jamaica

by Frederick A. Brofos

These two places — Norway and Jamaica — seem worlds apart, and so they are, but there is a slender philatelic thread that connects them. This unusual link contains a remarkable story not told before.

In spite of specializing in Norway, my collecting activities cover many other countries and sidelines too, thus making it possible for me to connect here some long-forgotten events that occurred about 140 years ago.

De La Rue

I have long been interested in foreign revenues. While remounting some pages of them I noticed something oddly familiar about the appearance of an old Jamaican tax stamp. Upon reflection I recalled seeing a very similar design illustrated in the authoritative book by John Eaton¹ about the famous old British firm of stamp printers, De La Rue. Among essays from various countries, shown on page 801, there is an attractive one from Norway. Mr. Eaton briefly comments about it on page 832: "More significant is a proof of a die engraved for Norway and very much on the lines of the actual design for the first issue of that country. The background pattern suggests strongly that it is the result of a serious transaction in the De La Rue engraving department."

In Figure 1, the De La Rue essay from Eaton's book appears at top. Whether it is actually the same size as the Jamaican Revenue, at bottom, is not clear. Be that as it may, and allowing for a change of text and coat of arms, one can see from the basic design a close relationship. Both stamps were surface printed at De La Rue's, a method in which they excelled.

Proposed Norway Second Issue

The essay was prepared for a proposed second issue of Norwegian postage stamps. In appearance it is somewhat similar to Norway's first stamp,



At top an unused essay for Norway, at bottom a Jamaican revenue stamp for which De La Rue was able to use the design.

but in a more elaborate design.

In 1855, when Norway #1 first appeared, there was a certain dissatisfaction with it, and not just because it was imperforate. At the time some harsh remarks were made about the design, which philatelists have since grown quite fond of. The Christiania newspaper, "Aftenbladet," of January 19, 1855, contained the caustic commentary: "When we at last were going to get stamps, why did we need to make them so hideous, so nasty, so distasteful, that any more or less cultivated person must become red in the face when he casts a glance at them and asks himself: What will the world say?" He needn't have worried so much. As we now know, far worse designs were soon produced around the world and, no doubt, he would be more than red in the face if he saw some of our modern issues.

Things being as they were in 1855, the Norwegian postal authorities decided to try again. They began looking for someone else to design and produce a second, improved, issue. Inquiries were made abroad through the diplomatic service. A letter² was written by

them on January 23, 1855, to the Norwegian and Swedish Consulate General in London, expressing dissatisfaction with the first Norwegian stamp and that they were considering that production of the next stamps be done in England. They asked that reliable people be found to do the work and to submit to the Norwegian postal authorities two drawings in different colors, one with the Norwegian arms and one with the profile of King Oscar I. There were to be 6 million of the 4 skilling value and 2 million of the 8 skilling, both in sheets of 200 stamps with a crown watermark.

A reply² from Consul General Tothe, of Feb. 27, 1855, states that he had negotiated with the firm of Thomas De La Rue & Co., London and encloses drawings by them according to the designs requested. The Norwegian postal archives show no reply to this letter. A draft for a contract with De La Rue from the first days of July 1855 was written but not sent.

Meanwhile De La Rue seems to have gone ahead and made at least a die for the 4 skilling stamp in their own new arms design. What their new design for the 8 skilling looked like is unknown; nothing of it having survived either in Christiania or in London.

Norway chooses a Swede

Since Sweden had just issued their first stamps, the Norwegian postal authorities wrote on July 11, 1855, to see if they could have their 4 and 8 skilling prepared there, enclosing two drawings, both with the King's portrait. The Swedish postal authorities replied with useful information about several printers.

Norwegian authorities finally chose P. A. Nyman of Stockholm. The design used was one chosen by Nyman which showed the King's head facing left. The idea of showing the Norwegian arms seems to have been dropped. Perhaps a total change from the unpopular first issue of Norway was preferable.

After arrangements had been made, the Norwegian authorities began to worry that their new stamps might be confused with the current French stamps

showing Emperor Napoleon III, also facing left. They suggested that King Oscar's head be changed to face to the right. However, the die had already been engraved, so to avoid increased cost, things were left unchanged.

Back in London, De La Rue had, I suppose, been notified by the Consul General about the Norwegian postal authorities change of plans. They probably were a bit annoyed or at least disappointed in losing the contract. They put aside their stamp essay, but as we shall see, like the Phoenix, it rose again.

Jamaica chooses De La Rue

De La Rue had a well-deserved reputation for printing fugitive inks on chalky-surfaced paper, which made forgery difficult. They began to receive printing contracts from all over the British Empire.

Around July, 1856, the Government of Jamaica decided to have printed two revenue stamps for their tax on receipts. De La Rue got the contract and invoiced them in August, 1857. The two values were three halfpence in blue and three pence in violet. The former was similar in general appearance to the three pence value, but with a different background and an added border at the sides. It may very well be a reworking of De La Rue's proposal for a Norwegian 8 skilling stamp with the King's head profile, of which no copy of the drawing sent to Christiana has survived. Of course, their drawing for a 4 skilling arms type was also lost, but we have a die proof of the Norwegian essay still in existence. Comparing that with the Jamaican 3 pence revenue clearly shows the reappearance (with modifications) of the old design originally intended for Norway, but by a quirk of fate used instead in a different country on the other side of the globe.

Bibliography and Endnotes

1. John Eaton, *The De La Rue History of British and Foreign Postage Stamps*, London, 1958

2. Justus Anderssen and Henrik Dethloff, *Norges Frimerker 1855-1924*, Kristiania, 1924

Facsimiles and Forgeries of Norway

by Frederick A. Brofos



Original

Forgery 1

Forgery 3

With the exception of several forgeries of the 1941 "V" stamps, which have been fully described in "Norsk Filatelistisk Tidsskrift," collectors of Norway have been fortunately spared from the dangerous counterfeits that so often plague and trip collectors of many another country. The classic (and later) issues of Norway mercifully escaped the attentions of the master forgers Fournier and Sperati. Those forgeries of early Norwegian stamps that do exist are generally so crude that I am inclined to think that many of them are actually old facsimiles or space-fillers rather than outright forgeries. Whatever their status, it is seldom that one runs into them. However, it is always best to be on one's guard, and the accompanying photos from a friend of mine in Norway will, I hope, help to identify these old products and to distinguish them from any possible new forgeries in the future.

In his well-known book "Album Weeds," written in 1892, R. B. Earée compares the original Norway no. 1 with two forgeries as follows:

"Genuine. Typographed in chalky blue, generally rather pale, on rather hard, yellowish-white wove paper, watermarked with a rampant lion, holding an axe. The horizontal lines in the circle round the shield are thin, with wide white spaces between them. Counting them on the left side of the circle, there are thirty-nine of the said lines. The vertical lines in the shield are also thin, with wide white spaces between them; there are twenty-four of these lines, counting at the top of the shield, and not reckoning the outlines. The bottom corner of the blade of the axe comes between the sixth and seventh lines from the left. The lower end of the handle touches the third line from the left, and, in some copies, trespasses very slightly over it. There are four lines visible to the right of the hind leg of the lion. His head is properly shaped, the mouth closed, and the eye placed well to the front. His crown is very small, and perched on the point of the back of the head. There are five horizontal dashes along the base of the large crown, above the shield, and there is a small but distinct pearl above the second dash from the right."

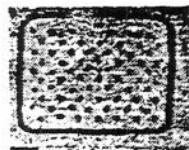
"First Forgery. Lithographed in a most blotchy manner on thick, white wove paper, unwatermarked. The color is a peculiar shade of neutral-tint, very like what is commonly called "slate-color." The horizontal lines of the shading in the circle round the shield are very thick, so that the white spaces

between the lines are thinner than the lines themselves. There seem to be only thirty-seven of these lines, but the bottom ones are so blotched that it is not easy to count them. The vertical lines in the shield are also thick and coarse, though the white spaces between them are somewhat wider than those in the circle; they are only twenty-one in number. The bottom corner of the head of the axe touches the sixth line from the left, and the said head is so blotched as to be utterly shapeless. The lower end of the handle comes between the second and third lines from the left. There are only three verticle lines visible to the right of the lion's hind leg. His head is very badly shaped, being like that of a cock, with the mouth wide open, and the tongue sticking out. The eye is abnormally large, and placed quite at the back of the head. The crown looks several sizes too large for him. There are only four horizontal dashes at the base of the large crown, together with three vertical dashes, which do not exist in the genuine. The little pearl above the second dash from the right is not visible. The postmark consists of a few undecipherable blotches."

"Second Forgery. Very nicely lithographed, on thin, yellowish-white wove paper, rather softer than that of the genuine; unwatermarked. I first saw this counterfeit in 1891, but it looks like an old forgery. The blue is not quite the peculiar chalky tint of the genuine, but sufficiently near it to pass muster; and an ordinary collector would probably accept the stamp as genuine, without hesitation. The horizontal lines in the circle are thin, nicely drawn, and even further apart than the genuine. There are thirty-five of them, counting down the left side, as before. They are easy to count, except just where the rounded part of the left bottom corner of the shield approaches the edge of the circle. The shield itself contains twenty-two vertical lines, nicely drawn; but, in my specimen, two of them are broken, just near the end of the handle of the axe, and three more behind the hind leg of the lion. The easiest test for this forgery is the axe itself (or what ought to be the axe, which is represented as a simple stick or pole, without any axe-head at all. The lower end of this stick comes between the first and second of the vertical lines, not counting the outline of the shield. (N.B.—The left-hand, vertical outline of the shield, both in the genuine, and in the forgeries, is exactly the same thickness as the vertical lines in the shield; but the right-hand outline is an extremely thick line. The right-hand top corner of the shield is rounded off in the genuine, and in the first forgery; but it is square in this second counterfeit. There are five vertical lines visible to the right of the lion's hind leg. His head is more lion-like than in the genuine; but his crown is represented by what looks exactly like the comb of a cock. The mouth is open. The ornaments along the base of the crown are as follows: A large half-diamond, a very small diamond, a large diamond, a very small diamond, a large half-diamond. The genuine crown has a distinct white cross on the top of it; but there is no cross in this forgery; nothing but the ball or orb on which the cross ought to rest. The numeral of value is, in the genuine, an open 4; but in this forgery the numeral is closed at the top. A forged numeral postmark was used."



Forgery 2



Forgery 3 postmark

Facsimiles and Forgeries of Norway

by Frederick A. Brofos

Part II

In the April issue we discussed three old forgeries of Norway's first stamp, all of which were quite easy to discern. However, a fourth forgery of Norway No. 1 has recently been discovered and is now described and pictured in "Norsk Filatelistisk Tidsskrift" No. 4, 1958. This appears to be a dangerous counterfeit and at first glance it might fool even the best. Fortunately there is one big thing wrong with it, and that is that the lion watermark is missing. So, in the future, better check for the watermark when buying the 4 skilling 1855 of Norway!

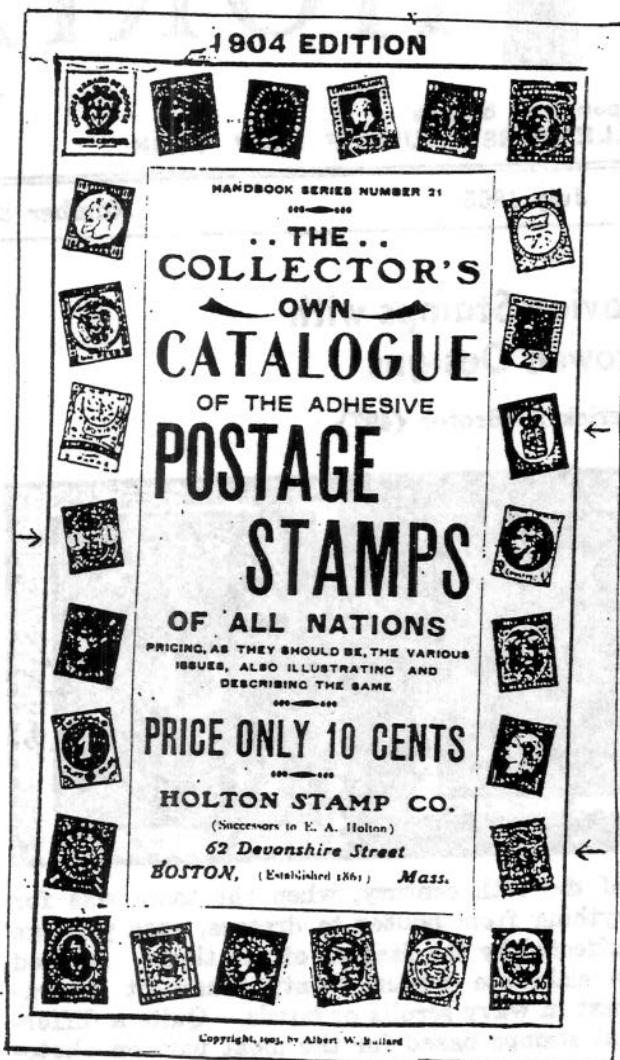
The next monkey business on hand is a crude forgery or facsimile of the 8 skilling Oscar I of 1856. There is an irregular perforation of square-shaped holes. The pale carmine color is passing, but the drawing of the design is badly copied. The most prominent mistakes are that the word "FRI-MAERKE" is broken into two parts and all the lettering is without serifs. The figures "8" in the bottom left and right corners have been replaced with rosettes on the counterfeit. Poor King Oscar has raised his eyebrows in a startled expression, and no wonder—the "G" of "SKILLING" is even missing! The blurred black (numeral 7—) postmark is also a fake and of a type never used on Norwegian stamps. There are of course many other minor differences but I think this should be quite sufficient to nail down this old imposter. A friend in Norway sent me the photo and description of this interesting item, and I would be interested in hearing from anyone else with similar material which should be put on record.



Just as this was going to press, I hear from Capt. F. G. Olausen that he has seen the 2nd forgery of Norway No. 1, but with the numeral postmark 306. As with the other numbers, mentioned in the last issue, the rings did not form complete circles.

A STAMP PRICE LIST FROM 1904

Have you ever wished you could get into a Time Machine and make a round trip to the past, bringing back stamp purchases made at rock bottom prices? Well, here is the next best thing, an old catalog showing something of what was available, if you could have made that trip!



The introduction reads, "The collector's own catalogue of the adhesive postage stamps of all nations, pricing, as they should, the various issues, also illustrating and describing the same. Price only 10 cents. Holton Stamp Co., 62 Devonshire Street, Boston, Mass." The Holton Stamp Company was an old firm, established by E. A. Holton in 1861 and later taken over by Albert W. Bullard.

A couple of old Finnish stamps and one from DWI figure on the 1904 catalog cover. The Norwegian section shows Norway no 1 ranging in price from \$18 unused to 18 cents used. Other stamps show similar cheap prices of 91 years ago. Notice the cute skilling posthorn illustration.

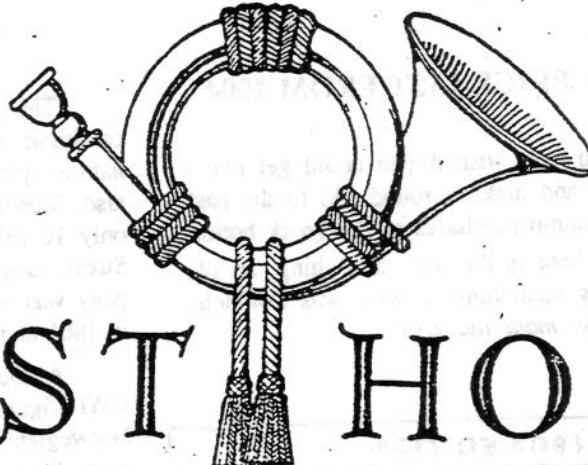
NORWAY



1854: 1st cut; 4s blue	18.00	18
1856-7: 2nd cut; 4s blue	2.50	3
2s ylw, used 45c. 3s lile, used 20c. 8s lake 10		
1863-66: 3rd cut; 2s ylw, 75c. 3s lile 1.75		
4s ble, used, 3 cts. 8s rose, 24s brown 22		
1867-8; similar to 3rd cut; background of parallel lines. 1s black, 2s orange		
4s blue, used, 2 cts. 3s lile, used 40c. 8c rose 15		
1872-1901; 1s ylw, 3s rose	3	
2s ble, used 5c. 4 vio, 7 bwn 10		
6s orange	4.50	25
10 gry, 20 bwn, 3 o ylw	1	
5 o grn, 10 o red, 20 o ble	1	
5 o ble, 20 bn, 25 vio, 35 gn	3	
50 o maroon, 60 ble, 20 n 12 o 3		
12 o bwn, 1K 50 o ble(head) 2K rose&bwn 20		
12 o green, used 75c. 1K green	50	6

Unpaid. "Norge" above, value in center.
1 o gray, used or* 2c. 4 o red, 10 red, 20 ble 3
50 o maroon

25 18



The POST HORN

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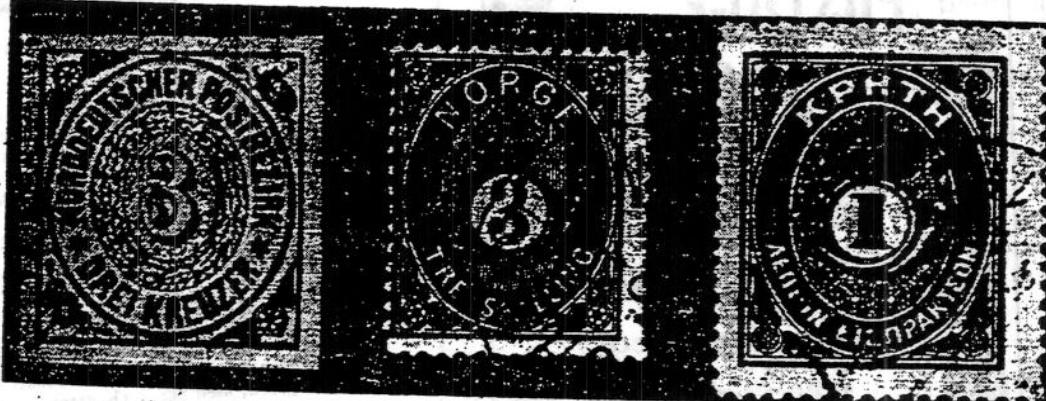
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Scandinavian Stamps with Borrowed Designs

by Frederick A. Brofos (497)



In the "Ginger Bread" era of the 19th century, when the taste was for fancy frills and curlicues on everything from houses to dresses, even postage stamps were not too small to be affected by the fashion of the times. A good stamp design usually included an elaborate border, dainty ornament decorations in the background, and the text in wavy scrolls or bands.—Quite a difference from the simplicity of current stamps based for the most part on photographs.

In the old days, when a government decided to issue some stamps, the job was turned over to a printer, competent or otherwise, who was often entrusted with the additional task of submitting a suitable design. Many printers, anxious to get the contracts before their competitors, were not averse to the idea of hastily copying some successful foreign stamp. The design having passed once, they felt sure that it would meet with approval again.

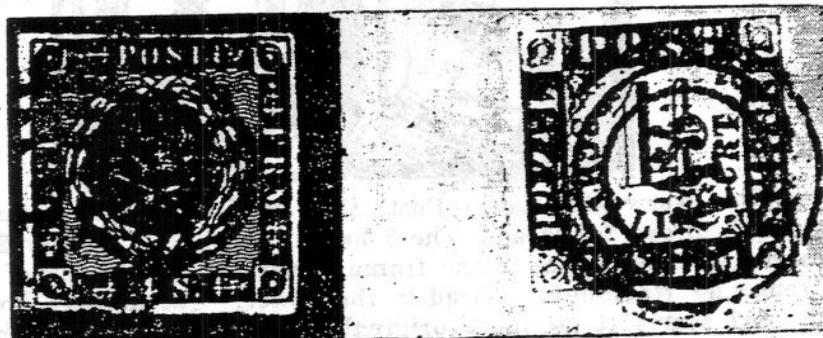
I like to think of these borrowed designs not as plagiarism (that horrid word derived from the Latin plagiare—to kidnap), but rather as a compliment to the country originating them.

There are quite a number of these copies from around the world, however, I shall here limit myself to those directly concerned with Scandinavia.

Ranking as the best known masqueraders are probably the postage dues issued by Crete in 1900. Modeled on the famous Norwegian "Posthorn" design, this set of 8 values in red is well worth an examination under a magnifier. Instead of the original vertical lines in the background of the central oval, the Cretan stamps show a veritable shower of delicate snow crystals. It is interesting to note that even the old Posthorn favorite from Norway may, at least partly, have been inspired by another stamp. The design for the Norwegian Posthorn stamp was submitted to the authorities in 1871 by an architect von Hanno; printing was started in July, 1871, and the first stamp was issued on January 21, 1872. A peep at the 1868 stamps of the North German Confederation reveals remarkable similarities in the design of the two issues. Particularly noticeable are the well-known "winged wheels" in the corners around the familiar oval band with country name at the top and spelled out denomination at the bottom. Even a posthorn hangs in the corner—ready to be wrapped around the large numeral already in the center. There were five values of this type, and a sixth (a special local for Hamburg), which had colorless lettering in the oval band like the later Norwegian stamp. The Danish stamp of 1870 may have exerted a certain influence as regards the center part of the Norwegian stamp. The dies were engraved by the same Danish engraver, Philip Batz. The crown is the same on the two issues—with ornaments like the "spades" of playing cards or like oyster shells. These were later changed to flower-like ornaments in the "Øre" issues of both Denmark and Norway, the new dies being again engraved by Batz.



The Posthorn stamps were, however, not the first Norwegian stamps to be inspired from abroad, though the previous issue (1856), showing Oscar I, was actually designed and printed in Sweden, by P. A. Nyman of Stockholm. The good Swede seems to have been influenced by the Napoleon III stamps of France. The Norwegian postal authorities also noticed this likeness and feared that confusion would arise from the similarity. They wrote to Sweden and suggested that the head be turned to the right, but Nyman had already made the dies, so the matter was dropped.



In 1864, the Federal High Commissioners in Holstein issued some 1½ schilling stamps which remind one immediately of the early Danish quadrants first issued in 1852.

The next imitators to appear on the Scandinavian scene were for Braekstad & Co's Local Post of Trondhjem, Norway. The set of three locals issued in November, 1877 closely follows the ornamentation of the U. S. 1c Franklin stamp of 1870. The same locals were issued again a year later, but in a smaller size. In 1884 John Braekstad was favorably impressed by the Russian



stamp of 1863 for local letters in St. Petersburg, and substituted the Imperial eagle with the coat of arms of Trondhjem. Only a 4 øre stamp was issued in this design, but it appears in several shades of brown. The pattern for the next issue of Trondhjem (1887/91) was borrowed from Great Britain—the 2d pale rose of December, 1880, to be exact. A figure of value appeared in the center instead of Queen Victoria. 4 values were issued in various colors, making about 10 varieties. (Incidentally, this British stamp also attracted designers in Germany and was used by the Local Post of Leipzig in 1895.)

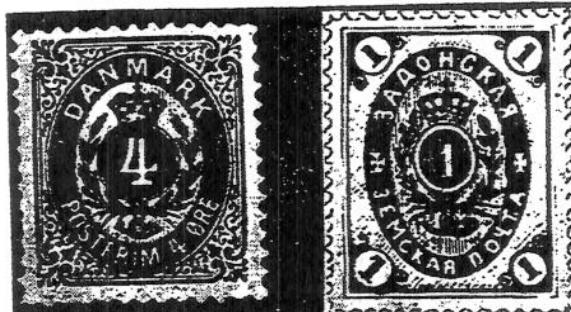


Another Norwegian Local Post, that of Johan Lund in arctic Tromsø, also turned abroad for ideas. The 3 locals issued on February 24, 1881 show a remarkable resemblance to the frame of the U. S. 3c stamp of 1870, a reindeer replacing Washington's head in the center. The 3 value Tromsø issue of April, 1887 seems to be more original, however the idea of the little lines around the edge of the stamp running into the perfs comes from British Ju-

bilee issue of January, 1887, where the 4d, 4½d, 9d and 10d stamps had similar fringes.



The final candidate for this select group comes from the Zemstvo or Rural Post of faraway Zadonsk, in the Russian government of Voronezh. The Russky's were visibly influenced by the Danish design which first appeared in May, 1870. However, the frame with the numbers in the corners comes from the Imperial Post issue of 1859/83. The Zadonsk locals were issued in 1888 in 3 values, the colors being changed in 1889, and in 1890 the 5 Kopek value appeared as a two-color job.



A collection of the above stamps makes an interesting and unusual showing, and if you want to expand it, you might add the involuntary copies of Russian stamps that Finland was forced to issue between 1891/1911. There were about 12 different designs, the Finnish ones being at first distinguished by additional circles and dots and later on by the denominations being in Finnish currency instead of Russian.

