

VOL II No VI

JANUARY 1977

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MATER MISERICORDIAE ISSUE

Issued in commemoration of the close of the Marian Year.

Values: 20, 35, and 60L; Printing: Photogravure
 Printer: State Printing Office, Rome; Designer: Casmira Dabrowska
 Watermark: Crossed Keys; Stamps per pane: 40 in 5 horizontal rows
 of 8 stamps
 First Day: December 7, 1954

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NEW APPLICANTS

Robert M. Burns, 1072 Marshall Ave., St. Paul, Minn.
 Matthew D. Kelley, Jr., 130 Hickory Lane, Rosemont, Pa.
 F. J. Hermann, 11008 Cherry Hill Road, College Park, Md.
 Edward F. Wojtyszewski, 2706 Holbrook Ave., Hamtrack 12, Mich.
 Henry A. Dammeyer, 86 A Blvd., East Paterson, N. J.
 Fred Lichtenberg, 2203, 150th Street, Flushing 54, Ill.
 Louis Visca, 11 Freeland St., Torrington, Conn.
 William F. Korth, 1590 Amsterdam Avenue, New York 31, New York

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VPS STAMPS

Due to the lack of interest demonstrated by the members, the proposed V.P.S. stamps will not be printed. We thank those who did write and evidence an interest in this project.

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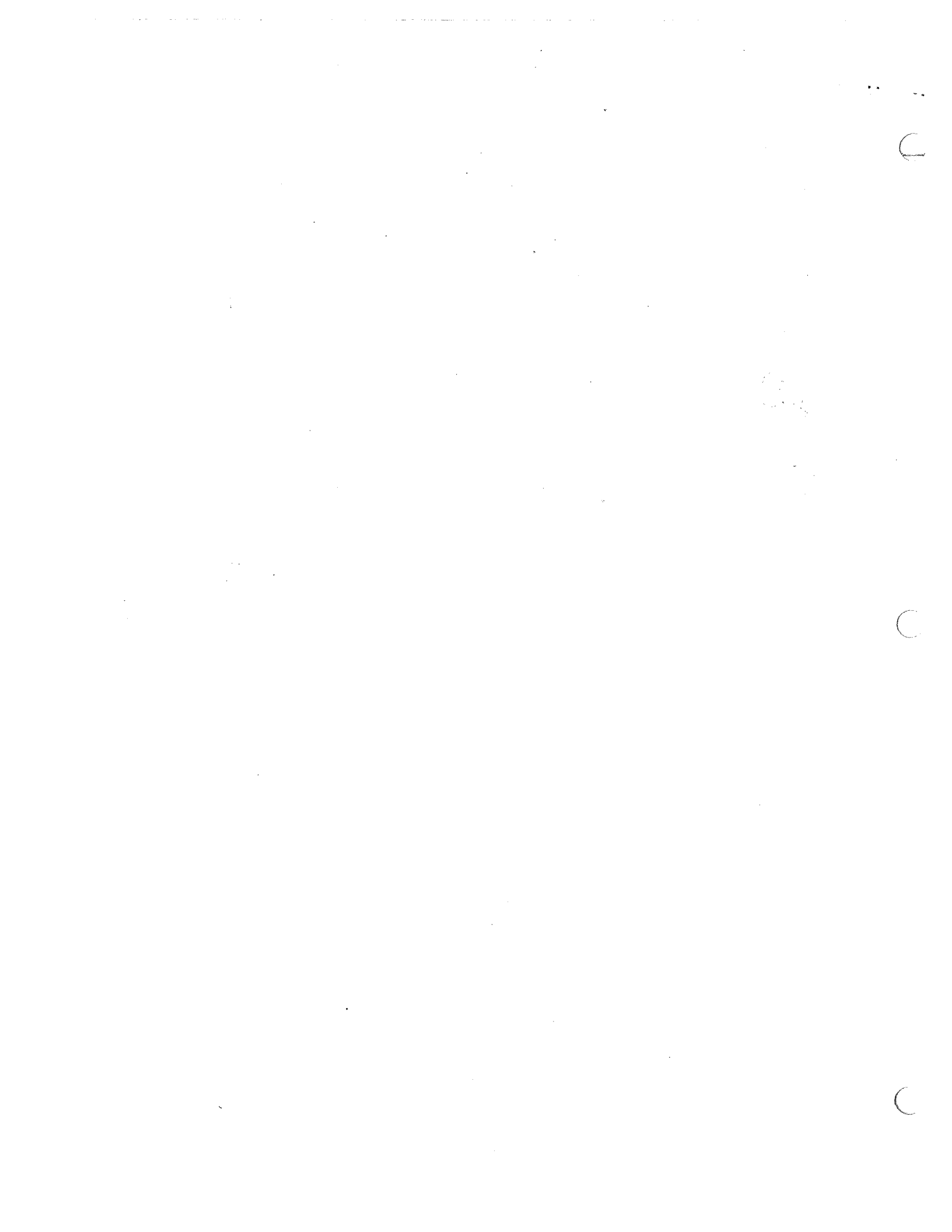
BACK ISSUES

We are still receiving many requests for back issues of the NOTES, particularly those issued early in the first year of the organization. If any members have these back copies and wish to dispose of them, there are many newcomers who are interested in having these issues. They maybe forwarded direct to the editor.

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ANOTHER S. O. S.!!!

WE NEED ARTICLES!!!! It's been months since the editor has received an article from anyone with the exception of the regular contributions by Bill Wonneberger, Louis Klein and Hugo Barbiera. IS V.P.S. GOING TO BE YOUR ORGANIZATION, OR MUST THE RESPONSIBILITY FOR THE NOTES REST SOLELY IN THE HANDS OF A FEW????



THE PALATINE GUARDS
by John A. Gaydos

In September of 1950, the Vatican issued a set of three stamps honoring the Palatine Guards. First day of issue was 9/12. The stamps were 25 Lira Sepia; 35 Lira, Dark Green; and 55 Lira Red Brown. All three stamps depicted the Palatine Guards marching in formal procession.

The Palatine Guards, or Guardia d'onore, as it exists today, extends back to Pope Pius IX. In the Regolamento of December 14, 1850, he decreed that the two bodies of militia, the Civici Seelti and the Capotori should be united into one body under the new name of the Guardia Palatina d'Onore. In 1860 this guard was increased and placed on the footing of a regiment of 748 men with two battalions and eight companies. Before 1870 the services of this regiment were not confined to the palace. Watch duties and military operations were assigned to them. After 1870 the regimental band of 63 men was disbanded and the corps greatly reduced. The Lieutenant-Colonel in command has the rank of Colonel. As distinguished from the Swiss Guards, who are appointed for the guarding of the Pope's person, the Palatine Guard perform such duties in the Papal service as are detailed in the directions of the major-domo, and the masstro di camera. All the members of the corps are Roman citizens. They perform their duties gratis but receive 80 lira annually for their uniforms. During the conclave a company of the Palatine Guard is stationed in the Cortile del Maresciallo under the command of the hereditary Marshal of the conclave, Prince Ghigi. The Palatine Guard is strictly a guard of honor.

(Note: We are greatly indebted to Miss Alice H. Giavelli for the greater part of the above material. J.A.G.)

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VATICAN PHILATELIC SOCIETY
TREASURER'S REPORT
Period: December 1-31, 1954

Balance Reported November 30, 1954:-----\$370.72

Received:

Dues: 9 New Members -----\$13.50
Special Fund: 8 Payments ----- 4.00
-----\$17.50

TOTAL \$ 388.22

Paid:

Bank Account Service Charge for October-.85
Dues Refund (Half Year) -----.75
-----1.60

Balance on deposit at Worcester Co. Trust Company = \$ 386.62
(Special Fund Total = \$119.00)

Respectfully submitted,
F. J. Levitsky, Treasurer

KNOW YOUR ROMAN STATES STAMPS
by Louis Klein

This article will refer to the issues of 1867 and 1868. It is with regret that I must write that all of these two issues were counterfeited and reprinted by various firms, but the imitations as a rule are easily recognized by the poor impressions and the kind of paper utilized; and this is especially true in most cases, the perforated issues are not in most cases #13, and where the real perforation was issued, there are very irregular and not in a straight line.

You will note in the originals, the perforations are very poor and often missed altogether, and one thinks he has a real find, as I ran across a copy some years ago perforated in three sides, and the inner side without perfs., but it was due to the poor quality of the perf. This stamp showed impressions but they did not go through.

The plates for this issue were not destroyed, and one Usiligi of Florence secured same and reprints were made in 1878 and 1879 of all values, except the five and ten cent issue.

He also made and produced what he termed "Essays" in strips showing each value in the same color, all seven values being either in gray, violet or green and a few in bronze, and also on cardboard.

A little later, one Bonasi acquired these plates, but did not make use of them. Instead he made electro-types and sold them to three different firms. The first one was J. B. Moens of Brussels, then to Gelli and Tani, also of Brussels and a third set to one David Cohn of Berlin.

Moens was the first to reproduce these reprints, both perf. and imperf. In 1889 and the other two followed in 1890.

The same colors were used for both perforated and imperforated stamps of each value and this is a give away as far as one checking same as the colors changed when the perforated stamps came into being. The perf. used in most cases was 11½ to 12, instead of original 13. The arrangements of the sheets were different than the original 64 stamps against their use of 80 stamps, and also the color did not agree nor did the paper itself or the type of gumming.

Gelli & Tani used perf. 13 for a short time and these reprints are quite rare, but they can be distinguished for their rich glaze.

All firms printed these sheets showing the position of the dividing lines to be perpendicular lines running all the way down without being crossed by horizontal ones; whereas the originals show interrupted horizontal lines.

KNOW YOUR ROMAN STATES - continued

Usigli was the only one to retain the horizontal continuous double lines for his reprints, but he used 80 stamps on the sheet instead of 64. The 3 c shows empty spaces in the upper two rows at extreme right and the first and fourth stamps of the two lower rows form tete-beche pairs. He also issued sheets of 64 stamps of the 20c variety.

The quality of the paper used for the reprints are generally too thin. Check against your used copies of both perf. and imperf. too see the color changes, whereas the prints of these stamps for both issues were identical in color.

In Cohn's reprints you find (1) color too pale, (2) glaze too mild; (3) gum very thin and watery, and often not discernable.

Gelli & Teni reprints are too black, and the glaze very greasy; the gum was too smooth being applied by machine, whereas the originals aren't regular in their gumming being done by hand, and often speckles of sand are found on account of the quality of the gum. The perforations are too regular and in a straight line.

Moens used a too pale color in his printing and the 3 and 10 cent. are too dark in comparison to the other values, and his glaze is too mild. The perfs. consist of large holes, again too regular and also in a straight line. You will find these without gum and if gummed, too smooth on account of using a gumming machine.

Usigli's reprints are also found without gum, and if there appears some gum, it is so thin that it is hard to discern.

You can readily see if you are interested in these issues of 1867 and 1868, extreme caution must be made in your purchase of mint stamps, but check with your originals for color, gum and perforation before buying.

I personally would not dare to express my opinion on these issues in a mint form or even used, since many of the higher values were faked with a grille cancel, so again beware, and if you want to buy them, buy from a recognized dealer, with a money-back guarantee attached.

FINIS

THE VATICAN - ITS STAMPS
Hugo S. Barbiera #65

1933, 31 Maggio

May 31, 1933

Serie Definitiva

Definitive Series

Soggetti e formati vari
STEMMA DI PIO XI (a)
PALAZZO APOSTOLICO (b)
GIARDINI DEL VATICANO (c)
EFFIGIE DI PIO XI (d)
BASILICA DI S. PIETRO (e)

Various designs and subjects
Arms of Pope Pius XI (a)
VATICAN PALACE (b)
VATICAN GARDENS (c)
PORTRAIT OF POPE PIUS (d)
ST. PETERS BASILICA (e)

Leggenda:
POSTE VATICANE

Legend:
VATICAN POST

Incisioni di Enrico Federici

Engraving: Enrico Federici

Palazzo Apostolico, Giardini del Vaticano, Vedute della città del Vaticano, eseguite a Vienna da Ferdinando Schirnboeck

Vatican Palace) Engraved in
Vatican Garden) Vienna by
View of the) Ferdinando
Vatican) Schirnboeck

Stampa calcografica

Calcography

Inst. Poligr. Stato - Roma

Printed - State Printing Office - Rome

Filigrana: Chiavi incrociate

Watermark: Crossed Keys

Deàtellatura: 14

Perforated: 14

Fogli di 100 esemplari (19-27)
Fogli di 50 esemplari (28-34)

Sheets of 100 stamps - Scott 19-27
Sheets of 50 stamps (Scott 28-34)

Tiratura sconosciuta

Amount printed unknown

Validi fino al 1-1-1941
I N. ri 19 e 28-34.
gli altri fino il 28-2-1947

Valid until January 1, 1941
Scott #19 and 28-34
The others Scott 20, 27 until
February 28, 1947

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Scott #

19- 5c rosso (a)
19a- Non Dentellati
19b- Filigrana lettere

19- 5 c Red (a)
19a- Imperforated
19b- Faint watermark

20- 10c Bruno e Nero (b)
20a- Centro spostato
20b- Filigrana lettere

20- 10c Brown and Black (b)
20a-View of Palace off center
20b -Faint watermark

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| 21 - 12½c Verde Oliva e Nero (b) | 21 - 12½ Olive green and black (b) |
| 21a- Verde giallo e Nero | 21a- Yellow green and black |
| 22 - 20c Rosso arancio e Nero (b) | 22 - 20c Red Orange and Black (b) |
| 22a- Arancio e nero | 22a- Orange and black |
| 22b- Centro spostato | 22b- View of palace off center |
| 22c- Dentellatura orrizzontale incompleta | 22c- Horizontal perf incomplete |
| 22d- Carta azzurrina | 22d- Bluish paper |
| 23- 25c Oliva e Nero (b) | 23 - 25c Olive and Black (b) |
| 23a- Centro spostato | 23a- View of palace off center |
| 23b- Decalchi | 23b- Printed both sides |
| 23c- Non Dentellati | 23c- Imperforate pair |
| 23d- Non dentellati a sinistra | 23d- Horizontal pair imperf between |
| 23e- Doppia dentellatura a destra | 23e- Double perf. right side |
| 23f- Carta azzurrina-Recto | 23f- Bluish paper - Design side |
| 23g- Carta azzurrina-Verso | 23g- Bluish paper - Gum side |
| 23h- Carta azzurrina-Recto-versed | 23h- Bluish paper - Both sides |
| 23i- Filigrana lettere | 23i- Faint Watermark |
| 24 - 30c Nero e Bruno (c) | 24 - 30c Black and Brown (c) |
| 24a- Decalchi | 24a- Printed both sides |
| 25 - 50c Lilla e bruno (c) | 25 - 50c Lilac and brown (c) |
| 26 - 75c Rosso e bruno (c) | 26 - 75c Red and brown (c) |
| 27 - 80c Carminio e bruno (c) | 27 - 80c Carmine and brown (c) |
| 28 - 1L Violetto e nero (d) | 28 - 1L Violet and black (d) |
| 29- 1,25L Azzurro scuro e nero (d) | 29 - 1,25L Dark Blue and Black |
| 29a- Azzurro e nero | 29a- Blue and Black |
| 30 - 2L Bruno e nero (d) | 30 - 2L Brown and Black (d) |
| 31 - 2,75L Lilla scuro e Nero (d) | 31 - 2,75L Dark lilac and black |
| 32 - 5L Bruno e verde scuro (e) | 32 - 5L Brown and dark green (e) |
| 33 - 10L Azzurro e verde scuro (e) | 33 - 10 L Blue and dark green (e) |
| 34 - 20L Nero e verde (e) | 34 - 20L Black and green (e) |
| 34a- Centro spostato | 34a- View of St. Peters off center |

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VATICAN NOTES
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