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Journal of the American Philatelic Society

AMERICAN PHILATELIST

June 2014



Caribbean Philatelic Treasures

Mystic Launches Record 2014 Stamp Buying Campaign

Mystic Stamp Company announces its goal to spend \$18 million to buy stamps in 2014. According to Mystic President Don Sundman, the move is due to high demand for stamps by its collectors. This amount exceeds what the company spent in recent years, which averaged \$14 million.

As it has been for many years, Mystic was the nation's most active stamp buyer in 2013. Asked how the company does this in such a competitive business, Sundman said it is simple. "People sell to the top bidder. So Mystic consistently pays top market values."

Mystic Makes the Sale Easy and Rewarding

Sundman notes that Mystic's buyers also make the process convenient for the stamp collector. They travel to homes or offices for large collections. The stamps don't need to be arranged or cataloged in advance. That's because Mystic's stamp buyers are the best in their field – experts in stamp identification and value.

They are also known for their professionalism. "I get many letters from people who are very satisfied after meeting with our buyers. Often the letters are from heirs, who were left instructions to contact Mystic because their loved one trusted our company above all others. That says we're doing things right."

Payment Made on the Spot

Anyone interested in selling their stamps should also be aware that some companies "cherry pick" collections. This process of buying only the most desirable stamps is a disadvantage to the collector, who may have difficulty selling the remainder. Mystic has

a strict policy against the practice – its buyers make a fair offer for every stamp the collector wants to sell. And when the offer is accepted, payment is made on the spot.

Small-Town Values Benefit You

Sundman listed several other factors that help make Mystic America's Leading Stamp Dealer – in particular its reputation for honesty, integrity, and for treating collectors with the respect they deserve.

"It might sound quaint, but Mystic is located in a small town in upstate New York. We value our great reputation and follow the "Golden Rule," treating others as we want to be treated ourselves. And we support the hobby. That's why I'm glad to participate in several stamp organizations and have sponsored over 6,400 people for membership in the American Philatelic Society."

Contact Mystic Today

So when the time is right to sell your stamps, call Mystic. You'll get top market value for your collection and peace of mind after the sale, knowing you got a fair deal."

Mystic's stamp buyers can be reached by calling toll-free at 1-800-835-3609. Or email them at StampBuyer@MysticStamp.com

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Don Sundman is President of Mystic Stamp Company. Don is a 35-year member of the American Philatelic Society, supporter of the National Postal Museum including the Gross Gallery, and trustee of the Philatelic Foundation.



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AMERICAN PHILATELIST

Since 1887 — The Premier Philatelic Magazine in the Nation

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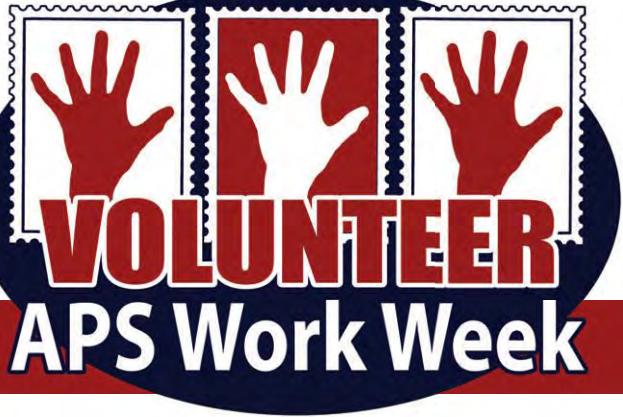
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5th Annual APS Volunteer Work Week

July 21–25, 2014

Volunteer Work Week is becoming a tradition for some APS members and their families. Please join them and the APS staff at the American Philatelic Center to work on projects for both the Society and the Library.

The week includes a kickoff breakfast on Monday, a tour and overview of each department and programs, and ends with a thank-you pizza party on Friday.

Travel, lodging, and most food will be the participants' responsibility, but your out-of-pocket expenses are tax deductible. Although the principal purpose of the week will be to accomplish tasks, volunteers will have evening opportunities to use the

American Philatelic Research Library, peruse Circuit Sales and donations materials, and view the Reference Collection.

Individuals may spend the entire week on one project or help with several different projects by spending as little as half a day on a single project. Many tasks do not require special skills and are open to spouses or other non-member guests. Come for the week, come for a day — we look forward to working with you!

For more information contact Gretchen Moody at voluteer@stamps.org or call 814-933-3803, ext. 239 or visit Volunteers online at www.stamps.org/Volunteer-Work-Week or register online at www.stamps.org/Volunteer-Work-Week

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WESTPEX 2014

San Francisco, CA • April 25–27



My wife, Jackie, and I just returned from an outstanding weekend in the San Francisco area, attending WESTPEX and many of its functions, as well as doing some of the touristy things in the area. For those who don't know, WESTPEX is one of the largest of our World Series of Philately (WSP) shows and is held annually in the San Francisco Marriott Airport hotel in suburban Burlingame. Our visit began by attending the annual dinner of the Collectors Club of San Francisco, which was held in the hotel on Wednesday evening, April 23. The fellowship of about 65 members and guests was wonderful, the food and drink was excellent, and the Zeppelin presentation by retired National Postal Museum Chief Philatelic Curator Cheryl Ganz certainly kept everyone's attention.

On Thursday Jackie and I rented a car and drove down the Pacific Coast as far as Carmel. What a scenic treasure this coast is. The views from Route 1 are simply breathtaking. I think that Jackie took more pictures than she had taken of our five grandchildren. That is simply amazing.

Friday morning I participated in the opening ceremonies of the show, and managed to visit some of the 75 dealers. There were so many people at the dealer tables that I found it difficult to get near any of them. Who says that philately is in trouble? In the evening the visiting Board of the International Philatelic Federation (FIP) held a reception that allowed many of the show attendees who had never met these folks from around the world the opportunity to meet and greet the governing board.

Saturday morning's program included an APS Town Hall Meeting, where board members Wade Saadi, Kristin Patterson, and myself brought attending members up-to-date on happenings at APS headquarters and fielded questions from the members present. Also in attendance was staff member Mercer Bristow, who manned an APS table all three days of the show.

In the afternoon I finally had the opportunity to view many of the more than 300 frames of outstanding exhibits. Whereas many of our shows are having difficulty filling their frames, WESTPEX certainly is not. Top quality exhibits could be seen throughout.

In the evening about 150 persons attended the palmares (awards) banquet. Again, the hotel food was excellent and not the usual rubber chicken. Congratulations go to Ed Laveroni, the multi-frame grand award winner, for his exhibit of "Imperial Postmarks of the Trans-Siberian Railroad Chelyabinsk to Manchzhyriya," Santiago Cruz, the Reserve Grand winner for "SCADTA's First Issues, a Traditional Approach to Airmail Stamps," and David Zemer, the single-frame Grand Award winner for "The 1920 Panama and Canal Zone One Balboa Stamp from Photograph to Production."

Finally, I'd like to thank Ed and Judy Jarvis for seeing that Jackie and I had a wonderful time at WESTPEX. Ed is the General Chairman of the show and Judy is his right-hand lady. Both wonderful people doing quite a job!



H.R. Harmer

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How I Became a Stamp Collector

I am happy, this month, to highlight the letter I received from Terry Tipton:

I started collecting as a 9 or 10 year old (61 now). I was given one of those "beginner" albums from H.E. Harris Co. I was envious of my sisters who had "binder-style" albums. I thought they were so much more advanced.

When I turned 14, I purchased a Harris Citation album. I loved that album. I even made my own pages and had to order a blank album just to hold them. My father, a dentist, could not totally understand my enjoyment.

Then my world changed! I discovered GIRLS — and my weekly allowance turned to taking them on dates and dances. The albums went into a file cabinet, waiting for the right time to "resurface." The wait would be a longer one as I went from the "girls" stage to being in the service. I came home (happily) in 1974.

I picked up my collection where I left off. That's the beauty of this hobby; it's always there when you go back, just at the same place you left it. It's like an old friend always happy to see you.

I continued to accumulate (not collect) for several years through my years of marriage to my first wife. It was only after I divorced that I discovered the beauty of really collecting what interested me: FDCs and pictorial postmarks. My father could not comprehend my hobby. He chastised me for spending my money on the stamps saying I should be saving for a house. This drove me to retreat to my passion. Did I really enjoy the stamp collecting or did I dive back to the hobby as a form of rebellion against my father? Probably a little of both.

I now am happily remarried and am enjoying a passion of collecting and sharing what I know to others. Dad died in 2002 but I still hear his words and laugh when I see myself smiling at my enjoyment. I now teach U.S. History at a local high school. I incorporate stamps in my lesson plan whenever I can. The kids laughed at first but I have gotten a few "hooked" on the hobby. Even if only one or two pursue the collecting, it will have been worth it.

My life has just started a new twist. My wife has beginning signs of Alzheimer's. People say "sorry" or "how difficult," etc. We don't look at it that way. This is the course (and challenge) that life has laid out for us and we happily face it together. My diversion when things get a little crazy is my collection (which now includes U.S. issues and foreign issues). My wife sees me working on these items and she just smiles, never understanding, at my inner peace and contentment.

So that's about it. Nothing fancy, just a happy 61-year-old kid that has learned to enjoy/share his hobby and love life.

Terry Tipton
Bel Air, Maryland

FAM 22

The AP has had several expressions of concern that interpretations of facts presented in Ken Lawrence's articles on U.S. Foreign Mail route No. 22 (AP issues of January and February 2014) are incorrect. The issues are complex and would take more space to unravel than the original articles. We are informed that it would be useful for those interested in FAM 22 to read ad-



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ditional material on that subject that has recently appeared in *The Airpost Journal* of the American Air Mail Society; specifically issues from October 2008 to December 2013. Copies may be obtained from the American Philatelic Research Library.

Barb Boal, Editor

Ken Lawrence replies: After study-

ing those articles, readers should consult my reviews in the February 17, 2014, issue of *Linn's Stamp News* and the First Quarter 2014 issue of *The Philatelic Communicator*, which show how the new book *Pan American Airways 1939-1944 Atlantic Wartime Operations Catalog* by AAMS Vice President David Crotty refutes

earlier conjectures about FAM 22. Crotty and I have invited the authors who hold contrary opinions to debate the issues, but thus far they have refused. Even so, the controversy has piqued widespread interest in the greatest air transport service prior to the Berlin airlift. Stay tuned for further reports.



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LETTERS TO THE EDITOR



Fabulous Issue

Thanks for the April 2014 issue, which is even more fabulous than usual!

As a Switzerland collector I especially appreciated the article by George Struble about Swiss air mail in 1913. As a German whose grandfather served in World War I, and having some of his Feldpost postcards that were sent to my grandmother in my collection, the postal history piece by Nyle C. Monday was touching and enlightening.

I'd like to correct an error in the town name mentioned in the caption at the top of page 349 in Ted Kapnick's article on New York foreign mail cancels. "Winterberg" should be "Würtemberg" (now spelled with two t's), which was and is a State (now Baden-Württemberg), not a town. The town is actually

"Heilbronn," which on the card depicted is followed by "a/n" indicating "am Neckar" or "on the Neckar River."

Cheers, and please keep up the great work!

Reinhard ("Ron") Flick
San Diego, California

Watermark Warning

In his "Finding Watermarks" letter in the April AP (page 296) Osvalds Blaus is suggesting that one look directly at a UV light. This should NEVER be done as it puts one at significant risk of eye damage. Please confirm my warning by doing a web search or by asking your favorite ophthalmologist. I haven't purchased a UV bulb in some years, but I believe that they carry a warning that one should never look directly at the bulb.

I am concerned that someone may follow this dangerous suggestion, experience injury, then attempt to recover damages from APS for publishing faulty instructions.

G. Hulings Darby
Haverford, Pennsylvania

Watermarks & a Suggestion

Although incidental to his main concern, Osvalds E. Blaus's letter concerning watermarks stimulated some of my own thinking regarding the declining membership issue. I have been an on/off collector for many years and now, like many, hope to become more consistent with partial retirement. I routinely have difficulty with watermarks detection and perforation measurement, and routinely blame myself for inadequate knowledge/skills, with consequential frustration. Making matters more challenging, I am not close to any stamp club for hands-on assistance. So, I tend to conclude that this level of depth in philately is "beyond me" and withdraw a bit from the hobby.

But I found reassurance from Mr. Blaus's letter and concluded that the difficulties I have are connected to some genuine challenges in mastering certain philatelic skills. I think it a reasonable assumption that there are

Don't Forget: We Want Your Opinion!

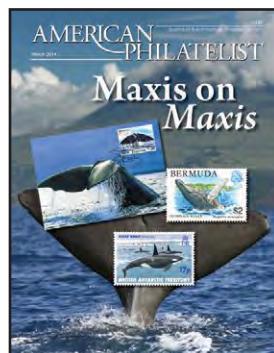
Dear APS Members,

As we continue our efforts to improve our Society's magazine, we invite you to take part in a brief Reader Survey found on the back two wrappers of the May issue and on the APS website: www.stamps.org/AP-Survey. Please have your completed survey and comments to us by August 31, 2014. The results will appear in the October 2014 issue.

Thank you for your continued support.

Warm regards,

Barb, Bonny, Helen, and Doris



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BRITISH COLLECTIONS

007 **AUSTRALIA** — Highly advanced collection of about 1250 98% used stamps from 1902-1989 in F-VF condition in a Stanley Gibbons album. Better stamps abound including used #8, 9, 10, 37, 39, 40, 41, 52, 53, 56 (short perf), 70a, 73a, 74a, 76, 97, 99, 101, 102, 121, 126, 128, 144a, 151, 179, J7, J8, J16, J17, J18, J19, J20, J27, J28, J34, J36, J63, 01, 02, 05, 014, mint #J29, J60, 010. 2014 Scott \$7825. NET \$1850

017 **BECHUANALAND PROTECTORATE** — Over 160 mint and used stamps from 1886-1966 on Scott specialty pages in F-VF condition. Highlights include used #9, 19, 28, 54 and mint #64 signed, 65, 79, 93, 96-104, 180-193, etc. 2014 Scott \$2728. NET \$995

034 **CAPE OF GOOD HOPE** — 31 used stamps on an album page from 1855-1904 in generally F-VF condition. Highlights include used #3-6, etc. 2013 Scott \$945. NET \$250

050 **GREAT BRITAIN** — Mint and used collection from 1840-1981 in a Lighthouse hingeless album in a bit mixed but generally F-VF condition. Highlights include used #1-2, 19, 37, 44, 52, 55, 65, 103, 104, 126, 173, 222-4, and mint #286-9, 292-308, 309-312, 317-333, 353c-360a NH, etc. The collection is 99% complete and almost all NH from 1955-1981. Will give one more than a start in this area. 2013 Scott \$8496. NET \$1795

082 **NEW ZEALAND** — 99% complete mint never hinged collection from 2001-2011 in a Scott specialty album. Stamps are VF and post office fresh! Face value alone is 1278 NZD = \$1104 US. You may have this collection for only: NET \$975

097 **ST. HELENA** — Mint (90%) and used (10%) collection from 1856-1995 of 616 stamps in F-VF condition on Minkus pages.

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Many nice mint sets and some souvenir sheets included. Includes much NH in the later material. 2014 Scott \$1248. NET \$450

112 **TRANSVAAL** — Used collection from 1870-1909 on Minkus pages in generally F-VF condition. Highlights include used #19, 46, 57, 97-103, 135 signed, 266, 268-280, etc. 2014 Scott \$2922. NET \$495

118 **TUVALU** — 99.9% complete MNH collection from 1976-2000 housed in a Scott specialty album in VF condition. 2014 Scott \$1105. NET \$450

126 **AUSTRIA** — Mint collection on Minkus pages from 1910-1961 in nice condition. Highlights include #128-144, 340-353 (short #350), 500-515, 520-556, B122-7, B260-3, B269-271, B273-6, C32-46, C54-60, etc. 2011 Scott \$2890. NET \$695

132 **BELGIUM** — Very strong all mint collection of several hundred stamps from 1866-1968 on Scott specialty pages in mainly F-VF condition. Highlights include #96-102, 120, 134, 136, 172-184, 251, 374-385, 461, B93-8, B99-106, B150, B156-162, B178, B174, B458a, B532-7, J13, J16, Q378, etc. 2014 Scott 4148. NET \$1250 are well identified. The better stamps are hinged. 2013 Scott \$337. NET \$95

140 **CASTELLORIZO** (Italian Dominion) — Highly desirable mint collection from 1922-1932 on Scott specialty pages in F-VF condition. Only lacks #53 (cat. \$4.75) for completion. 2014 Scott \$587. NET \$250

159 **DANZIG** — Comprehensive mint og hinged and never hinged collection which is probably 85% complete. Loaded with scarce desirable material such as #152-92, 193-9, 200-210, C31-5, 046-52, etc. All in F-VF condition. There is some NH which we have such counted as hinged. 2013 Scott \$1318++ NET \$650

161 **DENMARK** — Several hundred mint and used stamps from 1851-1988 in a Scott specialty album in generally F-VF condition. The collection is 97% used to 1953, then almost all mint thereafter. Highlights include used #3, 6, 7-8, 9-10, 17, 20, 24, 25-34, 41-52, 65-9, 81, 82, 135, 164-175, B1-2, J9-24, P1-10, etc. 2014 Scott \$6229. NET \$1395

167 **ERITREA** — (85%) mint and (15%) used collection of around 130 stamps from around 1915-1934 on Scott specialty pages (a few are missing) in F-VF condition. Highlights include mint #28, 31, 32, 81-7, 99, 119-128, 168-174, C7-16, E2, etc. 2013 Scott \$2144. NET \$750

173 **FIUME** — Highly desirable mint and used collection from 1918-1924 on stockpages including a bit of uncounted duplication as a gift. Highlights include mint #19, 20a, 24-5, 100-3, 118, 124, 130, 132, 133, and used #113, 125, 131, 143, 160, etc. Condition is generally F-VF. 2014 Scott \$5024. NET \$1595

177 **FRANCE** — Dynamite mint and used collection from 1849-1959 in a Lighthouse hingeless album in generally F-VF condition.

Far better than normally seen approaching 95% completeness. Highlights include used #1, 7, 21 signed, 37 but far better than they usually come, 38 signed, 39, 40, 41, 46, 47, 48, 65 signed, B20-3, B38, C1-2, C8-14, C16-17, and mint #131, 132, B35-7, B66-7, B153-7 NH, B157a NH, C29-32 NH, etc. One of the best French collections we've had in years! 2014 Scott \$18,416. NET \$4395

183 **FRENCH POLYNESIA** — Around 250 mint (95%) and used (5%) stamps from 1892-1974 on Scott specialty pages in F-VF condition, including a nice sprinkling of NH. Highlights include mint #80-116, 160-178, 217-222 NH, 223-6 NH, 233-240 NH, 267-9, 270-1, C33 NH, C34-6 NH, C37 NH, C47a NH, C52-3 NH, C54, C77a NH, C100-4 NH, C112-114 NH, etc. 2014 Scott \$3172. NET \$1295

186 **FRENCH OFFICES IN CHINA** — Highly desirable mint and used collection from 1894-1941 of around 260 stamps in F-VF condition on Scott specialty pages. Highlights include used #13, Hoi Hao mint #13, 46, 82, 83, Kwanchowan mint #54-74, B1-5, Tchongking mint #14, 15, etc. 2014 Scott \$2990. NET \$1595

190 **GERMANY** — Mostly used collection of a couple hundred stamps on specialized pages in a binder in F-VF condition from 1902-1944. Nice degree of completion for the period including used #115-117, nice group of Inflation periods with #183 signed, 363-65, B8-11, B19-32, B55a, B56-7, C20-6, C27-34, C35-7, C46-56, 01-13, 03 signed, etc. A very attractive collection. 2012 Scott \$4501. NET \$850

197 **GERMANY** — BERLIN — Mint and used collection from 1948-1958 on mostly Lindner pages in F-VF condition. Highlights include #9N1-20, 9N33-4, 9N61-3, 9N70-4 NH, 9N75-9 NH, etc. 2014 Scott \$1665. NET \$425

215 **ICELAND** — 99% used collection of a few hundred stamps from 1876-1998 on Scott specialty pages to 1978 and Quadrilled Scott specialty pages from 1979-1998 in F-VF condition. Highlights include used #78, 121, 157, 199-201, 203-208, 209-211, 257-268, 274-7, 284-6, C3, C15-20, 050, etc. 2013 Scott \$2991. NET \$725

218 **ICELAND** — Highly desirable mint collection from 1902-1991 in an old Lighthouse hingeless album with the last 30 years being NH. The collection is 95% complete for the period and even includes some earlier mint Officials. Lots of hard to come by items such as mint #34-44b, 71-85, 92-98, 108-128, 130-8, 144-8, 152-166, 170-5, 176-187, 232-5, 053-067, etc. 2014 Scott \$10,262. NET \$2895

224 **ITALY** — Mint (25%) and used (75%) collection from 1863-1957 with pages to 1968 in a Lighthouse album. There are a few hundred stamps in F-VF condition with 80% completeness to 1944 but only 20% complete from 1945-1957. Highlights include mint #115-116, 258-264, 268-279, 349-354 NH, 400-9, B17-19, B39-42 NH, C23-6, C89-94, C95-9 NH and used #208, 210, 310-314, 324-8, 518, 538-9, B4, C32, C56-61, C79-83, Q1, etc. 2013 Scott \$7458. NET \$1495

234 **JAPAN** — Highly desirable collection of many hundreds of mint, primarily never hinged stamps from 1916-1989 in three Lighthouse hingeless albums in generally VF condition. Highlights include mint #167-170, 290-3 NH, 385a NH, 479 NH, 519 NH, 525-6 NH, 572a NH with folder, 575a NH, 636-636A NH, etc. 2014 Scott \$5183. NET \$2195

236 **LIECHTENSTEIN** — Over 80% complete mint collection from 1912-1973 in a Minkus album in F-VF condition. Highlights include mint #1-3, 80, 102, 111-113, 114 NH, 171 NH, 238, 247-258, B1-3, B7-10, C1-6, C15-16, C24-33 NH, 08 signed, 011-30, etc. 2014 Scott \$3507. NET \$1195

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a number of other collectors at my level who struggle with the same problems, as well as potential collectors who quickly become intimidated by the technical aspects of the hobby.

I recall a "basics" article in each issue of the *AP* but have not seen this column for a while. Perhaps having some very basic skill-oriented articles, well illustrated and well explained, would support recruitment. My suggestion is not simply introductory articles, but rather ones that address complications and their management in watermark detection, perforation measurement, paper type, and so on.

I have found such articles appeal to the more experienced and even expert collectors, as these individuals often write in with critiques, additional recommendations, and some interesting experiences of their own.

Harold Rosenheim
Fargo, North Dakota

Editor replies: We did indeed have an excellent series of "how to" articles presented by Ada Prill in her *Back to Basics* column, which ran from 2002–2011; earlier, Bill Olcheski wrote a monthly *In the Beginning* column from 1991–1994. Other columnists over the years have addressed specific collecting interests, from fakes and forgeries to exhibiting to topicals, etc. These include such long running columns as Janet Klug's *Starting Point* from 1998–2003, Ken Lawrence's *U.S. Stamps* from 1991–1999, and Wayne Youngblood's current column *Collecting Coast to Coast*, which looks at a variety of philatelic interests (this month is part II of "Confusing Philatelic Terms").

Clearly there is both a desire and a need for basic information articles that will aid both beginners and more advanced collectors. The problem is finding columnists who have both the time and the skill sets to provide our readers with regular features. Unfortunately, we

do not have any new columnists lined up to continue this endeavor; however, we are in the process of working on two other options for APS members: 1) We will be offering a special archived "How To" feature in the *AP* bonus content section of our website. This will begin with the most recent *AP* articles/columns and gradually come to include older reports. 2) Beginning later this year, on our CD compilations of back issues of *The American Philatelist* (2007–2014), we will be offering as a Bonus Feature, a 20+ year index to the *AP* that will include detailed listings for Authors, Geographic Location, and Subjects. As back issues continue to be scanned and archived online, members will have electronic access to articles of interest, or the articles may be requested as scans or photocopies directly from the APRL.

The Future Is Upon Us

Daniel Putman's article, "In My Opinion: Refocusing Philately," in the

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March issue (page 242) provided a most insightful look at philately today, and where it needs to move in the future to remain viable. Changes in the concept and realities of stamping need to be re-defined for modern times and the future world.

As a longtime collector, exhibitor, and member of the APS, I hope our philatelic societies, their officers, board members, show judges, and other interested parties will seriously consider the ideas and comments presented in Putman's article and read between the lines. Hopefully, they can find reasonable and realistic ways to keep our hobby alive and vibrant. More emphasis on history could well attract more people. Other areas also come to mind. Certainly, a wider and more active presentation of our hobby in the media is a necessity.

Our stamp dealers should be major leaders in future philatelic changes. Selling stamps/covers online would seem to be a short-term adjustment in their present business. The loss of the old stamp stores is regrettable — they provided at least one mode of stamp visibility. How to make them live again? I accept that the general population feels that stamp collectors are all old fuddy-duddies who sit at their desks, magnifying glass in hand, with little interest in the outside world. Ways need to be considered to change that concept. Creativity, imagination, and flexibility are the name of the game.

Perhaps the APS with its full-time employees can help by critically and actively surveying hobbies and groups

that are being successful in attracting new members and increasing their visibility as we enter the 21st Century.

As a side note, I am sending this letter to the AP via stamped snail mail rather than e-mail. It should get there sometime in the future. [Editor's note: *It took three days to travel from Ohio to the neighboring state of Pennsylvania.*]

G. Adolph Ackerman

Worthington, Ohio

Wrong Town Name I

With regard to Ted Kapnick's article in the April issue, "On the Trail of New York Foreign Mail" (page 348), I think the translator's assistance in working through the murky aspects of turn-of-the-20th-century German Gothic handwriting failed on the very first illustration.

HEILBRONN, the city to which the card is addressed, is in Württemberg, at that time a kingdom in south-central Germany squeezed between Baden on the west and Bavaria on the east. Nothing to do with "Winterberg" [sic].

Frank X. Delzer
Hager Hill, Kentucky

Wrong Town Name II

With reference to the article "On the Trail of New York Foreign Mail," a correction is required. On page 349 the illustration to the left shows a postal card (UX5) with a NYFM GE-EP3 cancel. This card is addressed to the town of Heilbronn in the State of Württemberg not, as stated by the author, the town of Winterberg. To the best of my knowl-



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edge, there is no town with the name of Winterberg in Germany. Additionally, the state name is spelled with an umlaut, or the two dots above the u (ü) as shown on the card.

Gunther Monteadora
Fayetteville, North Carolina

Postcard Survival

I would like to offer a couple of comments regarding the contribution "On the Trail of New York Foreign Mail" by Ted Kapnick.

The first postcard shown in the article has been identified as destined to Winterberg, Germany. The actual address is to Heilbronn a/N (am Neckar — river], Würtemberg (Germany). Winterberg is located 150 km north of Frankfurt and has nothing to do with this card. Heilbronn, the real destination, is a city 200 km south of Frankfurt in the German state of Würtemberg. This state within the German Confederation issued its own stamps up to 1920. After World War II its name appeared again on stamps is-

sued under French occupation. The state is now called Baden-Württemberg.

The other thing I find quite noteworthy is the last item depicted, a cover addressed to München (Munich) shown on page 351. While the destination city has actually been crossed out in the address, the card still bears a München arrival postmark. It had arrived in 1875, while the author purchased the cover in that same city in 2012. So despite World War I, severe civil unrest following that conflict, then World War II with seventy bombing raids against the city and severe destruction, the card survived — most likely in that very city of Munich — for 137 years.

Wulf Graunitz
Palgrave, Ontario

Learned a Lot

Enjoyed and learned a lot reading the many great articles in the April *AP*. However, I have to note that "Harry St. John Philby, Philatelist and Father of a Spy" (by Mark Sommer, page 352)

couldn't have been "working against the Ottoman Empire" in 1939 as described in the top figure caption on page 353. The 600-year-old empire unraveled at the end of World War I and ceased to exist. I hope he was doing more meaningful work for the British at the time.

James F. Zuelow
Tucson, Arizona

Ottoman Empire Over

I enjoyed the article "Harry St. John Philby, Philatelist and Father of a Spy" in the April issue. However, there was a caption error under the illustration of the cover sent by Philby to his wife in July 1939. At the time the letter was sent, Philby was certainly not "acting as a British agent trying to create an alliance of the Arab rulers against the Ottoman Empire." Having been on the losing side in World War I, the Ottoman Empire lost all of its possessions on the Arabian Peninsula, collapsed in 1922, and was replaced by the Republic of Turkey.

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Clarke N. Ellis

Bethesda, Maryland

Editor's reply: It was so obvious an error that we all missed it. Editorial embarrassment for the gaffe.

Napoleon & New Orleans

Nan H. Burby's article in the March issue of the *AP* ("New Orleans' French Quarter; A Postcard Collector's Dream Come True," page 234) had two errors:

One was on the contents page of the magazine where "New Orleans" is rendered as "New Orlean's" — which is certainly not Ms. Burby's fault.

However, I do question the historical accuracy of her comments concerning Napoleon Bonaparte. Napoleon was indeed exiled to Elba in 1814. He did not escape from Elba, however, until February 1815 so that a house built for him in New Orleans in 1814 could not

have been constructed after his escape. Napoleon returned to France, where he rallied the French Army to his side and once again became master of France in what became known as the "Hundred Days." Napoleon marched to Waterloo (in modern-day Belgium) where he engaged the Duke of Wellington in one of history's most famous battles. Wellington, with the timely arrival of reinforcements of the German Field Mar-

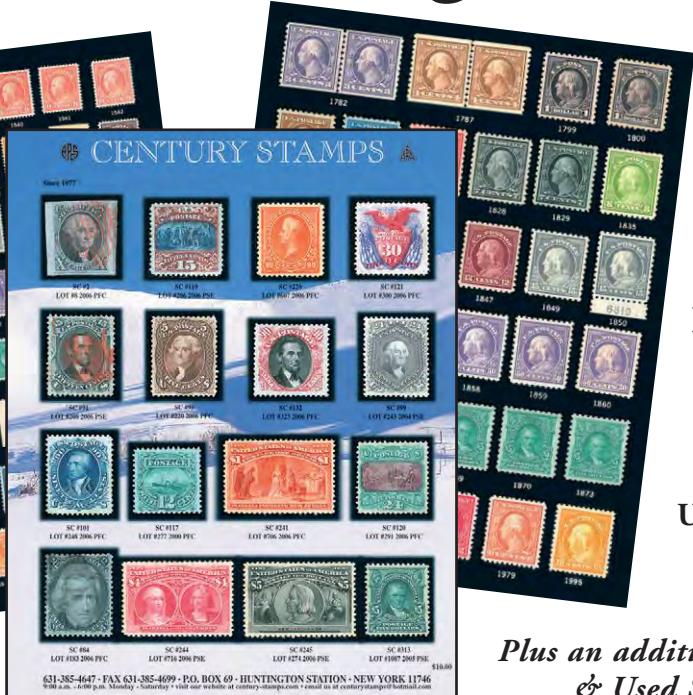
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shall Gebhard von Blucher, decisively defeated Napoleon on June 18, 1815. At that point Napoleon did try to escape to the United States but failed and surrendered to the captain of a British warship on July 15, 1815. It is possible that this is when a ship was about to sail to bring him to New Orleans. Napoleon did not die then, however. He was taken as a prisoner of war to the remote South Atlantic Ocean island of St. Helena, where he lived under British guard until he died of cancer of May 5, 1821. I know of no effort by Napoleon's supporters to try to free him from St. Helena.

Clarke N. Ellis
Bethesda, Maryland

Editor's reply: The history of the Napoleon Bonaparte House is more a matter of local lore than hard historical fact. What is known is that the house was built by Nicholas Girod (Mayor of New Orleans 1812–1815) in 1814. He is supposed to have offered it to local supporters of the deposed emperor as a pos-

sible refuge in 1821 when Napoleon was in exile on St. Helena. The planned rescue, if it was anything more than wishful thinking, of course came to an end with Napoleon's death. The Napoleon Bonaparte House today is one of America's most famous bars.

Profits Too High?

The article on "Early American Valentines" in the February issue (by James W. Milgram, page 134) was quite enjoyable. I was particularly intrigued by Esther Howland, an early pioneer in the assembly line production of lace valentines. The author states that when Miss Howland sold her company, the New England Valentine Company, it was grossing a million dollars annually. That seemed like an extraordinarily large sum for the 1880s. A Google search led me to a number of websites concerning her life and business. Everyone of them stated that her company was grossing \$100,000 a year, not \$1,000,000. Is there a possibil-

ity that someone added an extra zero in error?

Pat Hoppe

Ontario, California

Editor's reply: Blame it on editorial enthusiasm for an early woman entrepreneur. It was indeed supposed to be \$100,000 a year.

Don't Change

After reading Stephen Reinhard's comments in the March AP about possible changes to the magazine (page 196), I felt I must write and say "Please don't!" I collect stamps on a very limited level, but I read *every* article in the magazine and I find *every* article extremely interesting and entertaining.

I subscribe to a number of magazines and every time they said changes would be made and there would be a "new look," upon receiving the new issue I have *always* been disappointed. The "new look" always seems to mean a dumbing down of the content, no in-

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depth information, too many pictures on a page, colored printing that is too faint to read.

I really, really can't imagine any changes to your wonderful magazine!

Elaine J. Schofield
Andover, Massachusetts

Why Are We in Bellefonte?

I have been a member of the APS for several years. As with most members the only tangible part of my membership is *The American Philatelist* magazine, which I greatly enjoy. Like many of you, I'm always disappointed in the drop in membership in our association and lament the passing of our hobby. But wait, it's not our hobby that is passing away, it's our association. The hobby of stamp collecting is enjoying great success worldwide; the Smithsonian's Postal Museum in Washington, DC is one of the more popular museums. But what is the APS doing? We're renovating an old building in Bellefonte, Pennsylvania, and getting excited about renting space in the building to a brewery?

Why are we in Bellefonte? I've made a special trip to get there once and while it's in the middle of some beautiful countryside, it's close to nothing. Why aren't we near the Postal Museum in Washington, DC where thousands of people interested in philately go? Why aren't we in New York City or San Francisco or anywhere where there are millions of people and tens of thousands of philatelists?



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The association can waste more money and time on trying to find a super hero CEO who will move to Bellefonte and try to salvage our rapidly dying association or we can get on with it and make the association more tangible and available to its members and get the heck out of leasing an old building in the middle of Pennsylvania. There is so much more we can do for the hobby, but time is running out for the APS.

The museum and the collections the association has are very nice. Being able to sit and go through books of stamps available for purchase is fun. But it needs to be somewhere we can get to a lot easier. I'm tired of reading about the demise of what should be a thriving organization.

Don Hall

Littleton, Colorado

Editor's reply: The short answer is money. The APS has been located in

central Pennsylvania since 1945. At the 1942 convention in Cleveland, Ohio, local collector and APS board member Donald Lybarger called for the creation of a central office, which he felt should be near the geographic center of the philatelic community, but, for financial reasons, should not be in a large city. He was elected APS President in 1943, and continued to campaign for the central office. At the 1944 convention in Milwaukee it was announced that the APS was seeking applications for the position of Executive Secretary to establish a central office effective April 1, 1945. H. Clay Musser of State College, Pennsylvania, was selected and the APS office was established there.

The cost of relocating to any major metropolitan area would be massive, not just in terms of rental/purchase costs, facilities maintenance, utilities, taxes, etc., but also in having to hire an entirely new staff at commensurate big city wages.

One further note: The American Philatelic Research Library, the research and educational arm of the APS, actually owns the physical complex that houses the American Philatelic Center. After several moves, in the State College area, to accommodate the hobby's expansion needs, in 2002 the joint boards of the APS and APRL voted to purchase the historic match factory in nearby Bellefonte. The American Philatelic Center opened in 2004. The associated rental properties provide a steady income for the Society.



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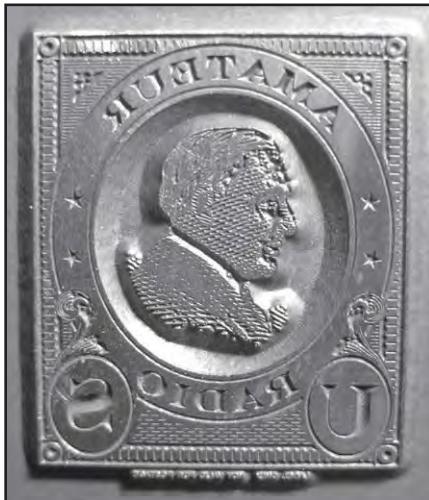
Mostly Misunderstood: Part II of Confusing Hobby Terminology

I am a lover of specificity — in a hobby that thrives on it, but within a culture that eschews it. This is why I've always felt deeply that it's important to get terms correct in our philatelic journals of record, whether they are scholarly or entertainment based. Even some things that are not technically incorrect are just, well, wrong. For example, how many times have you seen "self-addressed, stamped envelope" in print. Any literalist will tell you an envelope cannot address itself. A "stamped, addressed envelope" is much shorter and far more accurate. But I digress — a bit.

Last month I hit "the big three," as I call them: setoff (not offset), preprinting paper crease (not fold), and sulphurization (not oxidation); terms that are not only misunderstood, but misused and abused regularly throughout many areas of the hobby over a long period of time.

This month I'd like to examine a few that aren't as much abused as simply misused, because they are misunderstood. Because the differences between errors, freaks and oddities, and between fakes, forgeries and counterfeits can each fill an entire column or more (and I've done so in the not-too-distant past), I'll give only a very basic description of each for now.

An **error** describes a major printing or processing step that is completely omitted or consistently wrong, such as a color omission, invert or imperforate. Items such as misperfs and color shifts are transient or inconsistent and are considered **freaks**. **Oddities** is a catch-all term to include things ranging from plate varieties to unusual cancels. A **fake** is a real stamp altered to resemble or mimic a more valuable type or variety. A **forgery** is a completely fabricated, unauthorized reproduction of a real stamp,



Letterpress describes a form of relief printing (raised). It is frequently mistakenly referred to as "typography," a term that has meant something completely different for more than seventy-five years!

Typewriter, rubberstamp, or even cancellation devices are all forms of letterpress printing. The image on a letterpress plate is a reversed image, raised above the surface. The plate is inked on the high spots, which, in turn, produce the finished stamp image on paper.

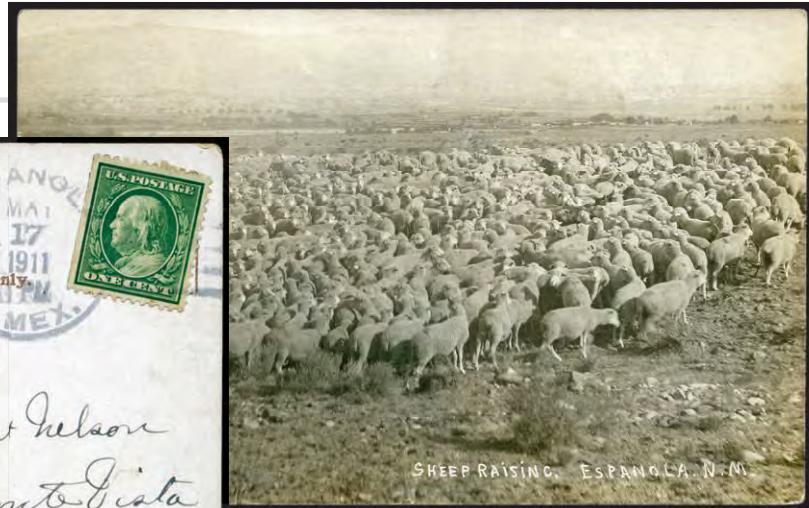
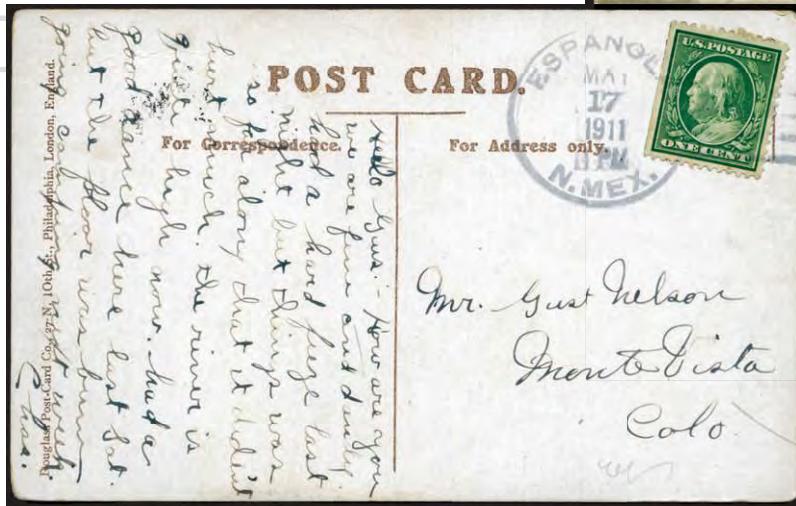
and a **counterfeit** is one created to defraud the government, not collectors. A **bogus** stamp is similar to a forgery, only for a non-existent postal entity.

One of the most misunderstood and misused terms we'll examine this month

involves a form of printing. When stamp catalogues (including Scott and others) first began identifying stamps by printing type, they weren't incorrect to refer to one form as **typographed** stamps, describing the raised, or relief, form of printing more accurately known as **letterpress**. However, as things go, printing terminology changed over the years and "typography" — the now-obsolete term for letterpress printing — actually now deals specifically and exclusively with lettering and type styles. More specifically, it describes the practice of arranging text and selecting typefaces and fonts to achieve both aesthetic and functional goals in prepress as well as production layout and design.

Unfortunately, many of our printed resources have not made the change from "typographed" to "letterpress." The correct term, letterpress, describes a printed image created from a raised surface. Typewriter, rubberstamp, or even cancellation devices are all forms of letterpress printing. The image on a letterpress plate is a reversed image, raised above the surface. The plate is inked on the high spots, which, in turn, produce the finished stamp image on paper.

Another common mistake is a failure to distinguish between postcard and postal card. A **postcard** is a privately produced item with a photograph or illustration on one side, and a message area and space for a stamp on the other. Postcards are typically bought as souvenirs and sent and/or collected. During their heyday in the early 1900s, billions of these were mailed and collected each year. Their popularity and use dropped steeply throughout the latter half of the twentieth century. While postcards are still used, they are nowhere nearly as popular as they once were, although



Picture postcards are those with a photo or illustration on one side, the message on the other. Some postcards of more recent vintage may have a split front and message back.

their collecting has become increasingly popular in the past few years.

A **postal card**, on the other hand, is a government-produced card with the postage present as an imprinted stamp. Postal cards typically do not bear government-printed illustrations on the message side, although, beginning with the 1989 White House picture postal card (Scott UX143), the USPS began occasional production of these items, sold at a premium. All U.S. postal cards are collected as entire items — unlike stamped envelopes, which can be collected as cut squares.

If you've ever heard of "stamps that glow," you know that some stamps and postal markings have the capability of doing just that under certain light sources, both intentionally and non-intentionally. The terms concerning these items are frequently confused. Luminescence is a catch-all term to refer to all stamps and markings that glow. **Luminescence** encompasses effects seen by exposure to both longwave and shortwave ultraviolet light, including (for our purposes) fluorescence and phosphorescence.

Fluorescence is a photochemical reaction to longwave ultraviolet light that causes stamps, inks and postal markings to glow brightly while exposed to the light source. This reaction can be caused by either organic or inorganic components in inks. Stamps that are fluorescent will glow under both longwave and shortwave ultraviolet light. The use of a longwave ultraviolet light can not only aid collectors of tagged stamps (for mail

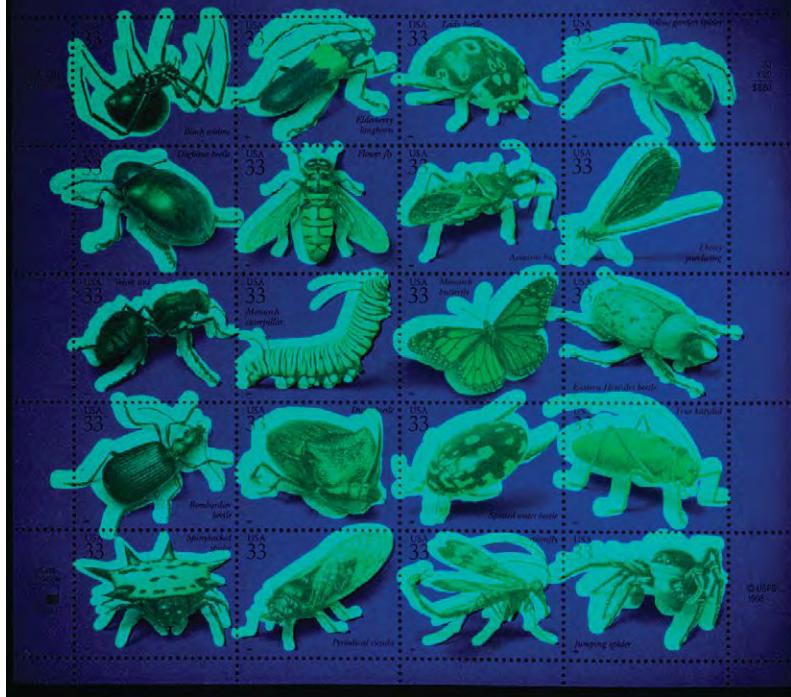


A postal card is printed by the government and has postage printed on it.



Fluorescent, often confused with phosphorescent, describes an object that glows primarily under longwave ultraviolet light, but also under shortwave.

INSECTS & SPIDERS



A phosphorescent glow is visible only under shortwave ultraviolet light, such as the tagging on U.S. stamps.

processing) of some countries, but also is essential to the detection of fakes, forgeries and repaired stamps. This type of light is much like those that are used in poster shops and roller skating rinks. There is no inherent danger in using longwave UV light. **Phosphorescence** also is a photochemical reaction, but one that reacts to shortwave ultraviolet light. Items that are phosphorescent will glow under shortwave ultraviolet light, but not longwave, and will continue to do so even after the light source is removed (even if it is only a fraction of a second). The inorganic phosphorescent compounds used to tag U.S. stamps include zinc orthosilicate (which produces a yellow-green glow) and calcium silicate (which produces an orange-red glow). Unlike longwave ultraviolet light, prolonged exposure to shortwave ultraviolet light can cause painful short-term harm in the form of corneal burns (essentially a photochemical sunburn).

When collectors and dealers describe stamps, they frequently confuse the difference between centering and condition. **Centering** refers specifically to the placement of the stamp design in relation to the perforations or edges of a stamp. The more perfect the centering (and the larger the margins), the higher a stamp's grade and (usually) its corresponding value. The more off-center the design, the lower

the grade. Many catalogues, including Scott, value stamps with very fine centering as a slightly better grade than that of most stamps encountered.

Stamps with nearly perfect centering (superb) frequently sell for multiples of catalogue value, while those that are quite off-center (but not misperforated) sell for far less. Although centering alone plays a large role in determining the value of a stamp, it does not take into consideration any faults a stamp may have. Therefore, an undesirable damaged stamp may have superb centering, but is worth a small fraction of its catalogue value.



Centering refers specifically to how well a stamp's design is centered within the overall stamp area.



This stamp has large margins, but is poorly centered.



Despite good centering, the condition of this stamp suffers because of the obliterating cancel.



Blunted or nibbed perfs describe short-appearing or "tired" perfs, such as those at lower right.



Short perfs are a slightly more serious fault, where some perforations are actually shorter than others.



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New Guinea 50pf black
& purple on buff (Scott
10). Realized \$1,062.00



South Australia,
1872, Queen
Victoria, 3d on 4d
deep ultramarine,
surcharge omitted
(Scott 44b).
Realized
\$33,040.00



1919, 2¢ carmine
rose, type II, rotary
coil waste (Scott
539). Realized
\$5,015.00



Insect (Northampton MA)
on 1861, 3¢ rose (Scott 65).
Realized \$6,785.00



Canada, 1857, Prince Al-
bert, 6d reddish purple,
thick soft wove paper
(Scott 10).
Realized \$25,960.00



New Zealand,
Postal Fiscal,
1931, 3¢ green
(Scott AR65).
Realized
\$1,062.00



North West Pacific
Islands, 1916, Kangaroo
and Map, 5s gray & yellow
(Scott 8). Realized
\$2,124.00



New Zealand,
Life Insurance,
1902-04, 2d red
brown (Scott
OY9). Realized
\$767.00



Victoria, 1857, Queen Victoria,
1s blue, rouletted (Scott 21).
Realized \$4,130.00

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Pulled perfs describe a poorly separated stamp where the shortened perfs pull paper fibers from inside the perforated area; a serious fault.

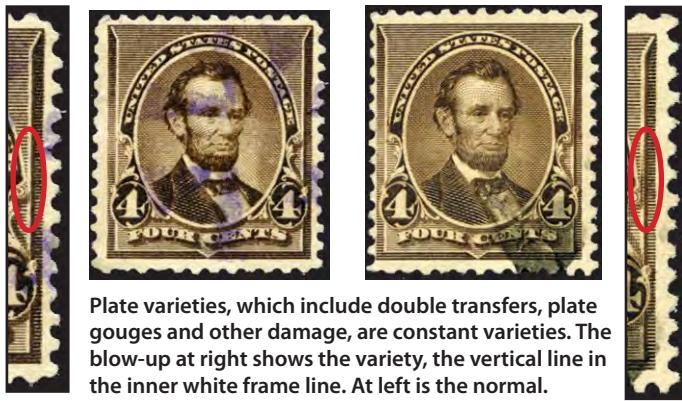


Plate varieties, which include double transfers, plate gouges and other damage, are constant varieties. The blow-up at right shows the variety, the vertical line in the inner white frame line. At left is the normal.

This is where condition comes into play.

Condition refers to the overall state of being of a postage stamp. As mentioned, a stamp may be perfectly centered and feature a light cancel, but be in poor condition if it is torn, thinned or creased. Generally, the description of a stamp's condition takes all factors, including centering, cancellation, damage, color, and others into consideration, whereas centering deals with only that single facet.

Similarly, perforation condition is frequently a source of confusion. Three terms frequently encountered (and just as frequently misused) can have tremendous effects on the net value of a stamp. A **nibbed perf** is the least harmful of these. The term describes the end of a perforation tooth that has been poorly

torn and is a little rough looking. This is a common trait and is considered a minor fault. Poor separation of attached stamps may result in one or more perforation teeth that are shorter than their neighbors. While this fault (**short perfs**) is considered more serious than a nibbed perf, it is not necessarily considered a major fault and doesn't necessarily seriously negatively affect a stamp's value.

A **pulled perf**, however, is another matter. This is perhaps the most damaging form of perforation fault. When a stamp is poorly separated, the perforation tooth may have paper fibers pulled from the stamp itself, leaving a perforation tooth that appears either equal to or shorter than the recessed portion of a perforation hole. Even if one pulled perf is present on a stamp it is considered a major fault.

The search for varieties often leads collectors to jump to fallacious assumptions. We frequently see references to "constant plate varieties." But **minor varieties** that appear on stamps at random, such as ink smears, blobs, streaking and other production-related anomalies, are inconstant, meaning they do not repeat. Although some of these varieties can repeat, they usually are not identical. This does not make them "constant."

When damage is done to the printing plate itself, the resulting crack, gouge or other marking (**constant variety**) will al-



Kiss print doubling is an inconstant variety, as are miscellaneous blobs or other printing anomalies.

ways appear on the same-position stamp from the same printing plate in the same place and is consistent through the printing life of a stamp — from the time the damage has occurred to a plate until a stamp's press run is finished, or until the damage is repaired. Some plate varieties, most often cracks, become more pronounced with wear and tear on the plate, but they are still "constant," as they describe a plate's condition issues. If a stamp has been printed by line-engraved intaglio, plate varieties will appear as printed lines, cracks or other shapes. If a stamp was produced by letterpress, plate damage appears as unprinted voids.

Proper use of hobby terminology should neither be onerous nor intimidating, but it should be understood and used consistently. Knowing the reasons why and how these terms were developed is most of the battle.

Proper use of hobby terminology should neither be onerous nor intimidating, but it should be understood and used consistently. Knowing the reasons why and how these terms were developed is most of the battle.

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Scott #276

Mint, Graded VF/XF-OG, LH, With 1999 PFC & 2007 PFC (85), SCV \$600, Post Office Fresh! Was \$795, Now \$675



Scott #285

Top Plate Number Single, Mint Never Hinged, 1998 PFC & PFC Graded 90 NH, 'Should have graded a 95!' 'Pristine!' 'More Beautiful In Person!' Was \$525, Now \$450



Scott #297

Mint OG, Never Hinged, 'Incredible Rich Color & Freshness!' 'Must have graded a 97.9999!' 'Amazing in person,' PSE Graded 95, SMQ \$1100, Was \$995, Now \$850

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The 1912 Loss of the Royal Mail Steamer *Oravia* in the Falkland Islands

by Albert-Friedrich Gruene

Founded in 1872 primarily to provide shipping transport to the west coast of South America, the Kosmos Steam Shipping Company of Hamburg also had the contract to carry mail to and from the Falkland Islands beginning in 1880. The contract lasted until the end of June 1900, when rising political tensions between Great Britain and Germany led to the negotiation of a new Falkland Islands mail contract with the Pacific Steam and Navigation Company (PSNC) of Liverpool.

When the new PSNC mail contract came into effect in July 1900 the shipping company employed thirty-nine steamers in its fleet, fourteen of which were on the transatlantic Pacific Line service to the Falkland Islands and South America. In particular, the PSNC achieved certain exclusive rights with Chile that were very beneficial for their shipping business. The company had the tradition that all names of its transatlantic liners started with the letter "O." The *Orellana*, *Orita*, *Oropesa*, *Orissa*, and *Oravia* all were built by Harland & Wolff in Belfast. The latter three shared the same appearance and tonnage (approximately 5,300 gross tons each) and can therefore be considered sister-ships.

The Royal Mail Steamer *Oravia* entered maritime service in December July 1897. She was 421 feet long, had a single funnel, with 5,321 gross registered tonnage (vol-

ume), a service speed of 15 knots, and was designed to carry 610 passengers and 106 crew members. As part of her South American route she became an occasional caller at the Falkland Islands as well. In the years 1901–1908 she stopped in the Falklands between two and four times per year. From 1909–1912 she called six to seven times per year. In total, the *Oravia* made fifty-three calls in the Falklands between 1901 and 1912. On November 12, 1912, during a call at the Falkland Islands while on voyage from Liverpool to Callao (Peru), she ran aground on the infamous Billy Rock, not far from Port Stanley, during a blinding snow storm and intense darkness. The ship was abandoned by the last of her crew four days later, ultimately breaking in half and sinking.

Earlier that same year another ship built by Harland & Wolff, the RMS *Titanic*, hit an iceberg on the night of April 14 and sank in less than three hours. More than 1,500 souls were lost in the North Atlantic in this shipping disaster. In August 2012, as part of its Maritime Heritage series, Falkland Islands issued a souvenir sheet remembering the "Centenary of the loss of the RMS TITANIC."

In the weeks following the wreck of the *Oravia*, the interested public could read a lot in the worldwide press about the ship's loss. For example, the *New Zealand Evening Post* reported:



Kosmos Steamship Company: "Servicio entre Europa y la costa del Pacífico hasta California." Postcard ca. 1900 showing a Kosmos liner.



Canceled 9-pence Queen Victoria stamp, 1898, Falkland Islands Scott 21, from a cover carried on the first PSNC mail ship leaving the Falklands in 1900.

Loss of the Oravia — Full Story of the Wreck

Full details have now been received of the loss of the Pacific Steam Navigation Company's steamer ORAVIA off the Falkland Islands, when the ship struck the Billy Goat Rock, half a mile from the lighthouse. Captain Speranza [who was responsible for the investigation of the case] writes: —

"At the time a great number of passengers were up waiting until the ship had anchored for the night, as it was too dark to enter Port Stanley. There was a great consternation, therefore, when, instead of hearing the anchor let go, they felt the ship strike with great force. Many parents rushed below to fetch their children, but there was on the whole no panic. The passengers were told to clothe themselves warmly and put on lifebelts. The weather was bitterly cold. The bell was rung for the boat stations and the lifeboats swung out. The captain was on the bridge. In reply to a wireless message the Governor of the Falkland Islands [William Lamont Allardyce] replied that the tugboat SAMSON and several whalers would leave immediately for the scene.

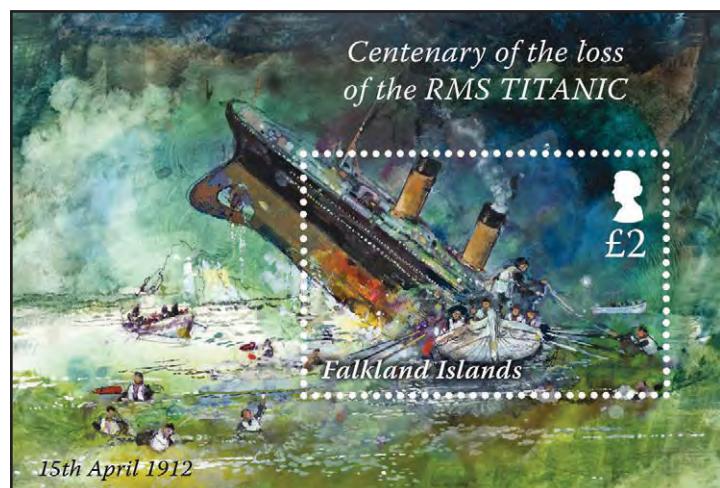
An hour after the ship had stranded the lights of a vessel were seen. It was a cheering sight to the 261 passengers [and to the crew of ca. 150] huddled together on deck, for they realised that the ship was in a very precarious position, and might at any moment slip off the rock and sink into deep water. But owing to the rough sea none of the boats could come alongside, and to make matters worse the wind increased in violence and a thick rain set in. Four lifeboats were lowered and filled with women and children, who were transferred to the whalers. Presently the launch PENGUIN managed to work alongside, and the remainder of the women and children and some men embarked in her. The SAMSON next got alongside, and a high tribute is paid to Captain Thomas for handling a tugboat of such size in heavy seas. The remainder of the passengers, 200 in number, were then embarked and taken to Port Stanley.

The captain, officers, and crew remained on the ORAVIA, and after the passengers had left the mails and baggage were got up on deck. All this time the ship was grinding on the rocks, her stern being afloat. Heavy seas caused her to strain badly, and the watertight bulkheads gave way. Later in the day the boats brought the mails and baggage ashore, and at 6 p.m., in reply to an urgent message sent by Captain Poole to the wireless station, the SAMSON brought off the crew, officers and Captain Poole, who was the last to leave. The passengers were surprised to find nothing was lost, even the loose clothing being bundled together and labelled with the number of the cabin it was taken.

The wireless station at Port Stanley had been in service for only a month, but proved to be extremely helpful in the rescue of the passengers and crew. Governor Allardyce was on hand to greet the rescued passengers as they landed, and by 3 a.m. all had been accommodated in hotels and houses at Port Stanley.



Lloyd's List issue, common design type, 1984, Falkland Islands Scott 406; "RMS Oravia Stranded on Billy Rock."

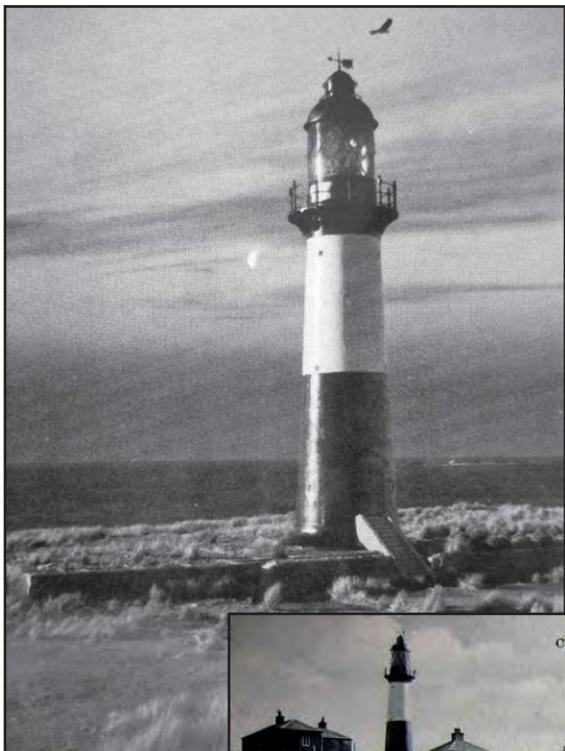


Centenary of the loss of the RMS Titanic on April 15, 1912, souvenir sheet, 2012, Falkland Islands Scott 1066.



Postcard dated 1911 to England from Governor Allardyce, showing both his and Lady Allardyce's signatures.

Photographic view of Tussac Island with Cape Pembroke Lighthouse and Billy Rock in background.



Above: Cape Pembroke lighthouse with Billy Rock at the distant right.

Right: Postcard from 1905 showing Cape Pembroke lighthouse, franked with King Edward VII stamp, 1904, Falkland Islands Scott 23.



On November 15, 1912, the Colonial Secretary's Office in Stanley issued Government Notice No. 209 in acknowledgment of the rescue efforts:

In connection with the stranding of the R.M.S. "Oravia" on the Billy Rock on the night of Tuesday, the 12th instant, the Governor directs me to convey to Colonists, Norwegians, and all those who helped in the work of rescuing her passengers, officers and crew, and making arrangements for their accommodation and comfort, and in saving the mails, His Excellency's warm appreciation of their

stenuous and whole hearted co-operation and assistance.

*By Command,
Fforde Searight,
Acting Colonial Secretary.*

On November 18, the steamship *Huanchaco* was diverted to Port Stanley to collect the mail and passengers who had been aboard the *Oravia*, arriving and leaving on the same day.

It is estimated that the Billy Rock, which barely breaks the surface most of the time, has claimed more than ten percent of the approximately 120 shipwrecks in the Falklands. Among them are the *Levenside* (1852), the *Russel* (American clipper, 1856), the *Sydney Dacres* (British barque, 1886), the *City of Philadelphia* (American ship, 1896), and the *Oravia* (1912). When a diving expedition by the Darwen Sub-Aqua Club examined the area around the Billy Rock

in January 2008¹ they saw the debris of possibly five wrecks at five to twenty-five meters deep; two of them steel ships showing a varying degree of corrosion, and all covered in intense marine growth and kelp. Although they believed that the wreck they explored was that of the *Oravia* they could find no direct evidence that this was the case.

The "lethal" Billy Rock was the main reason that, shortly after the capital was moved from Port Louis to Port Stanley, the Falkland Islands Government

decided to erect a lighthouse on Cape Pembroke (the most easterly point on the Falklands and just a few hundred meters away from Billy Rock). Its eighteen oil lamps were lit for the first time in December 1855 and were visible for fourteen miles under clear conditions. Rebuilt in 1907, the lighthouse prevented many ship disasters until it was finally withdrawn from service in 1982.

At the end of August 2012 the Falklands issued a set of four stamps on the occasion of the 100th Anniversary of the loss of the *Oravia*, showing the ship underway and scenes of the rescue operation. From a collector's point of view there are several other attractive possibilities for adding items related to the shipwreck. One could, for example, look for covers and postcards mailed on the last visit of the *Oravia* before she sank (i.e., Falkland Islands mail bearing a cancellation date of September 4, 1912). Sometimes stationery with an engraving of the *Oravia* can be found. My favorites are the first official "classic" postcards of the *Oravia* printed by Andrew Reid of Newcastle, which represent very fine examples of the printer's art and were an attractive marketing tool for the Pacific Steam and Navigation Company.

Two different early picture postcards of the *Oravia* exist. The first was from a series printed between 1900 and 1903 and the second from a series issued from 1903–1904. The different cards can easily be identified by the strip of paint-work at waterline level of the ship's hull (the so-called "ship's boot-topping") on the cards. The late Ken Burley, who has written an excellent Falkland Islands Philatelic Study Group



Sinking of the PSNC *Oravia* Centennial, set of four stamps, 2012, Falkland Islands Scott 1062–1065: *Oravia* at Sea; Passengers and Crew Wearing Life Vests; Passengers Filling Lifeboats; *Oravia* and *Samson*.

monograph (No. 3) on the PSNC postcards, explains:

The boot-topping in the early printings of the cards is shown as being red, the most common colour for a ship's boot-topping and one that shows a colourful contrast between a black-painted hull and the deep blue-green of the sea below. But the correct PSNC livery colour for the boot-topping of the company's ships was green! Obviously the PSNC head office became aware of the error and asked the printer for a change from red to green, because we see that the ship's boot-topping is coloured green on reprints of the OROPESA, ORISSA and ORAVIA postcards ordered from 1903 and 1906.²

The artist who designed the 1984 Falkland Islands Lloyd's list stamp issue (22p value shown above) was not aware of the correct boot-topping of the *Oravia* and portrayed it in red, the same error previously corrected in 1903 by the PSNC. The *Oravia* pictured on the August 2012 FI stamp issue (finally) carries the correct green boot-topping!

Recently I had the chance to buy an interesting

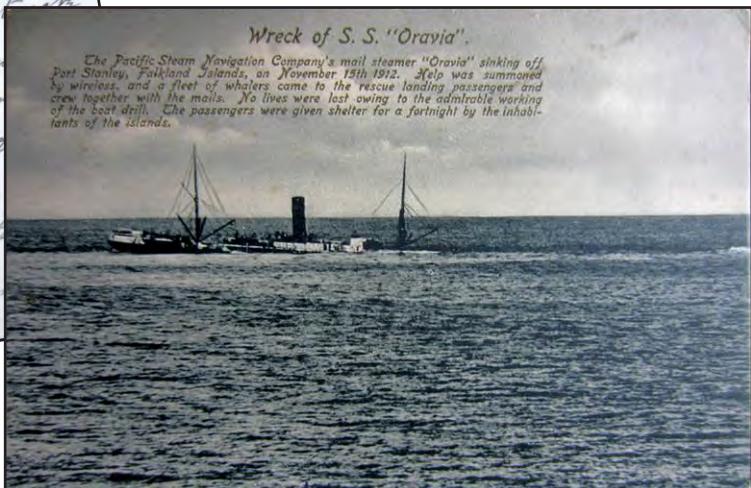


Above: Company postcard showing the *Oravia* with a colorful but incorrect red boot topping at the waterline. Right: Later postcards show the correct PSNC livery color for the boot-topping of the company's ships: green.





Wreck of S.S. "Oravia" picture postcard, front and back.



Cover addressed to Father Migone, Falkland Islands, who aided the survivors of the ship wreck.

Censored cover
dated February
14, 1945 from
Wynnifred Rowen
Felton, a survivor
of the ship wreck
pictured on Falkland
Islands Scott 1063
and 1064.



addition to my *Oravia* collection: a postcard issued in the Falkland Islands in 1913 that showed a photograph of the wreck of the *Oravia* on the Billy Rock before she broke and finally sunk on November 15, 1912. The text on the card reads as follows:

Dear Nessie,

This is the *Oravia* which struck the Billy Rock last year. I was out all night in the government life boat picking up passengers. I am an old married man now and will write a long letter next mail.

With love from Dave + Harriet

The message was written by David Lees, a Government employee who was on the *Penguin*, a steam launch. He married Harriet Skilling and remained in the Falkland Islands until settling in the U.K. after the end of World War II. If you have a name on a piece of mail, in a microcosm like the Falklands there

are still good chances that the personalities mentioned can be identified, even after more than 100 years; for example, with the help of David Tatham's excellent *Dictionary of the Biographies of the Falkland Islands*.³

Further additions to an "Oravia collection" can include the classic postcards of the Cape Pembroke lighthouse in the immediate vicinity of the Billy Rock and, of course, newspaper clippings or official Falkland Islands' notices. I also have a cover written to Rev. Mario Luis Migone in my *Oravia* collection. He was mentioned in the November 1912 *F.I. Magazine and Church Paper*: "... and Father Migone were among the foremost in rendering valuable assistance to the shipwrecked people." Another recent find is a February 1945 censored cover to the United States sent by Mrs. Wynnifred (Win) Felton née Rowen. She is the red-haired girl portrayed on the 75p and 1£ value stamps in the 2012 "The Loss of the Oravia" issue shown on a previous page.

There are also ephemera items such as the series of *Oravia* wreck photographs taken between November 12–15, 1912 that can add interest and historical depth to a collection.

Whatever you choose to incorporate in your own collection, I think the attractive color printed shipping postcards

of the early "classic" period are worth a special search. As Ken Burley noted, they represent "a splendid pictorial record of ships which are inextricably linked with the postal history of the Falkland Islands through the regular mail and passenger service between the Islands and the outside world which they maintained so successfully through the early years of the 20th century."⁴ I can only fully agree!

Endnotes

1. Simon Campbell, "Falkland Islands 2008 Expedition Report; A Darwen Sub-Aqua Club Expedition." Details of the January 2008 dive can be at found at www.blog.simoncampbell.com/uploads/files/expeditions_files/Falklands_Report.pdf.

2. Ken Burley, *PSNC Postcards*; The Falkland Islands Philatelic Study Group, Monograph No. 3 (September 1994), p. 4.

3. David Tatham (ed.), *The Dictionary of Falklands Biography (including South Georgia) from Discovery up to 1981* (Ledbury: David Tatham, 2008).

4. Ken Burley, *op. cit.*, p. 1.

The Author

Albert-Friedrich Gruene has been collecting Falkland Island stamps since he was 15. He works in the energy sector in Germany, has traveled extensively, is very interested in history, postal and social philately and is an active member of the Falkland Islands Philatelic Study Group. His other collecting interests include Germany, New Zealand, and Antarctica. He contributes regular research articles to philatelic magazines, mainly in Europe.



Photographs taken of the wrecked *Oravia* taken between November 12–15, 1912. (Images used by kind permission of William Featherstone.)



Caribbean Philatelic Treasures: *Exotic Parrots of the West Indies*

by Matthew V. Cassetta

The West Indies are a celebrated tourist destination, thanks to the islands' balmy climate, lush tropical scenery, and stunning natural beauty. They form a gentle arc from the Greater Antilles (Cuba, Hispaniola, Puerto Rico) to the east, ending in the chain known as the Lesser Antilles. What few visitors appreciate is that these islands are also home to several species of unique wildlife found nowhere else in the world. To the delight of stamp collectors, many Caribbean islands have issued colorful stamps over the years to celebrate and spread awareness of their natural heritage. Among thematic enthusiasts, bird issues

are often at the top of the list in popularity.

Among the showiest of West Indian wildlife are the nine species of island parrots. Belonging to the genus *Amazona*, these parrots typically have tiny ranges, being native to just one or a very few Caribbean isles. With many island forests reduced and their natural habitats altered, several of these species are now highly endangered, facing an uncertain future from pressures such as habitat loss, hurricane devastation, and competition for nesting sites.

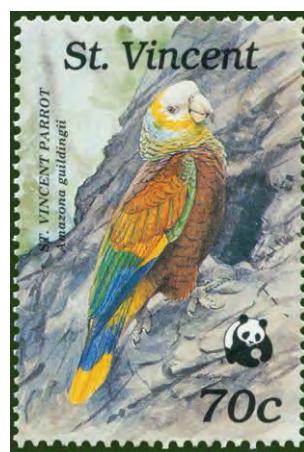
Our philatelic story travels from east to west, presenting five charismatic parrots found on the island nations of St. Vincent, St. Lucia, Dominica, Puerto Rico, and finally the Bahamas, Cuba, and the Cayman Islands.



St. Vincent Parrot: A Watercolor in Flight

The St. Vincent Parrot (*Amazona guildingii*) is a spectacular blend of green, blue, and yellow plumage that has become a celebrated icon of its home island. Parrot flocks prefer the rugged interior forests of this mountainous island, foraging daily for nuts, seeds, fruit and even flowers. Like other parrots, the St. Vincent Parrot nests in hollow tree cavities and incubates one or two whitish eggs. It has become a treasured symbol of island identity. Over the years, several stamp issues have celebrated this gorgeous species, including a 1989 World Wildlife Fund set that featured the St. Vincent Parrot and other indigenous birds.

Scientists have monitored wild flocks of St. Vincent Parrots and observed their decline in recent years from deforestation



Four stamps from the 1989 World Wildlife Fund issue featured the St. Vincent parrot:
Top left: St. Vincent Scott 1184: parrot's head. Top right: St. Vincent Scott 1185: parrot's extended wing.
Bottom left: St. Vincent Scott 1187: parrot feeding. Bottom right: St. Vincent Scott 1188: parrot on rock.



Stamp issued for the National Trust, which features a St. Vincent parrot on its seal, 1971, St. Vincent Scott 318.



A set highlighting the island's flora and fauna included a St. Vincent parrot, 1989, St. Vincent Scott 1242.



The Pitons and a sailboat, 1970, St. Lucia Scott 269.



Banana plantation and flower, 1973, St. Lucia Scott 341.



Rare St. Lucia parrot featured on stamp honoring the Jersey Wildlife Preservation Trust, 1984, Jersey Scott 325.

due to the expansion of agricultural crops such as bananas, and from trappers that have felled nesting trees to capture young parrots. Hurricanes and the eruptions of Soufrière Volcano in 1902, 1971, and 1979 also may have contributed to population declines for the species. To conserve the species, the island's national trust incorporated the parrot on its emblem and established a captive breeding program in an aviary on the grounds of the St. Vincent Botanical Gardens, which aims one day to restore the species to healthy numbers.

St. Lucia Parrot: Back from the Brink

The St. Lucia Parrot (*Amazona versicolor*), known locally as the Jacquot, is a colorful species that inhabits mountain rain forests of the island's interior, such as those near the majestic twin peaks known

as the "Pitons," a world heritage site. The Jacquot has handsome green and blue plumage, with a striking red front and yellow tail, and has been featured on several local stamp issues, most notably on the 5-cent value of the 1976 birds definitive set St. Lucia Scott 390).

Similar to threats faced by parrots on other islands, the Jacquot has suffered habitat loss due to expanding banana fields and by the mid-1970s, scientific surveys estimated that the flock of wild parrots had declined in number to as few as 100. As a result, captive breeding was begun by the Jersey Wildlife Preservation Trust in the Channel Islands, and a stamp showing the St. Lucia Parrot was issued in a set showing a variety of the rare species being reared there.

St. Lucia's Department of Forestry started an island-wide public awareness project to protect the parrot as a national symbol in 1978. Several attractive stamp sets were issued for this purpose, including a 1987 World Wildlife Fund issue. Happily, by the late 1990s, the Jacquot's numbers were on the increase, and are currently estimated at up to 500.



As part of the effort to protect the St. Lucia parrot as a national symbol, a stamp set featuring the bird was issued for the 1987 World Wildlife Fund issue, St. Lucia Scott 902–905.





The Dominican Coat of Arms features the indigenous Imperial Parrot, 1974, Dominica Scott 391.



Many stamps have been issued to show the Imperial parrot: (clockwise) Dominica Scott 175 (1963), Dominica Scott 272 (1969), Dominica Scott 491 (1976), and Dominica Scott 1003 (1987).



Dominica's Imperial and Red-Necked Parrot: Two Spectacular Species of the "Nature Island"

The verdant island of Dominica has more rainforest than any other of the Lesser Antilles, and the government there has set aside several important reserves to protect its rich wildlife. The island's forests, white-water rivers, and pristine beaches make Dominica a prime ecotourism destination. To the excitement of bird enthusiasts, the island is blessed with two endemic species of showy Amazon parrots that are considered by the scientific community as unique national treasures.

The Imperial Parrot (*Amazona imperialis*) or Sisserou has vivid purple and green plumage, and is featured on Dominica's flag and coat of arms. This parrot has appeared on many postage stamps over the years. The Sisserou inhabits forest near the Morne Diablotin and Morne Trois Pitons National Parks, and it may have suffered the effects of events such as Hurricane David, which ravaged the island in 1980. Several conservation initiatives have taken up the parrot's cause. In May 2010, the Parrot Research and Conservation Center in the capital city of Roseau hatched the first baby Imperial Parrots.

Dominica's second celebrated parrot species is the Red-Necked Parrot (*Amazona arausiaca*), or Jaco, which has elegant green plumage, a bluish face and a brilliant red chest patch. It is thought to have occurred historically on other islands such as Martinique. Now it is found only in the forest interior of Dominica's forest reserves, and has benefitted from research and awareness programs that monitor its population and ecology. The Red-Necked Parrot has not been featured quite as often on local stamp issues as its Imperial cousin.

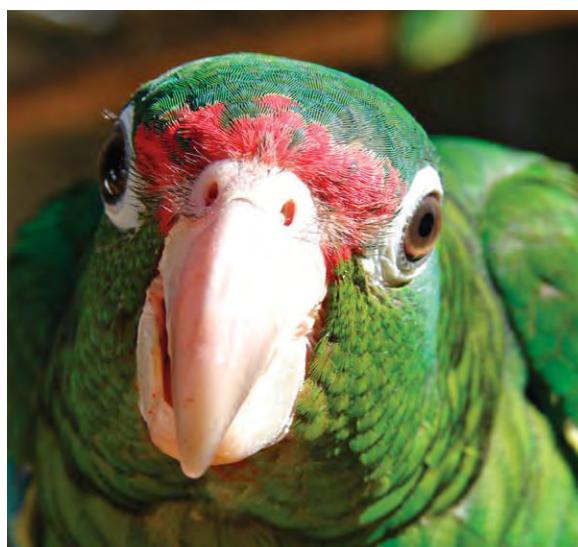
Puerto Rican Parrot: An Uncertain Future

When Columbus arrived in Puerto Rico in 1493, European sailors observed native populations keeping local green parrots as pets in their villages. Over the next four centuries continued deforestation for agriculture and settlement took a toll, and by 1900 only an estimated one percent of the island's tropical forests remained intact, those in the rugged interior of the island. Of the two species of parrots originally found on Puerto Rico, the long tailed Parakeet was extinct by the beginning of the twentieth century, and the Puerto Rican Parrot (*Amazona vittata*) was fast declining.

The United States government created the Caribbean National Forest at Luquillo in 1918, and listed the Puerto Rican Parrot on its endangered species list in 1967. But by this time, however, only a tiny population of the parrot remained; by 1975 the number of wild parrots had dwindled to just thirteen individuals. Captive breeding has kept the species alive, but its small population remains extremely vulnerable. Although the United States has not yet



The Red-necked parrot appears on fewer Dominican stamps, in this instance sharing the stage with its more flamboyant cousin, the Imperial parrot, 1970, Dominica Scott 300.



The Puerto Rican Parrot has been on the endangered species list since 1967.



The Cuban Rose-throated parrot. Left: Zapata Swamp Fauna, 1969, Cuba Scott 1484. Right: Caribbean Birds, 1997, Cuba Scott 3851.



Cayman parrot shown on Cayman Islands Scott 153 (issued 1962) and 974 (issued 2006).

issued a stamp featuring the Puerto Rican Parrot, another Caribbean neighbor has done so, and the species can be seen on Antigua & Barbuda Scott #1660i.

The Rose-Throated Parrot: Several Island Varieties

Of all the Caribbean parrots, the widest geographic range is held by the Rose-throated or Cuban Parrot (*Amazona leucocephala*), found in the Bahamas, Cuba, and as far west as the Cayman Islands. This species is notable for having several distinct varieties, and each preferring a different habitat. In Cuba and on the Isle of Pines (Isla de la Juventud), the parrot prefers the forested hills of the interior. As with many of Cuba's twenty-five native bird species, the Rose-throated Parrot has been featured on several stamps.

In the Caymans, Rose-throated Parrots prefer dry thickets and even agricultural lands. Originally found on both Grand Cayman and Cayman Brac, the latter sub-species is now widely believed to be extinct. Several educational initiatives have spread awareness about the importance of conserving the wild parrot population on the main island. The Cayman post office has issued many colorful stamp issues showing the parrot, including a much-sought after World Wildlife Fund set, Scott 668–671.

In the Bahamas, the archaeological record has documented these parrots on several sites across the island chain, though currently they're only found on two of the larger islands, Abaco and Ina-



Bahama National Trust Protected Birds issue showing the Rose-throated Bahamian parrot, 1974, Bahama Scott 365.



An example from a set featuring the Bahamian parrot in its natural habitat, 1990, Bahama Scott 700: parrot grooming.

gua, where they receive protection by the Bahamas National Trust, as celebrated on Scott 365. The Bahamas have done an exceptional job of using stamps to spread awareness of endangered endemic species, and the Rose-Throated Parrot has been featured on several issues including a set of four showing its natural history, as well one on environmental education and another featuring rare birds.

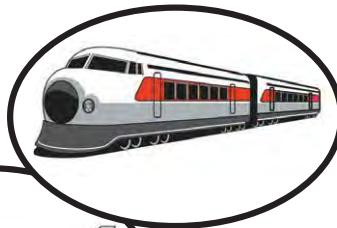
Although today these amazing parrot species are now scarce and difficult to see in their native island forests, have all benefitted from awareness campaigns in which stamps have promoted their conservation. Consequently, they will live on in philately with their colorful life histories are well documented on West Indian stamp issues. Most of the sets this article describes were issued in small quantities and for limited sales periods, making these bird issues coveted philatelic jewels for stamp lovers who are building treasured Caribbean collections.

The Author

Matthew Casseta has been in the U.S. Foreign Service for fifteen years, having served in Central America, Brazil, West Africa, Europe, and the Caribbean. He currently resides in Arlington, Virginia, and is a life member of the Washington Stamp Collectors Club. Matthew has collected used stamps and postcards since the age of eight and some of his specialty areas include birds, islands, and sub-Saharan Africa. He regularly updates several blogs, including one called "Island Stamps": www.islandstamps.blogspot.com.

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The Case of the Desperate Postmaster

by Jules Benjamin

I have a postal mystery. Perhaps someone who knows more than I about these matters can help to solve it. I have eleven covers and three letters, all written on U.S. Post Office stationery by the assistant postmaster, C. H. Peterson, in Coldwater, Michigan between August 1927 and April 1928. Peterson directed his letters to "General Delivery" at several cities in California. Some were addressed to Thomas Godfrey and some to L.T. Stone. Peterson must have had reason to believe (or at least hope) that one of these letters would be picked up. Yet from the content of the three letters I have, he seems to have had only a vague idea where either of these men might actually be.

Why would a postmaster send letters off into postal outer space? He wrote to persons whose addresses he did not know; persons who apparently were unaware that letters to them were arriving at General Delivery up and down the coast of California.

Part of the explanation for Peterson's behavior can be found in the content of the three letters I have. Apparently, the two men had been traveling companions of Peterson's son "Vic" and were with him when he had a very serious (highway?) accident in mid-August 1927, somewhere near



Backstamp with a Chicago AUG 26 transit marking, a San Francisco AUG 27 receiving mark, a San Francisco Main Office AUG 29 receiving mark, and a SEP 10 Berkeley receiving mark



Cover addressed to Mr. L. J. Stone, General Delivery, San Francisco, August 25, 1927, from "C.H. Peterson, Asst. Postmaster, Coldwater, Mich." and sent "Via Air Mail." There is a manuscript note "try Berkeley," a purple "UNCLAIMED" handstamp, and a boxed "TAKE OUT / SEP 8 1927."

the town of Winnemucca, Nevada. One letter indicates that either Stone or Godfrey had contacted Peterson — by phone or telegram, I guess — and told him about Vic's serious injuries. Peterson arrived at the hospital in Winnemucca just before or just after Vic died. His needle-in-a-haystack letters would seem to indicate that neither Thomas nor L. T. was at the hospital when Peterson arrived. Why would his companions have left their friend to die alone? Perhaps — just a hunch — they somehow felt responsible for the accident and took off after informing Vic's father.

The three letters don't say much more except that each asks the addressee to call or write to him with more information about the accident. In his careful phrases Peterson makes no accusations. Here are a couple quotations taken from his letters:

"Please write me all about your trip (you see we have had so little writing from Vic since he left home). Also all you know about the axident [sic] and tell me all about yourself. P.S. I had letters for Vic in Cheyenne — why did he not call for them."

"I would so like to hear from you as to what he [Vic] said and did while you knew him. Please write me a long letter telling me all you know about Vic and the accident...."

His questions indicate that he was not personally acquainted with the two men. Perhaps he only knew their names. Perhaps all he had to go on was that his son and some friends were off to California. (By the way, I took such a trip/adventure to California from Pennsylvania when I was 22. I wrote to my girlfriend but I don't recall if I wrote to my parents. Ah, youth!)

I don't know much more and am left with all sorts of questions. Does the story end with the return of these letters unopened or is there more to it? I also have questions about the covers themselves. Perhaps a more experienced postal historian can draw from them some clue that would help resolve the mystery. As the illustrations of the fronts and backs of the covers show, all the letters were unclaimed and returned. There is also the "TAKE OUT" mark with a date about seven to ten days after the letter's arrival at G.D. I am guessing this means that it was time to "take out" the letter from General Delivery and return it.

One aspect of the covers intensifies the mystery. All of them are heavily creased on the right side and across the top. You may be able to see these folds in the illustrations. Each crease is about $\frac{1}{2}$ " wide. While pondering this oddity, I noticed that the three letters I had, still in their envelopes, did not fill the entire cover. Peterson's stationary was about a half inch shorter than the envelopes, both at both the side and the top. Could this mean that someone folded the envelope to make it smaller while being careful not to fold the letter? Surely Peterson would not have mailed them that way, since the right-side fold ran across the stamp.

On the other hand, could the cover have been folded in California? The folded envelope would now fit in an ordinary sized cover. But what would cause a postal employee to return a letter inside a new envelope? A new envelope would have covered the postal markings needed to properly return it. Anyway, I have no such "new" envelopes. If they existed, Peterson apparently did not save them. Could "re-covering" have been some sort of courtesy that one postal agent showed toward another?

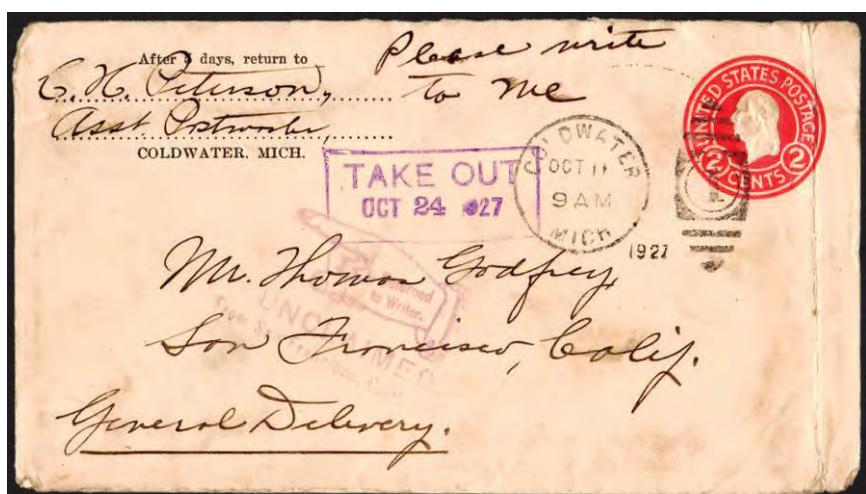
Just as mysterious is who opened the original letters? It was not their intended recipients. Yet each of the covers I have is carefully slit along the top. I assume it is not proper to open general delivery mail or any other mail except in very unusual circumstances. Back in Coldwater, Peter-



Cover addressed to Thomas Godfrey, General Delivery, Los Angeles, September 14, 1927, from C.H. Peterson, Asst. Postmaster, Coldwater, Mich. There is a magenta boxed "TAKE OUT / SEP 29," a green handstamp "Return to Writer / Unclaimed," and a Los Angeles postmark of October 7.

son would have had no need to open the returned letters. He knew what they said, just as he now knew they had not reached Vic's friends. By the way, the outgoing postmarks make clear that Peterson wrote the letters sequentially. When one letter was returned he then wrote to the next city. He must have suspected that he was aiming at a moving target. (The first two letters were sent air mail, the rest overland. Maybe Peterson was losing hope?)

Also, if the letters had been placed in new envelopes, what kind of markings would such a cover have had? All the (original) covers are marked "UNCLAIMED / RETURN TO WRITER." Most, but not all, have a California receiving mark, a general delivery mark (usually on the back), and in most cases a return mark with a date about seven to ten days later than the original receiving mark. No return mark would have been needed if a second cover was used. This alone should sink the second-cover theory. Still, none of the



Postal stationery envelope addressed to Thomas Godfrey, General Delivery, San Francisco, October 11, 1927, from C.H. Peterson, Asst. Postmaster, Coldwater, Mich. Manuscript notation, "Please write to me." Purple boxed "TAKE OUT / OCT 24 1927."

United States Post Office

CLASS

Coldwater, Mich.
Aug. 25, 1927.

Thomas Godfrey,
San Francisco, Calif.

Dear Thom — I'm going to call you
that as yours was one
mentioned by Vic —

dog after his operation
poor kid. Vic was
I never had (I am his
I have missed him —

I am going to miss
yours.

Please write

trip (you see we have had so little writing from
Vic since he left home.) also all you
know about the accident and tell me
all about yourself. Sincerely
Charles H. Peterson.

(inner?) covers has a Coldwater receiving mark. This seems unusual to me. Could Peterson have intercepted them before they were stamped?

I had long put behind me the original question, Peterson's question to Vic's friends about the accident that killed his son. I was preoccupied with the mystery of the folds. Then I had a Sherlockian moment. Perhaps, I thought, the folds had misled me. For no good reason I had assumed that they had been folded either when they were mailed or remailed. Suddenly I realized that the folds could have been

Text of letter written on United States Post Office stationery and sent to Thomas Godfrey in San Francisco, August 25, 1927:

Coldwater, Mich.

Aug. 25, 1927

Thomas Godfrey

San Francisco, Calif.

Dear Thom — I'm going to call you that as yours was one of the names mentioned by Vic — he died the next day after his operation in Hospital — poor kid. Vic was one of the few pals I ever had (I am his dad) and oh how I have missed him and how awfully I am going to miss him through the long years.

Please write me all about your trip (you see we have had so little writing from Vic since he left home) also all you know about the accident [sic] and tell me all about yourself.

Sincerely

Charles H. Peterson

P.S. I had letters for Vic in Cheyenne — why did he not call for them. CHP

Letter to Thomas Godfrey
in San Francisco, written
August 25, 1927.

made at any time in the more than eighty years since Vic's death. The answer could be as simple as a box too small for the envelopes. Perhaps while folding them Peterson was putting aside old, painful memories.

I guess any group of old letters contains mysteries. When we collect them we gather far more questions than answers.

The Author

Jules Benjamin is a retired professor of history. He likes to put small rectangles of artwork in the blank spaces of album pages. He has been told that he is not alone.



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A Spectacular Lincoln Cover

by Bob Lewin

It is always a privilege to have the opportunity to hold a rare and spectacular philatelic item — to be able to acquire it is like finding that pot of gold at the end of the rainbow. And when the item presents challenges that require original research, it becomes even more special. I was fortunate enough to have such an experience at a local stamp show when one of my favorite cover dealers showed me the first day cover shown here. It was addressed to "M. Culver, 520 Forest Ave., Royal Oak, Mich." and postmarked in Washington, DC on October 20, 1938.

The "oohs" and "aahs" from my companion quickly drew a small crowd, and soon several hundred years of collective philatelic experience were analyzing the cover. No one had seen anything like it. Although portions of the cover — the bridge and hillside — at first appeared to be a photograph, magnification proved that the entire cover was hand-painted in exquisite detail. Perhaps the artist used one of the special one-hair brushes used by those who paint miniatures. The cameo of Lincoln's head, in particular, is simply amazing, while the colorful remaining artwork produced an overall design that is stunning.

Further examination made it clear that the cachet was painted *after* the block of four Lincoln stamps had received an official "First Day of Issue" cancellation. Yet the cover appeared to be entirely "of the period," and additional research has verified that it was most certainly serviced by the artist with the intent of painting the cachet shortly after the cover was canceled, traveled through the mails, and was



Harold Culver's spectacular cachet honoring his father's Civil War service.

delivered. I have studied early hand-painted cachet makers extensively and published articles on the topic,¹ but I had never seen hand-painted artwork of this quality prior to 1979 when Freda Dickey-Weaver made her first cachet for Scott 1787.²

As I wrote my check to the dealer with shaking hands, the questions raised by the experienced group around me flooded my thoughts. Who created this masterpiece? Was the "Culver" addressee related to the Union soldier shown to the left of Lincoln's cameo? Would I ever be able to figure it out?

Analysis began with the soldier identified on the cover as "Martin Van Buren Culver / 16th Regt Conn. Vols. USA." Using a trial subscription to Ancestry.com, I was able to track him down. Martin V. Culver, of Rocky Hill, Connecticut,³ enlisted as a private in Company A, Sixteenth Regiment Infantry, Connecticut Volunteers on August 18, 1862. He was captured on April 20, 1864, and was a prisoner of war at the newly constructed Camp Sumter, Georgia, remem-

bered as the infamous Andersonville Prison.⁴ Martin survived the horrors of Andersonville, and was mustered out of the Army at the war's end from Newbern, North Carolina on June 24, 1865.⁵

However, my initial elation quickly turned to frustration as Martin's trail turned ice cold. Plenty of Martin Culvers showed up in the records, but none was the Connecticut Civil War veteran. Still,

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It is always a privilege to have the opportunity to hold a rare and spectacular philatelic item — to be able to acquire it is like finding that pot of gold at the end of the rainbow. And when the item presents challenges that require original research, it becomes even more special.

at least I had managed to validate that a portion of the cover was accurate. Perhaps the addressee was the artist, I thought, as I gave up and went to bed.

Our minds will do wonderful things for us, if we let them. I awoke with the strong feeling that I had seen the handwriting of the address with the Culver name somewhere. I attacked my copies of *First Days*. Sure enough, near the top of the stack, was a copy of the April 15, 2010 issue with a first day cover addressed to Miss Shirley Culver at the same address in Royal Oak and in the same handwriting. It, too, was postmarked in Washington, DC, but two years earlier on December 15, 1936. The beautiful artwork had many similarities to my Lincoln cover, and with such lovely penmanship, surely Miss Shirley was my artist — it was just a matter of finding her.

Back to Ancestry.com and a little work soon produced gold. The 1930 U.S. Census listed a Shirley Culver at 520 Forest Avenue, Royal Oak, Michigan; however, she was only five years old!⁶ The rest of the information on the census schedule filled in the blanks: Shirley was the daughter of Harold and Nettie Culver. Harold L. Culver, the head of household, was the son of a Connecticut-born father and a Canadian-born mother. Bingo! After the Civil War, Martin fell off the U.S. grid when he went to Canada, fell in love with a Canadian woman, married, and fathered Harold. Thus, Miss Shirley Culver was the granddaughter of Martin V.B. Culver, Civil War veteran.

The last piece of the puzzle was a gift. Harold's occupation was listed as "Engraver in a Union Shop." Being familiar with the work of Czeslaw Slania, the world's foremost engraver of postage stamps, I concluded that, as an engraver, Harold clearly had both artistic skill and the ability to work in minute detail. It seems reasonable to assume that he serviced the Lincoln cover with the intent to honor his father and preserve a piece of family history for his daughter. Shortly after the serviced cover was delivered,⁷ he carefully painted the cachet, and the cover remained in the family until recently.⁸

Based on the artwork and the handwriting, as well as the time frame, it is probable that he also painted the four First Day covers issued for the Army-Navy series in 1936 and illustrated in the 2010 article by Eric Wile in *First Days*.⁹ But regardless of what other cachets Harold may have created, this Lincoln cover remains an outstanding example of philatelic artwork, and the journey of discovery for this



Harold Culver first day cover for the December 15, 1936 release of the John Paul Jones and John Barry stamp (Scott 790) in the Navy Issue.

cover makes it very special indeed.

Endnotes

- See Bob Lewin, "The Magnificent Covers of Ejgil J.S. Halvorsen," *First Days*, Vol. 52, No. 8 (December 1, 2007): 11–27; Bob Lewin, "Ejgil J.S. Halvorsen — Our Greatest Pioneer," *First Days*, Vol. 55, No. 8 (December 1, 2010): 11–31.
- Halvorsen, Dyer, Knapp, Laffert, and perhaps a few Art Cover Exchange artists are known to have been painting cachets by 1938, but none were this good. Likewise, nobody since then has painted cachets with this style and quality. Clearly, we had an undiscovered artist.
- This is most likely the scene of the bridge and hillside depicted on the cover.
- Built to hold 10,000 Federal prisoners, at its most crowded the prison stockade housed 32,000 men. Of the more than 45,000 Union soldiers who were interned there during its fourteen months of existence, 12,920 died of disease resulting primarily from poor sanitation, malnutrition, overcrowding, and exposure to the elements.
- See www.Ancestry.com, *Catalogue of Connecticut Volunteer Organizations (Infantry, Cavalry, and Artillery) in the Service of the United States, 1861–1865* (online database).
- See www.Ancestry.com, *Fifteenth Census of the United States, 1930, Population Schedule*.
- By 1938 it was not unusual for a cachet artist to paint a serviced cover after it was delivered intact. After all, why spend the time on artwork if there was a chance that the Post Office would damage or deface the cover? Dorothy Knapp, for example, did most of her covers in this fashion.
- Nettie Culver, Harold's wife and Shirley's mother, passed away on December 12, 1991, one month shy of her 104th birthday.
- Eric Wile, "Helping Someone in Need," *First Days*, Vol. 55, No. 3 (April 15, 2010): 11–15.

The Author

TBob Lewin has been an ardent philatelist for 64 years. He is a Life Member of APS, a member and director of AFDCS, a member of AAPE, the Czeslaw Slania Study Group, and a member of and legal counsel for the Claude C. Ries Chapter of the AFDCS. In addition to preparing various philatelic articles and award-winning exhibits, he has given multiple lectures and seminars on topics related to collecting First Day Covers on both the local and national level. His two articles on Ejgil Halvorsen in *First Days* both received Ward awards. He also is a co-author of *Dave Bennet's Ries Chapter Event Covers*.

Indian Army Postal Service in World War I

by Robert Gray

One hundred years ago in Europe, Africa, and the Middle East, the armed forces of the “old” world collided, irrevocably pulling the major nations into the morass that became known as the Great War. The main combatants divided into the “Allies”: Great Britain, France, Russia, and the United States (which entered in 1917), and the “Central Powers”: Germany, Austria-Hungary and the Ottoman Empire. The war raged from 1914 to 1918 when an armistice was reached. Post-armistice conflicts and occupation duties, however, kept Indian troops engaged through 1924.

Mobilization in India

Great Britain entered the war against Germany and Austria-Hungary on August 4, 1914 and within days it mobilized its “Imperial Reserves” in India. These troops were called the Indian Expeditionary Force or I.E.F. Ultimately, more than 1.3 million Indian troops served in the I.E.F., with about 500,000 men in the force at any one time. They were deployed in a total of twenty-three countries (under today’s political borders). The Indian Army World War 1 casualty

rate was about 9.3 percent, including 57,000 dead or missing. These, plus the casualties of the Third Afghan war, are memorialized in New Delhi’s India Gate.¹

The I.E.F. was divided into seven force groups, each designated by a letter indicating its general area of operations. Base post offices, named with the corresponding force group letter, were the key conduit for all mail coming from or to the I.E.F. troops and Britain and India. There also were other base offices serving smaller field operations. The Base Offices are summarized in Table 1.

I.E.F. Force A was sent to the Western Front to help block German advances in France and Belgium. **Forces B and C** were sent to East Africa to support South African and British army units and engage forces from German East Africa. **Force D** was the main thrust against the Ottoman Empire, driving it out of present day Iraq, Israel, Jordan, Lebanon, and Syria; while **Force E** had the mission to defend the logically essential Suez Canal from the Ottoman army.² **I.E.F. Force G** was placed in the Northwest Frontier of India to defend against raids from Waziristan.

Although the Indian Post Office had delivered mail to field-deployed troops before, nothing in its experience prepared it for the challenges faced in the Great War. The numbers of troops, their considerable distance from India, the geographic dispersion, the high number of casualties, and the generally poor field conditions all added to the complexity of mail delivery. In addition, the Indian postal service had to function in a three language-three alphabet work environment: English, Hindi, and Urdu.

The I.E.F. postal history reflects much of what transpired during this pivotal period. It also provides insight into how postal logistics were managed without the benefit of modern communication and data management technology.

A military postal system has as its foremost objective the delivery of mail from civilians to the troops and military mail to the civilian postal systems of the world. The key



Indian Expeditionary Force postcard with a British Army FPO 154 (France).

challenge to that process is that the individual soldier's actual location is subject to frequent change. A military postal system also may be called upon to deliver mail between soldiers in different units and to provide mail processing services for other armed forces in their area. This article describes generally how this was achieved, using postal stationery to illustrate specific postal situations.

The Indian army units engaged in World War 1 were well integrated within the British military system. Larger Indian Army units generally had British officers as well as British army units attached to them. In other instances Indian army units would be attached to British Divisions. The postal system reflected this close working relationship. Illustrating this point are two postal cards. The first is an I.E.F. postal card with a British Army FPO 154 (Field Post Office) handstamp dated 6 June 1915. The FPO is associated with the 51st Brigade, a mixed Scot and Indian unit located in France. The second card illustrates the converse usage, i.e., a British Field Service postcard with an Indian Army FPO 16 handstamp dated 4 November 1914. This FPO is associated with the 21st, or Bareilly, Brigade of the 7th (Meerut) Division, an I.E.F. unit located near Orleans, France.

In East Africa the Indian army postal service supported I.E.F. troops and provided services for both British and South African army units. In instances where there were no civilian post offices, it also provided mail services to civilians. In the Mesopotamia campaign the Indian army postal service supported most of the British units. It also supported the transition of postal services provided by the military to a civilian organization in present-day Iraq, representing an early stage "nation" building exercise.

Letters from India to an I.E.F. Soldier

In September 1914 a Postal Notice was published describing the rules by which a letter or parcel could be sent to an I.E.F. soldier. The name, rank, and unit had to be on the address as well as a designation that this was an I.E.F. assigned individual. Unregistered letters, postcards, newspapers, book-packets, and registered and unregistered parcels could be sent. Insured, value payable articles, money orders and registered letters initially were not accepted for delivery to the field. Unlike mail posted to civilian addresses, all I.E.F. bound mail had to be fully prepaid.³

By December 1914 the restrictions on registered mail were relaxed, making it possible to send registered mail to the Western Front (France) and later to the Middle East. Towards the end of the war I.E.F. registered letter volumes reached around 45,000 per month inbound and 21,000 outbound.



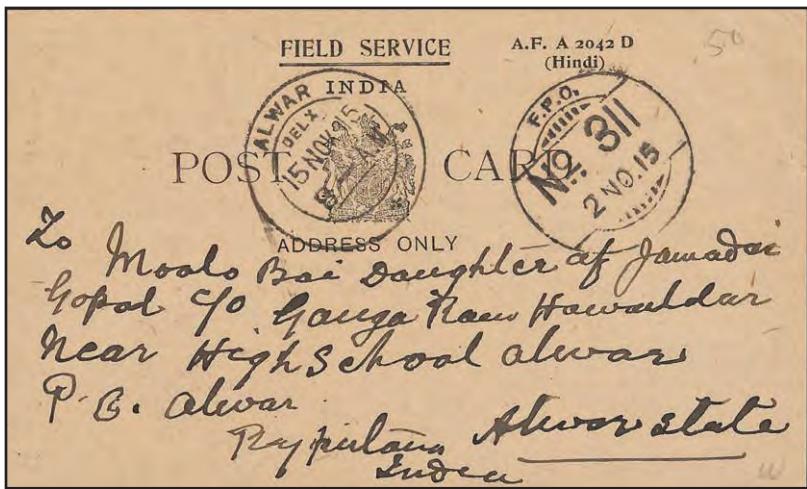
British Army Field Service postcard with Indian FPO 16 (France).

The majority of I.E.F. troops were located west of India itself. Letters sent through the civilian Indian Post Office addressed to I.E.F. personnel were, therefore, first sent to Bombay (Mumbai) for sorting, followed by shipment by P&O steamer along prewar routes to Port Said, Egypt; Marseilles, France; and Kilindini, Kenya (port city for Mombasa). Once at the port, the mail would be moved to the base office for further processing. As troops moved to other areas, postal depots were added at Lahore (Pakistan) and Karachi (Pakistan). The chief post office was located at Bombay.

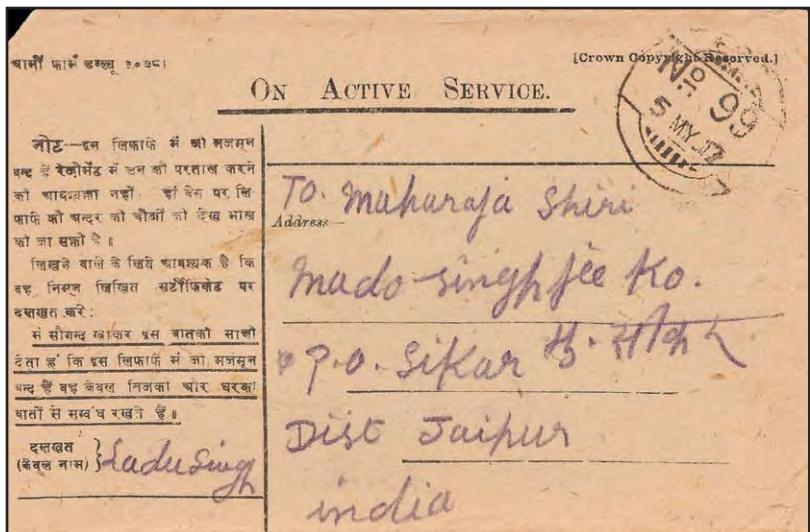
The base offices were responsible for receiving and sending bagged mail from the field to Britain and India. The postmaster at the base office maintained a unit location book that was updated daily, recording the location of the units and the names of its officers. Each base office had a specially marked CDS (circular date stamp). From the base office the mail would be sent to one of several sorting offices that arranged all mail sent from Britain or India and bagged it for the field post offices (FPOs) in the area. Some sorting offices sorted local mails, exchanging bags daily with the FPOs, and some also served as inquiry bureaus for returned non-deliverable articles. From the sorting office, the mail would be sent either directly to an FPO served by that office or to another post office for additional processing.

Where available, trains brought supplies, including the mail, as close to the front as possible. The remaining distance was covered by a variety of means but typically by horse-drawn wagon. Once at an FPO, the mail would be delivered to the troops, including those that were tactically deployed. Each FPO was assigned a number, and each unit at the Brigade level and above was assigned an FPO. However, this relationship was not permanent, as units moved and FPO numbers could be transferred to other units. Some post offices were designated "stationary offices" and, as the name implies, remained at a fixed location providing postal services for a broader operational area.

Sorting and stationary post offices, as well as field post



Indian Army Field Service postcard, Hindi version with FPO 311 (Suez Hospitals, Egypt).



Urdu version Indian Army On Active Service envelope with I.E.F. FPO 99 (Egypt).

offices, all were assigned an FPO number and a CDS handstamp in the same format. Therefore it is not possible to associate an FPO number with a particular unit or function without a date. Fortunately, the FPO numbers, their use dates and corresponding locations have been published.⁴

In areas where there was no front, such as in the East African Campaign, the mail was forwarded from the Base Office by train or ship as close as possible to the appropriate sorting office and then transported overland. From the sorting office it would move through the line of communication until it found the particular unit in the column, often having to pass through several sorting offices. Mail could take weeks to deliver, even under the best weather conditions.

Outbound Military Mail

The field post office or FPO was the logistical nexus of the postal delivery system, both receiving and forwarding the mail. I.E.F. originating mail moved more or less in the reverse fashion as inbound civilian mail.

Indian Army personnel on field service had free postage to India and Britain for standard weight letters. Most I.E.F. covers therefore do not have I.E.F. stamps. The overwhelming majority of extant covers are from soldiers to civilian addresses. Letters received at a civilian address were far more likely to be preserved than those directed to the soldier in the field. A typical I.E.F. cover would appear as an "On Active Service" cover or Indian Army postal stationery marked with a handstamp showing the I.E.F. FPO number and date. I.E.F. military postal stationery field postcards and "honor envelopes" similar in design to those used by the British army was utilized extensively. Honor envelopes and field postcards in English, Hindi and Urdu were produced.

Illustrated is an Urdu language honor envelope cancelled FPO 99 5 MY 17 (Tanta, Egypt) and sent to Jaipur, India. An honor envelope typically would not bear any censor markings. Also shown is a field postcard whose front is in English (note that the card is designated A.F.A. 2042 D [Hindi]) in the upper right corner. The card was sent from the Suez Hospitals to Alwar State, India. The reverse side contains the



Soldier to soldier cover with I.E.F. FPO 27 (Iraq).

Field Service Card formula text but written in Hindi.

The available postal history provides good insight movement of mail sent from the field to civilian addresses. However, the paucity of extant covers sent between soldiers and from a civilian address to a field-deployed soldier is more problematic. A soldier receiving a letter would have had considerable difficulty retaining it considering the frequent relocations, tactical requirements, and general conditions when living in the field. Covers sent between soldiers are very scarce and usually not very attractive, for the reasons already cited.

The cover with the "OPENED UNDER MARTIAL LAW" seal may be an example of a soldier to soldier letter. It was not sent from a civilian post office as there are no stamps and no civilian postal markings, nor is there a civilian address. On the rear of the envelope is an I.E.F. CDS for FPO 27 from Qurnah, Iraq dated 28 March 1915. The front of the cover appears to show the addressee as Pte W. Wampell, 1627....Bucks (i.e. Buckinghamshire) Battalion. In red manuscript is "1st Battn." and in purple "Midland Brigade / British Expeditionary Force." However, that force was associated only with the Western Front British army through December 1914. The cover bears the distinctive Passed Censor D used by I.E.F. D force in Mesopotamia. The Buckinghamshire 1st Battalion left India for Mesopotamia on 27 November 1914.

When troops were engaged in combat the number of casualties and the dislocation of individuals quickly overcame the more normal flow of a unit's mail. As the war progressed, the India Postal Service adopted a Returned Letter Office (RLO), which functioned like a civilian Dead Letter Office (DLO) with specially trained individuals working to get the letter to the correct hospital or an acknowledgment to the sender that the individual was dead or missing in action.

Military Mail Requiring Postage

Mail sent by military personnel required postage under three circumstances: (1) mail addressed to countries other than Britain or India; (2) mail going to Britain or India weighing more than 1 tola or 11 grams; and (3) registered mail required payment of the registration fee (2 annas) with stamps in addition to any postage payment that might otherwise be required.

There are two other situations where I.E.F. postage may be seen on covers. The first would be situations where civilians have used



Stampless cover from Iringa, Tanganyika (Tanzania) to the United States with I.E.F. FPO 321 on back of cover and U.S. postage due stamps and handstamps.

an I.E.F. postal facility and the second is souvenir covers, generally found with excess postage.

Base, stationary and sorting post offices and many field post offices sold Indian stamps of King George V overprinted with "I.E.F." and I.E.F. postal stationery. The stamps included values from 3 pies to 1 rupee. Postal stationery included a ½-anna embossed envelope; ¼-anna domestic postcard and its reply card version, and a 1-anna postcard for international use. Registration services were available only at sorting, stationary and base post offices.

Examples illustrating the different situations for an I.E.F. cover to have postage are included. The first example is a stampless cover marked in manuscript "Soldiers letter. No stamps obtaina[ble]" and a handstamp "I.E.F. B Postage Free." On the reverse side there is a CDS FPO 321 dated 4 NO 16. This indicates an origin at Iringa, Tanzania (Tanganyika). It was addressed to the United States and bears a British Army triangular censor mark and censor tape. It was accepted for delivery in New York where an "opera glass"



I.E.F. stamped cover from Lestrem, France to England.

I.E.F. stamped registered cover from France to England and handstamped with I.E.F. FPO 20 on back of cover.

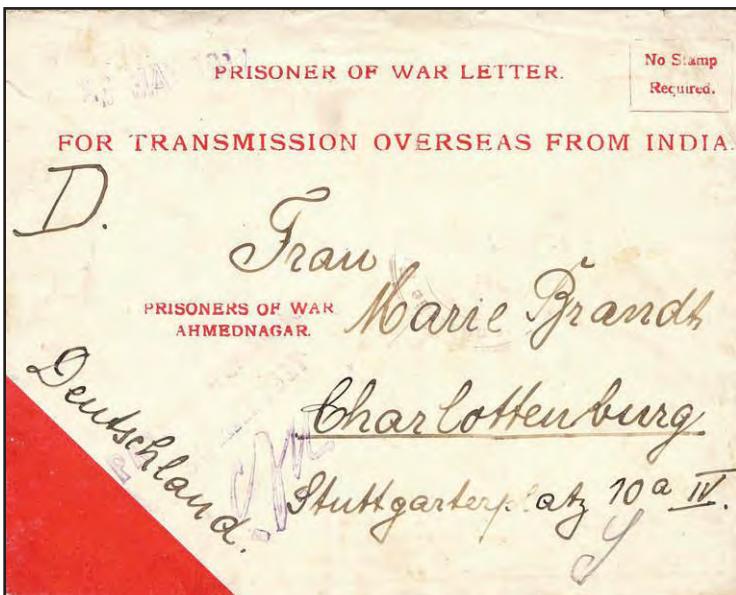
I.E.F. postal stationery envelope up-rated by 1/2-Anna stamp and handstamped FPO 22 (Kenya) sent to Calcutta, India.



CDS-due mark was applied. An additional four cents postage due was received in Atlanta, Georgia as evidenced by the U.S. postage due stamps on the cover.

The cover marked by FPO No. 8 dated 19 AP 15 possibly represents an overweight envelope. It is franked with I.E.F. stamps totaling 2½ Annas and, because it was addressed to Britain, it would normally have not required any postage. It was sent from the Indian Army HQ located near Lestrem, France and bears a signed British Army censor.

An example of registered mail is shown with a cover franked with a 2-anna I.E.F. stamp cancelled with a CDS FPO 21 JA 17; a letter R in crayon; and a registration label. It also bears a British Army oval censor mark. FPO 20 was a stationary office located at Marseilles, France.



Prisoner of war letter envelope from India to Germany.

The last example in this series is an embossed I.E.F. postal stationery envelope up-rated by a ½-anna stamp to meet the UPU international rate at the time. Based on the FPO number, this envelope was sent from Voi, Kenya. Since military personnel would not have needed postage at all, this is either an overweight letter or possibly one sent by a civilian who would have been required to pay postage at the international rate. There are no markings on the cover to indicate that the sender was military. The cover is dated 23 OC 14, which was only one week after this FPO opened.

POW Mail

Enemy nationals living in India at the outbreak of the war were placed in civilian prisoner of war camps in India. Captured soldiers also were sent to camps located in India, including what is now Burma.⁵ POW mail was managed through a joint military-civilian mail and censor system. Postage was free, but the amount and frequency of correspondence that could be sent by a POW was regulated within established rules. POW correspondence from India represents a separate but related aspect of the Indian post office activities during the war. Special POW postal stationery was provided, an example of which is shown here for use in international correspondence.

Censorship

During the war all military, government and civilian in- and outbound Indian mail was subject to censor inspection.⁶ Civilian and government correspondence was censored through a civilian organization and military mail was censored either locally by the commanding officer or through censors assigned to larger military units. Censorship was done by the British army for I.E.F. troops in Europe. In Egypt and the Middle East, the I.E.F. was the predominate force

Table I: Key India Expeditionary Force Base Offices

Base Office	Location	Comments
A	Boulogne, France; moved from Marseilles	Established 7-12-1914
B/C	Kilindini, Kenya (harbor near Mombas)	B&C forces were amalgamated
D	Basra, Iraq; Advanced Base Office at Baghdad	Established 24-11-1915
E	Port Said, Egypt	Established 6-12-1914
F	Bushire, Persia; then transferred to Waziristan	Established 8-10-1918
G	Peshawar, Northwest Frontier, Pakistan	Waziristan Campaign
H	Alexandria, Egypt	Transferred in 1918 to Salonika, Greece and then to Chanak, Turkey

NOTE: Base office J operated in Bandar Abbas, Persia from 1917–1919; Base Office K from Tank, Northwest Frontier, India briefly in 1917; L was located in Harnai, Baluchistan (Pakistan) and then Duzdad, Persia as a railhead. There was also a base office in Aden (Yemen) which was not designated by a letter. There is no base office with the letter I.

and it provided censorship using its own handstamps.⁷ In Egypt circular handstamps with “Passed by Censor Indian Expeditionary Force” and a number from 1 to 145, depending on the location of the censor and its unit, were used. The example here is number censor 38 sent from FPO 311, Suez Hospital, to Gwalior, India. Elsewhere in the Middle East the common I.E.F. censor handstamp was a circular “Passed by Censor” with the letter D in the middle.

Post War Conflicts

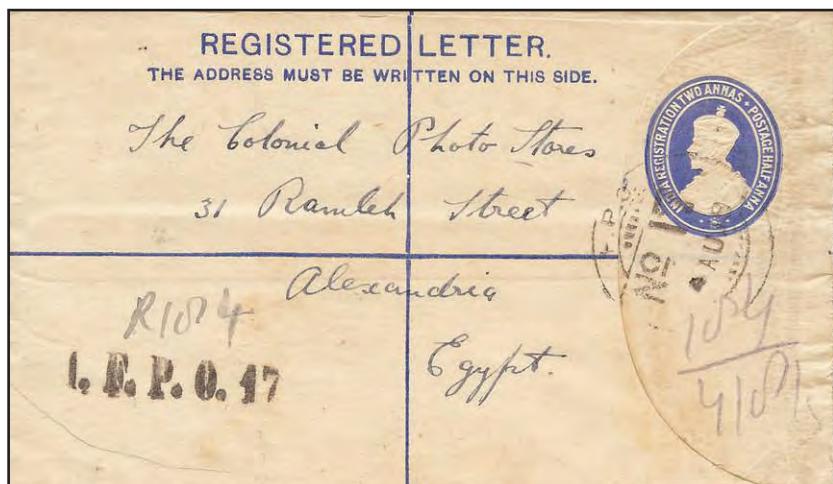
Oil security was a key strategic mission towards the end of the Great War. Great Britain formed a special force called the Army of the Black Sea⁸ using British and Indian troops to secure the oil fields in the Transcaucasia area. British and Indian army units also were sent to Persia to block Soviet troops as well as Persian “nationalists” who wanted access to the oil fields.

Some depleted British Army units were heavily augmented with Indian troops, requiring Indian army post office personnel for support. In addition, Indian army units were engaged in the Third Afghan War and defended India from raids in the Northwest frontier area as part of the Waziristan Field Force. Indian troops occupied former Ottoman Empire countries including Syria and Lebanon, which were turned over to French troops in 1920; and what is today Iraq, Israel, Palestine and Egypt, which remained under British control.

Post-armistice military mail took advantage of civilian Indian postal stationery. An



Stampless cover with “Passed by Censor Indian Expeditionary Force 38” handstamp, addressed in Urdu to Gwalior, India and sent from FPO 311 (Suez Hospitals, Egypt).



India postal stationery registration envelope with FPO 17 (Aleppo, Syria) marking.

Table II: Countries of Deployment

The India army post office served field deployed troops in twenty-three countries, using today's political borders, during World War I and its post-armistice conflicts. In theory I.E.F. stamps could have been used in all of these countries, but most are known on covers from present-day France, Egypt, Iraq, Israel, Palestine, and Tanzania where larger I.E.F. units were stationed. World War I-era names are in parenthesis.

Europe	Africa	Former Ottoman Empire	Asia	Former Soviet Union
Belgium	Egypt	Iraq	Afghanistan	Azerbaijan
France	Kenya (British)	Israel	Iran (Persia)	Georgia
Greece	East Africa) Mozambique (Portuguese East Africa) Tanzania (German East Africa & Zanzibar)	Jordan Lebanon Palestine Syria Turkey Yemen (including British Aden; Aden States)	India (Northwest Frontier) Pakistan (India)	Russia Turkmenistan

example here is an embossed Indian Registration Envelope cancelled at Aleppo, Syria with FPO 17 4 AU 19. The cover also bears an I.E.F. handstamp associated with registered mail, I.F.P.O. (Indian Force Post Office).

The Collector's Viewpoint

Philately was a widely popular hobby during this period and especially so in Great Britain with King George V himself being an enthusiastic collector. A British weekly stamp newsletter announced the availability of Indian stamps of King George V overprinted with I.E.F. and recorded the numbers by denomination initially produced. Also noted in the article was the production of 3,700 reams of stamped postcards and embossed envelopes.⁹ I.E.F. postal stationery included postcards, a reply card version, a rarely used international I.E.F. postcard, as well as the embossed I.E.F. envelope.¹⁰

The I.E.F. stamps were valid for postage between September 1914 and October 15, 1921. Late in the war, Indian forces occupied Mosul, an Ottoman *vilayet* or province. This would be today's Kurdish enclave in Iraq. Ottoman (Turkish) fiscal stamps overprinted with "POSTAGE I.E.F. "D" were authorized for postal purposes from January 1919 until December 1925 when the League of Nations placed Mosul under Iraq.

"Souvenir" envelopes often can be found with excess postage or even the entire set of stamps on the envelope. Less common are envelopes where perhaps a "friend" at the post office stamped the envelope with postal handstamps that were not necessary or otherwise inappropriate but that made for an attractive cover. An example of this is the prominent FPO No 31 and a CDS 29 Jan 20. The black seals on the envelope would have been used for mail bags, not covers. FPO 31 was located at the time in British Mandate Palestine.

Conclusion

Studying I.E.F. material takes the philatelist on a journey back in time 100 years to a pre-computer era replete with specially issued postage stamps, postal and military stationery, and a great variety of handstamps, projected against the drama of the Great War. The Indian Army Postal Service played a role in the postal history of twenty-three countries, and although much has been learned regarding the I.E.F. postal history, considerable opportunities for discoveries and learning remain.

End Notes

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2. Hubert A. Sams, *The Post Office of India in the Great War*



"Souvenir" stampless cover from FPO 31 (Palestine) to England. Cover bears additional handstamps for registration and postal bag seals.

(Bombay, India: The Times Press, 1922).

3. Robert Gray, "Indian Expeditionary Force — In-Bound Mail," *Collectors Club Philatelist*, 92 (May 2013): 141–146.
 4. Edward B. Proud, *History of the Indian Army Postal Service, Volume II, 1914–1931* (East Sussex, UK: Proud-Bailey Co. Ltd., 1984).
 5. F. Blanchard, F. Thormeyer, and Emmanuel Schoch, *Reports on British Prison Camps in India and Burma* (New York: George H. Doran Co., 1918).
 6. Alan Baker and Charles R. Entwistle, *A Catalogue of Indian Censorship 1914–1920* (Perth Scotland, UK: Chavril Press, 1994).
 7. John Firebrace, *British Empire Campaigns and Occupations in the Near East, 1914–1924; A Postal History* (London: Christie's Robson Lowe, 1991).
 8. John Slingsby, *The Postal History of the Army of the Black Sea: 1918–1923* (Leicestershire, UK: The Stuart Rossiter Trust, 2004).
 9. Frank J. Melville, *Meekel's Weekly Stamp News* (January 16, 1915): 21.
 10. Derek Lang, *British India Postal Stationery* (Leicestershire, UK: The Stuart Rossiter Trust, 1997).

The Author

I Bob Gray collected U.S. postage stamps as a child and then neglected this hobby for several decades. He returned to it when he needed a distraction while working in Europe. Quite by happenstance he purchased a small lot of British India covers and postal stationary that were not written up or otherwise described. To understand what he had bought, he joined the India Study Circle and proceeded to build his collection of Indian postal history. Upon returning to the U.S. he joined the American Philatelic Society and the Collector's Club, focusing his collecting interests on India during the ten year period most impacted by World War I (1914-1924).

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A black and white aerial photograph capturing a moment during the Japanese attack on Pearl Harbor. In the foreground, the dark hull of the USS Nevada (BB-36) is visible, listing heavily to its port side. Behind it, the USS Arizona (BB-39) is partially submerged, with its superstructure and a small boat (Vestal AR-4) nearby. Further back, the USS Tennessee (BB-43) and the USS West Virginia (BB-48) are also listing. The water is filled with numerous white plumes from torpedo strikes and the wake of flying aircraft. In the distance, smoke rises from Hickam Field and the Navy Yard's 1010 dock. The surrounding land is dotted with buildings and trees.

by Thomas W. Broadhead

Images on stamps typically portray the history and culture of a country, but those images are usually static. Even battle scenes are characteristically drawn from paintings and sculptures. Only rarely do stamps show photographic images that convey an inescapable feeling of action.

A friend had given me a cigar box of stamps, acquired at an estate sale. The stamp that caught my eye was the 5 sen + 2 sen semipostal of Japan.¹ It is a tiny photographic image of ships, water, land, and smoke that had an eerie familiarity. Issued December 8, 1942,² the stamp is one of two inscribed at the top "Great Japanese Empire Post" and at the bottom "Great East Asia War First Anniversary."³ The *Scott Catalogue* additionally notes this stamp as showing "Pearl Harbor Under Japanese Attack." One of the great advantages of our hobby is discovery and rediscovery, leading us to explore and learn more about areas not of previous interest. I was hooked on this stamp and wanted to know more.

A Google search for "Pearl Harbor Under Japanese Attack image" turned up many classic images. They included a photographic image that showed the same image as the stamp and was accompanied by the description: "Torpedo planes attack 'Battleship Row' at about 0800 on 7 December, seen from a Japanese aircraft."⁴ The photograph and the stamp derived from it are a vivid action shot of the early stages of the attack. The same description provides further details:

Ships are, from lower left to right: Nevada (BB-36) with flag raised at stern; Arizona (BB-39) with Vestal (AR-4) outboard; Tennessee (BB-43) with West Virginia (BB-48) outboard; Maryland (BB-46) with Oklahoma (BB-37) outboard; Neosho (AO-23) and California (BB-44). West Virginia, Oklahoma and California have been torpedoed, as marked by ripples and spreading oil, and the first two are listing to port. Torpedo drop splashes and running tracks are visible at left and center. White smoke in the distance is from Hickam Field. Grey smoke in the center middle distance is from the torpedoed USS Helena (CL-50), at the Navy Yard's 1010 dock. Japanese writing in lower right states that the image was reproduced by authorization of the Navy Ministry.⁴

A Moment in Time A Point of View

"Torpedo planes attack 'Battleship Row' at about 0800 on 7 December, seen from a Japanese aircraft." National Archives, Washington, DC.



Pearl Harbor Under Japanese Attack, Japan, 1942, Scott B7. A second stamp in the set, Scott B6, shows a Japanese Tank Corp Attack, Bataan.

The 1942 Japanese semipostal stamp shows, in vivid detail, an early moment in one of the most important events, arguably the most important event, of the twentieth century. Reflecting a pilot's viewpoint at an instant in time, it is one of the most dynamic images in philately.

Similar details in the stamp meant that it was derived from that exact photograph. The only difference is the approximately eight degree counterclockwise rotation of the image shown on the stamp. The photo was acquired during the postwar occupation and is in the United States National Archives, titled "Captured Japanese photograph taken during the attack on Pearl Harbor, Dec. 7, 1941. In the distance, the smoke rises from Hickam Field." It was not difficult to find in a search of the National Archives website, where it is titled "Captured Japanese photograph taken during the attack on Pearl Harbor, Dec. 7, 1941."⁵

The chronology of events during the attack is documented in many sources. One of the best online is "Chronology Of The Attack From The Deck Logs Of The Vessels Moored At Pearl Harbor December 7 1941 — Last Revised 10/2003 Compiled For The Pearl Harbor, Court Of Inquiry Hearings."⁶

0755 Sighted dive bombers in action over Hickam Field. They were believed at that time to be Army bombers. Shortly after this time enemy plane approached from the direction of Merry Point at about 30–40 feet altitude and dropped torpedo on OKLAHOMA and retired.

0756 VESTAL Sounded General Quarters. Manned A. A. Battery, 3" A. A. and .5" broadside and .30 cal. WEST VIRGINIA Passed word "Away fire and rescue party" followed by General Quarters. Two heavy shocks felt on hull of W. VA. Apparently forward and on port side. Ship began to list rapidly to port. Another third heavy shock felt to port. Plane on top of turret 4 caught on fire. A heavy explosion occurred with about 20° list on ship to port. Central station directed to counterflood. The following last explosion flashed a flame about 15 feet high occurred forward on ARIZONA. A second flash occurred on the ARIZONA higher than the foretop. Burning debris rained on Quarter Deck of W. VA. After the 2 ARIZONA explosions the W. VA. began to right itself when a large fire broke out amidships. Word received from central station to abandon ship. A wall of flame advancing toward the W. VA. and TENNESSEE from the ARIZONA. W. VA. Personnel began to abandon ship as fire had grown out of control. Meanwhile magazines of W. VA. had been flooded. W. VA. personnel report to TENNESSEE. Remaining survivors ashore and elsewhere sent back to W. VA. to fight fire.

These accounts allow a pinpointing of the time the photo was taken. By 7:55 a.m., Hickam Field, shown in the photo and stamp with considerable smoke, was being bombed. The smoke plume extends to the right, but not across the entire image, suggesting a very short time after bombing had commenced. The same account indicates that the *Oklahoma* had been hit by a torpedo, which resulted in the rippled water surface extending to the left. Later accounts, even at 7:56, suggest heavier damage than is apparent on the photo.

The pilot's view was toward the southwest, and the diagrammatic representation of the air attack by Wertz^{7,8} helps to better understand the plan of attack. The torpedoes would have been dropped from the "First wave 'Kate' torpedo bombers from Akagi and Kaga." The photo would have been taken from one of the bombers in the group described by Wertz as "'Val' dive bombers from Akagi," as they flew toward their targets.

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Acknowledgments

I thank Darryl Marier and Dr. Steven Daunt for examples of the stamp and Kuniko Kawahara for translations. The photographic image was obtained with help from Holly Reed, National Archives & Records Administration.

Endnotes

1. Scott B7, *JSCA Japanese Specialized Stamp Catalog C93* [commemorative].
2. December 7 in the United States, based on the time zone difference.
3. The top inscription reads right to left "Dai Nippon Tekoku Yubin." The bottom inscription reads right to left "Dai Toua Sensou Daiichi Shu Kinen." The value is given as "5+2" at left and "Sen" at lower right.
4. Pearl Harbor Raid, 7 December 1941 — "Battleship Row" during the Pearl Harbor Attack. Naval History & Heritage Command. <http://www.history.navy.mil/photos/events/wwii-pac/pearlhbr/ph-bba.htm>
5. National Archives. <http://www.archives.gov>. The image may be found as ARC Identifier 520600 / Local Identifier 80-G-30550. The file is indicated as being part of the series, General Photographic File of the Department of the Navy, compiled 1943–1958, documenting the period 1900–1958.
6. <http://www.navsource.org/Naval/logs.htm>
7. Jay Wertz, *The Pacific: Volume One, Pearl Harbor to Guadalcanal* (Leesburg, VA: Weider History Publications, 2010), pp. 44–45.
8. A portion of this figure may be found online at www.armchairgeneral.com/author-jay-wertz-and-armchair-general-editor-jerry-morelock-interview.htm

The Author

Tom Broadhead is professor of geology and director of undergraduate academic advancement at The University of Tennessee. Each fall, he teaches a 1-credit freshman honors seminar, where students examine and analyze stamp images under the topic "Images of Nations and Peoples." His collecting and exhibiting interests are in France, but he is always up for learning more through philatelic adventures.

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Josephine Baker, More Than A Film Star

by Tony L. Crumbley

On July 16, 2008 the U.S. Postal System issued a commemorative stamp (Scott 4338) honoring Josephine Baker (1906–1975), as part of the Vintage Black Cinema series. The stamp featured a replica of the movie poster promoting her 1935 role in *Prinsesse Tam Tam*. Over the years, numerous other countries have issued stamps to honor Ms. Baker, such as the one shown on a 1994 French first day cover, issued as part of a series featuring Stage and Screen Personalities.

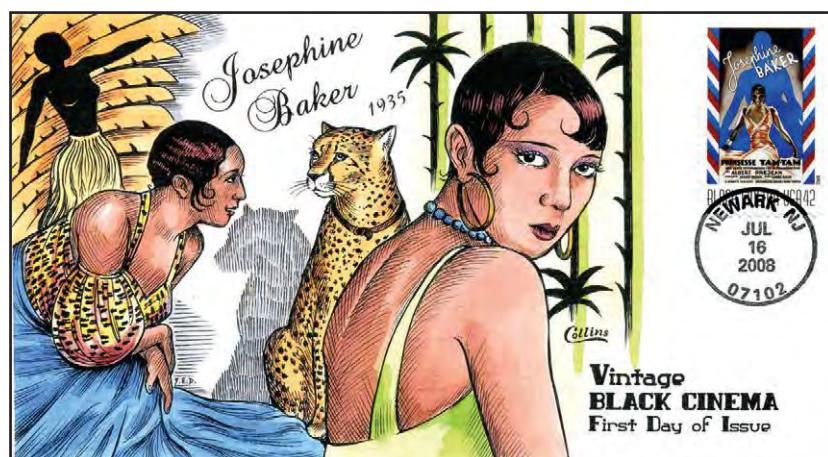
Perhaps the *least* of Josephine Baker's accomplishments, however, was her film career. Clearly, Josephine accomplished considerably more in her other entertainment careers as a singer, dancer, comedian, and actress. Josephine was the first African American to star in a ma-

jor motion picture. She was also the first American-born female to receive the Croix de Guerre — France's highest military honor. She was among the first African Americans to perform a major role in New York theaters, where she broke down racial barriers. When Martin Luther King Jr. marched on Washington in 1963, she was by his side and was the only woman to speak that day.

She was a complex woman with many different aspects to her personality. *Collector* — she collected animals, children, and husbands. *Primitive* — she came from the American South and was unable to read or write. *Exotic* — she captured the eyes and minds of both men and women. *Heroic* — she loved her French country and put her life at risk for it. *Erotic* — she caught the attention of millions with her dress made of bananas. *Civil rights leader* — she led women to freedom in France and returned to the

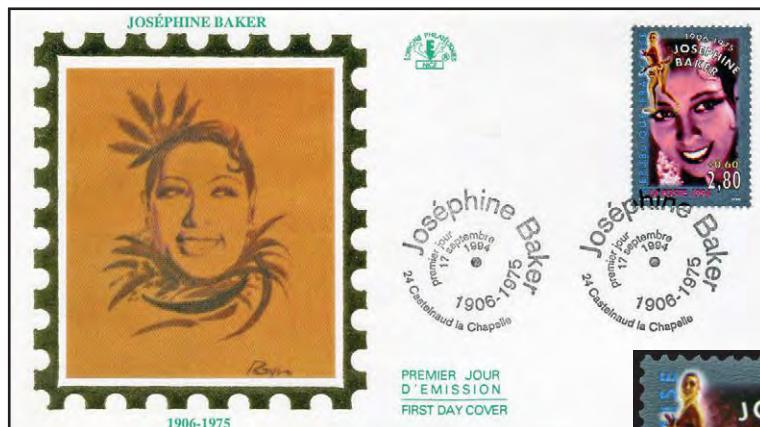


Josephine was honored for her role in the all-black 1935 movie *Prinsesse Tam Tam* with a stamp (Scott 4338) featuring a movie poster. The reverse of the FDI postcard shows a reproduction of Josephine's famous elephant photo.





Perhaps the most famous of all photos, Josephine in her banana costume. The card is dated 1939, produced by Walery of Paris, number 102 of the series.



First day cover showing the Josephine Baker stamp issued by France in 1994 (France Scott B658); silkscreen cachet by C.E.F.



Josephine was the first African American to star in a major motion picture. She was also the first American-born female to receive the Croix de Guerre — France's highest military honor.

United States to do the same for African Americans.

The Ken Oden collection of African and African American photographs and ephemera was sold recently. This was the largest such collection ever to have been assembled and included 215 different postcards of Josephine Baker, by far outnumbering those of any other African American. The image that adorns the front cover of the sale catalogue was none other than Josephine Baker. By comparison, Nancy Carroll, an American actress of the same era and stature has only seventy-five postcards attributed to her name. As you read the history of Josephine and view the images on her cards, ask yourself, "Does she deserve more recognition in her native country?"

Josephine was born June 3, 1906 in St. Louis, Missouri, the daughter of Carrie McDonald. Her birth name was Freda Josephine McDonald. Her father was unrecorded. Josephine believed that he was white, and it is true that her mother had worked for a German family around the time she became pregnant.

Carrie, her mother, had been adopted in Little Rock, Arkansas in 1886 by Richard and Elvira McDonald, both of whom were former slaves and descendants of African and Native Americans. Carrie



Josephine Baker began her risqué performances in feather costumes. This Walery photo of her in Paris is dated 1930. It is number 120 of Walery card series.



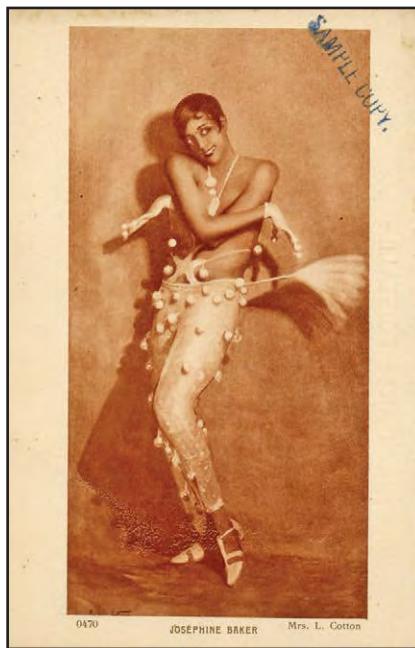
Josephine in a leopard outfit with her pet leopard. The card was produced by Studio Diaz Paris from a photo taken by Ross Verlag.



A classic pose of Josephine in a funny costume produced by Walery of Paris. Walery produced more cards of Josephine than any other firm. This is photo number 115 signed by Walery.



Photo by "Iris" Verlag of Josephine in feathers sitting on a draped stool. A real photo card produced by E. Weil & Co., card number 5068.



A 1936 printed movie advertisement post card of Josephine in "Serene Des Tropiques de Maurice de Kobia." This card comes in three colors: sepia, green, and black.

was described as "coal black, pretty, tall, slender and full of life."

When Josephine was eight years old, she was sent to work for a white family who abused her to the extent that she ended up in the hospital. Carrie was forced to take her child back, although it was clear she did not like this light brown child as all her other children were dark skinned. Josephine was soon hired out again to another white fam-

ily. This lasted a short time until the husband began abusing her. Then, at age 10, she was given food and clothing in exchange for working for the Joneses, a family of traveling musicians. Josephine found happiness being in show business. She continued her life as a hired girl, eventually leaving the Joneses but finding other work until December 1919 when, at the age of thirteen, she married Willie Wells. They lived in a rented room with Willie doing menial jobs. Josephine frequented the Booker Theater for entertainment. The theater brought in a variety of vaudeville acts and it was there that her entertainment talents were discovered.

Josephine promptly left Willie Wells and moved to Memphis, the blues capital. She worked there as a dresser, taking care of costumes and props. More importantly, she was also given stage experience in bit parts. She loved to perform and be noticed. After traveling through the South, the company arrived in Philadelphia in 1921. There Josephine met Billy Baker, the son of a restaurant owner. At age fifteen, she married Billy and moved in with his parents above the restaurant. She would sleep during the day, perform at the theater at night, and return faithfully after each show. Her marriage to Billy also was short. She would, however, keep his name for life.



Front and back of a hand-tinted French real photo card overprinted as an advertisement for Josephine's performance in Prague, Czechoslovakia. She was described as a world-famous Hawaiian dancer.



Seeking a better life, Josephine went to New York to try out for the all-black musical *Shuffle Along*.¹ When she got there, according to her recollection, she found she was “too young, too small, too thin, too ugly and too dark.” Lyricist Noble Sissle’s memory was slightly different. He said they discovered she wasn’t yet sixteen and so could not legally hire her, but were delighted a year later, in 1922, to have her in the “number one” touring company of the production. The \$30 a week chorus girl soon made her mark as a comic dancer, although she reported that the other girls in the tour looked down on her because she was too dark. This had to be tough on Josephine as she had grown up all her life being told she was too light.

In 1925 Josephine sailed for France with two dozen black singers, dancer and musicians. They performed “La Revue Négre,” which began Josephine’s phenomenal success in Paris. Of her performance, the *New Yorker* wrote “her magnificent dark body, a new model to the French, proved for the first time that black was beautiful.”

In her premier performance with the Folies-Bergère, the costume designers created for Josephine a semi-nude outfit of bananas on a G-string. It became the rage of two continents. For her opening night, the audience included the Rothschilds, Maurice Chevalier, Charles de Gaulle, Ernest Hemingway, and Igor Stravinsky. Also in the audience was the Crown Prince of Sweden who later became King Gustav VI. Their admiration would make Josephine the first successful black star from America.

It was obvious why the French males admired Josephine. Her appeal to French women was more complex. Women had taken on major roles in France during World War I but after the war was over they had been placed back into their pre-war niche as housewives and servants. They could not vote, enter a profession, or be involved in politics. They could not even open a bank account. The French women saw Josephine as a heroine and role model. The women of Paris wanted her look. By the fall of 1926, there were Josephine Baker dolls, costumes, and perfumes. She became an icon for the French women’s rights movement.

At the age of twenty, Josephine fell in love again. She met Pepito de Abatino, a Sicilian gigolo who spoke four languages. A self-proclaimed count, he was penniless, yet traveled in all the right circles. Pepito became Josephine’s



Les Milandes 1950s real photo card with deckle edge and a portrait of Josephine and Jo Bouillon; photographer Ray Delvent.

manager, and his first task was to provide her with an education. He saw that she learned to read and write and speak proper French. He educated her in music, art, and the social graces. Once introduced to learning, she never stopped.

By 1930 Josephine had begun to mature as a performer. She and Pepito moved to a large estate outside of Paris where she collected unwanted animals. She loved nature and became a protector of abandoned animals. In 1931 one reporter said, “She left us a Negresse, droll and primitive; she comes back a great artist.”

In the early 1930s, Josephine began a successful recording career and starred in several motion pictures. But she felt that she still had her home country to conquer, and in 1935 she returned to New York to perform in the Ziegfeld Follies. The show was to star Josephine, Fanny Brice, Eve Arden, and Bob Hope. Her appearance, however, drew disastrous reviews. She blamed this on Pepito. So angry was he that he left New York for Paris and never spoke to Josephine again. He died a few months later.

Josephine returned to Paris in 1937, married Frenchman Jean Lion, and became a French citizen. Her love for France was so great that when the war broke out she volunteered to spy for France. She became an “honorable correspondent,” which meant she would pass along any information she overheard from the Nazis. She was so popular with the French that once the Nazis occupied France, they were hesitant to



Les Milandes card of Josephine and her children at Le Parc du Chateau. The castle was taken through foreclosure in later years. Photo by “CAP,” card is numbered 1660.

Few can question her role as a civil rights activist. When she finally returned to New York in 1973 to perform in Carnegie Hall, she required the theaters not only to hire black workers but to allow blacks to sit at the front of the theater.

cause her harm. She participated in the underground, smuggling intelligence to the resistance in Portugal coded within her sheet music. After the war, she was given the Croix de Guerre, the highest French military honor — the first American-born woman to receive it. She was also awarded the Rosette de la Résistance, and was made a Chevalier of the Légion d'Honneur by General Charles de Gaulle. Without a doubt, Josephine had become a war hero.

In 1947 Josephine married Jo Bouillon. The marriage would last ten years until they divorced in 1957.

During the 1950s, Josephine began to focus on civil rights activism. She protested in her own way by adopting twelve multi-ethnic orphans she called her "Rainbow Tribe." She had children from Israel, Algeria, Japan, Venezuela, and Morocco.

In 1951, while in New York City, she attempted to eat at the Stork Club but was refused service. Actress Grace Kelly, who was in the club as well, rushed over after seeing what had happened and stormed out of the club with Josephine. They remained good friends until Kelly's death. As proof

To celebrate Josephine's fifty years of performances, Prince Rainier, Princess Grace and Jacqueline Kennedy Onassis financed a retrospective revue at the Bobino in Paris. The revue, starring Josephine, was held April 8, 1975.

of this friendship, when Josephine became near bankrupt, Kelly, who was then Princess of Monaco, gave her a villa and significant financial assistance to pull her through.

In 1963 Josephine attended the march on Washington and was on the podium beside Martin Luther King Jr. She was the only woman to speak at the rally. It is rumored that Coretta Scott King offered her the position of leader of the American civil rights movement after the death of Martin.

Few can question her role as a civil rights activist. When she finally returned to New York in 1973 to perform in Carnegie Hall, she required the theaters not only to hire black workers but to allow blacks to sit at the front of the theater.

To celebrate Josephine's fifty years of performances, Prince Rainier, Princess Grace, and Jacqueline Kennedy Onassis financed a retrospective revue at the Bobino in Paris. The revue, starring Josephine, was held April 8, 1975. She performed to a sold-out crowd that included Sophia Loren, Mick Jagger, Diana Ross, and Liza Minnelli. Four days later, she was found in her bed in a coma. She died later that day at age sixty-eight. She was the first American woman to receive a full French military honors funeral. Thousands turned out to pay their respects.

Endnote

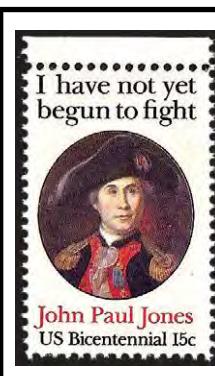
1. *Shuffle Along*, with music by Eubie Blake and lyrics by Noble Sissle, was the first successful cross-audience all-black musical. It ran for a total of 504 performances from May 1921 to July 1922. One of its signature songs, "I'm Just Wild About Harry," became the campaign song for Harry S. Truman's 1948 re-election campaign.

The Author

Tony L. Crumbley has been a collector of stamps and postal history since childhood. He has written numerous articles over his career as a philatelist. He is the current co-editor of the *North Carolina Postal History Journal*, a job he has had for more than thirty years. He is a General in the Confederate Stamp Alliance, where he served as president. Tony lives with his wife, Renea, in Charlotte, North Carolina, where he has retired after thirty-seven years as Vice President of Research for the Charlotte Chamber of Commerce.

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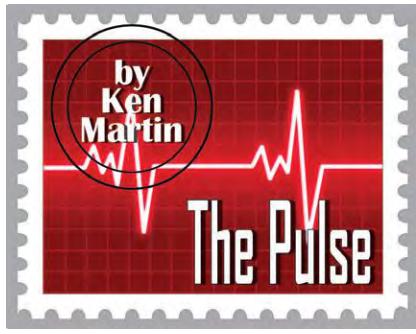


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Membership Loss Decreasing

At the end of April we drop members whose dues have not been paid for the current year. January is the last issue of *The American Philatelist* sent to individuals who have not yet renewed, but we continue encouraging unpaid members to renew and wait until late April before formally dropping them as members. As you can read in this issue's Membership Report, a total of 2,205 members were dropped for nonpayment of dues this year. This is higher than desired, but considerably better than the 2,695 last year, and the *lowest number* since the late 1980s.

With these drops our membership now stands at 30,859 — only 515 fewer than the same time last year. While we have not yet managed to change the losses to gains, our annual net loss dropped by more than half from 1,216 a year ago. And the annual member loss has *dropped every year* since 2008 when, over a 12-month period, membership declined by more than 3,000. If we are able to duplicate the last 12-months improvement this year, next April we would have a year-to-year member *increase* to report!

It is within reach. Staff will do everything they can, but YOU are our best recruiters. Talk with others about what the Society means to you, and encourage club members and other collectors who are not already APS members to join. Once members have joined our retention is excellent, currently at just over 90%. With your help, a year from now we look forward to reporting a gain in membership!

We often hear "I cannot travel to APS headquarters to take a Summer Seminar course," or "When will you offer an APS Course on the Road in my city." To help address the challenge, we have begun offering "Collecting Connections." Through this new program of online classes, APS instructors are able to offer smaller 1–2 hour, modules of their popular live courses at various times throughout the year. Students may take all of the modules or only the ones that meet their current interests and educational needs.

"Collecting Connections" classes under consideration for 2015 include U.S. Revenues, Postal History, Germany, Stamps & Stories of the 1920s, Collecting WWII Intercontinental Air Mail, and Computers and Collecting I and II — featuring scanning and using Photoshop Elements. APS Education Director Gretchen Moody (gretchen@stamps.org) would like to hear your ideas for additional topics.

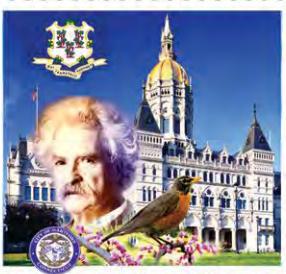
I'm also delighted to report that we had the largest attendance ever for the recent "On-the-Road" course that immediately preceded WESTPEX. Over two days, fifty-two students were able to benefit from the knowledge of eight experts on Western Postal History.

Our August 21–24 APS STAMPSHOW in Hartford is fast approaching. Most members attend for the dealers, exhibits, society meetings, and seminars. However, Hartford is a great city and we have arranged three events to help you, and hopefully your family,



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On Thursday we are offering a tour of the Watkinson Library, led by Head Curator and Librarian Richard J. Ring. The Watkinson serves as a public research library, the rare book and special collections of Trinity College, and the repository of the College archives. It contains more than 175,000 printed volumes ranging in date from the fifteenth century to the present; 4,000 linear feet of manuscript and

archival material; 25,000 pieces of sheet music (1720–1950); more than 5,000 sound recordings; and thousands of pieces of ephemera (postcards, greeting cards, trade cards, ballad sheets, prints, maps, playbills, posters, and broadsides).

Wear your comfortable shoes on Friday for the two-hour walking tour. It will begin at the entrance to the Convention Center walking towards Main Street on the way to Bushnell Park. Some of the highlights will include the statue dedicated to Casimir Pulaski, a hero of the Revolutionary war; Mark Twain, Hartford's most famous author; and state hero Nathan Hale. Entering Bushnell Park you'll see the statue of Horace Wells, the father of anesthesia, and the Soldiers and Sailors Arch dedicated to those who fought in the Civil War. The tour continues to the exterior of the State Capitol and then heads back to the Convention Center.

A four-hour Saturday bus tour will explore Hartford, beginning with a drive through the Asylum Hill neighborhood, highlighting the colorful personalities that made up

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Bushnell Park.

Nook Farm, including Mark Twain and Harriet Beecher Stowe. The tour will include a stop to explore the art, architecture, sculpture, and history of Connecticut's State Capitol and Bushnell Park. Then participants will ride down Main Street and observe treasures such as City Hall, the Ancient Burying Ground, the Wadsworth Atheneum, and the Old State House. The tour also will pass through Coltsville, where Samuel Colt built his Armory, the largest in the world at the time, and learn about Armsmear, the employee housing, the Church of the Good Shepherd, and the Colt Memorial. The bus tour concludes with a tour of the State Capitol.

The Watkinson Library tour is free, while the bus tour costs \$40 per person and the walking tour \$15. Space for all three is limited. Visit <http://stamps.org/SS-Function-Tickets> or call 814-933-3803 to make reservations.

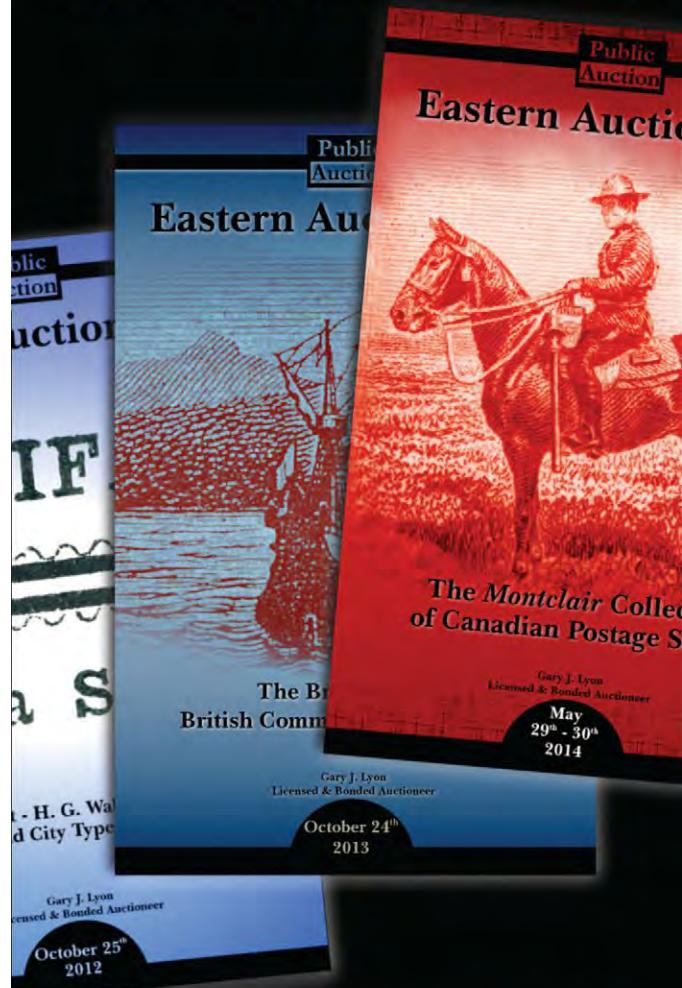
For individuals who prefer to plan their own tours, the Dash offers free transportation for the downtown area directly from the convention center, and other information on area attractions can be reached from links on the APS website.

June should be an exciting month for stamp collectors. Let's use the sale of the British Guiana One-Cent Magenta to spread the word about our great hobby. The auction of this famous stamp will be held June 17, 2014 at 7 p.m. EST with a predicted sale price of \$10–\$29 million! The live auction can be streamed from the Sotheby's website at www.sothbys.com/en/auctions.html. (Please note: This is a long page and takes a while to load. Closer to the date there should be a direct link on the main page.)

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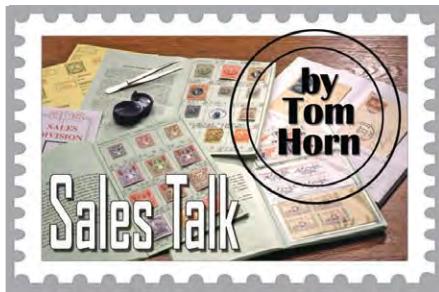
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Sales Division Saturday

We open the Sales Division for business on one Saturday each year and that day is approaching this month. Our annual APS Summer Seminar will take place the week of June 15–20, 2014 and the Sales Division will be open for any member who visits on Saturday June 14 from 9 a.m. to 4 p.m. or Monday through Friday during our regular business hours, 8 a.m. to 4:30 p.m. In addition, the local stamp club, Mount Nittany Philatelic Society, will have its annual stamp show (SCOPEX) at the Match Factory on June 14–15.

Seminar participants typically arrive on Thursday or Friday before the event to take advantage of these buying opportunities, but you do not need to be signed up for the Seminar to come in to the Sales division during this time. You have the option to buy items here, take a circuit overnight and return it the next day or take a circuit home for mailing

back to us, after you check your collection.

We also are running two specials from June 12–20 for visiting members:

1. Clearance book purchases will not be charged the 5% buyers fee.
2. Members who buy blank sales books will receive an additional five free books for every ten purchased.

Which U.S. Categories Are Selling?

The January, April, and May editions of this column had listings of the Far Eastern, European, and Latin American categories that have good sales in our sales books. This month we look at the U.S. categories. Here are the comparisons of all inventories and the Clearance inventory breakout for U.S.-related areas. The statistics are taken from the retired book information in 2012 and 2013. The categories are shown in order

by the percentage sales, as compared to the total original values of the books as submitted. The percentage includes Clearance book amounts. The second column notes the percentage number of Clearance books that sold, as compared to the total number in each category retired from the Clearance inventory in that two-year period:

Category	% \$ amt material sold	% # Clearance books sold
U.S. Picture Postcards	66.9%	69.6%
U.S. Plate Number Singles	44.2%	33.3%
U.S. Possessions	43.8%	54.0%
U.S. Officials	42.4%	8.7%
U.S. Cut Squares	39.4%	33.3%
U.S. Revenues	38.7%	27.3%
U.S. Plate Blocks	37.4%	38.1%
U.S. First Day Covers	37.0%	33.3%



Category	% \$ amt material	% # Clearance books sold
U.S. Air Mails	35.0%	20.6%
U.S. Mint	34.7%	52.9%
U.S. Coils	34.4%	43.2%
U.S. Postal Stationery	32.9%	54.6%
U.S. 19th Century Covers	32.3%	56.7%
U.S. Back-of-the-Book	30.9%	25.4%
U.S. Covers 1900–1945	30.4%	NC
U.S. General 1900–1940	30.4%	NC
U.S. Blocks	29.4%	22.2%
U.S. General	26.8%	46.0%
U.S. Covers	26.7%	28.0%
U.S. 19th Century Covers	26.7%	41.3%
U.S. Used	24.5%	43.5%
U.S. Fancy Cancels	23.9%	50.0%
U.S. Precancels	23.7%	25.8%
NC = New Category		

Note that while some categories sell well in the regular inventory, they might not fare as well in the Clearance inventory. For example, *U.S. Officials* have sold well on the regular circuits, but not in the Clearance area; this might be due to members only wanting to purchase select items. *U.S. Fancy Cancels* haven't sold as well in the regular circuits, but have in the Clearance inventory.

The statistics for the U.S. categories are interesting, in that the percentages have complicated stories behind them. For example, you will notice that the U.S. Picture Postcards are the best sellers in both inventories we have. However, on the regular circuits there aren't many buyers who have expressed interest in receiving them. Two or three of the buyers who have asked for them are responsible for most of the sales. For the Clearance inventory books, one seller supplies 90% of this category and he drops the book price a second time after it does not sell in the first rounds of Clearance circuits.

While the other categories of the world can be analyzed for selling and buying using these statistics, the U.S. categories cannot. One has to pull in other factors for making the decision to sell

material or sign up for buying material in these categories. Many of the cover categories have sales books supplied mostly by five different sellers, possibly causing a lack of variety in material and pricing. One seller supplies the majority of our Cut Squares books and the sales are relatively good. So, the number of sellers submitting material in a given U.S. category does not necessarily give us clues as to why the sales are what they are.

Please keep in mind that, in all categories, material that is nicely presented and priced attractively and competitively should sell well. We will have a full listing of categories that can be requested by e-mail or hard copy by STAMPSHOW in August and also will be available online.

Return of Retired Sales Books

We occasionally review the procedures in place for processing retired sales books. Many have not changed much since our Sales program was inaugurated in 2002. We have tweaked some procedures several times since then and now it is time to do that again, before the upgraded program is developed.

There is an incredible amount of detail involved with preparing each seller's books for retirement. Special instructions and circumstances for 25% of the sellers add to the detail. Some of the changes may involve holding books until a minimum number are retired before returning them. This would save us time and save postage costs for the member. Uniform packaging, mailing methods, and the present monthly schedule may be con-

sidered for changes. Any suggestions and comments for improving our procedures are welcome from current sellers. We will be working on streamlining these procedures in the future as we talk with programmers about the upgrades.

STAMPSHOW in August

Make your plans for STAMPSHOW in Hartford, Connecticut in August. The Sales Division will have both regular and clearance sales books at the show, next to the main APS booth. When you have walked around the show to check dealers' tables, stop by the booth and browse through our sales books. More information about the show can be found in *The American Philatelist* in the next two issues or visit <http://stamps.org/STAMPSHOW-SS>.

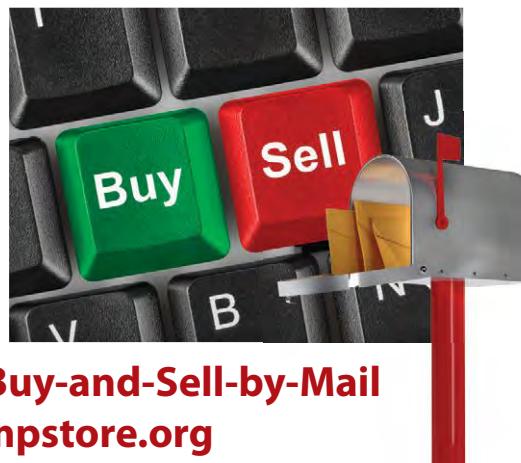
'5 for 10' Categories (Needs)

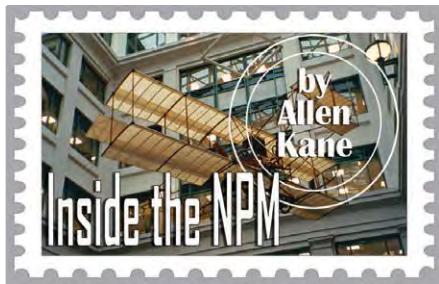
You can earn coupons for five free blank books for every ten completed books (Clearance books do not qualify) containing material from a set list of categories. For more information and the list of qualifying categories visit <http://stamps.org/Stamps-Needed> or contact us to obtain a copy of the list. [NOTE: Single-country books usually have better sales.]

U.S. Coils	German Colonies
U.S. Cut Squares	Hong Kong
U.S. Fancy Cancels	India
U.S. Officials	Japan (early)
U.S. Plate Number Singles	Netherlands Colonies
U.S. Possessions	Spanish Colonies
China	

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www.stampstore.org





A Classy Farewell



This is artwork for the 29-cent Black-Necked Crane stamp, 1993. The endangered North American whooping crane and Chinese black-necked crane appear on stamps jointly issued in 1994 by China and the U.S., advancing wildlife conservation as they represent friendship. Artists at the Clarence Lee Design Studio in Honolulu developed eight concept designs; Chinese nature artist Zhan Gengxi created the final artwork, influenced by one of the concept designs. (Loan courtesy United States Postal Service, Postmaster General's Collection.)

This year we bid farewell to Cheryl Ganz, our Chief Curator of Philately. We have been fortunate that Cheryl joined our staff. She came on board in 2005, serving as a philatelic curator under the incomparable W. Wilson Hulme II. When Wilson passed away early in 2007 I asked Cheryl to step into his shoes. In the years since, Cheryl has distinguished herself repeatedly, providing a variety of exhibition gems for our visiting public. Of course, her crowning achievement has been the William H. Gross Stamp Gallery, which opened to wide praise last September.

Cheryl's parting gift to the museum and our public is a colorful, enchanting, and informative exhibition exploring the philatelic connections between the United States and China. *Pacific Exchange: China & U.S. Mail* opened in March and will run until January 4, 2015. Online visitors can access the exhibit at: www.postalmuseum.si.edu/pacificexchange. Written in English and Chinese, the exhibit uses philately to examine the complex history of these two major powers. It is part of the museum's determination to expand our reach to cultures and individuals who have not yet had opportunities to explore our space. The exhibition focuses on U.S.-Sino relationships from the 1860s to the 1970s, a time of extraordinary change in China. It also explores Chinese immigration to the United States, currently home to four million Chinese Americans.

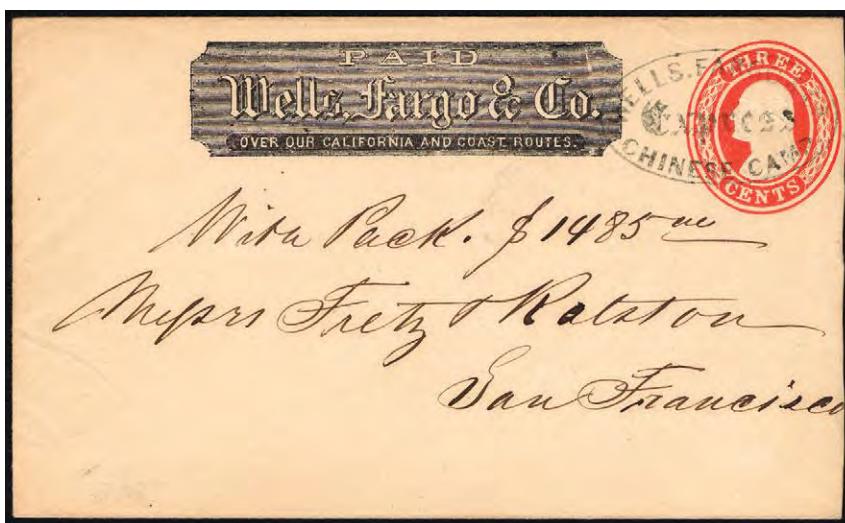
Smithsonian National Postal Museum
2 Massachusetts Ave., N.E.
Washington, DC 20002
www.postalmuseum.si.edu/

Museum Hours
The Museum is open seven days a week
from 10 a.m. to 5:30 p.m.,
except December 25.
Admission is free.

Free public wireless Internet access
(Wi-Fi) is available throughout
the National Postal Museum galleries.



The most famous rarity of the Cultural Revolution proclaims "the entire nation is red." But a printing error left Taiwan white, a fact that caused the stamp's hasty withdrawal. Very few examples of this stamp survive. (Courtesy Gerald Weiner.)



This is a California Chinese Camp cover, dated c. 1854–60. Wells Fargo and Co.'s express department served San Francisco's Chinatown with a special "China Route." The company hired three Chinese employees to sort the mail. Courting Chinese business at the height of anti-Chinese sentiment, the company also published bilingual shipping supplies, a phrasebook, and directories of Chinese merchants.

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The "Show Time" Calendar features a list of upcoming shows and APS events (shown in green). To obtain a listing, please submit a "Show Time" form, available online at www.stamps.org>Show-Calendar or by mail from APS headquarters. Information must be received 60 days before desired publication time.

The listings are free to World Series of Philately and other shows that are sponsored by an APS chapter or affiliate. Other shows/bourses may purchase listings for the month of the show/bourse and the month prior **only**. The listing fee is \$25 per show per issue. Shows designated *B* are bourse only.

Grand award winners from *WSP* shows are eligible for the annual APS World Series of Philately Champion of Champions competition. Visit www.stamps.org>Show-Calendar for a complete listing of shows and APS events.

Kentucky **June 6-7**
LOUIPEX 2014 Metro Louisville Stamp Society, St. Leonard's Catholic Church (The Gym), 440 Zorn Avenue, Louisville. *B*
Contact: German Dillon, 502-558-0046
E-mail: german.dillon@tvc.com
Website: www.louisvillemetrostampsociety.org

Virginia **June 6-8**
NAPEX National Phil. Exhibitions of Washington D.C., McLean Hilton at Tyson's Corner, 7920 Jones Branch Dr., McLean. *WSP*
Contact: Darrell Ertzberger, 703-548-3366
E-mail: mtetton@aol.com
Website: www.napex.org

Ohio **June 13-15**
COLOPEX Columbus Philatelic Club, Rhodes

Center, 717 East 17th Ave., Columbus. *WSP*
Contact: Mark Reasoner, 614-579-6526
E-mail: reasonerstamps@yahoo.com
Website: www.colopex.com

Pennsylvania **June 14-15**
SCOPEX 2014 Mt. Nittany Philatelic Society, American Philatelic Center, 100 Match Factory Place, Bellefonte.
Contact: Don Heller, 814-861-5720
E-mail: dheller5720@yahoo.com

Pennsylvania **June 15-20**
Summer Seminar 2014 In its 35th year, the APS Summer Seminar on Philately is unique in the hobby, offering instruction in specific areas through a combination of lectures and hands-on workshops. There are 5 four-day courses or 4 two-day courses to select from. Visit the link below for full details! American Philatelic Center, 100 Match Factory Place, Bellefonte. *APS*
Contact: Gretchen Moody, 814-933-3803
E-mail: gretchen@stamps.org
Website: <http://stamps.org/Summer-Seminar>

Oklahoma **June 20-21**
OKPEX Oklahoma City Stamp Club, Reed Conference Center, 5800 Will Rogers Road, Midwest City. *WSP*
Contact: Joe Crosby, 405-990-2389
E-mail: joecrosby@cox.net
Website: www.okcsc.org

Virginia **June 21**
Charlottesville StampFest Holiday Inn & Conference Center, 1901 Emmet St. North, Rt. 29, 1/4 mile North of Rt. 250 By-pass), Charlottesville. *B*
Contact: Jack Ott, 888-297-3536
E-mail: jackott@comcast.net
Website: www.jackottstamps.com

Connecticut **June 22**
Fourth Sunday Collectibles Show New Haven Philatelic Society, Annex YMA Hall, 554

Woodward Ave., New Haven. *B*
Contact: Brian McGrath, 203-627-6874
E-mail: hukeda@comcast.net
Website: www.NHPS1914.org/

Missouri **June 27-29**
National Topical Stamp Show American Topical Association, St. Louis Renaissance Airport Hotel, 9801 Natural Bridge Rd., St. Louis. *WSP*
Contact: Vera Felts, 618-985-5100
E-mail: american topical@msn.com
Website: www.americantopicalassn.org

Virginia **June 28-29**
Fairfax STAMPFEST Elk's Club, 8421 Arlington Blvd., (Rte. 50 - 3/4 miles west of I-495 Beltway), Fairfax. *B*
Contact: Jack Ott, 888-297-3536
E-mail: jackott@comcast.net
Website: www.jackottstamps.com

Ohio **June 29**
Hudson Stamp Bourse Lincolnway Stamps, Clarion Inn, 6625 Dean Memorial Parkway, Hudson. *B*
Contact: David G. Pool, 330-832-5992
E-mail: lincolnway@sssnet.com

California **July 11-13**
ASDA Northern California 2014 Postage Stamp Show American Stamp Dealers Association, The Westin Hotel, 1 Old Bayshore Hwy., Millbrae. *B*
Contact: Van Siegling, 1-800-369-8207, ext. 4
E-mail: asda@asdaonline.com
Website: www.americanstampdealer.com

Maryland **July 12**
Laurel StampFest Holiday Inn Laurel West, 15101 Sweitzer Lane, Laurel. *B*
Contact: Jack Ott, 888-297-3536
E-mail: jackott@comcast.net
Website: www.jackottstamps.com

Michigan **July 12**
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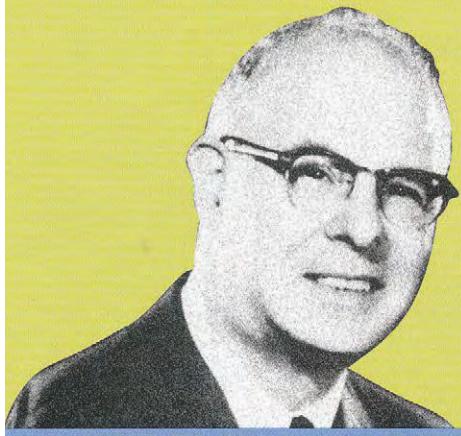
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E-mail: triplejump@charter.net

Minnesota **July 16-17**
Computers and Collecting On-the-Road
Course, Prior to Minnesota Stamp Expo,
Plymouth. *APS*

Contact: Gretchen Moody, 814-933-3803
E-mail: gretchen@stamps.org
Website: http://stamps.org/On-the-Road-
Courses

Minnesota **July 18-20**

Minnesota Stamp Expo Twin City Philatelic
Society and Various Local Clubs, Crystal
Community Ctr., 4800 Douglas Dr., N.,
Minneapolis. *WSP*
Contact: Randy A. Smith, 952-431-3273
E-mail: rasmay@frontiernet.net
Website: www.stampsmnnesota.com/MN%20
Stamp%20Expo.htm

Ohio **July 20**

Hudson Stamp Bourse Lincolnway Stamps,
Clarion Inn, 6625 Dean Memorial Parkway,
Hudson. *B*
Contact: David G. Pool, 330-832-5992
E-mail: lincolnway@sssnets.com

Pennsylvania **July 21-25**

Volunteer Work Week Hosted at the American
Philatelic Center, 100 Match Factory Place,
Bellefonte. *APS*

Contact: Gretchen Moody, 814-933-3803
E-mail: gretchen@stamps.org
Website: http://stamps.org/Volunteer-Work-
Week

Internet Module **July 23-25**

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popular courses in one to two hour ONLINE
segments through GoToMeeting. *APS*
Contact: Gretchen Moody, 814-933-3803
E-mail: gretchen@stamps.org
Website: http://stamps.org/Modules

Colorado **July 23-26**

PMCC Convention Post Mark Collectors Club,
Double Tree Hotel, 1775 East Cheyenne
Mountain Blvd., Colorado Springs.
Contact: Kent Bickell
E-mail: kbickell@comcast.net
Website: www.postmarks.org

Indiana **July 26-27**

MSDA Indianapolis Show Midwest Stamp
Dealers Association, Lawrence Community
Center, 5301 N. Franklin Rd., Lawrence. *B*
Contact: Jim Bardo, 847-634-2676
E-mail: jfb7437@aol.com
Website: www.msdastamp.com

Louisiana **July 26-27**

Bossier-Shreveport Stamp Show Red River
Stamp Society, Bossier City Civic Center, 620
Benton Road, Bossier City. *B*
Contact: Tom Mueller, 318-218-0981

E-mail: starsavs@hotmail.com

Nevada **July 26-27**

Greater Reno Stamp & Cover Show Nevada
Stamp Study Society, National Bowling
Stadium Museum, 33 N. Center St., Reno.
Contact: John Walter, 775-246-4769
E-mail: show@renostamp.org
Website: www.renostamp.org

New York **July 26-27**

**Northeast Postal History & Ephemera
Show** Capital District Associates, Polish
Community Center, 225 Washington Ave.
Extension, Albany. *B*
Contact: Thomas Auleta, 518-877-3027
E-mail: azusacollectibles@yahoo.com
Website: www.nphes.com

North Carolina **July 26-27**

CHARPEX 2014 Charlotte Philatelic Society,
Worrell Bldg, Central Piedmont Community
College, 1228 Elizabeth Avenue, Charlotte.
Contact: Gene Zhiss, 704-553-8110
E-mail: signup@charpex.info
Website: www.charpex.info/

Connecticut **July 27**

Fourth Sunday Collectibles Show New Haven
Philatelic Society, Annex YMA Hall, 554
Woodward Ave., New Haven. *B*
Contact: Brian McGrath, 203-627-6874
E-mail: hukeda@comcast.net
Website: www.NHPS1914.org/

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611-614	1.00
788-799	12.00
Manchukuo	
19-22 Sheets	\$3,000
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Contact: Tara Murray, 814-933-3803

E-mail: tmurray@stamps.org

Website: <http://www.stamps.org/Postal-History-Symposium>

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AEROPHILATELY 2014 American Air Mail Society, "Air Mail Only" national philatelic exhibition with FIP Recognition and world-wide participation is being held in conjunction with the Eighth Annual Postal History Symposium. American Philatelic Center, 100 Match Factory Place, Bellefonte.

Contact: James W. Graue, 509-924-4484

Contact address: 11911 East Connor Road, Valleyford, WA 99036

E-mail: zepkat@gmail.com

Website: www.americanairmailsociety.org

Washington September 12-14

SEAPEX Seattle Philatelic Exhibition, Tukwila Convention Center, 12424 42nd Ave., S., Tukwila.

Contact: Eric Bustad

E-mail: seapex@comcast.net

Website: <http://seapexshow.org>

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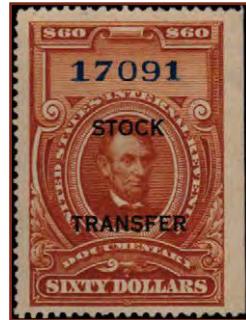
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13th St, Milwaukee. *WSP*

Contact: Mary Ann Bowman/ Dona Fagan,
262-251-0617
E-mail: faganfalls@sbcglobal.net
Website: www.milwaukeephilatelic.org

Indiana September 20-21
AWPEX 2014 Anthony Wayne Stamp Society,
Concordia Lutheran High School, 1601 Saint
Joe River Road, Fort Wayne. *B*
Contact: James Mowrer, 260-422-1716
E-mail: stamp4@frontier.com

Canada September 26-27
VANPEX 2014 British Columbia Philatelic
Society, West Burnaby United Church, 6050
Sussex Avenue, Burnaby.
Contact: Trevor N. Larden
E-mail: verdrac0@uniserve.com
Website: www.bcpophilatelic.org

Indiana September 26-28
INDYPEX Indiana Stamp Club, Wyndham Hotel
Indianapolis West, 2544 Executive Drive,
Indianapolis. *WSP*
Contact: Bob Zeigler, 317-844-5200
E-mail: indypex@indianastampclub.org
Website: www.indianastampclub.org

Florida September 27-28
Tampa Stamp & Coin Expo Tampa Collectors
Club, Holiday Inn Express, 4750 North Dale
Mabry Hwy., Tampa. *B*
Contact: Sheldon Rogg, 727-364-6897
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Washington September 27-28
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Society, Hilton Garden Inn, 9015 West
Highway 2, Spokane. *B*
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Connecticut September 28
Fourth Sunday Collectibles Show New Haven
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Contact: Brian McGrath, 203-627-6874
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Website: www.NHPS1914.org/

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Membership Report

NEW APPLICANTS

The following applications were received during April 2014. If no objections are received by the Executive Director (814-933-3803) prior to June 30, 2014 these applicants will be admitted to membership and notice to this effect will appear in the August 2014 issue.

Allyn, John S. (223002) **Orrs Island, ME**; 58; Retired
 Arguello, Humberto M. (223108) **Panama City, Panama** NICARAGUA-CENTRAL AMERICA-FRANCE-ROMAN STATES-SALVADOR-JAPAN; Businessman
 Arlotta, Tony (223052) **Tempe, AZ** US-UN-CANADA-EGYPT-FRANCE-ITALY-NORWAY-SWEDEN-CHANNEL ISLANDS; 70; Retired
 Avitts, Stephen (223074) **Springdale, AR** US-UN-WORLDWIDE; 61; Pharmacist
 Bai, Wenyan (223075) **Shenyang, China** CHINESE TREATY PORTS-CHINA-MONGOLIA-MANCHUKUO-TIBET; 42; Logistics
 Barnes, James L. (223031) **Oreland, PA** CHEMISTRY/PHYSICS-BICYCLES-ROWING-NURSING; 64; Teacher
 Bates, Jameson (223053) **Alpine, UT**
 Bogert, Cornelius (223109) **Bardstown, KY** US STAMPLESS COVERS
 Burgess, Brian B. (223073) **Bullhead City, AZ** US SINGLES, FDC-WORLDWIDE; 66; Poker Dealer
 Burns, Jack (223080) **Tacoma, WA** US; 65; Retired
 Chase, Robert (223032) **Lumberton, NJ** MINT US COMMEMORATIVES-1900/2000 FDC; 49; Dentist
 Colucci, Robert (223069) **Cranford, NJ** US AIR MAILS, PLATE BLOCKS, COVERS; 65
 Cordova, Benjamin L. (223088) **Madison, AL**; 74; Retired
 Corker, Robert Steve (223111) **Spokane, WA** US CIVIL WAR COVERS, CONFEDERATE STATES-RUSSIA/USSR/INDEPENDENT REPUBLICS-GREAT BRITAIN; 72; Professor
 Cunha, Aurelio N. (223040) **Malden, MA** BRAZIL-MUSIC/MUSICIANS/INSTRUMENTS-MA POSTAL HISTORY-BIBLICAL TOPICS-TRIANGLES/ODD SHAPES-GOLF; 25; Financial Advisor
 Cutchin, Lisa D. (223065) **Frederick, MD** US, DUCK/HUNTING/FISHING, POSTAL HISTORY; 59; Teacher

Davidson, Jeffrey (223047) **Sealy, TX** US COMMEMORATIVES/PANELS, 20TH CENTURY; 59

Davis, Geoff (223095) **Holland, MI** US 19TH & 20TH CENTURY, DUCK/HUNTING/FISHING, NEWSPAPERS & PERIODICALS, OFFICIALS/OFFICIAL MAIL, CIVIL WAR COVERS
 De Line, Bob (223082) **Hahira, GA** US 19TH & 20TH CENTURY, AIR MAILED, COMMEMORATIVES, CONFEDERATE STATES, CLASSICS, POSSESSIONS; Retired

Dombrowski, Bill (223124) **Macomb, MI** US, PREXIES, AIR MAILED, DUCK/HUNTING/FISHING, 19TH & 20TH CENTURY; 49

Dotsey, Ronald J. (223089) **Holland, PA** OLDER US-FREE MASONRY; 64; Retired

Downey, George (223013) **Melbourne, FL** US COMMEMORATIVES, CLASSICS, AIR MAILED, DEFINITIVES-UN; 73

Doynow, Jeff (223113) **Bedford, NY** US, BLOCKS/GUIDELINE BLOCKS; 58

du Bois, Marc (223022) **Hanahan, SC** BRITISH, FRENCH & SPANISH COLONIES-LATIN AMERICA; 71; Retired

Dunn, Terrence H. (223107) **Loveland, CO** SCOUTS; 67; Retired

Elkallaaf, Ayman V. (223037) **New York, NY** US; 50; Restaurant Manager

Ellis, Brian (223036) **Atascadero, CA**

Ersfeld, Steve (223094) **Savage, MN** US, 19TH CENTURY, CONFEDERATE STATES, DUCK/HUNTING/FISHING, PLATE BLOCKS-CANADA; 46

Ferguson, Lewis W. (223090) **Pittsburgh, PA** US COMMEMORATIVES; 42; County Police Sergeant

Finch, Robert (223122) **Tiburon, CA** US DUCK/HUNTING/FISHING, CA & AK POSTAL HISTORY, 19TH CENTURY-CHINA-RUSSIA/USSR/INDEPENDENT REPUBLIC

Florer, Michael R. (223115) **Gettysburg, PA** REVENUES-CINDERELLAS; 46; Museum Curator

Francini, Mary Rose (223114) **Randolph, MA** US COMMEMORATIVES, DEFINITIVES, FDC, POSTAL CARDS; 57

Gann, John W. (223003) **Little Rock, AR** US-GREAT BRITAIN, COMMONWEALTH; 88; Retired

Gehring, Michele (223079) **Avon Lake, OH**

Geraghty, Donna (223099) **Seal Beach, CA** WORLDWIDE-US COMMEMORATIVES;

NEW MEMBERS

Applications 222777 through 222880, and 222882 through 222891 as previously published have been accepted for membership by the Board of Vice Presidents.

SUMMARY

Total Membership, Mar. 31, 2014	32,900
New Members	114
Reinstated	50
	164
	33,064
Deceased	29
Resignations	33
Expelled	1
Chapter Disbanded.....	2
Dropped, Non-Payment of Dues	2,140
	2,205
Total Membership, Apr. 30, 2014	30,859

(Total Membership, April 30, 2013 was 31,374 a difference of -515)

Goebel, Donald W. (223004) **Boone, NC** US-CANADA-GERMANY-AFRICA-MIDDLE EAST; 59; Teacher

Golden, James L. (223116) **Forrest City, AR**; Gomila Camyaris, Juan Miguel (223017) **Mahon, Spain** MUSIC/MUSICIANS/INSTRUMENTS-ART-FAMOUS PEOPLE-DINOSAURS-AUTOMOBILES-DOGS; 50; Stamp Dealer

Goodsell, Fred (223125) **Ajo, AZ** CANADA-NEW ZEALAND; 75; Retired

Goodwin, Brantly (223018) **El Prado, NM** LATIN AMERICA; 61

Greene, Winston W. (223112) **Houston, TX** US COMMEMORATIVES, 19TH & 20TH CENTURY, AIR MAILED, BLOCKS/GUIDELINE BLOCKS, BOOKLETS/PANES; 69; Chiropractor

Hallgren, Frederick C. (223023) **Amherst, NY** US; 85; Retired

Henricks, Duane E. (223076) **Valley City, ND** US 19TH & 20TH CENTURY, AIR MAILED, CANCELS; Retired

Hickmott, Walter (223063) **Owosso, MI** US; 74; Retired

Hitt, Lesley (223024) **Ridgecrest, CA** WORLDWIDE; 55; Housewife

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Horner, Lori L. (223035) **Charles Town, WV**
 CHRISTMAS-19TH CENTURY; 43
 Horton, James I. (223096) **Fayetteville, NY**; 68;
 Manufacturer's Representative
 Innella, Rob (223083) **Elkridge, MD** US
 COMMEMORATIVES, AIR MAILED-ITALY-UN-
 KOREA-VATICAN CITY; 49
 Jasper, Joseph C. (223077) **Seaford, DE** US
 COMMEMORATIVES-LOTS & COLLECTIONS; 73
 Jenkins, Thomas (223117) **Gainesboro, TN**; 65;
 Artist
 Johnson, Brian (223084) **San Francisco, CA** US
 19TH & 20TH CENTURY, AIR MAILED-CHINA-
 VATICAN CITY-ETHIOPIA; 42
 Johnson, Ken (223012) **Fort Collins, CO** WORLD
 WAR II-US COMMEMORATIVES, CONFEDERATE
 STATES; 65
 Jorgensen, Charles (223121) **Nashville, TN** US AIR
 MAILED, COVERS-GERMANY-FOREIGN COVERS;
 89
 Juba, Bruce (223066) **Laurel, MD** BRAZIL-LATIN
 AMERICA-BARBADOS-CANADIAN PROVINCES;
 68
 Kerth, Rob (223041) **Sacramento, CA** US
 CANCELS, CUT SQUARES, COVERS-GERMANY
 Kilmer, Steven (223025) **Bothell, WA** US; 53;
 Entrepreneur
 Kohl, Michael F. (223026) **Clemson, SC**; 64;
 Archivist
 Kroger, Linda S. (223064) **Houston, TX** US-
 EUROPE; 76; Retired
 Leppa, Frank (223101) **Hermantown, MN**
 AMATEUR/HAM RADIO-ASTRONOMY-19TH
 CENTURY; 72
 Lightle, Al (223001) **Raymore, MO** US, MATCH
 & MEDICINE, CONFEDERATE STATES, 19TH
 & 20TH CENTURY, AIR MAILED; 54; Computer
 Service
 Lowe, Lawrence (223042) **Coalinga, CA**
 Marra, Art (223027) **Washington, PA** US; 65;
 Retired
 Martin, Reed (222998) **Aspen, CO** US 19TH &
 20TH CENTURY, AIR MAILED; 58
 Matthews, John (223054) **Atlanta, GA** US-GREAT
 BRITAIN-SCANDINAVIA; 70; Retired
 McClelland, Brian H. (223078) **Stockton Springs,**
ME US COMMEMORATIVES, SOUVENIR
 SHEETS, 19TH & 20TH CENTURY, SHEETS/
 SMALL PANES, PLATE BLOCKS-STAMP DESIGN
 ERRORS
 McGill, Willis A. (223098) **Swanton, MD** US USED-
 EGYPT-BRITISH AFRICA; 72
 Metler, Ronda (223010) **John Day, OR** US
 19TH & 20 CENTURY, POSTAL CARDS,
 COMMEMORATIVES, FDC-TRAINS;
 Moore, David (223021) **Sunnyvale, CA** GREAT
 BRITAIN-IRELAND-FOREIGN COVERS; 67;
 Retired
 Moss, John (223105) **Greenville, IN** US 19TH &
 20TH CENTURY, CLASSICS; 53
 Motloch, Wally (223091) **Santa Cruz, CA**; 69;
 Retired
 Muniz, Kelly (223019) **Lakewood, CA**; 96
 Myers, Phillip E. (223028) **Lakeport, CA** US-
 WORLDWIDE; 73; Retired
 Nayar, Vikram (223067) **Goodlettsville, TN**
 INDIA-US FDC, COMMEMORATIVES, LIBERTY
 SERIES-BRIDGES-GANDHI-MOTORCYCLES-
 BUTTERFLIES-FLOWERS
 Nebinger, Scott (223092) **Concord, CA** US; 58
 Ohman, Earl R. (223005) **Arlington, VA** US-CHINA;
 68; Retired
 Osuna, Eduardo D. (223015) **Garland, TX**
 MEXICO-NAZI OCCUPATION; 47; Real Estate

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Padula, John R. (223118) Silver Lake, OH WASHINGTON/FRANKLIN-CIVIL WAR-WWI & II-AUTOMOTIVE; 55; Autobody Repair/ Consulting & Real Estate Management Pantano, Thomas R. (223033) Strasburg, PA OLDER US; Broiler Manager Park, Craig (222997) Omaha, NE US SPACE COVERS, FLIGHT COVERS-BRITISH, PORTUGUESE, FRENCH COLONIES- OVERPRINTS & SURCHARGES-BASEBALL; 64; Consultant Parker, Andrea (223087) Pompano Beach, FL ; 47 Parks, Diana J. (223034) Pitman, NJ ; 65; Retired Paskaran, Anantha (223126) Jamaica Hills, NY GREAT BRITAIN-JAPANESE OCCUPATIONS-US WESTERN COVERS; 57	Penza, Robert J. (223055) Amelia, OH US, BOB, TELEGRAPH, CHRISTMAS SEALS; 54 Pfister, Robert (223044) Mesa, AZ CLASSICS FOREIGN-USED WORLDWIDE-GREECE; 66 Poehls, Aileen O. (223006) Culver City, CA GIRL SCOUTS-COMMEMORATIVES; 56 Pozzi, Gregory (223014) Locust Grove, VA US CLASSICS, BUREAU ISSUES, REVENUES/TAX PAIDS (FEDERAL)-ITALY-SPAIN; 62; Engineer Prochniak, Michael E. (223081) Racine, WI US 19TH & 20TH CENTURY, CONFEDERATE STATES, PATRIOTIC COVERS, WI POSTAL HISTORY-GERMAN 3RD REICH/OCCUPATIONS Pullman, Howard W. (223045) Marco Island, FL CANADA-AUSTRALIA-NEW ZEALAND- ICELAND; Retired
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Richardson, Albert (223056) **Caldwell, ID** US-
CANADA; 72; Retired

Riley, Nina F. (223029) **Midlothian, TX** US; 83;
Adjunct Professor

Rio, Bernard (223068) **Cosne, France**

Robertson, Dennis B. (223046) **Rock Springs,**
WY US, WY POSTAL HISTORY, 19TH CENTURY,
PLATE SINGLES, USED, BULLS EYE/SON
CANCELS

Rudtke, Christopher (223020) **Alachua, FL** US
19TH CENTURY-AUSTRALIAN STATES-FRANCE-
GERMAN STATES-BRITISH COMMONWEALTH;
52

Russell, Bart (223100) **Atlanta, GA** US
COMMEMORATIVES, FDC, CIVIL WAR COVERS,
CLASSICS, PATRIOTIC COVERS, PREXIES,
AMERICAN REVOLUTION; 63

Sangster, David W. (223000) **Round Lake, IL** US
19TH CENTURY, AIR MAILED, COIL LINE PAIRS,
IMPERFORATES, DUCK/HUNTING/FISHING,
ERRORS/FREAKS/ODDITIES; 61; Sales

Schindel, Karl (223071) **Ames, IA** US

Schmid, M. Alain-Pierre (223049) **Noumea, New
Caledonia** LIONS INTERNATIONAL-NEW
CALEDONIA-FRENCH POLYNESIA-FRANCE;
69; Jurist

Schrier, Stuart T. (223038) **Dorchester, MA** US,
PLATE BLOCKS-ISRAEL-UN; 58; Attorney

Schuh, Fraser (223123) **Hallandale, FL**; 65;
Attorney

Schvey, Pamela (223102) **Naples, FL** US
CLASSICS, FEDERAL REVENUES/TAX PAIDS,
TELEGRAPHHS, PARCEL POST, CONFEDERATE
STATES, ENCASED POSTAGE/POSTAGE
CURRENCY; 60; Homemaker

Schwarz, Noemi (223103) **Amherst, MA**; 73;
Retired

Scott, Roy (223110) **Denmark, WI** US,
COMMEMORATIVES; 55

Secord, Mark (223072) **Seattle, WA** US
19TH CENTURY, REVENUE; 63; Health
Administration

Self, Michael (223007) **Conyers, GA** 1860/1920
US-VENDING MACHINE STAMPS; 64; Retired

Selin, Miranda (223120) **New York, NY** USED US &
WORLDWIDE

Shauinger, Mary Jo (223048) **Pinetop, AZ** US FDC,
CANCELS, POSTAL CARDS; 61; Social Work

Shaw, Courtney (223085) **Annapolis, MD** US-
ISRAEL; 68; Librarian

Shepherd, Leslie (223104) **Vienna, VA**; 56;
Architect

Shipman, George D. (223057) **San Francisco, CA**
BRITISH COMMONWEALTH; 54; Security Guard

Shrader, Homer L. (223008) **Greenville, MI**;
Retired

Simonds, Stephen H. (223039) **Albuquerque,
NM**; 70

Simonson, Neale (223127) **Beaverton, OR** US-
WORLDWIDE-FRANCE; 73; Retired

Spotts, Sherry L. (223058) **Harrisburg, PA**; 53

Stachelek, Barbara A. (223043) **Framingham,
MA** USED WORLDWIDE-YUGOSLAVIA-
SWITZERLAND-FOREIGN SOUVENIR SHEETS-
BIRDS-CATS; 57

Sutherland, Carol (223093) **Huber Heights, OH**;
75

Taylor, Robert (223059) **Gresham, OR** US, MINT,
CANCELLED, COVERS; 70; Retired

Tershay, Joseph E. (223106) **Felton, CA** US, 19TH
CENTURY-LEBANON-SYRIA-MOROCCO-
PICTURE POSTCARDS; 76; Retired

Thaxton, Tony (223128) **Atlanta, GA** US; 55;
Prosthetist/Orthotist

Tucker, Robert P. (223060) **West Hartford, CT**; 91;
Retired

Turner, Robert P. (223070) **Vienna, VA**

Vaughey, Peter (223061) **San Anselmo, CA** US
POSTAL HISTORY; 71; Retired

Walpole, Ross (223086) **Miami, FL** US
19TH & 20TH CENTURY, FDC-CANADA-
NEWFOUNDLAND-AUSTRIA; 68

Weide, Bill (223011) **Portland, OR** US 20TH
CENTURY, AIR MAILED, SHEETS/SMALL PANES,
BLOCKS/GUIDELINE BLOCKS; 49

Weissgerber, Carl (223030) **Camby, IN** PRE 1976
US & CANADA; 68; Retired

Wishnietsky, Anida G. (223050) **Millbrook, AL**

Wittmer, Russell L. (223051) **Bartonville, IL** US,
WESTERN COVERS; 64; Retired

Wood, John R. (222999) **Roswell, GA** US 20TH
CENTURY, AIR MAILED

Wrenn, Lethco (223097) **Warsaw, NC** CANADA-US
FDC, NC POSTAL HISTORY, CITY PRECANCELS-
CHINA-SHOW/EXHIBITION COVERS; 68

Young, Elizabeth M. (223062) **Mount Airy, MD**;
86; Retired

Zavalidroga, Mar (223009) **Blossvale, NY**

US 19TH & 20TH CENTURY, AIR MAILED,
COMMEMORATIVES/PANELS, CIVIL WAR
COVERS; Typist

Zaveckas, Kenneth J. (223119) **Gettysburg, PA**
US; 61; Retired

Zick, Vernon L. (223016) **Thomasville, GA** US
COMMEMORATIVES, DEFINITIVES, FDC,
SOUVENIR PAGES, GA POSTAL HISTORY-USED
WORLDWIDE; 68; Retired

CHAPTER DISBANDED

Conejo Valley Philatelic Society (145089)

Pueblo Stamp Club (030220)

DECEASED

Andrews, Andrew L. (088715), Newport, NH

Bell, Keith (216350), Dallas, TX

Brewer, Delbert L. (5640-050391), Lincoln, NE

Cilwik, Charles G. (9330-065388), Derby, VT

Cobb, Charles B. (191178), Tucson, AZ

Dale, Alfred S. (5497-034962), Bellingham, WA

Degerstedt, Gerald F. (110662), Madison, WI

Eiselt, Raymond W. (131848), Port Ludlow, VA

Epstein, Sanford S. (141981), Parsippany, NJ

Farley, Myra (4340-032233), Coburg, VIC, Australia

Haberkamp, Henry T. (205342), Rochester Hills, MI

Hennig, Bernard A. (2131-023754), Glenview, IL

Holloway, Douglas P. (201662), Scottsdale, AZ

Hrab, Walter R. (170632), Pasadena, TX

Jensen, John P. (165055), Mohegan Lake, NY

Kiernan, Richard D. (9016-059150), Wareham, MA

Meissner, Michael P. (219334), Santa Barbara, CA

Miller, Irwin C. (169497), North Miami, FL

Moore, George L., II (219872), Naples, FL

Nettles, Elizabeth J. (11871-139308), St. Louis, MO

Norris, Beryl Z. (11423-085182), Lakewood CA

Phillips, David (218938), Pennsauken, NJ

Poehls, Ken (179616), Culver City, CA

Ramhorst, August (2142-076086), Camarillo, CA

Ray, Robert L. (7875-053922), Bellevue, IL

Schaaf, A. D. (163974), Indianapolis, IN

Sharpnack, Ralph B. (135907), Tallmadge, OH

Stevens, James E., Jr. (107588), Nashville, TN

Strojan, Albert J. (080046), Brooklyn, NY

EXPELLED

DiSavoia, Comte Antoine (218453), 10308

Rockville Pike, Ste. 201, Rockville, MD, for
conduct unbefitting a member for failure
to account for a sales circuit (violation of APS
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Nevada Statehood

On May 29, in Las Vegas, Nevada, the U.S. Postal Service issued the *Nevada Statehood* 49-cent Forever Commemorative stamp, in one design, in a pressure-sensitive adhesive pane of twenty stamps. This stamp celebrates the 150th anniversary of Nevada statehood. Nevada became the 36th state on October 31, 1864. The stamp art depicts a close-up view of an area in Fire Canyon, part of Valley of Fire, Nevada's oldest state park. The painting is an oil-on-Masonite panel. Captured by Nevada artist Ron Spears at dawn, the sandstone formations glow in shades of brilliant reds and yellows — a result of various quantities of iron in the rock — highlighted by deep purple and blue shadows. Art director Antonio Alcalá designed the stamp.

Denomination: First-Class Mail Forever® Commemorative

Format: Pane of 20 (1 design)



Series: Statehood

Designer/Art Director/Typographyher:
Antonio Alcalá, Alexandria, VA

Artist: Ron Spears, Reno, NV

Engraver: N/A

Modeler: Donald Woo

Manufacturing Process: Offset/
Microprint

Printer: Banknote Corporation of America/
SSP, Browns Summit, NC

Press Type: Alaprinta 74

Print Quantity: 35 million stamps

Paper Type: Overall Phosphor Tagged
Paper

Adhesive Type: Pressure sensitive adhesive

Colors: Cyan, Magenta, Yellow, Black, Cool
Gray

Stamp Orientation: Horizontal

Sizes (w x h): 36.07 x 20.83 mm (image);
183.90 x 150.37 mm (overall); 181.36 x
146.81 mm (pane); 601.47 x 551.69 mm
(press sheet)

Plate Numbers: "S" followed by 6 single
digits

Marginal Markings: FRONT: Plate
numbers in four corners of pane. BACK:
©2014 USPS; USPS logo; Plate position
diagram; Barcode (472200) in upper
right and lower left corners of pane.

Harvey Milk

On May 22, in Washington, DC, the U.S. Postal Service issued the *Harvey Milk* 49-cent Forever Commemorative stamp, in one design, in a pressure-sensitive adhesive pane of twenty stamps. With this stamp, the U.S. Postal Service honors Harvey Milk, a visionary leader who became one of the first openly gay elected officials in the United States, when he was elected to the San Francisco Board of Supervisors in 1977. In the stamp art, a well-known black-and-white photograph of Milk by Daniel Nicoletta, is accented at top left by a vertical strip showing the colors of the gay pride flag. Art director Antonio Alcalá designed the stamp.

Denomination: First-Class Mail Forever® Commemorative

Format: Pane of 20 (1 design)

Series: N/A

Designer/Art Director/Typographyher:
Antonio Alcalá, Alexandria, VA

Engraver: N/A

Modeler: Donald Woo



Manufacturing Process: Offset/
Microprint

Printer: Banknote Corporation of America/
SSP, Browns Summit, NC

Press Type: Alprinta 74

Print Quantity: 30 million stamps

Paper Type: Overall Phosphor Tagged
Paper

Adhesive Type: Pressure sensitive adhesive

Colors: Cyan, Magenta, Yellow, Black

Stamp Orientation: Vertical

Sizes (w x h): 20.83 x 36.07 mm (image);
24.89 x 39.62 mm (overall); 150.36 x

187.96 mm (pane); 601.47 x 551.69 mm
(press sheet)

Plate Numbers: "S" followed by four
single digits

Marginal Markings: FRONT: Plate
numbers in four corners of pane.
BACK: ©2014 USPS; USPS logo; Plate
position diagram; Barcode (472000) in
upper right and lower left corners of
pane; Promotional text; Harvey Milk's
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Vintage Circus Posters

On May 5, in Sarasota, Florida, the U.S. Postal Service® issued *Vintage Circus Posters* commemorative stamps, in eight designs, in a pressure-sensitive adhesive pane of sixteen stamps.

With this issuance the USPS celebrates the large, colorful pieces of early twentieth-century circus poster art that showcased eye-catching imagery of stunts, performers, and animals. This pane of stamps features reproductions of eight vintage circus posters; each stamp features one poster. The pane's verso text includes a brief discussion of the history and purpose of circus posters. The selvage features an image of a circus entrance shot by photographer Edward J. Kelty in 1937. Art director Greg Breeding worked on the stamp pane with designer Jennifer Arnold.

Denomination: First-Class Mail Forever
Commemorative

Format: Pane of 16 (8 designs)

Series: N/A

Designer/Typography: Jennifer Arnold,



VINTAGE CIRCUS POSTERS

Washington, DC

Art Director: Greg Breeding,
Charlottesville, VA

Engraver: N/A

Modeler: Donald Woo

Manufacturing Process: Offset/
Microprint "USPS"

Printer: Banknote Corporation of America,
Browns Summit, NC

Press Type: Alprinta 74

Print Quantity: 60 million stamps

Paper Type: Overall Phosphor Tagged

Adhesive Type: Pressure-sensitive
adhesive

Colors: Cyan, Magenta, Yellow, Black

Stamp Orientation: Horizontal and
Vertical

Sizes (w x h): 46.95 x 33.56 mm (image);

24.91 x 33.56 mm (image); 50.76 x

37.11 mm (overall); 28.47 x 37.11 mm

(overall); 196.85 x 234.95 mm (pane)

Marginal Markings: BACK: ©2014
USPS; USPS logo; Plate position dia-
gram; Barcode (472100) lower left cor-
ner of pane; Promotional text; Verso
Text.

ner of pane; Promotional text; Verso
Text.

Where Dreams Blossom

On May 2, in Acton, Massachusetts, the U.S. Postal Service reissued the *Where Dreams Blossom* First-Class Forever® stamp, in one design, in a pressure-sensitive adhesive pane of twenty stamps.

With a splash of color, the *Where Dreams Blossom* stamp, first issued in 2013, adds a fun and contemporary flair to all kinds of correspondence, including save-the-date notices, response cards, and thank-you notes. It can also be used for cards and letters sent to celebrate other joyous moments and to deliver comfort and encouragement. The stamp art highlights a stylized bouquet of flowers similar to the design of the

two-ounce Yes, I Do wedding stamp first issued in 2013. The stamp artwork was designed by Michael Osborne under the direction of Ethel Kessler.

Denomination: First-Class Mail Forever

Format: Pane of 20 (1 design)

Series: N/A

Art Director: Ethel Kessler, Bethesda, MD

Designer/Typography/Artist: Michael Osborne, San Francisco, CA

Modeler: Donald Woo

Manufacturing Process: Offset/
Microprint "USPS"

Engraver: N/A

Printer: Banknote Corporation of America,
Inc./SSP, Browns Summit, NC

Press Type: Alprinta, 74

Print Quantity: 50 million stamps

Paper Type: Phosphor Tagged, Overall

Adhesive Type: Pressure-sensitive
adhesive

Stamp Orientation: Horizontal

Sizes (w x h): 19.05 x 26.16 mm (image);
23.11 x 30.23 mm (overall); 137.79 x
143.00 mm (pane)

Colors: Gold, Lt. Green, Orange, Pink, Blue,
Red, Dk. Green, Purple, Warm Gray

Plate Numbers: "S" followed by nine
single digits

Marginal Markings: FRONT: Plate
numbers in four corners of pane. BACK:
©2012 USPS; USPS Logo; Plate position
diagram; Barcode (579900) in upper
right and lower left hand corners of
pane; Promotional text.

Red, White, and Blue Forever

On April 25, in San Francisco, California, the U.S. Postal Service issued the *Red, White, and Blue* (Forever® priced at 49 cents) definitive stamps, in four designs, in pressure-sensitive adhesive coils. To accommodate business use,



the stamps were issued in large coils of 10,000. Inspired by twentieth-century American ephemera, each stamp features a modern interpretation of a flying flag, complete with wavy stripes and five-pointed stars. Art director Ethel Kessler designed the stamps. (*Image not available at press time.*)

Denomination: First-Class Mail Forever

Format: Coil of 10,000 (4 designs)

Series: N/A

Art Director/Designer: Ethel Kessler,
Bethesda, MD

Typographer: Greg Berger, Manassas, VA

Engraver: WRE

Modeler: CCL Label, Inc.

Manufacturing Process: Gravure

Printer: CCL Label, Inc., Clinton, SC

Press Type: Dia Nippon Kiko (DNK)

Print Quantity: 150 Million

Paper Type: Nonphosphored, Type III;

Phosphor Tagged Overall

Adhesive Type: Pressure-sensitive
adhesive

Colors: Red, Blue

Stamp Orientation: Vertical

Sizes (w x h): 18.54 x 21.34 mm (image);
22.09 x 24.89 mm (overall)

Plate Numbers: "C" followed by 2 single
digits

Coil Number Frequency: Plate numbers
every 32nd stamp below stamp image;
Coil Back Number Frequency every
10th stamp

Charlton Heston

On April 11, in Hollywood, California, the U.S. Postal Service issued the *Charlton Heston* (Forever® priced at 49 cents) commemorative First-Class Mail stamp in one design, in a pressure-sensitive adhesive pane of twenty stamps.

The eighteenth stamp in the Legends of Hollywood series celebrates the career of Charlton Heston (1923–2008). Known for tackling heroic roles in epic blockbusters, Heston made more than seventy films in a career that spanned seven decades. He won a Best Actor Oscar for his role in the 1959 film *Ben-Hur*. The stamp art features a color portrait of Heston based on a photograph taken by the actor's wife, Lydia Clarke Heston. A color-tinted image of Heston from *Ben-Hur* decorates the selvage. The back of the stamp pane includes verso text. Art director Greg Breeding designed the stamp, which was illustrated by Drew Struzan.

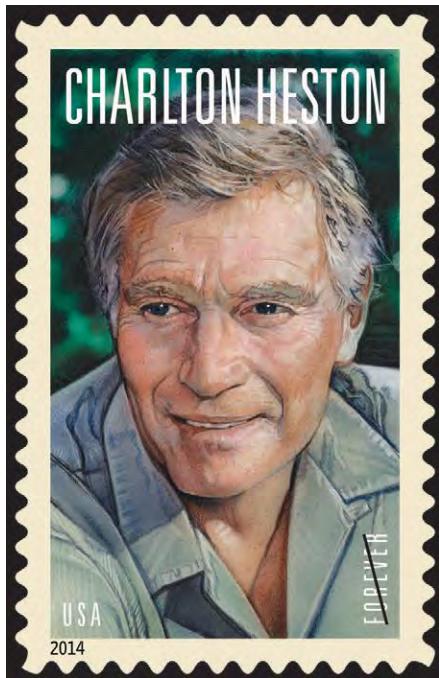
Denomination: First-Class Mail Forever
Commemorative

Format: Pane of 20 (1 design)

Series: Legends of Hollywood

Designer/Art Director/Typographer:
Greg Breeding



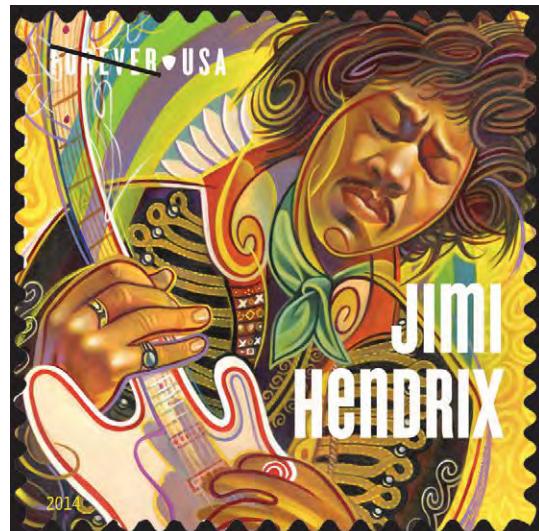


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Jimi Hendrix

On March 13, in Austin, Texas, the U.S. Postal Service issued a Jimi Hendrix (Forever® priced at 49 cents) commemorative First-Class Mail stamp in one design, in a pressure-sensitive adhesive pane of sixteen stamps. The \$7.84 Jimi Hendrix pane of stamps may not be split, and the stamps may not be sold individually.

Guitarist, songwriter, and singer Jimi Hendrix (1942–1970) was one of the most important musicians of the twentieth century. Combining influences from rock, modern jazz, soul, and the blues with his own innovations, Hendrix created a unique style that influenced musical artists of his era and continues to inspire musicians into the twenty-first century. This is the fourth issuance in the Music Icons series. The stamp pane, designed to resemble a vintage 45 rpm record sleeve, features a painting of Hendrix's face surrounded by colorful swirls and small icons that refer to song lyrics or aspects of Hendrix's life. The stamp art shows Hendrix in performance. Text below the stamps briefly describes Hendrix's musical legacy. Rudy Gutierrez created original art for the stamp and the stamp pane. Art director Greg Breeding



was the designer.

Denomination: First-Class Mail Forever
Commemorative

Format: Pane of 16 (1 design)

Series: Music Icons

Designer/Art Director/Typographyher:
Greg Breeding

Artist: Rudy Gutierrez

Modeler: Donald Woo

Manufacturing Process: Offset

Printer: Banknote Corporation of America,
Browns Summit, NC

Press Type: Alprinta 74

Print Quantity: 60 million stamps

Paper Type: Overall Prephosphor

Adhesive Type: Pressure-sensitive

Colors: Cyan, Magenta, Yellow, Black

Stamp Orientation: Square

Sizes (w x h): 27.6 x 27.6 mm (image); 31.1
x 31.1 mm (overall); 177.9 x 177.9 mm
(pane)

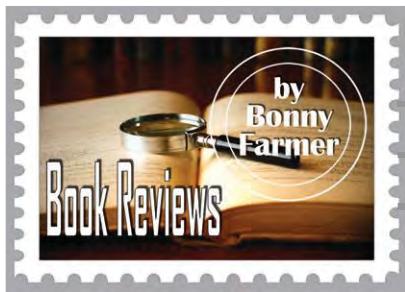
Plate Numbers: none

Marginal Markings: "Jimi Hendrix"
Header; ©2014 USPS; USPS logo;
Jimi Hendrix Bio; Barcode (588000);
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Catalogues Received and Noted

2014 Brookman; United States, United Nations & Canada Stamps & Postal Collectables, edited by David S. Macdonald. Perfect Bound, 408pp, full color, includes \$100 worth of coupons and complimentary 1-year subscription to *The Brookman Times*, if ordered from the publisher, Brookman/Barrett & Worthen, 167 S. River Rd., Unit #3, Bedford, NH 03110; telephone 1-800-332-3383; e-mail covers@coverspecialist.com; website www.coverspecialist.com. Available in two versions: perfect bound for \$33.95 or spiral bound for \$37.95; plus \$4 postage and handling.

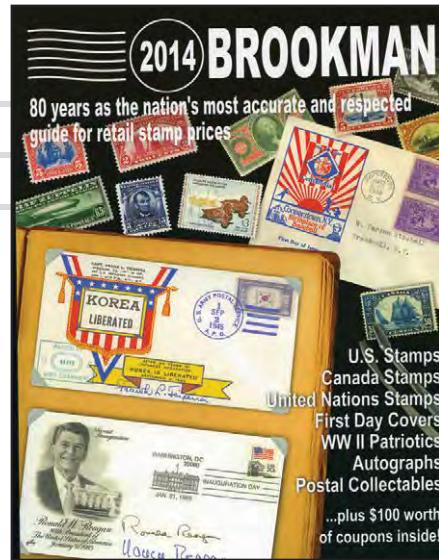
With its emphasis on pricing based on actual market value, i.e., true retail prices, Brookman has become a standard guide for many sellers. As the publisher notes: "This edition contains fewer price changes than the last two editions due to the steadiness of the current stamp mar-

ket. There are still 1000's of increased prices, but there are also a much smaller number of price reductions. In spite of the continuing weak economy, the overall market value has increased slightly." Among the stamps that have shown an increase in value are Officials and Newspaper stamps, along with Marshall Islands, Micronesia and Palau. Changes, both up and down, can be found in Imperforates and Color Errors, Postal Stationery, and Revenues.

2014 Stanley Gibbons Commonwealth & British Empire Stamps 1840-1970. Published 2014 by Stanley Gibbons Ltd. Casebound, 297x210 mm, 650pp, full color; ISBN 978-0-85259-879-5. Available for £82.50 from Stanley Gibbons Ltd., 7 Parkside, Christchurch Rd., Ringwood, Hampshire BH24 3SH, U.K., e-mail sales@stanleygibbons.com; or from Regency Superior Ltd. (check website for current US\$), P.O. Box 8277, Saint Louis, MO 63156-8277, e-mail info@regencysuperior.com, website www.regencystamps.com.

Widely considered as *the* definitive and most comprehensive single volume reference to British Commonwealth and Empire stamps, this volume includes information on variations in watermark, perforation, paper and printing methods, major shades, important plate flaws, errors, and booklets. This edition includes new watermark, plate, and cylinder varieties along with illustrations for many previously that were listed only. In addition, there is now a full listing of South African "Interprovincials," the stamps of the four South African provinces used in the Union between 1910 and 1913.

An Illustrated Guide to Walking &

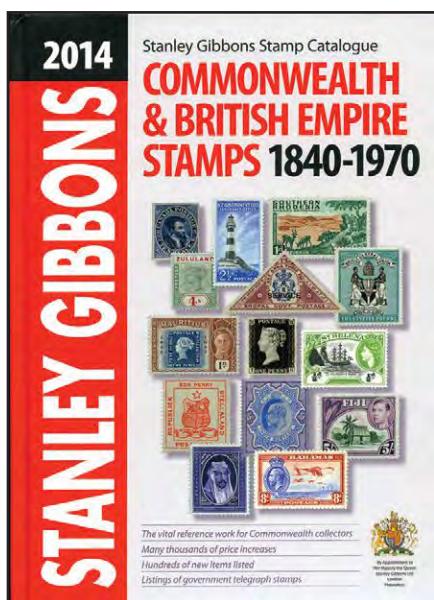


Climbing on Stamps by David Hogarth. Published 2013 by the Author. Spiral bound, 30pp, 36 color plates, errata & addenda sheet. Price not given. Available from D.J. Hogarth at Blairgowrie, Perthshire PH10 6LX, Scotland; e-mail djh720@btinternet.com.

This small volume makes no pretense at being more than what it is: an illustrated checklist of 372 stamps with climbing or walking/hiking themes, designed to help other collectors get started. The list is divided into eight chapters, although the author notes that there is some overlap of categories. These include Walking, Climbing, Youth Groups & Organisations, Mountaineering Clubs & Organisations, and Mountain Rescue, followed by three chapters devoted to Expeditions & First Ascents: The Himalayas, Mount Everest, Rest of the World. A brief Appendix includes "stamps recently issued or recently acquired."

Prefaced occasionally by a brief introduction, the stamps in each chapter are listed alphabetically by country, followed by year of issuance, name, a brief description, Stanley Gibbons number, and the Plate No. where the color image can be found.

The pages are not numbered and the colored plates are amateurish in composition and reproduction, with handwritten identification numbers. That said, the author has striven to produce as complete and useful a list as possible,



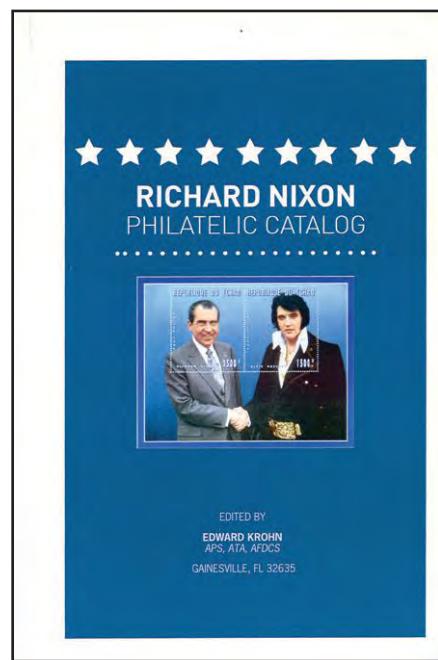
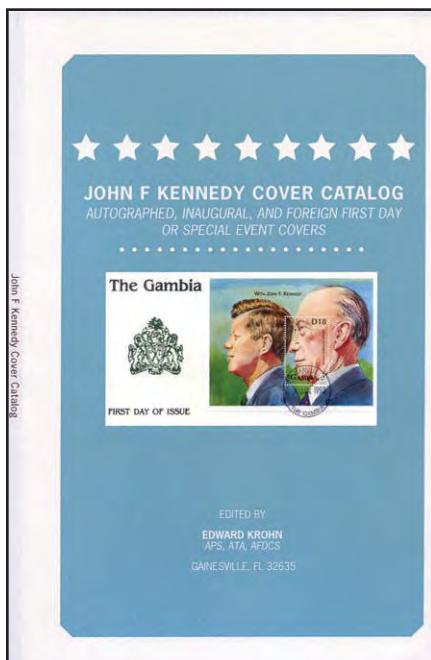
one that he readily admits should be considered an “*interim* checklist.” It is a handy guide rather than an illustrated research volume and can be appreciated as such.

John F. Kennedy Cover Catalog; Autographed, Inaugural, and Foreign First Day or Special Event Covers, edited by Edward Krohn. Published 2013 by the Author. Softcover, 145pp, full color, 600+ illus., ISBN978-1481936569. Available for \$29.97 from bookstores or online from Amazon.com.

Richard Nixon Philatelic Catalog, edited by Edward Krohn. Published 2013 by the Author. Softcover, 155pp, full color, 600+ illus., ISBN978-1484123317. Available for \$29.97 from bookstores or online from Amazon.com or Inaugurals.com.

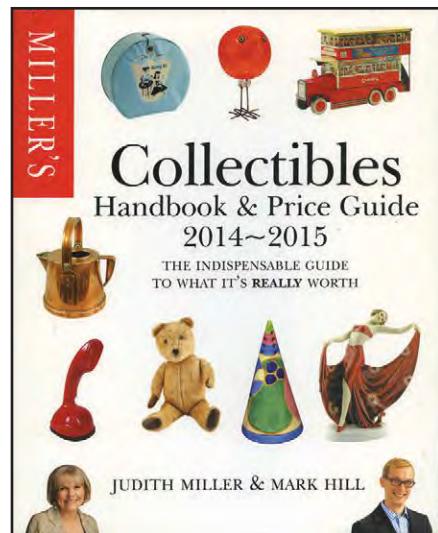
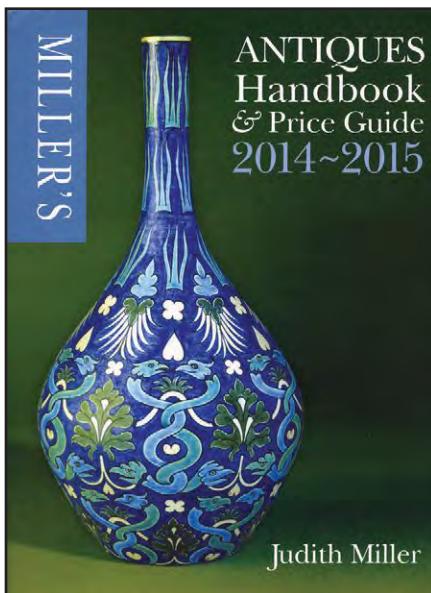
The author has made a speciality of publishing catalogues showing presidential stamps and covers. The present volume of *John F. Kennedy* covers is divided into three sections: Foreign Covers, Autographed Covers, Inaugural Covers. The images are quite small for the first and last sections; only the Autographed Covers are shown in a legible size. The autograph is identified by name and relation or profession. Family members are listed first, followed by individuals with political connections, gradually fading into such individuals as a crewman *not* onboard PT109 and a juror in the Jack Ruby trial. Foreign covers are listed alphabetically by country and chronologically by date. Inaugural covers are given a numerical tag and are listed alphabetically by the producer of the cachet. Overall, the quality of reproduction in the catalogue is poor, but the list could be of use to a topical cover collector.

The *Richard Nixon* catalog contains both stamps and covers. In the first section, Worldwide Postage Stamps Depicting Richard Nixon, the stamps are listed alphabetically by country and chronologically by date issued. The second section, Cinderellas and Labels, is a scant three pages of images without captions. This is followed by Inauguration Covers, which is divided into two parts with the



covers listed by the author's numbering system and identified by cachet producer, if known. Not all covers are illustrated. In the fourth section, First Day Covers, the covers are listed alphabetically by cachet producer. The final section shows Autographed Covers, beginning with President Nixon and family members, followed by politicians and more remote connections. As with the *Kennedy* catalogue, the overall reproduction quality is poor and, with the exception of the autographed covers, the images are tiny.

Miller's Antiques Handbook and Price Guide 2014-2015, by Judith Miller.



Published 2013 by Octopus Publishing Group Ltd., London. Hardcover w/dj, 648 pp., 8,000 color photographs, ISBN 978-1845337919. Available for \$45 (\$49.99Can) from Octopus Publishing Group Ltd., Endeavour House, 189 Shaftesbury Ave., London WC2H 8JY; e-mail sales@octopus-publishing.co.uk (U.K.), Exportsales@octopus-publishing.co.uk (Overseas).

OK, this doesn't really have a lot to do with “philately” as readers of the *AP* know it; however, this sumptuous price guide to high-end antiques does include one or two items related to the art of letter writing and mail delivery, such as

an early eighteenth century Italian writing box inlaid with tortoiseshell, ivory, mother-of-pearl and pewter (\$10,000–\$15,000) and (who could resist this?) a 24-inch high late Victorian oak country-house postbox for collecting mail (\$6,000–\$8,000). A beautiful volume, worth taking a break at the American Philatelic Research Library just to sit and browse through its pages.

Miller's Collectibles Handbook and Price Guide 2014–2015, by Judith Miller and Mark Hill. Published 2014 by Octopus Publishing Group Ltd., London. Softcover, 432 pp., 4,000+ color photographs, ISBN 978-1845337901. Available for \$27.99 (\$29.99Can) from Octopus Publishing Group Ltd., Endeavour House, 189 Shaftesbury Ave., London WC2H 8JY; e-mail sales@octopus-publishing.co.uk (U.K.), Exportsales@octopus-publishing.co.uk (Overseas).

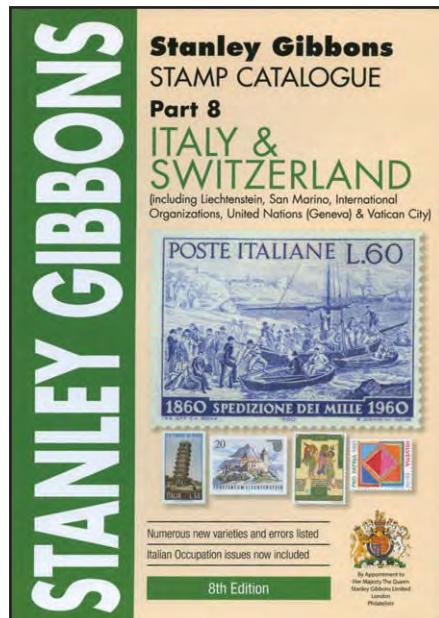
A smaller companion guide to the *Antiques Handbook* reviewed above, the *Collectibles Handbook* is an equally enjoyable guide to the high-end collectibles market. There is a full page devoted to Stamp Cases, from an elegant Edwardian silver box with embossed cherubs (\$700–\$1,000) to a silver novelty case in the shape of a wheelbarrow (\$1,200–\$1,800). Writing boxes (remember when people actually wrote and mailed letters?) command a wide range of prices, from a few hundred to \$1,000 or more. Sports-related postcards are in there, too, with an autographed picture postcard of baseball center fielder Tris Speaker (1888–1958) valued at \$650–\$850. Clearly, the philatelic hobby covers a variety of fields, from individual stamps to postboxes — some of which can turn a tidy profit to the canny buyer, while others simply remain a treasured item in an individual's collection.

2014 Stanley Gibbons Collect British Stamps (65th edition). Published 2014 by Stanley Gibbons Ltd. Softcover, 240x170 mm, 250pp, full color; ISBN 978-0-85259-893-1. Available for £13.95 from Stanley Gibbons Ltd., 7 Parkside, Christchurch Rd., Ringwood, Hampshire BH24 3SH, U.K.



e-mail sales@stanleygibbons.com; or from Regency Superior Ltd. (check website for current US\$), P.O. Box 8277, Saint Louis, MO 63156-8277, e-mail info@regencysuperior.com, website www.regencystamps.com.

With its straightforward, easy-to-use listings, and every stamp design illustrated in color, *Collect British Stamps* has become the standard guide to Royal Mail stamp issues, especially for the newer collector. Beginning with the Penny Black of 1840, this edition continues through the Christmas issues of 2013, with current SG prices for used and unused examples. It covers all post-



age stamps, including regional issues, postage dues, officials, and Post & Go machine stamps, as well as first day covers, presentation picks, yearbooks, PHQ cards and, exclusive to *Collect British Stamps*, Royal Mail "philatelic, numismatic and medallic covers."

Other features include a helpful introduction to using the catalogue, a basic guide to stamp collecting equipment, an explanation of the Stanley Gibbons numbering system and prices, a Great Britain Stamp Collector's glossary, and an updated 15-page commemorative stamp design index.

2014 Stanley Gibbons Stamp Catalogue, Part 8: Italy & Switzerland (8th edition). Published 2014 by Stanley Gibbons Ltd. Softcover, 240x170 mm, 526pp, full color; ISBN 978-0-85259-898-6. Available for £45.95 from Stanley Gibbons Ltd., 7 Parkside, Christchurch Rd., Ringwood, Hampshire BH24 3SH, U.K., e-mail sales@stanleygibbons.com; or from Regency Superior Ltd. (check website for current US\$), P.O. Box 8277, Saint Louis, MO 63156-8277, e-mail info@regencysuperior.com, website www.regencystamps.com.

The Stanley Gibbons *Italy & Switzerland Catalogue* is the only catalogue devoted specifically to this area published in English. This new edition provides full listings of the stamps not only of Italy and Switzerland but also Liechtenstein, San Marino, Vatican City, as well as the United Nations and other International Organizations based in Switzerland. There are also listings of the Italian States, Lombardy and Venetia, the Italian administration of the Dodecanese Islands, Fiume, Trieste, Venezia Giulia and Istria, and the Italian Colonies and Post Offices overseas. This edition has added issues for the Italian Occupation of Cephalonia and Ithaca, Corfu and Paxos, Fiume and the Kupa Zone, and Saseno, as well as the stamps issued by the British administrations in former Italian colonies during and after World War II.

2014 Stanley Gibbons Commonwealth Stamp Catalogue: Brunei, Malaysia

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& Singapore (4th edition). Published 2014 by Stanley Gibbons Ltd. Softcover, 240x170 mm, 338pp, full color; ISBN 978-0-85259-891-7. Available for £25.95 from Stanley Gibbons Ltd., 7 Parkside, Christchurch Rd., Ringwood, Hampshire BH24 3SH, U.K., e-mail sales@stanleygibbons.com; or from Regency Superior Ltd. (check website for current US\$), P.O. Box 8277, Saint Louis, MO 63156-8277, e-mail info@regencysuperior.com, website www.regencystamps.com.

The last few decades have seen a flourishing interest in philately in Ma-

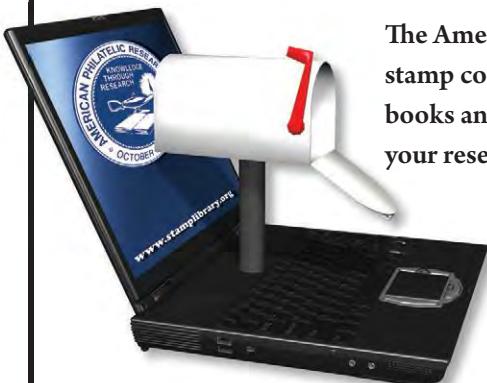
2014 **Stanley Gibbons Collect Channel Islands and Isle of Man Stamps (29th combined edition).** Published 2014 by Stanley Gibbons Ltd. Softcover, 240x170 mm, 378pp, full color; ISBN 978-0-85259-903-7. Available for £29.95 from Stanley Gibbons Ltd., 7 Parkside, Christchurch Rd., Ringwood, Hampshire BH24 3SH, U.K., e-mail sales@stanleygibbons.com; or from Regency Superior Ltd. (check website for current US\$), P.O. Box 8277, Saint Louis, MO 63156-8277, e-mail info@regencysuperior.com, website www.regencystamps.com.

This catalogue provides a compre-

hensive priced listing of stamps of the Channel Islands and Isle of Man, including the Wartime Occupation issues of Guernsey and Jersey, the British Post Office "Regional" issues, and the stamps of the independent postal administrations of Guernsey (including Alderney), the Isle of Man, and Jersey. The catalogue also contains listings for the Channel Islands liberation issues, postage due stamps, stamp booklets, souvenir postal stationery postcards, Manx Postal Museum postcards, and Jersey's commemorative postal stationery envelope.

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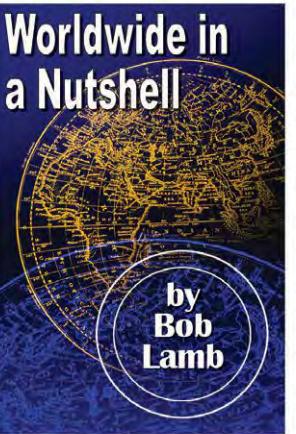


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Republic of Ireland

Status: Republic in western Europe

Population: 4,775,982 (2013 est.)

Area: 27,133 square miles

Currency: 100 cents = 1 Euro (1€= US\$1.39)

Ireland is an island, about the size of Indiana, the second largest of the British Isles after Great Britain itself. By the seventh century, after millennia of human settlement, it had evolved into numerous Celtic kingdoms, loosely bound by culture and common laws. The Norman expansion into Ireland in the twelfth century led ultimately to English domination. But five centuries of conflict, wars, famine, and emigration cost Ireland nearly half of its population and left deep sectarian divisions.

The Great Famine of 1840, when the potato crop was devastated by a blight, resulted in an estimated million deaths and another million emigrants. Resentment against British rule and the spirit of rebellion came to a head at the beginning of the twentieth century. The 1916 Easter Rebellion led to a period of guerilla warfare. In December 1918 the republican Sinn Fein won an overwhelming majority of the Irish parliamentary seats. They refused to join the British Parliament and instead set up their own parliament and declared independence. The 1920 Government of Ireland Act provided for two parliaments: one for the northern 6 counties; another for the 26 southern counties. The north chose to remain a part of the United Kingdom.

A Provisional Government was established early in 1922. It became the Irish Free State on December 6, 1922. In 1937 a new constitution was approved and on April 18, 1949, it formally became a republic and withdrew from the British Commonwealth. It joined the European Community in 1973. Ireland sought peaceful unification with the north, and in 1998 the Good Friday Agreement was reached between Ireland and Great Britain, which is gradually being implemented.

The British introduced postage stamps into Ireland in 1840 with the appearance of the Penny Black. When the Provisional Government came into being on January 14, 1922, British postage continued to be mandatory until February 17 when the "Provisional Government of Ireland 1922" overprints were placed on sale. British stamps remained valid in the south, along with the overprints, until April 1 when the new government assumed complete responsibility for the posts. A variety of labels were issued from 1865 to 1922 to promote nationalist causes, including five labels denominated in U.S. currency to support the Fenian Uprising of the 1860s. Ireland today has a conservative stamp issuing policy and issues well-designed stamps.

(For expanded text and additional illustrations, see www.stamps.org/AP-Album.)



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