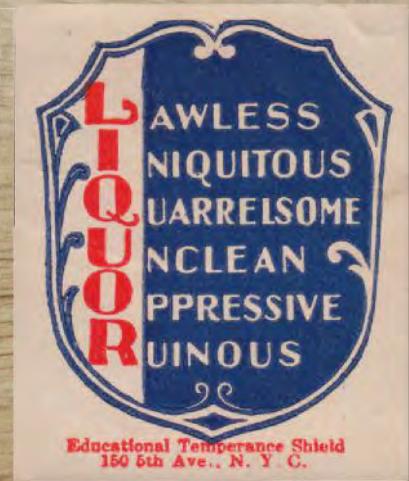


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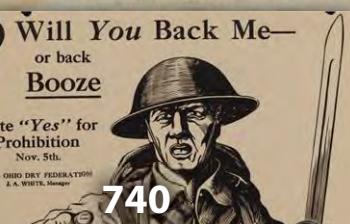
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THE AMERICAN PHILATELIST

Since 1887 — The Premier
Philatelic Magazine in the Nation

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BY ROBERT ZEIGLER president
RZeigler@zcklaw.com

Listening and Ready

New APS President Eyes Future with Staff and Membership

I am Bob Zeigler, and for the remainder of the term that was started by Mick Zais, I am president of the American Philatelic Society by virtue of a vote of the society's Board of Directors. I was elected in 2016 to the board as one of three vice presidents and have served in that capacity until now. As you may already know, our former president, Zais, was nominated and is now deputy secretary in the federal Department of Education, just below Cabinet level. As part of that responsibility, Mick was required to resign from all other leadership positions, including the APS presidency.

I have every reason to believe that our loss at APS is the country's gain. Mick has outstanding leadership skills, and has served APS well, if all too briefly. He "showed the APS flag" by getting to many shows across the country, got good cooperation from the board and our hard-working staff, and had a quietly effective way of building consensus that mini-

mized conflict and helped to resolve tough issues. We at APS will miss Mick and wish him the best in his new responsibilities.

A lawyer by trade, I am a partner in an 11-lawyer firm in Indianapolis, Indiana that is largely devoted to the defense of doctors, hospitals, and other health-care professionals in malpractice cases. I enjoy this work, but I have enjoyed phi-



lately just as much. Where else but in our great hobby can you acquire so much knowledge and attention to detail in an area of your own choosing? Stamp collecting is entirely what you make of it. You get out of it what you put into it.

Today, we stamp collectors must seek not only our own pleasure but need to find ways to make our hobby more appealing to those who will come after us. In a world of video games and instant electronic gratification, stamps and postal history may appear less appealing. But nothing can be further from the truth. This hobby dovetails with so many things: armchair and real traveling, a love of history and geography, an appreciation of art in miniature, studies in depth of a topic or theme, the history and development of printing and papermaking, and in all, just about any subject you can think of can be explored and developed through stamps, postal history and their related fields.

This society is blessed to have a devoted staff, along with many volunteers who give freely of their time and effort. We are also fortunate to have a visionary and active executive director in Scott English and a very capable new editor of *The American Philatelist* in Martin Miller.

I solicit your aid in moving this society forward. If you have an idea, or more than one, as to how to help APS grow and foster a broader appeal, please let us know. We have already formulated some plans, but more ideas cannot hurt as we work on a "big picture" plan to move our society forward. Your letters, and yes, even your e-mails, are welcome.



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C.G.



THE PHILATELIC EXPERIENCE



BY MARTIN KENT MILLER editor
martin@stamps.org

Around the World...

Traveling by Stamps Takes on Another Dimension

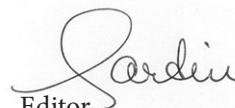
I remember as a young collector listening to a substitute teacher talk about traveling the world through stamp collecting. He told us to call him Father Dan and he was a unique choice for a sub. That year he managed to teach us the Greek alphabet and a few basic phrases in the language. But stamps were apparently one of his passions.

In my estimation, I was already a collector. Never mind that I was in the fourth grade and still not quite sure of the purpose of a perf gauge. I knew all about stamps and had heard others promote the hobby with the “travel the world” speech. Proud of myself and sure of my knowledge, I spoke up in class to demonstrate that I was already there, philosophically speaking. And it was as if Father Dan was just waiting for someone to take the bait. He smiled slyly, leaned toward the class and then proclaimed, “But did you know you can time travel as well?”

He had us all with that statement. He sprung something new on me while capturing the imaginations of kids from all walks of life. You don’t have to be a science fiction fan to understand the allure of traveling through time; the ability to see the extinct and experience the past. Through the intrigue conjured with that simple query Father Dan had provoked not only interest, but action from his audience. The questions flew and the buzz he created set up the class for the most memorable history lessons of our academic lives.

This month, I hope to reignite that fire with an edition heavy on travel — both through time and over distance. For months now I’ve talked about the philatelic experience and, for many, that experience is closely tied to travel, both real and vicarious. There are places we would all like to visit and, budget- and health-permitting, it remains a possibility that we might get there one day. There are also times and ages that hold equal fascination, yet philately remains one of the few pathways there. Although the ground still exists, the cultures of the past are too often lost to time. Think of the empires ravaged by war and removed from the map, but that still fit neatly between pages in albums.

As we strive to share the philatelic experience, there will be those who engage and those who scoff. We naturally lean toward those who engage. After all, it is easier to persuade an interested audience and we certainly want to win more collectors. But the deepest impression (and the sweetest victory) may yet come from those who don’t know we can travel through time.


 Editor,
The American Philatelist

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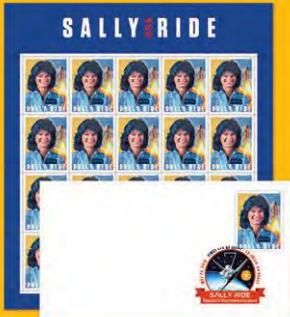
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LETTERS TO THE EDITOR

Disposing of a Collection? Try Working with APS

I just finished reading the printed responses to the sad tale of a collection that yielded a low percent of expected value when sold through an auction house. I am very surprised that none of those responses pointed out the obvious.

The American Philatelic Society has two excellent options to sell stamps; the internet StampStore and circuit books.

I have been disposing of my third generation collection over the last decade and both of those options have been important ways to get value from all my stamps cataloging \$1 and more, not just big ticket items that might retail for more than \$500 apiece. I price healthy stamps in the 20 percent to 40 percent of current Scott catalogs, depending upon centering, gum and cancels. I get stamps I think might go for several hundred dollars or more expertized through APS and, while disappointed to learn some results, donate any fake or altered stamps back to APS to get them out of circulation. And the best part is that I am having as much fun preparing stamps for sale as I did collecting them.

David Ball

North Vancouver, British Columbia, Canada

Airmail Pioneer Fleet Acquired Gallaudet Assets

I would like to add an epilogue to Charles P. Wentz's article about the origins of airmail in the May edition of *The American Philatelist*.

My father was a member of The Early Birds and I fully expected to find Major Reuben H. Fleet listed as a member, but he was not listed in the directory that was printed in 1996.

However, searching Wikipedia for information on Gallaudet Aircraft Corp., which employed my father as an engineer, I found that Major Fleet had acquired the assets of Gallaudet after the founder retired in 1924.

Fleet used the assets as a core around which he founded Consolidated Aircraft Corp. Presumably he used the assets to bolster his Fleet Aircraft Co., which Mr. Wentz cites at the beginning of the epilogue in his May article.

Regrettably, my father was never an airmail pilot.

Edmond E. Bates

Rockport, Texas

Philatelic Tour of Old St. Louis

Neighborhood was a Delight

I especially enjoyed reading Wayne Youngblood's article – "Discovering Old St. Louis: Philatelically Mapping a Long-Vanished Neighborhood" – in the June edition of *The American Philatelist*.

I never knew about the past of the space surrounding the St. Louis Arch, designed by Eero Saarinen, completed in Oc-

tober 1965. Having a historical tour of the area from a philatelic point of view was an enjoyment. I also recently started collecting postal history and this article gave an interesting example of how a story can be told through philatelic covers.

Alex Gill

Bethel, Connecticut



Post Office Machine Pops Out a Curiosity

I recently purchased some stamps at the self-service machine at the Pleasanton, California Post Office.

The machine uses the pre-printed stock with the American flag. The stamps were printed with the USPS logo on top of the design. Some years back, this logo was used on blank stock, but no longer.

Is this a significant error, or just a curiosity?

George Fulton

Pleasanton, California



Sarawak Article Prompted Search

Through Collection

I found the column on visiting the British Empire in the June 2018 issue that focuses on Sarawak quite interesting as I have a postcard from Sarawak.

A friend of mine, Gordon Jones, is a tour guide in Niagara Falls, Ontario, Canada, and a retired high school teacher. He and his older brother are religious, and when they were much younger did missionary trips, Gordon to Costa Rica and Cuba and his older brother to the Pacific, including Sarawak.

Gordon, who has a love of history as do I, and is a bit of a pack rat as am I, has given me on a number of occasions some

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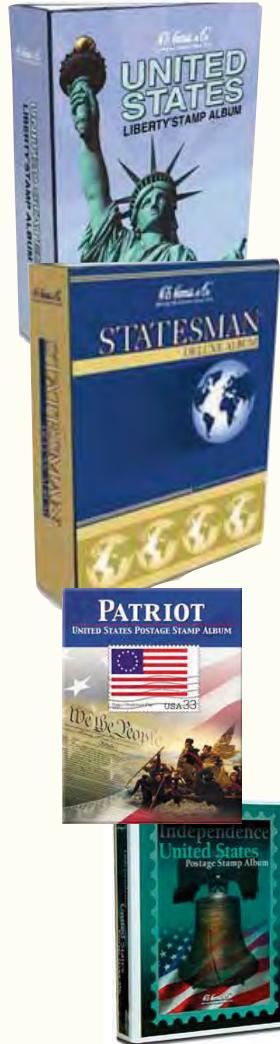
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postal history material since I have philatelic interest that he does not. Last year, along with other items, came a postcard of Sarawak natives with pets on a canoe in rough terrain. The postcard is dated July 12, 1964, and the postmark July 13.

Based on what I read in the column by Noel Davenhill, this seems to have been a transitional period when Sarawak had already joined the Malaysian Federation and British stamps were being phased out. The stamp on the postcard (Scott 209) – going from Sarawak to Ontario, Canada – is not illustrated in the article.

Juan L. Riera
Miami, Florida

Publications Disagree Over Color Listing for U.S. Stamp

There appears to be a discrepancy between two Scott publications regarding the correct description of one particular stamp.

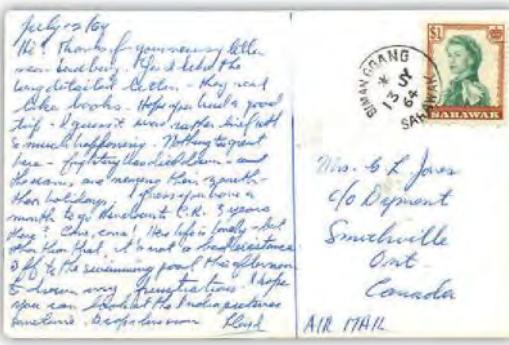
The 2018 *Scott Specialized Catalogue of United States Stamps and Covers* lists a variety of U.S. Scott 267 as 267b, vermilion.

Another Scott publication, the *Specialized Color Guides for United States Stamps* (2005), indicates "there are no 'reds' [which would include vermilion] in the 267 group. There are many shades of carmine and pink."

The *Scott Color Guides* covers a very limited number of stamps, but it covers in detail the 2-cent Washington issues from 1890 to 1903.

Several months ago I sent this information to the Amos Publishing Co., publishers of the Scott catalogs, but I have heard no response.

I would hope that APS sleuths or other readers might ... "confirm or disprove my conclusion."



William Manion
Longmont, Colorado

Editor's note: The editorial staff reviewed your question and the publications in question and concur that there is a discrepancy. The *Scott Color Guides* has been out of print for awhile (the American Philatelic Research Library's most recent copy is from 2005.)

What Stamp Collecting Has at Stake in the Trump/Amazon Dispute?

President Donald Trump has personally called Postmaster General Megan Brennan several times complaining that the Postal Service isn't charging Amazon enough for shipping. So far, Brennan has resisted Trump's demands. She points out that the postal bureaucracy is charged with codifying regulations and laws regarding postal rates and contracts. An arbitrary change can't and shouldn't be made to a contract just because one stakeholder really doesn't like it.

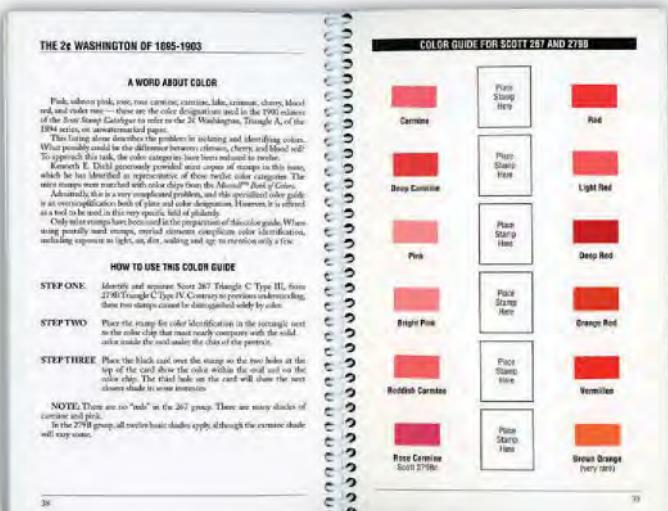
There are competing narratives regarding why Trump is focused on Amazon:

The Trump administration has a decent business case against Amazon. It is a behemoth. It's driving a heck of a lot of economic change. [It's owner, Jeff] Bezos is one of the richest people in the world. The company probably got a good deal from the USPS. Some say Amazon is a creative force; others say it's just destructive. I leave that to the economists.

On the other hand, there's a strong business case that the administration – which, in this particular instance, seems to be Trump himself – has got it all wrong. Shipping approximately 1.2 billion packages/year via the USPS, Amazon probably does have an excellent deal with the Postal Service, and it supplies a huge percentage of the package shipping, the Postal Service's most profitable line of business.

Furthermore, Amazon is already experimenting with driverless trucks and delivery by drones, and doing so increases its artificial intelligence advantage over USPS and all other competitors. So, pull the plug on the Post Office, and Amazon has a parallel model that is all set to go, and the company will likely dominate delivery systems, just as it has retail ones. Since Amazon has invented the technology, anti-trust complaints will likely go nowhere.

Many people believe that this is a political struggle, not an economic one. It can be, admittedly, hard to separate the two. Bezos owns *The Washington Post*, and Trump considers the paper to be one of the world's biggest purveyors of "fake news." *The Post* is one of Trump's harshest critics, asserting, for instance, that he has lied more than 3,000 times since being inaugurated. Trump promised to initiate a struggle against Amazon during the presidential campaign, "If I become president, they (sic *The Washington Post*) are gonna have such problems," and we are witnessing a significant power struggle.



An inside page from Scott Color Guides showing the colors for U.S. Scott 267.

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As many readers well know, the Postal Service is a semi-autonomous agency, whose board of governors is appointed by the president and approved by the Senate. Three new governors have been appointed in the last 15 months. The governors select the postmaster general. This happened last in 2015. By intervening at a high level in the USPS bureaucracy, Trump disregarded the chain of command, and I find that problematic.

Amazon is a big company and Jeff Bezos is a very rich man, whose employment practices have been widely criticized. The president is unpredictable and, according to many firsthand reports, subject to obsessive anger. So, nobody's perfect.

This lack of perfection is exactly why there are laws and

regulations both protecting and constraining the USPS. Stamp collectors don't want to have a postal service that any president or politician (Democrat, Republican, Independent, etc.) can push around on the basis of an analysis that isn't open for discussion. It is the job of civil servants to make determinations on these matters, as free as possible from political pressure.

Imagine a USPS where the next set of commemoratives consists of politically motivated images. What about a special parcel rate for a company owned by one of the president's current allies? Maybe a special set of definitives for a living president showing his picture on a fictitious edition of *Time* magazine.

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authoritarian society, the sort of society Bezos openly worried about during the 2016 presidential campaign. That is not good for stamp collecting.

Michael Sales, Ed.D.

Newburyport, Massachusetts

Penny Blacks: 175 Years Apart at the Hollywood Stamp Club



A special cover commemorating the Penny Black and the anniversary of the Hollywood (Florida) Stamp Club.

In 2007, I purchased eight Great Britain Penny Blacks at the club's GO-GO Auction.

The lot contained two PL 2, letters AA and FC; three PL6, letters PJ, NC, HH; two PL 7, letters FJ and MK; and one PL 8, letters EB. Six of the Penny Blacks have red Maltese Cross (MC) cancels; the other two have black MC cancels. This helped me add several Penny Blacks to my collection. I now have all the Penny Black plates except PL 11.

In 2017, the Hollywood Stamp Club celebrated its 50th anniversary. We tried to have a personalized U.S. stamp with a label commemorating our anniversary, but it was not available. So, we took advantage of the *Royal Mail Smilers* program and had them prepare a Smiler that included a reprint of the Penny Black, issued in 2015 to commemorate its 175 years, and a special label that our club had prepared for this occasion. We also prepared some covers containing the British Smiler and a U.S. forever that were sent via the mail stream.

I collect Western Europe issues before 1940, Great Britain high value Machins, Argentina and Russia. Also, some first flight covers. I am the member of the Hollywood Stamp Club and the editor of its Newsletter, the "Hollywood Philatelist."

Enrique Setaro

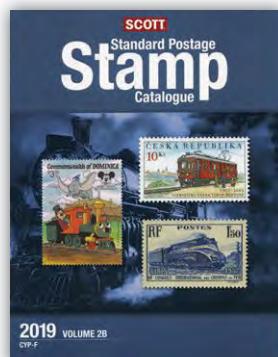
Miami, Florida

Corrections and Clarifications

John Barwis, winner of a 2018 Luff Award, was profiled in the July edition. Barwis published the plating of the 1d first printing of Victoria's first postage stamp that was issued in 1850 in 2010, 160 years after the stamp's issuance.

Wayne Youngblood, winner of a 2018 Luff Award, was profiled in the July edition. A couple of Wayne's many editing credits were omitted in that profile. Youngblood is editor of the *American Stamp Dealer & Collector* magazine and the *Collectors Club Philatelist*.

An image of the new Vol. 2B (countries Cyp to F) of the *Scott Standard Postage Stamp Catalogue* was omitted from the July issue. The cover shows train stamps from the Czech Republic, Dominica and France.



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OUR STORY



BY SCOTT ENGLISH executive director
scott@stamps.org

A Worthy Challenge and a Welcome Addition

Donor Challenge: Bellefonte Airmail Collection

Some American Philatelic Society members may be familiar with the airmail history of Bellefonte, Pennsylvania. In the early days, Central Pennsylvania was a fueling and mail stop for the New York-to-Chicago route. The path through the Allegheny Mountains was so dangerous, it earned the nickname "hell stretch" because of the foggy conditions in the mountain chain. Bellefonte would become home to that amazing piece of history as the former landing field located not far from the American Philatelic Center.

To commemorate that history, there is now a monument at the Match Factory right at the confluence of Logan Branch and Spring Creek erected in 2005. Kitty Wunderly researched and authored *Bellefonte and the Early Air Mail, 1918-1927*, an amazing book on the history of Bellefonte and its role in early airmail delivery. (Mail planes started flying through Bellefonte on December 18, 1918.) By popular demand, Kitty has graciously updated the manuscript and we've brought the book back to publication. APS members can purchase the book at www.stamps.org/Publications.

Now, we have an opportunity to acquire much of the material used in the research of the book. Our plan is to create a Bellefonte Airmail display in the Morse Building as part of our growing gallery. This particular exhibit is valuable information to the community surrounding the American Philatelic Center and we'd like to preserve it for generations to come. An anonymous donor has generously offered a \$5,000 fund with a challenge to the APS membership to match it. Efforts to match are underway and I'd like to ask for your help. If you're able, please make a contribution online or by check to the Campaign for Philately with the notation, "Bellefonte Airmail Collection." As of this writing, we have our first \$1,000 in matching donations. We look forward to presenting this great piece of history to the community and our members.

Cheryl Ganz Appointed to the APS Board

In June, APS President Bob Zeigler appointed Cheryl Ganz to serve as vice president on the APS Board of Direc-

tors, replacing Zeigler after he was elected president. Ganz will serve the remainder of the term ending in August 2019.

Ganz, a life-member of the APS, first joined in 1976. She was recognized with the prestigious Luff Award in 2016 for Exceptional Contributions to Philately. Her exhibit, "Zeppelin LZ-129 Hindenburg Onboard Postmarks," was the 2018 Single-Frame Champion of Champions awarded at AmeriStamp Expo in Birmingham, Alabama. She also has been selected to sign the Roll of Distinguished Philatelists by the Philatelic Congress of Great Britain. Ganz earned a PhD

in U.S. history from the University of Illinois at Chicago.

Ganz is a Smithsonian Institution curator emerita following her retirement as the chief curator of philately at the Smithsonian National Postal Museum and as lead curator of the William H. Gross Stamp Gallery, the world's largest postage stamp gallery. She currently serves as vice-chair on the U.S. Postal Service's Citizens' Stamp Advisory Committee, which selects subjects and approves designs for U.S. postage stamps.

Her books include *The 1933 Chicago World's Fair: A Century of Progress*; and *Every Stamp Tells a Story: The National Philatelic Collection*. Most recently she co-authored, *Zeppelin Hindenburg: An Illustrated History of LZ-129*.

Ganz's previous philatelic awards include the Alfred F. Lichtenstein Memorial Award for Distinguished Service to Philately, Mortimer L. Neinken Medal, Carlrichard Brühl Medal, Wisconsin Philatelic Hall of Fame, AAMS Aerophilatelic Research Award, Lee Medal, Nicholas Carter National Service Award, Distinguished Philatelist Award, Elizabeth C. Pope Lifetime Achievement Award, FISA Gold Medal, Canadian Aerophilatelic Society Award, AAMS President's Award, Earl and Fred Wellman Literature Award, Gus Lancaster Award, George W. Angers Award, Chris Hunt Award, Newberry Award for service to Chicagoland philately and U.S. Philatelic Classics Society Distinguished Philatelist.



Cheryl Ganz

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Temperance and Prohibition

Alcohol-Fueled Philately Proves a Fertile Topic for Collectors

As we celebrate the 85th anniversary this year of the repeal in 1933 of Prohibition in the United States (perhaps with a toast), it's hard for us to truly comprehend what those who lived through the Dry Time experienced. After all, 13 years (the time period Prohibition was active) is a long time in anyone's lifetime – particularly if you enjoy a nice cold beer occasionally.

Only a handful of Americans are still alive – they'd have to be about 103 or older – who were affected by Prohibition. Yet we can gain somewhat of an appreciation of the experience of adults in the Prohibition Era through the formation of a topical or thematic collection related to this great failed experiment. There is a tremendous amount of material available, starting with a fantastic cacheted cover celebrating the end of Prohibition, which occurred Dec. 5, 1933 [Figure 1]. The cachet appears to have been created by a linoleum cut.

To form a Prohibition collection, let's first take a quick look at the difference between "topical" and "thematic."

A topical collection of Prohibition material would simply include items similar to the Figure 1 cover; stamps, such as a



Figure 1. This humorous and well-executed cacheted cover marks the end of Prohibition on Dec. 5, 1933.



Figure 2. A group of topical items for a Prohibition collection: A stamp from the 1920s Celebrate the Century pane features an adaptation of a painting by Ben Shahn. It is the only U.S. stamp to directly feature Prohibition as a subject. An early 1930s label carries a direct message to repeal the 18th Amendment. An early 20th-century label enumerating (by letter) the evils of liquor. A tie-in for this photographically cropped cover is the postmark from Temperance, Michigan.

single [Figure 2] from the 1988 1920s Celebrate the Century pane (Scott 3184e); pro and con cinderellas, such as "Repeal the 18th Amendment" label and temperance seal; and postmarks, postcards and other directly related material, including a postmark from Temperance, Michigan.

A thematic collection, on the other hand, would tell a story of Prohibition, from the early temperance movements on through modern-day aftermath, utilizing philatelic-related material to tell that tale. Some non-philatelic material, such as a temperance broadside from 1887 [Figure 3], also very much help to create a collection (or exhibit if you choose) that is not only of interest to yourself, but to non-collectors as well. In this feature, we'll take a brief, somewhat thematic approach to events leading up to the enactment and later repeal of American Prohibition.

Prohibition, as it played out in the United States, was brought about by a very complicated and entwined series of

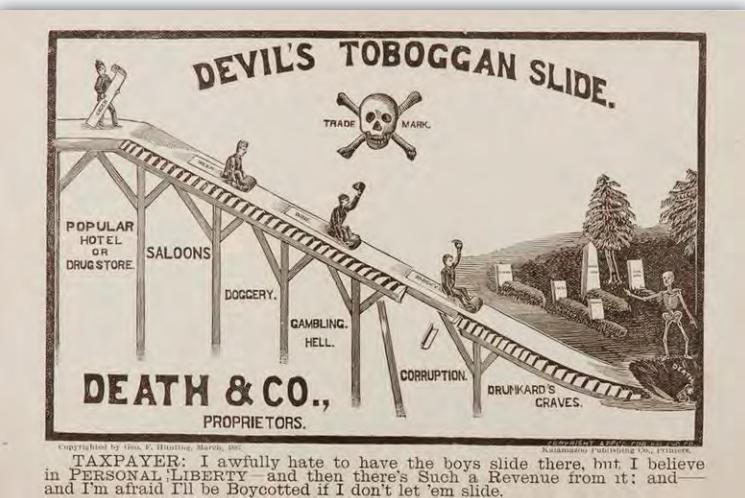


Figure 3. An 1887 temperance broadside that was freely distributed. It features the Death & Co. Devil's Toboggan Slide.

events over the course of more than 250 years, culminating with the events of World War I. In early America,

community water was often considered unsafe to drink. As a result, adults and children relied on hard cider, beer and wine, all of which were believed to be "cleaner" than water. Early Americans typically took tidy tipple at breakfast; a healthy dram (or several) of whiskey was a regular lunchtime repast; ale accompanied supper and

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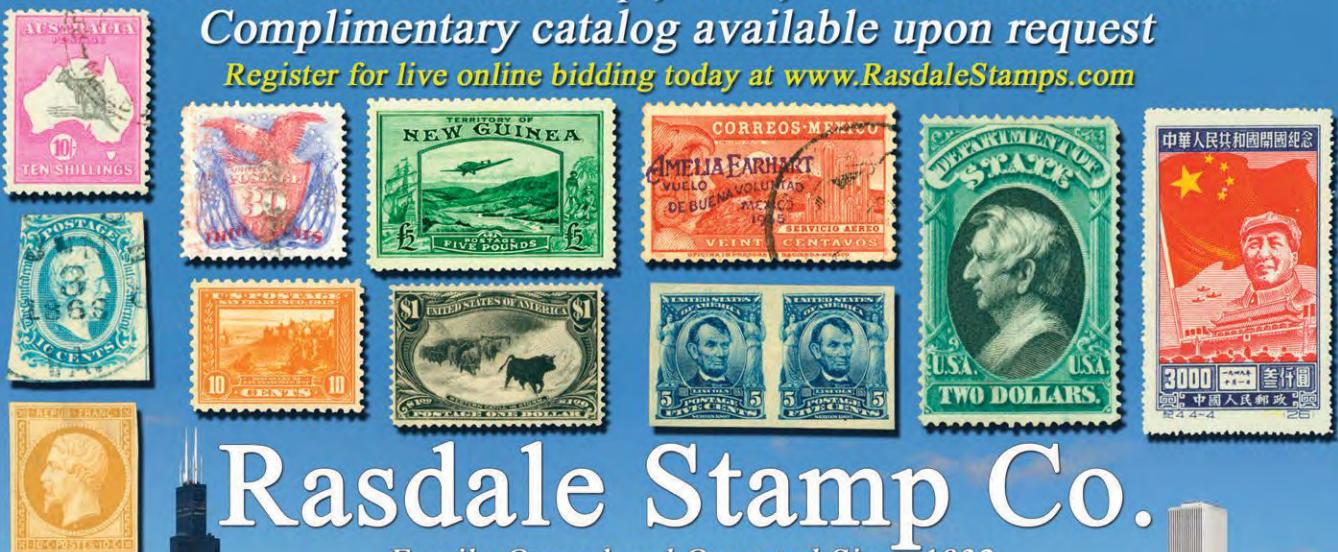
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Figure 4. British artist and satirist William Hogarth created this engraving in 1751, titled "Gin Lane." The female figure near bottom center has appeared in countless bits of temperance propaganda since.

each day was finished with a nightcap (or more). By 1790, per capita, each American consumed 5.8 gallons of pure alcohol per year (converted to ethanol for statistics), compared with 2.1 gallons per person in 2017.

As early as 1657, the General Court of Massachusetts made it illegal to sell any strong liquor to Indians ("whether known by the name of rum, whiskey, wine, brandy ..."). Certainly, there were problems with alcohol abuse in the white colonies as well (complicated by the related social ills), but – at least early on – liquor typically was not held to blame for alcoholism any more than food was blamed for obesity or gluttony. It was considered a moral issue among the largely religion-based communities of the colonies. "Drink is in itself a good creature of God, and to be received with thankfulness,

but the abuse of drink is from Satan, the wine is from God, but the Drunkard is from the Devil" (Increase Mather, *Wo to Drunkards*, 1673). As problems such as abandonment, theft, spousal abuse and other crimes began to rise as a result of rampant alcoholism, the argument for temperance (initially moderation) eventually became a plea for abstinence and, finally, prohibition. British artist and social critic William Hogarth's 1751 engraving of Gin Lane [Figure 4] typified the social ills befalling the British Empire as a result of alcoholism.

By the mid-19th century, early temperance movements attempted to ease the physical and social ills of alcoholism. Proponents of prohibition argued that such a measure would reduce crime, increase respect for law and order, restore fam-

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Figure 5. An unused illustrated propaganda cover from the 1850s (F. Deraedemeker) celebrates the progressiveness of the 1851 Maine Law, while showing the hopelessness faced by those who imbibe liquor. An unused 1850s Jewett temperance propaganda cover is just one of several that directly plagiarizes a version produced by James Valentine, of Scotland. Valentine, in turn, "borrowed" heavily from the Hogarth image.

ily unity and harmony, would save the government money and would make the country much healthier and safer.

On June 2, 1851, the Maine Law was signed into effect, simply “prohibiting the sale of beverage alcohol in the state.” This statewide mandate was considered a major victory by prohibitionists and a number of propaganda pieces, such as those shown [Figure 5], were created and used (mint examples of these covers are shown here to emphasize the designs). Note the liberal use of imagery from Hogarth’s engraving by the “Bane of Society” cover, created by George Jewett, of

Hartford, Conn., one of several “adaptations” (plagiarized) of a British design by James Valentine, of Scotland. The Maine Law was repealed just five years later, in 1856.

No longer merely a political debate, temperance arguments (pro and con, though mostly pro) permeated American culture. By the outbreak of the Civil War, there were tracts, dramas, songs and even various products that presented stories of liquor-induced fall and (usually religious) redemption. An example of this is well illustrated by the 1860s cartes de visite photo shown [Figure 6], “Johnnie’s Pledge,”



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memorializing a dead toddler and speaking of his will to avoid alcohol! In this case the child was incorruptible, serving as a lesson (or inspiration) to others. Even circus huckster Phineas T. Barnum was a staunch temperance advocate, promoting the cause of sobriety at the American Museum in a variety of ways, including serving only ice water.

Throughout the remainder of the 19th century and early 20th, there were various temperance groups that sprang up [Figure 7], among the most powerful of these were the Woman's Christian Temperance Union, founded in 1873 and the Anti-Saloon League of America, founded in 1893.

On a parallel, but unrelated note, by the beginning of the 20th century the government that had long been involved in raising money through revenue taxes, and using stamps and labels to verify consumer revenue payments, was fully into taxing the business of commercial alcohol production by instituting "beer inspection" and other taxes via the well-established use of revenue stamps and labels [Figure 8]. In this case the inspection was ensuring that beer was made of "wholesome" ingredients.

By the time World War I rolled around, the field of prohibition was ripe for tilling. Not only was the movement heavily linked with the issue of women's suffrage, but bars (which frequently allowed only men) were known as hotbeds of political corruption, as well as a place where husbands spent much of the hard-earned family money drinking. Added to that is the fact that – in an increasingly anti-German environment – most breweries were either owned or operated by Germans.

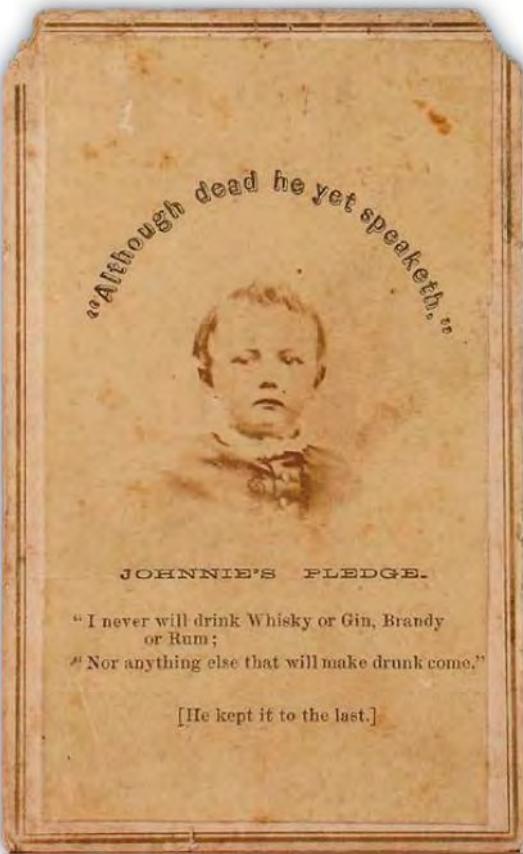


Figure 6. A Civil War-era propaganda piece on a carte de visite photograph memorializing a dead toddler, who never imbibed alcohol.

Patriotic images, such as the one shown [Figure 9], began showing up on postcards of the day. As a final nail, the push to conserve grains to help feed the soldiers pushed additional support that would not have been present otherwise. The WWI broadside shown [Figure 10] plays on Americans' guilt.

In December 1917, a resolution calling for a Constitutional amendment for nationwide prohibition was introduced and passed by both houses of Congress. Of the 48 states, 36 had ratified the bill by January 16, 1919, making it law (the cover in Figure 7 notes 45 states by March 29). On October 28, 1919, the Volstead Act enabled enforcement of the 18th Amendment when it became effective January 16, 1920. Scenes, such as the one shown [Figure 11] on the postcard from 1914 (Kansas' statewide prohibition was enacted in 1881) were common during the early months of Prohibition. Law enforcement made a show of seizing and destroying alcohol.

Soon after Prohibition became law in 1920, its unintended consequences began to be felt by the nation. Gone were the healthy revenues derived from the taxation of alcohol and, along with it, the resources to effectively enforce Prohibition. Soon after, workforces began diminishing, as various alcohol-related companies that

couldn't adapt began to go out of business. Prohibition wiped out a huge part of the national economy. At the time Prohibition was enacted, liquor was the fifth-largest national industry.

Soon after Prohibition was enacted, crime syndicates sprang up, grew and thrived under the new conditions because illegality of liquor didn't decrease public demand for alcohol. Bootleg liquor, often created from denatured al-



Figure 7. An 1892 cover mailed by the "Department of Narcotics" of the Woman's Christian Temperance Union of St. Louis, Missouri and a 1919 cover featuring another very strong lobby group, the Anti-Saloon League of America.

Figure 8. Labels certified inspections of beer production and worked as revenue stamps.

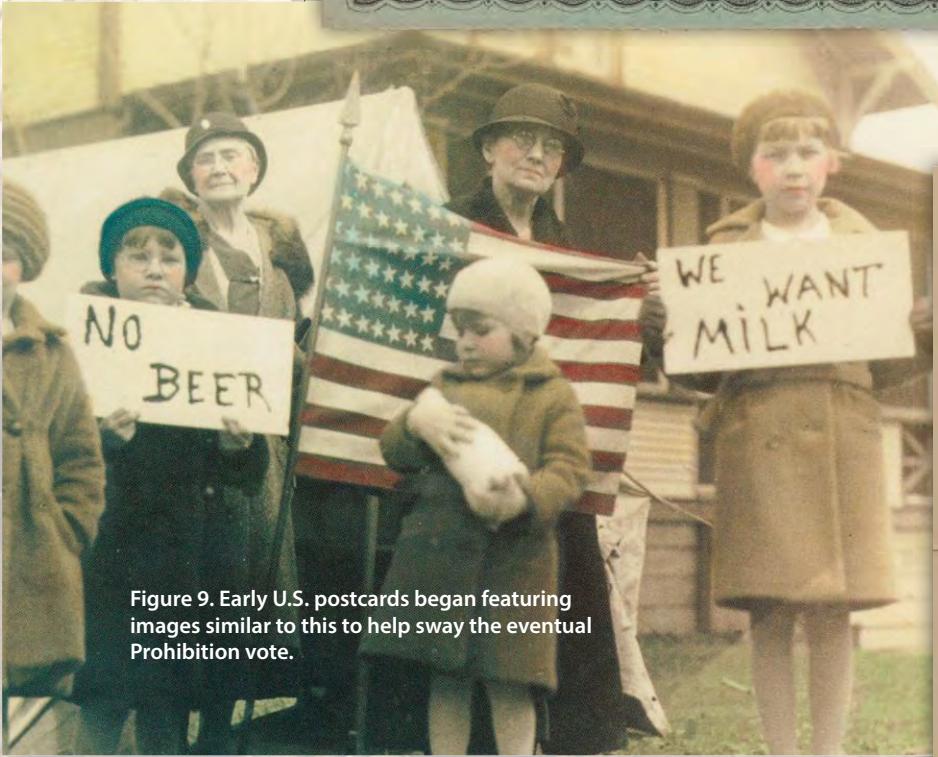


Figure 9. Early U.S. postcards began featuring images similar to this to help sway the eventual Prohibition vote.

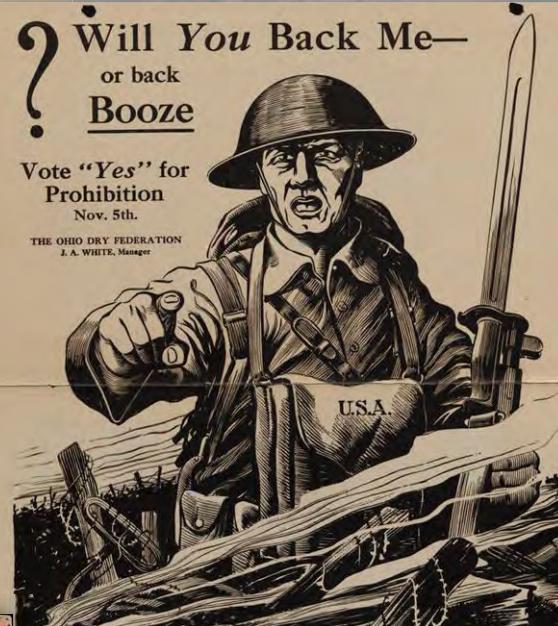


Figure 10. Although World War I was already over by the time the vote for Prohibition occurred, propaganda such as this still preyed on wartime sensibilities.



Figure 11. This postcard from 1914 (showing an image of enforcement of Kansas' prohibition) features a type of image that was ubiquitous in newspapers and newsreels after the enactment of nationwide Prohibition in 1920.

cohol (to which the U.S. government had begun adding poisons in 1926) or worse could be damaging to health or at times fatal. It is estimated that more than 50,000 deaths (10,000 directly attributable to the chemicals the government added to industrial alcohol) were attributable to bad whiskey or "bathtub gin," as well as countless cases of illness and prolonged health issues. Traditional respect for the rule of law diminished and has never fully recovered. Once the youth of America lost respect for the rule of law, they began to rebel in ways their elders found shocking – just look at those Flappers!

Specifically, the 18th Amendment prohibited the sale, manufacture and transportation of alcohol. Oddly, it was still legal to drink, possess or buy alcohol, even though it was illegal to manufacture or sell it. Thus, a lot of folks stockpiled as much as they could before Prohibition took effect, and from 1921 to 1930, it is estimated that physicians earned about \$40 million for writing medicinal prescriptions for whiskey, such as the one shown [Figure 12].

A case fragment [Figure 13] has a tale of its own to tell. The two-part item is a case end, which contained 24 pints of bourbon.



Figure 12. A 1922 prescription entitles the recipient to two "applications" of rye whiskey per day. Physicians made a fortune during Prohibition writing scrips for "medicinal" alcohol.



Figure 13. This stamped whiskey case, for bourbon bonded in 1915 and bottled in 1921, makes specific note that the bourbon contained therein was manufactured prior to January 17, 1920 and is for "medicinal purposes only."

There is a specific notation that the whiskey was manufactured prior to January 17, 1920, and that it is to be used "for medicinal purposes only" and goes on to describe that heavy penalties will be inflicted if sold or used otherwise. The side panel, which bears the revenue stamp, notes the whiskey was bonded in 1915 and bottled in 1921.

Oddly, one of the most divisive consequences of Prohibition is that it highlighted a class war. Working families who could not have afforded to stockpile liquor could be in a great deal of trouble if they attempted to make their own, and they were in danger of obtaining tainted alcohol if they purchased bootlegged products. Yet the very wealthy could simply dip into its private reserves at any time. By 1930, the call for the repeal of Prohibition became not only one of financial need during the Great Depression, but a war that could be won by a populist movement as well. Still, there was much opposition.

A cover from 1931 [Figure 14], features a tied label in support of Prohibition: "Observance and Enforcement [Prohibition] Not Repeal." A cover from 1933 (May 22), is part of a series of 12, the so-called "Jury Report on

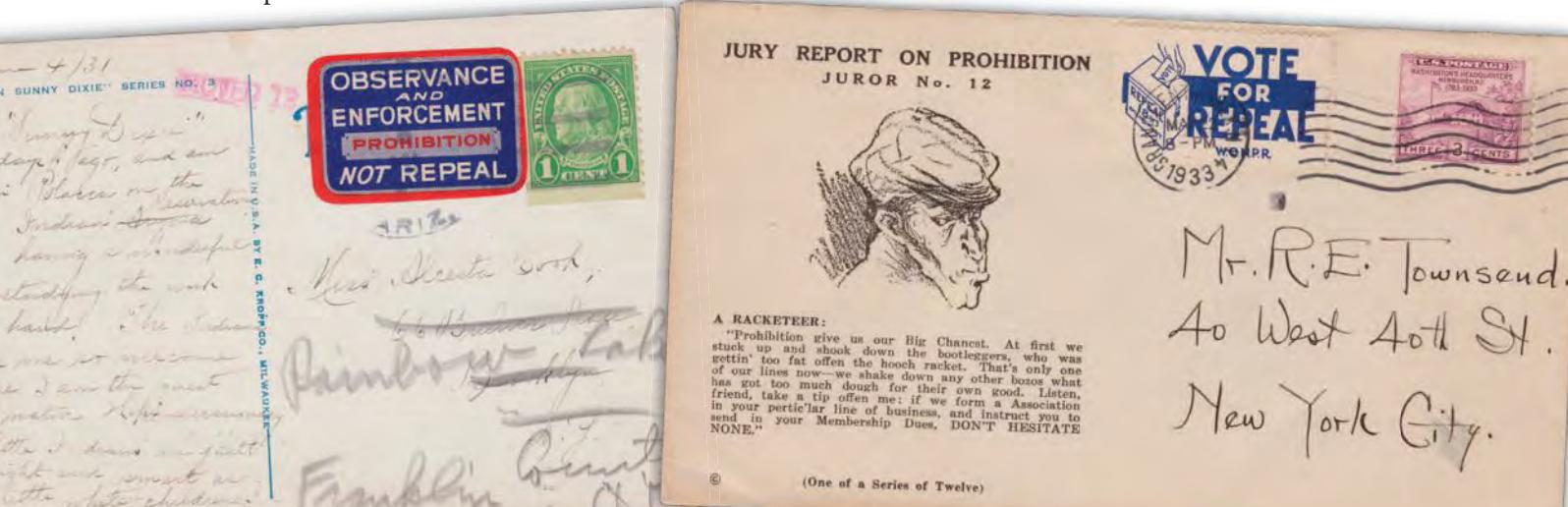


Figure 14. The 1930s brought philatelic items for both sides of the Prohibition argument. Here's a 1931 label, tied on card, calling for observance and enforcement of Prohibition, not repeal. The 1933 illustrated cover, part of a series, calls attention to "Juror No. 12" in the jury report on Prohibition, a racketeer. The tied label calls for repeal of the 18th Amendment.

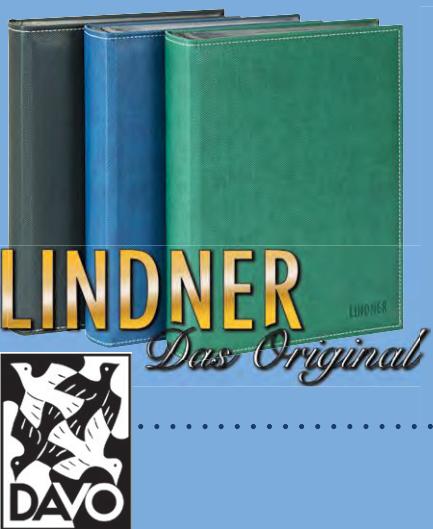
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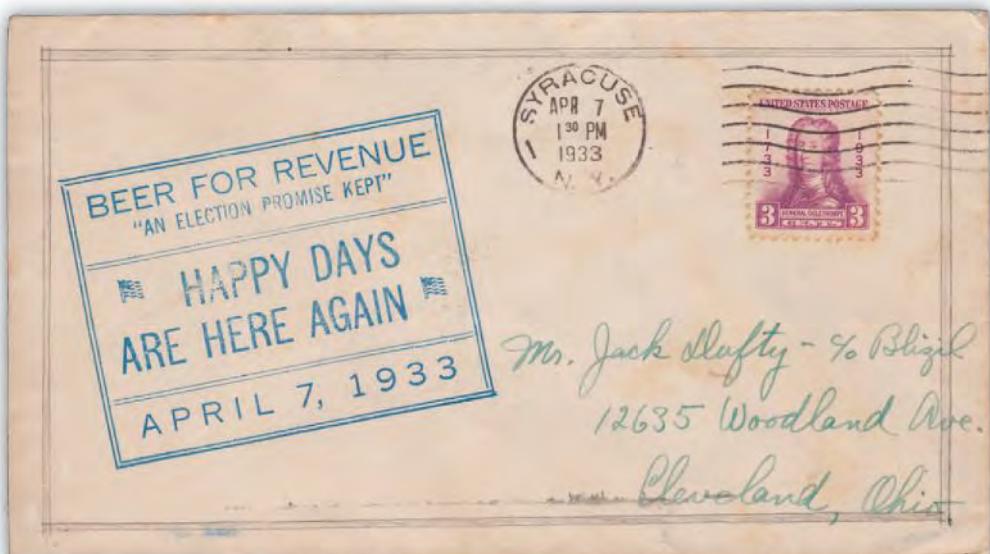


Figure 15. On April 7, 1933, it became legal to manufacture and sell beer with an alcohol content of less than 3.2 percent. This cover marks that event, complete with a Pabst label affixed to the reverse with the "does not contain more than 4 percent of alcohol by volume."



Figure 16. Efforts to reintroduce various forms of Prohibition did not end in 1933. This 1940 mailing was sent by the Anti-Saloon League of Ohio.

Prohibition." Juror 12, featured on the cover, is a racketeer. A "Vote for Repeal" label is also tied to the cover by postmark.

The repeal of Prohibition was actually a two-act play. Because of the Harrison-Cullen Act, signed March 22, 1933, by President Franklin Roosevelt, which amended the Volstead Act (raising the legal alcohol content in beer from 0.5 percent to 3.2 percent), it became legal to manufacture and sell beer and light wines on April 7, 1933, as evidenced by the celebratory cover shown [Figure 15]. While this was a huge win for Roosevelt's administration, there was still a bigger battle ahead. After all, prior to Prohibition, taxes on alcohol had provided about 14 percent of the total federal state and local tax revenues for the country.

Finally, on December 5, 1933, the 18th Amendment was repealed by the ratification of the 21st Amendment to the U.S. Constitution (ironically the tipping state was Utah). The repeal, however, was not carte blanche. The amendment does not restrict states from banning or restricting alcohol and its use; instead, in addition to repealing the 18th Amendment, the following wording was added: "The transportation or importation into any State, Territory, or possession of the United States for delivery or use therein of intoxicating liquors, in violation of the laws thereof, is hereby prohibited." This allowed state and local control. Indeed, Mississippi was dry until 1966 and Kansas prohibited public bars until 1987. Many counties remain dry.

Even after the death of Prohibition, there have been many attempts to reinstate it. For example, the Anti-Saloon League of Ohio was active as evidenced by this cover sent in 1940 [Figure 16]. Although the contents

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Camdenton, MO 65020-0274

Dear Friend:



We want to thank you for your continued efforts to fight beer taxes. Letters and phone calls made by Beer Drinkers of America members and supporters helped to stop a proposed 333 percent beer tax increase proposal before it became law.

While we stopped this tax scheme, there are still other tax fights ahead. We may contact you again this year to ask that you remind your elected officials "Don't Tax My Beer!"

Thanks again for your continued help in our fight for tax fairness!

Sincerely,

Bill Schreiber
President, Beer Drinkers of America
1-800-441-2337

are unknown, the return address leaves no doubt as to the agenda. Other laws seem strange by today's standards. For example, the home brewing of beer with an alcohol content of .5 percent or higher was still illegal until 1978 (it still remained illegal in Alabama and Mississippi until 2013). A family (in most states) may legally brew up to 200 gallons per year; 100 gallons if you're single. It's still illegal in all 50 states to distill alcohol unless you have a distilled spirits or federal fuel alcohol permit.

In modern days, as microbreweries have become more and more popular, the remnants of the unanticipated consequences of the 21st Amendment also have become clear. Each state engages in various forms of taxation of beer, some straightforward, some arcane. The bottom line is that – in addition to sales tax – states impose excise taxes on beer, varying from 2 cents per gallon (Wyoming) to \$1.29 per gallon (Tennessee). Other prohibitive laws have made it hard for small brewers to compete on an equal footing with large corporations and distributors. The postal card from 1993 [Figure 17] addresses modern beer taxation issues.

Clearly, this feature can only hope to scratch the surface of the various approaches you can take for your own temperance/Prohibition collection, which can focus on localities, types of liquor, the crime or a host of other approaches

that may occur to you. No matter what, have fun. There are discoveries to be made!

Figure 17. This 1993 postal card calls attention to potentially unfair beer taxation laws, ironically made possible by the Twenty First Amendment.

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FRANCE, 1849-1994, M/U, (Scott)	\$8,825	\$2,495
GERMANY, 1919-2005, M/U, (Lighthouse Hinges x10)	\$14,582	\$3,950
GREENLAND PLATE BLKS, 1972-97, NH	\$2,856	\$900
HUNGARY, 1871-1940s, M/U	\$4,530	\$1,150
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ISRAEL, 1948-78, NH	\$785	\$220
ITALY, 1862-1970, M/U	\$4,250	\$950
JAPAN, 1872-1985, NH/H/U, (Minkus)	\$4,019	\$1,200
LITHUANIA, 1918-34, M/U	\$2,095	\$550
LUXEMBOURG, 1852-1972, M/U	\$3,120	\$895
NEW ZEALAND, 1970-99, NH, (Scott)	\$1,245	\$350
NORWAY, 1863 Coat of Arms, 55 items, used	\$6,786	\$1,850
PAPUA NEW GUINEA, 1952-93, NH, (Lindner Hingeless)	\$1,703	\$525
PORTUGAL & COLONIES, 1840-1960, M/U (Scott +2 stockbooks)	\$13,000	\$3,900
SCANDINAVIA, 1855-1960s, M/U	\$6,000	\$995
SWEDEN, 1858-1980, M/U, (Lighthouse x2)	\$4,064	\$750
SWITZERLAND, to 1958, M/U	\$2,200	\$450
UNITED NATIONS, 1977-2012, 2962 diff FDCs	\$5,500	\$695
U.S., 1893-2001, NH/H, (Scott x2)	\$2,696	\$845
U.S. DUCK STAMPS, #RW1-52, NH/LH	\$3,578	\$1,250
U.S. DUCK STAMPS, #RW1-73, NH except RW1, (White Ace)	\$5,779	\$2,895
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WORLDWIDE I.T.U., 1965, mint	\$1,100	\$210
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New York City Deputy Police Commissioner John A. Leach, right, watching agents pour liquor into a sewer following a raid during the height of prohibition. (Photo: Library of Congress)

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SPECIAL #290

The last regular issue that appeared during the reign of King George V was this set of eleven from 1935 (Scott #217-227). It was produced by the American Bank Note Company. Each stamp is beautifully engraved. The 10¢ value shows a Royal Canadian Mounted Policeman and has long been a favourite with collectors. List price for a very fine never hinged complete set is \$337.50. My price is just **\$119.95**.

SPECIAL #291

After the death of King George V a new definitive issue was needed. Five new high values were issued in 1938 (Scott #241-245). The designs depict scenes and buildings across Canada, including two harbours some six thousand kilometres apart – Halifax and Vancouver. I can supply a very fine never hinged mint set for just \$139.95. List price is **\$360.00**.

SPECIAL #292

The events of World War II influenced this set from 1942. The designs show wartime themes and the King is dressed in the various uniforms of the military. Here is the complete set of fourteen (Scott #249-262). List price for a VF NH set is \$300.00. My price is just **\$129.95**.

SPECIAL #293

Shortly after the war a new set of high values appeared, showing scenes or industries from various areas of the country (Scott #268-273). Here is the complete set in superb unmounted mint condition.

List price in VF NH condition is \$150.00. I can supply the complete set for just **\$59.95**.

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NOEL DAVENHILL

Many members of the American Philatelic Society – especially topical collectors – derive pleasure from visiting natural attractions featured on stamps from the United States, Canada and favorite vacation destinations further afield. But when you, like me, reach an age when even climbing stairs can be quite daunting, you may no longer be able to continue these strenuous activities.

Eschewing other media – from printed material to film and television to the internet and travel blogs – your quest for adventure is at your fingertips within your favorite hobby.

Countries seeking visits (aka an economic boost) from adventurers and vacationers in these modern times have worked with their postal agencies in recent years to promote their special sights and sites on stamps. [See sidebar, page 757.]

Many of these could be quite easy for a modern stamp collector to hunt down and add to their topically themed Travel Stamp Album. But, I – who do not collect these modern items – prefer a little more of a specific challenge. I want to do my exploration via stamps from my pre-1971 albums of former colonies and British overseas territories that feature natural wonders, including mountains, waterfalls, lakes and rivers. There were an amazing number of these stamps created long before the phrase “ecotourism” was created and most should be available at reasonable prices.

Photographs and written information about images shown on stamps are available via the internet from the comfort of your home by logging on to websites such as Wikipedia, Pinterest, YouTube, etc. Brief or more detailed YouTube video presentations enable viewers to walk or hike to all waterfalls, lakes and rivers and to participate in mountain climbs, where appropriate, accompanied by a professional guide.

It is important to understand that whereas scenes on stamps issued many decades ago show little change, almost all have been affected by enormous advances in tourism. Walking trails, visitor centers, fast food outlets, guided walks and climbs, accommodation and other commercial operations are now present almost everywhere.

Our tour commences in East Africa where the continent's two highest peaks – Mt. Kilimanjaro (19,340 feet) and Mt. Kenya (17,057 feet) – are seen from different perspectives on several Kenya Uganda and Tanganyika stamps, sometimes abbreviated as KUT [Figure 1]. Mount Kenya's multiple peaks are clearly visible on two stamps. An image of Murchison Falls (Scott 130) fails to adequately reflect this awe-inspiring spectacle. There is only one view on several identical stamps of Kenya's Lake Naivasha and of massive Lake Victoria, which encompasses all three territories.

An image of Mlanje Mountain, the stunning background to a tea estate in Nyasaland [Figure 2], is featured on several stamps. At a height of 10,000 feet, this favored climbing venue towers over surrounding plains. Two different views of a tranquil Lake Nyasa are seen on several stamps.

Mahetsunyane Falls, Basutoland [Figure 3], the highest



Figure 1. Kenya Uganda Tanganyika, Scott 49, 53, 68 and 80.



Figure 2. Nyasaland, Scott 74 and 75.



Figure 3. Basutoland, Scott 76 and 3.



Figure 4. Gold Coast, Scott 136.



Figure 5. Southern Rhodesia, Scott 37A and 61.

single flow in southern Africa, is located on a tributary of the Orange River sourced from the Drakensberg mountain range forming the backdrop on Basutoland 1933 and 1938 crocodile definitives.

The sacred Lake Bosumtwi in Ghana is an almost circular depression surrounded by green hills. Revered by the Ashantil people, the lake, formerly taboo for metal boats is now a popular relaxation venue for the local people. A fine view is featured on Gold Coast stamps [Figure 4].

Different aspects of the awesome Victoria Falls – now at the border of Zimbabwe and Zambia – are depicted on several stamps of Northern Rhodesia, Southern Rhodesia (Scott 36 and 37A) and Rhodesia and Nyasaland. Also featured by Southern Rhodesia is a view of the Zambezi River just below the falls [Figure 5].

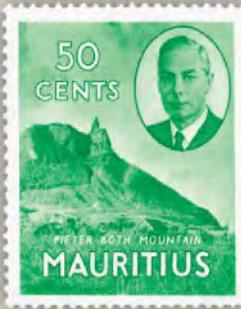


Figure 6. Mauritius, Scott 239, 245 and 255.

In 1950 and 1954, Mauritius, located in the Indian Ocean, issued stamps featuring two spectacular peaks [Figure 6]. Rempart Mountain and Pieter Both, where a prominent gigantic rock perched on the summit resembles a human head. Climbing these mountains is not for the faint hearted as YouTube videos clearly indicate. Another scenic gem is Tamarind Falls comprised of a series of seven spectacular cascades.



Figure 7. Ceylon, Scott 272, 265 and 310.

Ceylon's 1935 and 1938 definitives depict the magnificent view of a large lake inscribed "ancient irrigation tank" [Figure 7]. The intriguing history of these reservoirs is revealed by searching the web for "Parakrama Samudrya." Selections of these lakes appear on YouTube clips, though it is not known which was selected by the stamp designer. Perhaps someone can tell me.

Other natural wonders on Ceylon stamps include the mystical Adam's Peak. Muslim faith claims that Adam stood on one foot for 1,000 years after being cast out of Eden. The belief emanates from a large depression resembling a giant human footprint located close to the summit at 7,360 feet. The incredible history surrounding the 600-foot-high granite block of Lion Rock, or Sigiriya, can be revealed by a fascinating narrative and photographs,



Figure 8. North Borneo, Scott 87.

and by experiencing an early morning trek that includes 750 steps leading to the summit. There, the remains of the astounding ancient palace fortress can be explored.

Mount Kinabalu (13,435 ft) in the Malaysian state of Sabah

is the highest and most accessible mountain in Southeast Asia. Several different views are shown on many North Borneo stamps from as early as 1894 [Figure 8].



Figure 9. British Guiana, Scott 154 and 155.

The most extensive coverage of natural features involves a journey across the Caribbean commencing with British Guiana [Figure 9], now Guyana, located at the top of South America. Several stamps from 1897 feature the mysterious legendary Mt. Roraima, the spectacular 8,565-foot-high table-topped mountain on the border of Venezuela.

Mt. Roraima is thought to have inspired Arthur Conan Doyle's epic novel *The Lost World*, in which an expedition to a remote plateau discovers a colony of extinct reptiles. Several excellent online videos record various ascents of this extraordinary mountain. The experience will leave you breathless, despite the fact that you won't come across any dinosaurs! Several stamps also portray the equally majestic Kaieteur Falls, which have a single sheer drop of 741 feet, four times that of Niagara Falls and considered the world's highest single-drop falls. Because Kaieteur Falls are so far from civilization and visiting them involves a long arduous journey, a superbly recorded series of amazing videos on YouTube captures the thunderous roar of plunging water long before the falls come into view.

Log in to Walter Raleigh's discovery of Trinidad's Lake Asphalt in 1595 to bring up a superb painting reproduced on three Trinidad & Tobago 6-cent stamps [Figure 10]. The original painting (artist unknown) is in the boardroom of Tarmac's premises in



Figure 10. A painting of Sir Walter Raleigh by an unknown artist was the basis for some early Trinidad and Tobago stamps, Scott 37, 98 and 81.

Wolverhampton, England. (Tarmac is the United Kingdom's leading company dealing with building materials.) The 1960 35-cent design showing workers digging tar from Lake Asphalt (or Pitch Lake) was, I believe, taken from an old postcard.

The idyllic Blue Basin waterfall is a 10-minute walk along a somewhat neglected trail from a theft-prone car park. The pool below the falls is worthy of a visit despite its popularity with sometimes annoying youngsters making it less peaceful than when the stamps were issued in 1935.

Two Grenada stamps (Scott 116 and 134) embody a fine view of Grand Etang, a small dormant volcanic crater lake, now part of a national park [Figure 11]. The lake may be



Figure 11. Grenada, Scott 116, 305 and 220.

accessed by a 15-minute walk or by a vigorous trek through native vegetation harboring diverse bird life. Mona monkeys are sometimes spotted in the trees. Picturesque Annandale Falls cascading from a mountain stream may be reached by a short walk through lush vegetation.

Three of St. Vincent's finest natural attractions, located in the northern part of the island, are depicted on three 1965 definitive stamps [Figure 12].



Figure 12. St. Vincent, Scott 230, 233 and 238.

Time to travel north to St. Lucia [Figure 13], where the island's most well-known attraction – The Pitons –

are two volcanic rock columns rising from the sea. Petit Piton – at 2,437 feet – is precipitous and difficult to climb, whereas Gros Piton – at 2,529 feet – is less steep and more accessible. Ventine Falls, featured on 1½p and 3p 1936 definitives, no longer exists; incredibly, there is virtually no acknowledgment anywhere on the internet. After extensive research, I e-mailed a local tourist operator who was amazed when shown a scan of the stamp. He hadn't heard of the falls and was sufficiently intrigued to investigate the library archives in



Figure 13. St. Lucia, Scott 122 and 100

located in the northern part of the island, are depicted on three 1965 definitive stamps [Figure 12]. The crater lake on the summit of 4,000-foot-high La Soufrière (a name frequently used in the Caribbean) is best approached on a challenging climb through plantations and the rain forest. After remaining dormant since 1902, the crater erupted violently in 1979. The village of Owia, home to many indigenous Caribs, is close to the spectacular Salt Pond and includes a bathing area of tidal pools continually washed by waves and surrounded by volcanic rocks. It has now been developed into a popular recreation park very different from the peaceful image on the 1963 10-cent stamp. The only access to sparkling Falls of Baleine, which cascade 60 feet into a crystal clear pool, is from the open sea.

This Canada stamp (above), depicting a majestic peak at Nááts'jéch'oh National Park Reserve in Northwest Territories, was issued this year as part of a set of nine.



STAMPS FOR TOURISM

Countries that have in recent years issued postage stamps specifically aimed at tourism, especially natural wonders, include Iceland, Canada and Thailand.

This Canada stamp (above), depicting a majestic peak at Nááts'jéch'oh National Park Reserve in Northwest Territories, was issued this year as part of a set of nine.



The stamp from Iceland was issued in 2012, the second year of its Tourist Destinations series; this one shows the Aldeyjarfoss waterfall, Scott 1293.



A 2008 stamp from Thailand shows Phu Khao Hin Pakarang, the coral mountain. It is part of a miniature sheet of 10, Scott 2368. (The rocks, by the way, are not colored blue; they are gray in normal natural daylight.)



Figure 14. Dominica, Scott 180, 108 and 106.



Figure 15. St. Christopher Nevis Anguilla, Scott 151 and 111.

a visit is the legendary Freshwater Lake, reputedly bottomless and now harnessed for hydro-electricity. For more experienced hikers, the awesome Boiling Lake lying within a deep basin is reached after a gruelling hike through fumaroles of steam in the Valley of Desolation. The lake, usually enveloped in a cloud, sometimes completely disappears from sight as gases fill the center of the crater. These lakes are featured on several stamps from 1938 to 1957.

In Dominica [Figure 14], a short trip from the capital Roseau to view Trafalgar Falls is a must. The two falls, known locally as “mother” and “father,” drop down a steep gorge into a deep pool. Also worthy of

Mount Liamunga (fertile land) at 3,792 feet is the highest peak in the territory of St. Christopher Nevis Anguilla, now called St. Kitts [Figure 15]. Until independence, it was named Mount Misery, as inscribed on the 6-cent 1963 stamp depicting a view of the crater on the summit. Nevis Peak, in a mantle of cloud, appears on definitives in 1952 and 1954, and on the 1957 bicentenary stamp (Scott 135), which marks the birth in Nevis in 1757 of Alexander Hamilton, statesman and a founding father of the United States. Interesting information and video clips on both mountains and Hamilton can be downloaded.

A handful of Jamaican stamps [Figure 16] qualify for comment: The Llandovery Falls, shown on 1p stamps issued in 1900, were reprinted with two colors in 1901. A striking view of quirkily named Wag Water River appears on 2½p stamps issued in 1932 and 1938. A more effective view of the Jamaica’s Blue Mountains could have been selected for the 1956 8p design. There are several hiking trails across the ranges on which the lower slopes produce some of the world’s finest coffee beans.

A release of two 6p Jamaican stamps – the first from 1932 (108) and the second in 1938 (123) – show Priestman’s River where it joins the sea [Figure 17]. These stamps present an interesting study in subtle design change, of which there are many on these stamps. The most obvious difference, of course, is the addition in 1938 of the portrait of King George VI, who had ascended to the throne the previous year. But several other changes are fun to discover, among them differences in the style of the car on the road, the tunic of the man walking (sure looks like he gained a lot of weight in six years!) and the ship at sea is starting to fade away by 1938. What other

Castries, where he eventually found evidence of geological excavations 60 years earlier when the Ventine Falls were demolished by a bulldozer.

In Dominica [Figure 14], a short trip from the capital Roseau to view Trafalgar Falls is a must. The two falls, known locally as “mother” and “father,” drop down a steep gorge into a deep pool. Also worthy of



Figure 16. Jamaica, Scott 32, 107 and 167.



Figure 17. Jamaica, Scott 108 and 123. (Enlarged to show detail.)



Figure 18. St. Helena,
Scott 142.

differences do you see? Our tour ends with a visit to British Overseas Territories in the South Atlantic Ocean, commencing with St. Helena where Napoleon Bonaparte lived his final years in exile [Figure 18]. The Heart Shaped Waterfall cascades through a cliff face resembling a heart. Access has recently been upgraded with a new pathway constructed by St Helena's National Trust.

On Ascension [Figure 19], a volcanic clinker-covered island some 800 miles from St. Helena, the only vegetation other than scrub species is thriving on Green Mountain, featured on several King George VI stamps. After many years of conservation planting, this oasis is a popular area for walking, hiking and escaping from the barren landscape surrounding the mountain. Ascension is well worth visiting on the internet.

A long way farther south lie the isolated group around the only populated circular island of Tristan Da Cunha,



Figure 19. Ascension, Scott 41A.

which is dominated by Queen Mary's Peak [Figure 20]. The mountain erupted violently in October 1961, requiring immediate evacuation. All 264 islanders were taken to Cape Town on a Dutch liner which fortunately happened to be in the vicinity. After a few days they were relocated to Calshot, near Southampton. In 1963, when Tristan was declared free from volcanic activity, 198 people opted to return to their lonely island.

Natural landmarks on Falkland Islands stamps include the relatively small Two Sisters mountain. The far more impressive Mount Sugar Top featured on 1938 1sh (91) is actually located in the former dependency of South Georgia [Figure 21]. Internet information on this spectacular mountain is surprisingly sparse with no coverage on YouTube. Perhaps this is the appropriate point to close this review.

You can reach me at: chambon@xtra.co.nz.



Figure 20. Tristan da Cunha,
Scott 20



Figure 21. Falkland Islands,
Scott 91.

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The Golden Colour Error
3 Skilling Banco Yellow



H.M. King Carl XVI Gustaf of Sweden
Photographer: Anna-Lena Ahlström, royalcourt.se

WELCOME TO STOCKHOLMIA 2019

The International Celebration of the 150th Anniversary of The Royal Philatelic Society London

- The Royal Philatelic Society London, the oldest philatelic society in the world, was established in 1869 as The Philatelic Society, London. In 1896 HRH The Duke of York, son of King Edward VII, became President of the Society, an office he continued to hold until his accession to the throne as HM King George V in 1910. Permission to use the prefix Royal was granted by His Majesty King Edward VII in 1906. Following his accession King George V acted as its Patron, and in 1924 granted the Society permission to use the Royal Arms on its stationery and publications. The Royal philatelic tradition has been maintained and today the Society is honoured by the Patronage of Her Majesty The Queen. At STOCKHOLMIA 2019, a selection from The Royal Philatelic Collection, will be presented as part of Court of Honour.
- STOCKHOLMIA 2019 is an International Philatelic Exhibition with exhibits and displays from members of the Society from all over the world.

With capacity of 2,100 frames, the exhibition is the largest Society exhibition ever held. In addition, more than 50 Trade Stand Holders, from 13 different countries are participating.

- His Majesty King Carl XVI Gustaf of Sweden has graciously agreed to be Patron of STOCKHOLMIA 2019 when it takes place at Stockholm Waterfront Congress Centre, Nils Ericsons Plan 4, Stockholm.
- One of the world's most famous postage stamps, The Golden Colour Error, 3 Skilling Banco Yellow, will be presented as part of the exhibition's Court of Honour.
- Tickets and all other registrations and bookings, including accommodation offers, are here-with presented in this Destination Offer.
- The exhibition opens for Early Birds with the Vernissage on 28 May at 3.00 pm., followed by five public days from 29 May until 2 June.

Tuesday	28 May 2019	3.00 pm. – 7.00 pm.
Wednesday	29 May 2019	10.00 am. – 6.00 pm.
Thursday	30 May 2019	10.00 am. – 6.00 pm.
Friday	31 May 2019	10.00 am. – 6.00 pm.
Saturday	1 June 2019	10.00 am. – 5.00 pm.
Sunday	2 June 2019	10.00 am. – 3.00 pm.

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One Letter, Four Nations

Brazil and France Assisted Mail Moving Between the U.S. and Argentina



Figure 1. A single rate cover from Boston to Rosario, Argentina July 21, 1869. It was prepaid 18 cents, 10 cents per half ounce for the Brazil Line to Rio plus 7½ cents per quarter ounce for the French Ligne to Buenos Aires. It also shows 5 cents Argentine postage due.

The United States, in 1867, entered into an arrangement with France that became an effective way to send mail between the U.S. and Argentina, with help from France and Brazil.

From 1865 to 1875, the United States subsidized a steamship line called the United States and Brazil Mail Steamship Company, or the Brazil Line. It ran the nearly 6,000 nautical miles between New York and Rio de Janeiro. The rate to send a letter to Brazil by this line was 10 cents per half ounce.

At the same time, France operated a steamship line (Ligne K) that ran between Rio de Janeiro and Buenos Aires, a distance of more than 1,300 nautical miles.

Starting in August 1867, a letter could be carried from New York to Rio on the Brazil Line and from Rio to Buenos Aires or Montevideo on the French Ligne K.

France charged 7½ cents per quarter ounce for its service. When added to the 10-cent U.S. charge, the combined rate was 17½ cents, of which 7½ cents was credited to France. Since there were no half-cent stamps at this time, the rate was rounded up to 18 cents.

The rate progression is unusual because the U.S. rate was per half-ounce and the French rate was per quarter-ounce. Thus, the rate for a letter weighing between a quarter and half ounce was 25 cents, of which 15 cents was credited to France. The rate between half-ounce and three-quarters ounce was

42½ cents (rounded up to 43 cents) of which 22½ cents was credited to France. Prepayment of the postage was required.

George Hargest provided a detailed history of this service in the U.S. Philatelic Classics Society's journal, *The Chronicle*.

Our first three covers are from the same sender – lawyer George L. Winsor, in Boston, Massachusetts, to George L. Winsor, Esq., in care of Wheelwright & Co. of Rosario, Argentina.

The first cover [Figure 1] illustrates an 18-cent single rate cover from Boston, on July 21, 1869 to Rosario. This is the first of three covers showing this route. The rate was paid by a 3-cent 1869 issue and a 15-cent F grill of the 1867 issue. That covered the 10 cents per half-ounce rate by the Brazil Line to Rio and the 7½ cents per quarter-ounce rate for the French Ligne K service to Buenos Aires.

The New York exchange office struck the red 7½ at the lower right to indicate 7½ cents credit to France. The letter was carried on the Brazil Line *Merrimack*, which left New York on July 23 and probably arrived at Rio on August 20. The octagonal French marking "ÉT-UNIS/PAQ. FR. K No. 1" was used for mail received from the Brazil Line, and the August 22 date in that marking likely indicates when the Ligne K steamer *Aunis* left Rio for Buenos Aires. The blue crayon "5 ¢" indicates the Argentine postage due in centavos.

A second letter from Boston mailed October 21, 1868 to

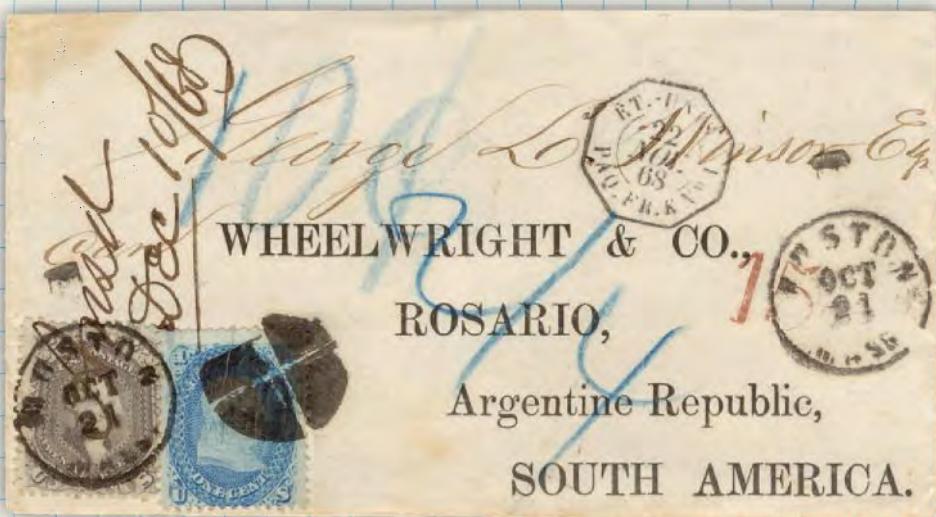


Figure 2. A double-rate cover prepaid for 25 cents from the U.S. to Argentina in 1868. It shows 10 cents Argentine postage due.

Rosario weighed between a quarter- and a half-ounce [Figure 2]. The 25-cent rate was paid by a 24-cent gray-lilac Washington and 1-cent blue Franklin F grill of the 1861 and 1867 issues, respectively. They paid the single 10-cent Brazil Line rate from New York to Rio plus the 15-cent double rate for Ligne K service. New York struck the red 15 at the right to indicate a 15-cent credit to France. The letter was again carried by *Merrimack*, which left New York October 23 and arrived in Rio, probably on November 20. The cover bears the same octagonal French marking as the cover in Figure 1. This probably coincided with the sailing of the *Aunis* to Buenos Aires. The blue crayon "10 c" (double that of the prior cover) indicates the due postage in Argentina.



Figure 3. A triple-rate cover from Boston to Argentina in 1868 with 43 cents prepaid. It shows 15 cents Argentine postage due.

A third cover [Figure 3] weighed between one-half and three-quarters of an ounce and was mailed February 20, 1868 from Boston to Rosario. It was prepaid 43 cents by a 3-, 10- and 30-cent stamp from the 1861 issue. This represented the sum of 20 cents (double the Brazil Line rate from New York to Rio) plus 22½ cents (triple the Ligne K rate). New York postal authorities struck 22½ in red at the right to indicate its credit to France.



Figure 4. An unpaid double rate cover from Argentina to New York in 1869. There is a 16-cent debit from France to the U.S., with 25 cents due: 10 cents for the Brazil Ligne rate plus 15 cents for the French Line.

The letter was carried by the Brazil Line steamship *South America*, which left New York on February 22 and arrived in Rio probably on March 22. This cover doesn't bear the octagonal French marking that appeared on the prior two covers. This is because in February 1868 the *Aunis* was taken out of service for repairs and the mail was instead carried from Rio to Buenos Aires by a chartered Brazilian steamer. Also unlike the prior two covers, this one has a Buenos Aires receiving backstamp. The blue crayon "15¢" (triple that of the Figure 1 cover) indicates the due postage in Argentina.

An unpaid double rate cover that was carried in the opposite direction from Buenos Aires to New York is shown [Figure 4]. It was posted on the *Aunis* on July 12, 1869, as indicated by the double circle French "BUENOS-AIRES/PAQ. FR. K No 1." A French clerk wrote 16 in black ink as a 16-cent debit to the U.S. for two times the Ligne K fee (rounding 7½ cents up to 8 cents before doubling).

In Rio, the letter was transferred to the Brazil Line steamship *North America*, which sailed on July 26 and arrived in New York on August 21. The black "NEW YORK/U.S. 25 NOTES" (partially struck off the cover) indicates the 25 cents postage due, the sum of the 10 cents single Brazil Line rate plus 15 cents, double the 7½ cents Ligne K rate. The U.S. did not round up the French portion and no depreciated currency premium was charged for payment in U.S. notes.

The French Ligne K ceased operation in October 1869.

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However, the U.S. Mail and Post Office Assistant continued to list the possibility of an 18-cent – up to a quarter ounce – rate to Argentina until December 1869, after which the quarter-ounce rate was discontinued and only the 25 cents per half-ounce rate was listed.

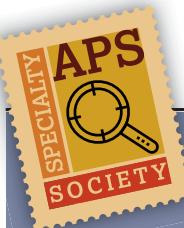
The Author

Dwayne Littauer is the secretary and a director of the U.S. Philatelic Classics Society. He collects mail to and from the United States before the GPU/UPU, with particular emphasis on mail between the U.S. and the German states, France and the United Kingdom. He has authored several articles on transatlantic mail topics. Professionally, he is an attorney in New Orleans specializing in employee benefits law.

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U.S. PHILATELIC CLASSICS SOCIETY



Articles written by members of the U.S. Philatelic Classics Society, an APS affiliate, will appear periodically in upcoming months in *The American Philatelist*. The society's mission is best expressed in the by-laws, which state, in part: "to promote interest and knowledge of philately, primarily relating to the so-called classic issues of stamps and postal history of the United States." More information can be found on the society website at <http://www.uspcs.org>.

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1	7.50	48	4.00	90	1.00	132-55	367.25	230	4.50	0.35	332-6...E9	52.50	36.45	7.75	528				1.00			
pen	4.00	49	300.00	100.00	91	1.00	0.30	133	10.00	4.00	231	11.00	8.00	337-9	7.50	4.50	1.05	529-30	4.40	3.90	0.70	
1a	30.00	50	25.00	92	1.00	0.50	134	5.00	0.50	232	4.50	2.75	0.75	340-E11cpl	90.00	137.25	100.00	531,C107	6.25	5.75	0.90	
2	100.00	6.50	51	3.00	1.00	93	8.00	135	2.50	1.50	0.50	232a	150.00	150.00	354	39.00	26.00	532-3	11.00	10.50	2.50	
pen	3.50	52	4.00	2.00	94	1.00	136	15.00	10.00	233	2.00	1.50	355	19.50	13.50	3.50	534,C108	7.75	7.25	1.10		
3	800.00	15.00	53	40.00	15.00	94-9	59.00	138	35.00	5.00	233-7	49.75	11.40	356-8	4.75	3.00	1.05	535	3.50	3.25	0.35	
pen	10.00	54	40.00	30.00	95	50.00	50.00	139	13.50	9.00	234	1.75	1.10	359-60	3.75	2.50	0.70	536,C109	5.00	4.50	0.90	
4	1,100.00	20.00	55	3.00	1.00	96	1.00	140	12.50	5.00	236	42.50	8.00	Same Imp	4.50	3.00	1.00	537-8	3.25	2.75	0.70	
pen	12.00	56	3.00	1.00	97	0.50	0.35	141	5.00	237	6.00	3.50	0.80	361	3.50	2.40	0.50	539-42,airs	23.50	21.50	4.50	
4a	22.00	57	450.00	75.00	98	0.50	0.35	142	6.00	4.00	238	1.75	0.80	362	450.00	3.00	0.75	543-E20cpl	27.75	25.75	7.50	
5 cert	300.00	58	30.00	25.00	100	0.75	0.50	143	4.00	239	2.00	1.00	0.35	363	8.50	5.50	1.00	547-8	8.50	8.00	3.00	
6	800.00	58-62	388.00	100-5	154.50	144	2.00	1.00	0.75	239-46	57.00	20.00	364-5	5.50	3.90	0.70	549,C127-8	6.95	6.20	1.75		
7 cert	325.00	59	1.00	0.60	101	5.00	3.00	145	1.00	0.50	240	0.35	365a	7.00	4.50	3.00	552,C129	7.50	7.00	1.10		
8	600.00	60	2.00	6.00	102	10.00	5.00	146	1.75	0.75	1.00	241	2.50	0.35	365b	17.00	11.00	5.00	553-E21cpl	18.50	16.50	5.00
9	10.00	2.00	61	5.00	103	8.00	0.50	147	6.00	242	24.00	4.75	366-7	10.00	7.00	2.50	557,C134	4.00	3.50	0.95		
pen	1.25	62	350.00	400.00	104	0.75	0.50	148	0.50	243	3.00	2.00	0.35	368-72	11.00	8.75	2.65	558,C135	4.50	4.00	1.10	
10	50.00	63	1.25	105	130.00	50.00	149	2.00	1.00	1.50	244	12.50	2.50	Same Imp	20.00	10.00	5.00	559,C149	6.25	5.75	0.75	
10a	50.00	63	1.50	2.00	106	3.00	2.00	150	2.00	1.00	245	3.75	2.50	373-4	11.00	7.25	2.25	560	2.50	2.25	0.35	
11	700.00	40.00	63-6	18.75	15.60	106-20	615.00	151	37.50	25.00	8.00	246	10.00	5.00	375-9	19.00	13.15	4.70	561	2.25	2.00	0.35
pen	25.00	64	1.25	1.60	106b	25.00	152	25.00	30.00	247-52	18.00	5.75	380	3.00	2.50	0.30	562-3	10.50	10.00	2.20		
12	5.00	1.00	65	1.00	2.00	107	3.50	153	15.00	5.50	253-62	54.50	381-3	6.50	4.00	1.05	564	2.25	2.00	0.35		
13	5.00	1.00	66	15.00	10.00	108	45.00	154	40.00	same 260 used	202.00	384-6	10.75	7.35	2.00	565,C152	5.25	4.75	1.10			
13a	3.25	67	3.00	108b	100.00	155	80.00	263	18.00	7.00	387-91,airs	32.50	21.40	4.55	566-E22cpl	16.60	14.60	4.30	828-9	3.85	3.35	0.75
14	25.00	3.25	67-70	25.00	109	3.00	2.00	156-75	129.50	264-73	69.80	4.75	392	3.00	2.00	0.35	570,C156	6.00	5.50	0.70		
15	300.00	100.00	68	4.00	3.00	110	10.00	12.00	176	60.00	264a bkit	150.00	393	3.25	2.25	0.50	571,C157	5.50	5.00	0.70		
15 cert	125.00	69	3.00	6.00	111	12.00	178	65.00	62.50	265a bkit	150.00	394-5	5.00	3.35	0.70	572	3.50	3.25	0.35			
15a	200.00	70	15.00	112	2.50	2.00	180	150.00	267a	75.00	396-8	3.60	2.40	1.05	573,C162	6.00	5.50	0.70				
16	30.00	71	40.00	40.00	113	10.00	12.00	180-1	500.00	274-9	28.55	3.20	399-01	6.30	4.20	1.05	574,C163	3.75	3.25	1.10		
17	30.00	71-5	78.00	113a	40.00	181	600.00	400.00	280-2	10.00	6.30	2.30	402	2.25	2.00	0.30	574,C163a	5.00	4.50	846-9		
18	5.00	1.00	72	6.00	12.50	114	60.00	184	275.00	283	18.50	5.00	403	4.25	4.00	0.50	575	4.25	4.00	1.50		
19	15.00	3.00	73	1.00	0.50	114a	100.00	186a	700.00	284-93	51.00	17.40	404	2.65	2.40	0.35	576,C165	5.25	4.75	0.90		
20	6.00	74	1.00	1.50	115	3.00	2.00	188	230.00	294-8	13.15	4.30	405	3.75	3.50	0.40	577-81	7.50	6.25	1.75		
21	30.00	8.00	75	30.00	116	4.00	3.00	190	375.00	299-3	50.00	35.50	11.00	406	3.25	3.00	0.40	583,C167-8	8.50	7.75	1.15	
22	85.00	76	1.00	2.00	116a	40.00	196	125.00	304	0.80	345-9	4.75	5.00	1.15	583,C173-4	7.25	6.50	1.40				
23-6	110.00	122.00	76-81	134.00	117	85.00	197	250.00	200.00	305	75.00	410-3	12.00	11.00	2.00	584-7...E23	13.00	11.00	4.00			
24	6.00	77	100.00	118	200	200	95.00	62.50	305B	0.75	414	3.75	5.00	0.40	588-9	6.50	6.00	2.00				
25	4.00	1.10	78	6.00	118a	40.00	202	1,000.00	306	2.75	0.35	415-7	5.80	5.00	1.05	590,C178	4.75	4.25	1.50			
26	50.00	60.00	79	1.00	2.00	119	12.00	15.00	203	400.00	306A	4.15	2.75	0.30	418-9	4.60	4.10	0.70				
27	40.00	35.00	80	1.00	2.00	120	250.00	300.00	215	550.00	307	4.15	2.75	0.35	420-2	6.40	5.65	1.05				
29	4.00	81	25.00	121	150.00	40.00	221	4.50	0.40	307a	0.75	423-30	32.35	30.35	593,C180	6.50	6.00	1.55				
30	20.00	82	1.00	3.00	122	0.50	222	10.00	0.75	307B	7.00	4.75	0.75	431	3.75	3.50	0.40					
31-4	70.00	41.00	82-7	229.00	124	1.00	0.40	223	6.00	0.80	308-10	13.90	9.25	1.25	432	4.32	4.00	1.10				
37	75.00	83	200.00	125	100.00	0.50	223A	3.50	0.50	310a	3.75	0.75	433-4	5.50	5.00	1.30	434-17	10.50	10.00	2.65		
38	50.00	40.00	84	1.00	3.00	126	12.00	2.00	224	12.00	1.75	310b	3.75	3.00	0.70	435-6	3.90	3.40	0.70			
39	2.00	85	1.00	2.00	127	1.00	225	12.50	2.00	312-6	24.75	7.85	437	4.25	4.00	0.75	608-E27cpl	90.50	87.50	942-3		
40	3.00	86	1.00	228	15.00	226	25.00	6.00	317-8	3.90	2.60	0.70	438-40	5.50	4.75	1.05	611-2	7.15	6.65	2.50		
41	40.00	30.00	87	25.00	30.00	129	1.75	227	8.75	3.75	0.35	319-20	9.50	6.50	3.60	441-2	4.10	3.60	0.70			
43	40.00	88	1.00	2.00	130	1.50	1.00	227-31	26.00	1.90	322-3	10.00	7.25	1.15	443-4	3.90	3.40	0.70				
46	300.00	125.00	88-93	137.00	131	15.00	10.00	228	3.50	0.35	324-31...E8	73.75	30.80	445-7	5.25	4.50	1.05	615,C198	4.60	4.10	1.30	
47	5.00	2.00	89	125.00	132	20.00	6.50	229	8.75	3.50	0.35	Same Imp	92.50	37.50	447-E11cpl	32.10	29.35	8.00	616-23	7.00	5.00	958-63

Back of the Book	Scott #	NH	Unused	Used	Scott #	NH	Unused	Used	Scott #	NH	Unused	Used	Scott #	NH	Unused	Used	Scott #	NH	Unused	Used			
Scott #	NH	Unused	Used	C130	5.25	5.00	1.00	C262	3.00	2.75	0.35	E29-30	6.50	6.00	1.00	449-51	4.15	3.49	1.05	625-8,airs	13.85	12.10	3.80
B1-2	18.00	12.00	3.35	C136-46	75.65	72.90	20.30	C265	4.25	4.00	E31	3.75	3.50	0.80	452-4	7.55	6.80	2.10	629-35,airs	12.10	9.60	3.55	
B3	1.75	1.50	0.30	C147	2.25	2.00	0.75	C269	1.00	0.75	0.35	J1-4	15.75	18.25		455-7	4.50	3.75	1				

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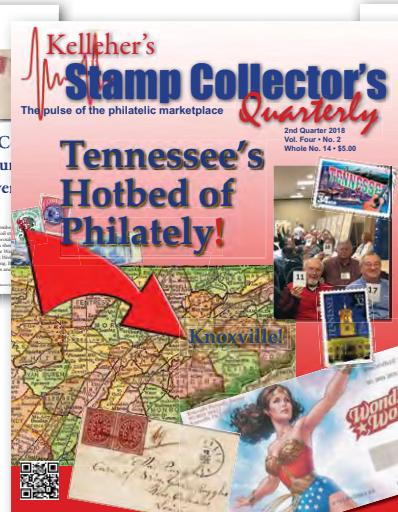
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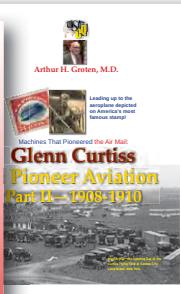
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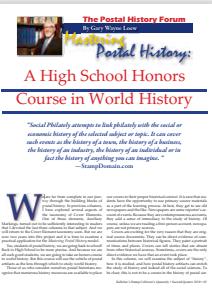
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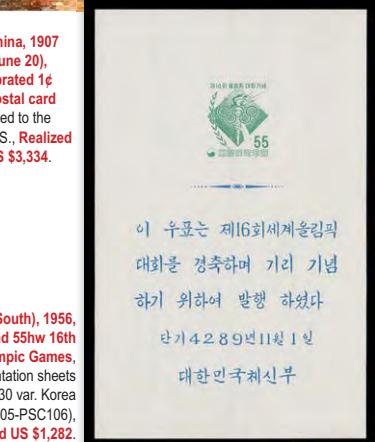
China, 1907 (June 20), uprated 1¢ postal card used to the U.S., Realized US \$3,334.



Thailand, 1883 (June 9), First Issue cover, Bangkok to Warrington, England (Scott 5), Realized US \$6,410.



North East China, 1947, 22nd Anniversary of the Nanjing Road Incident souvenir sheet (Yang NE59M. Scott 1L36a), Realized US \$1,667.



Korea (South), 1956, 20hw and 55hw 16th Olympic Games, presentation sheets (Scott 229-230 var. Korea P.S.C. PSC105-PSC106), Realized US \$1,282.



Thailand, 1885, King Chulalongkorn definitive, De La Rue die proof in black, Realized US \$5,128.



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—CATALOGING U.S. STAMPS—

BY CHARLES POSNER



Devils Tower (Scott 1084)

The Making of the Stamp

On June 8, 1906, President Theodore Roosevelt signed the Lacey Antiquities Act, often referred to as the Magna Carta of American conservation. The act was designed to provide protection for sites of general and scientific value by giving them the status of national monuments. On September 24 of the same year, Roosevelt first used these powers to proclaim the Devils Tower near Sundance, Wyoming, the first of these national monuments. Fifty years later on their golden anniversary, both of these events were deemed to merit postal recognition. In particular, communities in Wyoming and South Dakota near the site of the Devils Tower were anxious to organize appropriate ceremonies and events that would involve their localities and be a boon to the tourist trade. Issuing a commemorative postage stamp was seen as the icing on the cake as well as an inexpensive way of advertising the well-known monolith.

Preparatory work for the anniversary began early in 1954, when retired music teacher and builder Raymond M. "Pappy" Bernd (1894-1977) of the small town of Sundance, Wyoming, 27½ miles from Devils Tower, set up a Fiftieth Anniversary Committee. By April of 1955 he had made sufficient progress to arrange a working dinner for 90 representatives from eastern Wyoming and western South Dakota communities. Over the extended meal they discussed the organization of the golden anniversary.

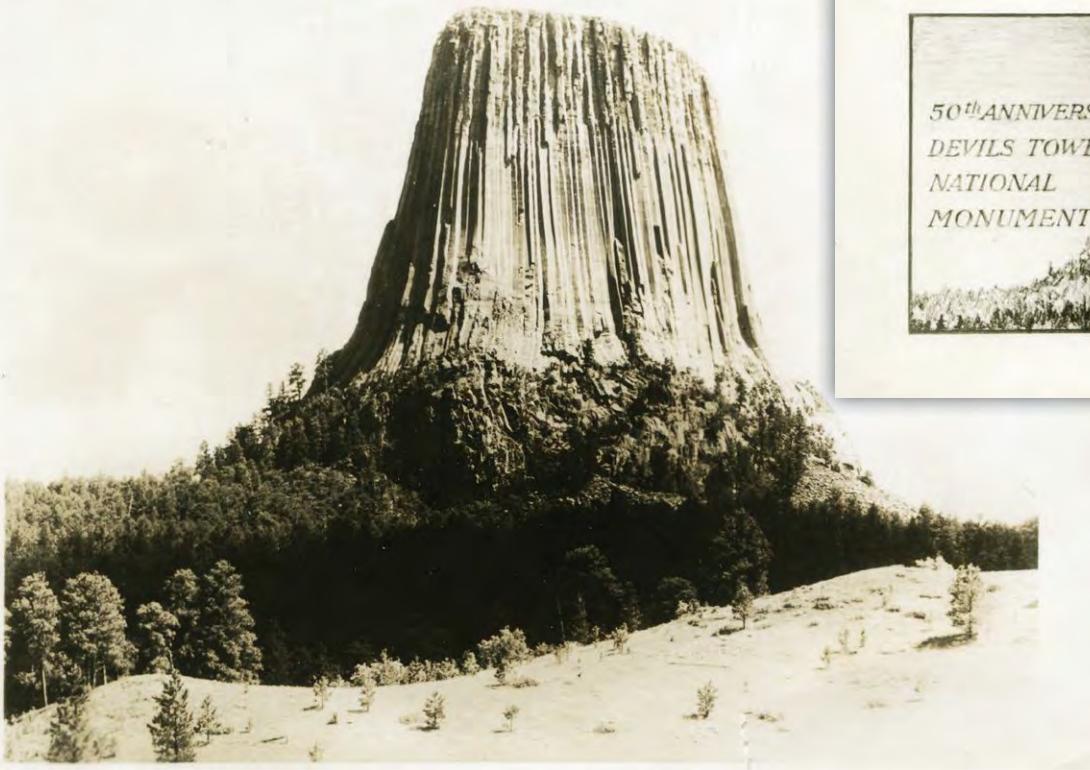
The dinner was attended by, among others, the superintendent of the Devils Tower National Monument, Raymond W. McIntyre; John S. McLaughlin (1905-1977), the acting regional director of the National Park Service responsible for the maintenance of national monuments; and naturalist H.

Raymond Gregg, the service's chief of interpretation (planning and organization). The three officials committed the National Park Service to actively promote the celebration and to advise local community representatives what they would have to do to get recognition and support.

Also in attendance were John E. Lindsey (1913-1998), the publisher of the local newspaper, the *Sundance Times*; C.D. Roberts, mayor of Sundance; former Governor Nels Hansen Smith (1884-1976); and prominent business leaders and ranchers.

An important item on the agenda was "the value of a postage stamp." Gregg suggested that local groups should concentrate their efforts on obtaining a stamp in honor of the Antiquities Act rather than of Devils Tower alone. He argued that it was usually easier to get approval for "a matter of broader national awareness." He further recommended that the first-day ceremony should take place in June, because such a date would stimulate interest at the beginning of the tourist season.

"Pappy" Bernd had already been in contact with the three-person Wyoming congressional delegation as well as with the Post Office Department itself. He reported to the meeting that he had been reassured that both an Antiquities and a Devils Tower stamp were in the offing. The former would be put on sale in June and the latter in September in order to conform to the actual dates of the respective 50th anniversaries. A puzzled Gregg, fully aware of the byzantine ins and outs of government, reacted by diplomatically saying that he was uncertain if Bernd had correctly interpreted the letter. Indeed, Gregg was right to raise the issue, because the Post Office Department indicated that it could only consider issuing one stamp. Under pressure from the congressional



Devils Tower stamp source of design.

delegations of both Wyoming and South Dakota, it chose to honor Devils Tower. Despite what Gregg said, any request from the National Park Service for an Antiquities stamp would lack the political clout necessary, and the Post Office tended to look askance at requests coming from within the government.

Pushed by "Pappy" and State Senator Al Harding, the Wyoming legislature piled on the pressure. After liaising with Bernd in June 1955, senators Frank Aloysius Barrett (1892-1962) and Joseph Christopher O'Mahoney (1884-1962) adopted a cunning strategy. First, they convinced their Senate colleagues to provide the Devils Tower National Monument with the means to purchase more land in order to develop camping and other facilities. Once they had Devils Tower on the agenda, Barrett was easily able to lobby successfully for a postage stamp. By the following January (1956) he had convinced 26 of his colleagues to support the idea.

Meanwhile, Edwin Keith Thomson (1919-1960), the sole Wyoming member of the House of Representatives, had not been idle. He not only pushed for a commemorative stamp but also provided Post Office authorities with a picture of the tower that could be used as the basis for a design.

By early 1956 Barrett was able to inform "Pappy" that "our chances have improved a great deal" and that the authorities were leaning toward June 8 as the date of the first-day-of-issue ceremony. He cautioned that the final decision had yet to be taken and hinged on a successful outcome of a meeting between his secretary and Assistant Postmaster General Albert Robertson, which was to be held on February 27. The decider, he maintained, was an assurance to the



Rejected design.

authorities that Devils Tower and Sundance had the necessary infrastructure to support what they assumed would be a large influx of tourists, philatelists and curious members of the public for a first-day ceremony. Bernd took up the cudgels and wrote two letters.

In the first he said that the two communities had ample resources, and in the second and cheekier missive he wrote that this was despite the fact that Congress had hitherto starved them of funds.

These pledges were enough for Postmaster General Arthur Summerfield to announce on June 5 that a postage stamp would be issued to mark the 50th anniversary of the establishment of the Devils Tower National Monument. Given the lateness of the announcement, the date of issue was put back to the more logical date of September 24, which corresponded to Roosevelt's proclamation establishing the national monument.

Following a long-established tradition, the Post Office Department asked the Bureau of Engraving and Printing to come up with a suitable design for the postage stamp. Armed with a photograph of Devil's Tower furnished by the Information Branch of the National Park Service, and others from the archives, Charles Chickering, the Bureau of Engraving and Printing designer, set to work to produce a model. Two very similar compositions were submitted for consideration by the Bureau of Engraving and Printing on June 26. The postmaster general selected what he regarded as the more suitable design the following day.

The Design Itself

Overall, the design of the stamp disappointed some commentators. Its saving grace was the adoption of a vertical format eminently suitable to conveying the majesty of the tower.

There also is too much text and too much variation in typeface for a successful, unified, uncluttered composition. Centered across the top of the vignette is the wording "U.S. Postage" in white-faced Gothic. The wording "50th Anniver-

is 5,112 feet (1,559 meters) above sea level.

The top of the tower consists of an acre of relatively flat and stony land, covered in part with grasses of various descriptions and Wyoming big sagebrush. The surrounding slopes leading up to the tower are partially enveloped by stands of ponderosa pine, which at the base of the tower merger into grassland. The area is home to a host of mammals including relatively large numbers of the desert cottontail, the least chipmunk, the black-tailed prairie dog, the red squirrel, the prairie vole, the porcupine, the raccoon, the striped skunk and the white tailed deer. Commonly found birds include Southwestern turkeys, bald eagles, American kestrels, prairie falcons, peregrine falcons and turkey vultures. A frequently found reptile is the prairie rattlesnake.

Geologists in the 19th century who studied Devils Tower came to the conclusion that it was formed by what they called an igneous intrusion, that is, a formation in which molten rock (magma)

was trapped beneath the surface of the Earth and pushed the rock located above it into a dome-like shape). However, to this day there is no agreement about how that process took place. Some describe the tower as an eroded remnant of a large mass of igneous rock that intruded through sedimentary rock beds. Other theories have suggested that Devils Tower is a volcanic plug or even the neck of an extinct volcano.

What we do know is that the tower is about 40.5 million years old, and that as the magma cooled, hexagonal columns formed. Over time, the vertical columns shrank horizontally, and cracks began to occur at 120-degree angles, generally forming the compact six-sided columns that are a hallmark of the monument.

The elements' continual erosion of the sedimentary rocks surrounding the base has exposed more of Devils Tower and has also affected its exposed portions. In particular, rocks along the columns are subject to water and ice erosion. Portions, or even entire columns, of rock are continually breaking off and falling. The presence of piles of broken columns, boulders, small rocks and stones (scree) that have accumulated at the base of the tower indicate that it was once wider than it is today.

Looking at the monument in historical terms, Native Americans groups, including the Arapaho, Crow, Cheyenne, Kiowa, Lakota and Shoshone, knew the monolith. Each group gave it a name and created a myth. The Arapaho called it the "Bear's Tipi." The Crow called it *Daxpitcheeaasáao* or "Bear's House." The Cheyenne gave it a variety of names: "Bear's Lair," "Bear's House," "Bear's Lodge" and "Bear's Tipi." The Kiowa called it "Aloft on a Rock" or "Tree Rock" and the Lakota knew it as *Matho Thipila* ("Bear's Lodge Butte"), *Mateo Tepee* ("Grizzly Bear Lodge"), "Mythic-owl Mountain," "Grey Horn



Die proof. Copyright The United States Postal Service, courtesy of the Smithsonian Institution, National Postal Museum.

sary Devils Tower National Monument" is spread over three lines in dark-faced Roman with "50th" in a larger size which distorts the arrangement of the text. The denomination "3¢" is in white-faced Gothic.

According to the editors of the Scott catalogs, the color chosen for the stamp was violet, while the Post Office Department listed it as purple. In any case, the color is far too subdued, if not insipid, and fails to capture the contrast between the outer rock face and the columnar structure that is a highlight of the tower.

Because the stamp was printed on a Huck press, one would normally have expected a more crisp and vivid effect in keeping with the grandeur of the subject. For some reason this did not occur.

The Subject

In geological terms Devils Tower itself is an impressive laccolithic formation or sheet intrusion in the shape of a somewhat tapered column, described by some as a gigantic stump-like structure. It is composed of igneous rock (solidified lava or magma) and rises 1,267 feet (386 meters) above the Belle Fourche River in the Bear Lodge Mountains near Hulett and Sundance in northeastern Wyoming. Its summit

Butte" and "Ghost Mountain." Because the religious world of the Shoshones is secret, the name they used is not available.

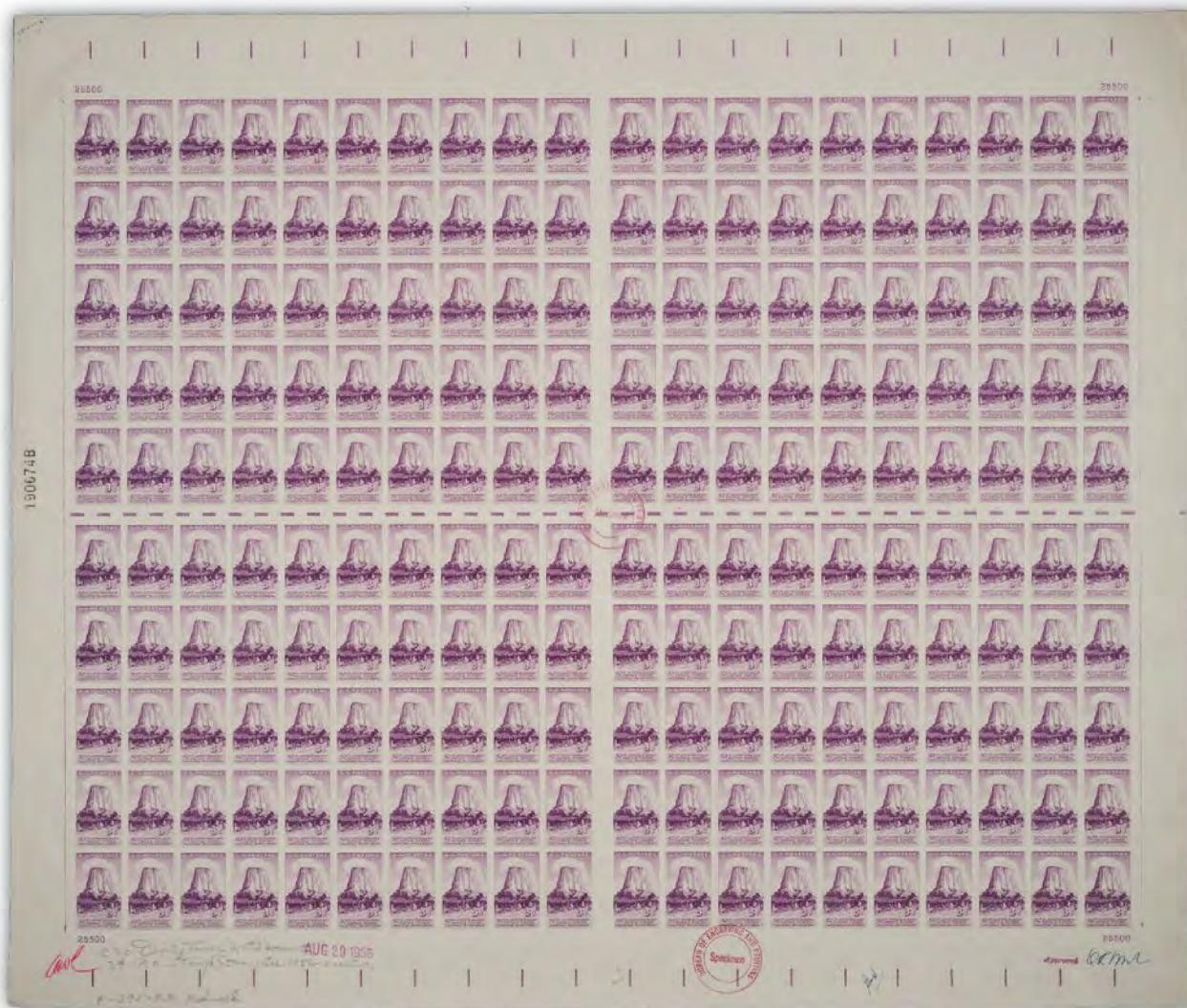
According to both the Kiowas and Lakotas, bears attacked seven little girls playing at a distance from their campsite. The terrified girls, failing to outrun their pursuers, find themselves dangerously marooned on a small rock. One of them prays to the rock to save them. The kindly rock takes pity and begins to extend itself upwards, pushing the children higher and higher until they are out of the range of the furious bears. The bears jump at them, daggering their enormous claws into the ever rising rock, breaking their claws and falling back upon the ground. The rock continues to push the children upward into the sky, where they are transformed into the open star cluster called the Seven Sisters, or the Pleiades. The deep indentations left by the bears' claws can still be seen on the tower.

According to the Sioux, Mato, a huge bear equipped with claws the size of teepee poles, spots two boys wandering far from their village. Mato thinks the boys would make a good addition to his breakfast. He is almost upon them when the boys beseech Wakan Tanka, the Creator of the universe, to help them. The obliging Creator raises a huge rock that

emerges from the Earth. A frustrated Mato, unable to climb the ever-rising tower, leaves huge scratch marks on its side. Wanblee, the eagle, helps the boys off the rock and flies them to their village. A painting depicting this legend by landscape painter and portraitist Herbert Alexander Collins (1865-1937) hangs over the fireplace in the Devils Tower Visitor Center.

In a Cheyenne version of the story, the giant bear pursues a group of girls. Only two succeed in escaping from his enormous jaws. With the bear still in deadly pursuit, they manage to reach home. They tell two boys that the bear can only be killed with an arrow shot through the underside of its foot. The girls lead the bear to Devils Tower and trick it into thinking they have climbed the rock. The boys attempt to shoot the bear through the foot as it repeatedly attempts to climb the rock to get at the girls. Each time it slides back down, leaving more claw marks. The bear is finally scared off when an arrow comes very close to its left foot. This last arrow continues to ascend to the heavens and never returns to Earth.

Wooden Leg, a Northern Cheyenne, related another story, which he said an old man told him around 1866 to 1868, when their travels took them past Devils Tower. Here is his



Press sheet. Courtesy of the Smithsonian Institution, National Postal Museum.

story:

It appears that a Cheyenne decided to sleep at the base of the monolith next to the head of a buffalo. In the morning he found that the Great Spirit had transported both him and the buffalo head to the top of the rock. As there was no easy way down he had no option but to spend another day and night on the rock without food and water. After a day of prayer asking for deliverance, he awoke the following day to find that the Great Spirit had brought him back down to the ground, but left the buffalo head at the top of the tower near its edge. Wooden Leg maintains that the buffalo head was clearly visible through a spyglass, which the old man happened to have in his possession. In their camps, the Northern Cheyenne would always have a sacred teepee in honor of the Great Spirit, and the sacred object in this teepee was the head of a buffalo.

European American fur trappers probably visited Devils Tower, but they left no written evidence. The first documented European American visitors were a military detachment under the command of Lieutenant Henry Maynadier. They were part of the 1859 expedition to the Upper Yellowstone region led by Captain William Franklin Reynolds (1820-1894) of the United States Army Corps of Topographical Engineers. Sixteen years later in 1875, Colonel Richard Irving Dodge (1827-1895) escorted an Office of Indian Affairs scientific survey party to the massive rock formation. As was often the case with such expeditions, Dodge's interpreter was somewhat less than linguistically competent and clumsily rendered the name of the monolith as "Bad God's Tower." There was no going back, and it was soon called "Devil's Tower." In 1890, the apostrophe was dropped, and it became Devils Tower.

In February 1890, local artist Charles "Chas" Graham tried to prevent the tower and the surrounding area from falling into the hands of private entrepreneurs. To that end he filed a pre-emption application for the lands on which the tower is situated. In August of the same year, the General Land Office issued an order to reject all applications on these lands, thus forestalling attempts to acquire the tower for speculative and other purposes.

Meanwhile, support grew for the idea of preserving the tower as a national or state park. In February 1892, Senator Francis E. Warren (1844-1929) of Wyoming wrote to the commissioner of the General Land Office asking him for assistance in preventing the spoliation of Devils Tower and the



Devils Tower Bear Legend, showing Mato, the bear, by Herbert Alexander Collins, hangs at the Devils Tower Visitor Center. Collins was born in Canada but emigrated to Nebraska in 1884, spending the rest of his life in the U.S. The painting is also known unofficially as "How the Bear Lost His Claws." (Image courtesy of Devils Tower Visitor Center.)

Little Missouri Buttes, located several miles to the northeast. Several weeks later, the land office issued an order under the Forest Reserve Act of March 31, 1891, setting aside some 60.5 square miles, which included both the tower and the Little Missouri Buttes as a temporary forest reserve.

This reserve was reduced in size in June 1892, and the unreserved portion was restored to settlement in 1898. In the same year, Senator Warren introduced a bill (S. 3364) for the establishment of Devils Tower National Park. Acting on the advice of the General Land Office, the senator requested in his proposal that 18.75 square miles or 11,974.24 acres, which include both Devils Tower and the Little Missouri Buttes, be set aside for the park. The bill, which was introduced on July 1, 1892, was read twice by its title and referred to the Committee on Territories, where it remained.

The necessary impetus for legislation was a result of a tour of the Southwest undertaken by Iowa Congressman John Fletcher Lacey (1841-

1913), who chaired the House Committee on Public Lands, and archaeologist Edgar Lee Hewett (1865-1946) to investigate the depredations of "pot hunters" on prehistoric Native American ruins. This led to a bill that gave the president the right to establish national monuments by means of a proclamation.

The bill became the Antiquities Act of 1906 (Public Law 59-209), also known as the Lacey Act, which authorized the president to proclaim historical landmarks, historic and prehistoric structures and other objects of historic and/or scientific interest on land owned or controlled by the government, to be preserved for the enjoyment of all. This legislation was prompted by the concern that many of these sites were being damaged by tourists and, more importantly, in danger of being destroyed by the incursion of enterprises such as those undertaking strip mining.

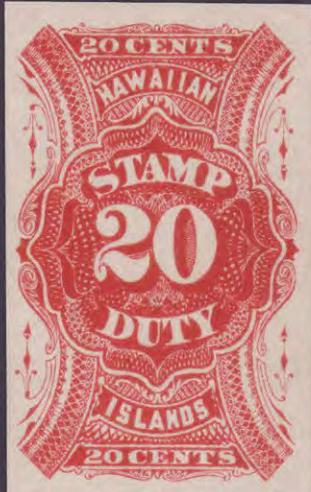
President Roosevelt signed the Act on June 8, 1906, and moved quickly. Within the space of three years a number of national monuments were established. Of these, nine became national parks or were given another status, and others were transferred to state control or eventually disbanded. In addition to the Devils Tower National Monument, Roosevelt gave the national monument status in 1906 to El Morro (New Mexico), Montezuma Castle (Arizona); in 1907 to Gila Cliff Dwellings (New Mexico), Tonto (Arizona); in 1908 to Jewel Cave (South Dakota), Muir Woods (California), Natu-

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'NOTHING COMES CLOSE TO SEEING THIS THING'

Joe Alves, production designer and location scout for Stephen Spielberg's movie, *Close Encounters of the Third Kind* (1977), said the choice of Devils Tower as the site of the film's climactic alien encounter was significant, according to an article on the Travel Wyoming website (www.travelwyoming.com/devils-tower-landmark).

"I've been fortunate to work on a lot of films and scout a lot of places in the world. I don't think there's any singular place like Devils Tower," said Alves in the Travel Wyoming article. The article continues, "Spielberg, who both wrote and directed *Close Encounters*, sent Joe out to find 'an unusual piece of topography' for the film. He visited several unique landmarks, as far away as India, but Devils Tower stood out among them all. 'Nothing that I had seen, whether you go to Zion or Bryce ... nothing comes close to seeing this thing. This incredible shape,'" Alves said. "He explains. Spielberg shared Joe's enthusiasm. 'When he got here he was so taken by the possibilities of what this would do to his film,' Joe recalls.

"It wasn't until later in the process that Joe became aware of the spiritual significance Devils Tower has in the American Indian community. 'We just liked the shape of it and then we find out it has this incredible spiritual value,' he reflects, and reveals that the spiritual pull of the place extends beyond the Native American stories. There's something about this imposing rock that is powerful throughout the ages. 'It's so perfect because of the theme of the film, that there really may be some spiritual sense in the mountain, which just adds to the credibility of what the whole film is about. That if aliens were to come, why wouldn't they choose a place like this?' He ponders. 'It heightened the creative and spiritual sense of the film which led us to make it a much bigger film.'"

In December 2007, the film was deemed "culturally, historically or aesthetically significant" by the United States Library of Congress and selected for preservation in the National Film Registry.



DEVILS TOWER NATIONAL MONUMENT COMMEMORATIVE STAMP



Date of issue: September 24, 1955

Catalogue numbers: Scott 1084

Designer: Charles Ransom Chickering

Vignette engraver: Arthur W. Dintaman

Frame engraver: Robert Joseph Jones

Letter engraver: Robert Joseph Jones

Color: Violet (Scott); purple (Post Office Department)

Format: Electric eye plates of 200 divided into 4 post office panes of 50 by horizontal gutters - arranged 10 horizontally by 5 vertically

Perforation: 10.5 by 11

Size: 0.84 of an inch by 1.44 inches (21.34mm x 36.58mm)

Printing: Bureau of Engraving and Printing using the new Experimental Bi-Color Rotary Press (EXBIROW) popularly called the Huck Press; dry intaglio printing

Anomalies: full gutter within block of four

Quantity issued: 118,180,000

First-day site: Devils Tower, Wyoming

First-day covers serviced: 285,090

PLATE NUMBER REPORT

Plate. No.	Impressions	Printed
25500	165,011	August 29, 1956
25501	165,013	August 29, 1956
25502	164,893	August 31, 1956
25503	164,894	August 31, 1956

ral Bridges (Utah); and in 1909 to Navajo (Arizona), Oregon Caves (Oregon), and Salinas Pueblo Missions (New Mexico).

Once the Act was in force, Wyoming's congressman-at-large, Franklin Wheeler Mondell (1860-1939), a local prospector from the northeast part of the state, whose primary interest at the time was public land issues, introduced a bill to make the tower the first national monument. Due to his influence, on the following September 24 Roosevelt declared the site the first national monument. It encompassed 1,347 acres (545 hectares) as the first of these protected sites. In 1916, it was put under the jurisdiction of the newly created National Park Service.

Over the years climbing the Devils Tower became an increasingly popular pastime. The first formal ascent occurred on July 4, 1893, by two local ranchers, William Rogers and

Willard Ripley. They completed the climb after constructing a ladder of wooden pegs driven into cracks in the rock face. A few of these wooden pegs are still intact and are visible on the tower. Lizzie Rogers, Williams' wife, was the first woman to reach the summit in 1895. The most famous for climbing the tower using modern techniques was Fritz Wiessner, accompanied by William P. House and Lawrence Coveney on June 29, 1937. The first all-female team – Jan Conn and Jane Showacre – climbed the summit in 1952.

On October 1, 1941, George Hopkins parachuted onto Devils Tower, without permission, as a publicity stunt resulting from a bet. He had intended to descend the summit by a rope, which never arrived. He was rescued after a week at great cost when a Dartmouth student traveled cross-country to fetch him down. By the 1950s, hundreds of climbers scaled the sheer rock walls of Devils Tower each summer. The number of visitors reached 100,919 in 1954.

We come full circle back to Native Americans. During the 1950s, with the rising crescendo of demands for civil rights and racial equality, Native American communities had not yet to become as vocal as they were to be in subsequent years. The first stirrings of such a movement could be detected in demands that Devils Tower be protected against rock climbers, who in the eyes of the Lakota, Cheyenne and Kiowa, desecrated an important religious site. Years of resentment and rancor against the climbers and what were regarded as their sacrilegious activities were beginning to be heard. Climbers countered by arguing that their "connection to the tower is also a spiritual one." A settlement, including changing the name of the monument to something less obnoxious to the ears of Native American ears, is still pending.

And then there are mashed potatoes! The uniqueness and the visual strength of Devils Tower likely received its greatest exposure with the 1977 release of the Stephen Spielberg motion picture, *Close Encounters of the Third Kind*. In the film, characters are drawn to the magnificent structure, which eventually becomes a landing area for aliens. In one memorable scene, his family watches in silent awe as actor Richard Dreyfuss builds a model of Devils Tower out of a huge plate of mashed potatoes, using his fork to create the tower's striations. "This means something; it's important," Dreyfuss utters through tears. (See sidebar.)

First-day Ceremony

Prior to the first-day ceremony, events were held, starting in June. They took place at towns like Belle Fourche, Hulett, Deadwood, Sundance, Lead, Gillette, Newcastle and Spearfish. The main pre-ceremony event was the Pioneers Picnic held at the foot of Devils Tower with Don Howe presiding. It featured concerts by local bands and speeches delivered by McIntyre and Howard Baker.

As part of the build-up to the big day, a special mountaineers' week occurred between July 14 and 22. Army and overseas climbing teams were featured.

On the Saturday and Sunday just before the first-day ceremony, F.Z. Owen, the female postmaster of the tiny Dev-

ils Tower post office, staged a Pony Express-like event for 40 riders who, once provided by her with a special pouch containing the new commemorative stamps, set out from Devils Tower to Casper to publicize the event.

The first-day of issue of the Devils Tower stamp was very much a locally organized event. Many months went into the planning, and it was in essence a community activity. Behind it was the very resolute Bernd, aided by other local notables, such as Harding, the state senator representing the district; representatives from many small Wyoming and South Dakota communities; and officials of the National Park Service.

Prior to the program, guests were served a lunch at the Sundance Commercial Club. They then traveled the short distance to the small town of Devils Tower and alighted at the foot of the monument itself, where a platform and dais had been set up using the tower as a backdrop. The day was dry with the temperature approximately 80 degrees, and about 2,000, including many local school children who had been given the day off, were in attendance.

Harding opened the proceedings by introducing the Lowry Air Force Band of Denver. Grace Hawken was called upon to sing the national anthem. The Reverend Levi Louderback then delivered the invocation.

Howard Baker, director of Region 2 of the National Park Service, then took over and introduced Governor Milward Lee Simpson (1897-1993), who delivered the official welcoming address. He was followed by Raymond W. McIntyre, superintendent of Devils Tower National Monument, who underlined how newly committed federal funding would allow them to further develop the site as an "outstanding" tourist facility.

The next speaker, Senator Frank Barrett (1892-1962), introduced Secretary of the Interior Frederick Andrew "Fred"

Seaton (1909-1974), the guest of honor, who read an apologetic message from President Dwight Eisenhower saying that he had not been able to accept "Pappy" Bernd's invitation to attend the ceremony and wrote that, "As you stand before this magnificent example of God's handiwork you appreciate the foresight of our earlier generations in protecting Devils Tower ..."

Conrad Louis Wirth (1899-1993), director of the National Park Service, praised the local monument staff who worked on a shoestring. Then, "Fred" Seaton delivered the anniversary address and highlighted the Eisenhower administration's commitment to preserving and enhancing sites like Devils Tower. He praised the continued commitment of the local leaders such as "Pappy" Bernd, and outlined a 10-year plan for improvements called Mission 66, stating that "The economic benefits that come to communities in the vicinity of national parks and monuments are clear to all of you here."

Senator Joseph O'Mahoney (1884-1962), in his role as the vice chair of the Theodore Roosevelt Centennial Commission, reviewed Roosevelt's interest in conservation, "As you gaze up the tower think of it as a finger of God." Jan Conn, part of the first woman's team that scaled the tower, sang two climbing songs with A.W. Gailey of Casper College, who directed Mountaineers' Week. Abe McGregor Goff (1899-1984), general counsel of the Post Office Department, assisted by Cecil Hughes, a member of his staff, presented the traditional leather-bound albums containing a sheet of the stamps signed by Summerfield to Simpson, Seaton and other distinguished guests, including Smith, Harding, Wirth and U.S. Representative Keith Thomson.

The ceremonies closed with a benediction by the Reverend Terrence McGovern.

DEVILS TOWER VISITOR INFO

Devils Tower National Monument, managed by the National Park Service, is open 24 hours a day, seven days a week and every day of the year.

The monument, near the Belle Fourche River, is about 62 miles east of Gillette, Wyoming and 40 miles south of Alzada, Montana. The Devils Tower Lodge and a campground are nearby.

The most popular hike in the park is the paved, 1.3-mile Tower Trail, according to the National Park Service. A short, steep section leads to a junction that you can take either way to walk around the base of the tower. The trail goes through ponderosa pine forest and the boulder field. Interpretive signs explain some of the geology and ecology. Cloths or small bundles attached to the trees are Native American prayer cloths and should not be touched or disturbed.

Experienced climbers can still climb the tower (you must register to be legal) except during closures because of weather or falcon nesting.

The Visitor Center is open daily, with the exception of December 25 and January 1. The standard hours during peak



season for the Visitor Center are 8 a.m. to 7 p.m. daily, though can vary seasonally.

Contact: Mailing address – Devils Tower Visitor Center, Box 10, Devils Tower, WY 82714; phone: (307) 467-5283; website: www.nps.gov/deto/planyourvisit/hours.htm.

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BY TOM HORN authentication department director
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A Gem Worth Examining

Reference Collection Helps You Identify Your Stamps and Spot Forgeries

If you have not visited the American Philatelic Center, make plans to do so. The Reference Collection, housed in the center, is a great resource for the membership, but relatively few stop by to browse through the stamps and other philatelic items in the collection.

APS members may:

- ✓ Bring stamps to compare to our genuine items and to our fakes, forgeries, reprints and counterfeits, which are stored in about 50 binders.
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- ✓ Study donated fakes and forgeries.

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publications about spurious stamps, then come and see them for yourself.

The contents of this remarkable collection were all donated by generous members of the society who wanted their collections used for the good of philately. (As I am writing this, we received another country collection from Don DeWees, of Delaware; the latest features stamps from Switzerland and Liechtenstein. Thank you, Don.)

The APS Expertizing Service uses the collection almost every day to compare your submissions to help in the identification process. The online Quick ID service is made possible by having the collection and accompanying literature. *The American Philatelist* scans items from the collection for a large portion of the articles each month. You, the members, see the Reference Collection more than you know. Why not see it in person?

Through the 2016 catalogs, Scott Publishing (now called Amos Media), of Sidney, Ohio, offered 25 years of in-kind donations in support of the APS Reference Collection. Scott provided stamp album binders, pages and supplements, page protectors, mounts and album labels. This translates into more than 500 albums that store a collection of worldwide stamps and covers that are insured for about \$3 million. Begun in 1993 and officially established as the APS Reference Collection in 1996, the collection was developed and continues to be maintained by Mercer Bristow, retired director of expertizing for APS.

As Amos Publishing has discontinued its support, we welcome cash gifts to support the collection. Funds designated for the Reference Collection will help us buy the binders, supplements and mounts we need to continue building it in the future.

For anyone who wants to make an

in-kind donation of supplies, we primarily have the Scott standard three-ring, green binders that hold Scott supplements. We have supplements up through 2014. If you have binders of this type and supplements worldwide for 2015 through 2017, we will gladly incorporate them into our albums. Sheet protectors are needed for Scott-sized pages. We can use the clear, split-back mounts of any sizes for extra protection of the stamps, covers and souvenir sheets.

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Selections from the APS Reference Collection are gradually being added to the online collector's site, Snippets.

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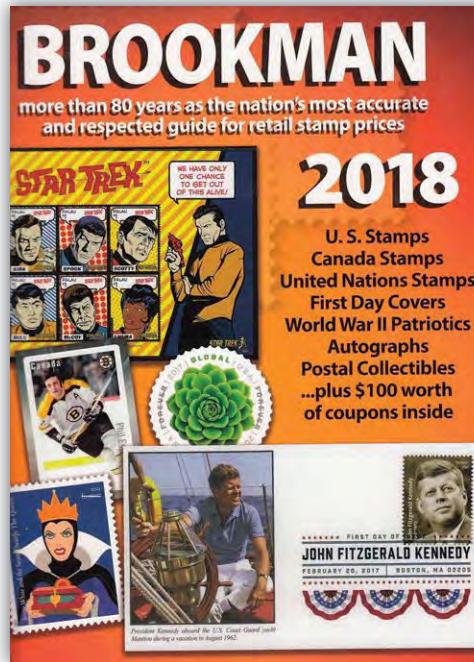
A Tip to Our Sellers

Catalogs Carry Similar Basic Info, But Pricing Can Vary

We often receive inquiries as to how sellers price their material, specifically which catalogs they use as the prices sometimes vary drastically. We therefore feel it is important to provide a quick review on catalogs.

In the United States, the catalog used the most and the most understood for price comparisons is the *Scott Standard Postage Stamp Catalogue*, published by Amos Media annually in six volumes. Specialists in U.S. material usually reference the *Scott Specialized Catalogue of U.S. Stamps and Covers*, a specialty catalog from Amos. The majority of the items on StampStore and in our sales books use the Scott catalog for pricing.

When sellers use other catalogs to price U.S. material, buyers will still want a favorable comparison with Scott before deciding to buy items. For instance, we have a few sellers who will price their U.S. material using the U.S.-based Brookman catalog, which presents more of a retail price and is



While there are several reliable catalogs on the market, pricing stamps to be competitive on StampStore means paying attention to what other sellers are using.

generally higher than Scott. In this case, buyers will notice several of the same items on StampStore but some are listed with higher overall prices and, of course, the cheaper, comparable item will sell first. Sellers should therefore keep in mind that they are selling mainly within the U.S. market and should price accordingly to compete with other sellers.

Items not found in Scott catalogs might be listed in other specialized catalogs or in specialized dealer price lists and auction realized price lists. Those listed prices could be considered retail and pricing at 50 percent below retail will place your material in the ballpark with other sellers.

Note that the other major collecting areas of the world have widely recognized catalogs, and our sellers of specialized collections prefer to use them for varieties not listed in Scott

catalogs. Michel, Stanley Gibbons, Zumstein, Yvert-Tellier and Unitrade cover German, British, Swiss, French, and Canadian areas, respectively. As for pricing in these catalogs, be aware that the values in the specialized catalogs may be based on the philatelic market where the catalog is published. This means that the market prices may be comparable or higher than the U.S. market prices. Sellers should know that most of the collectors buying from our services would base their purchase decisions on the U.S. market. Likewise, buyers need to know that items of a specialized nature not addressed in the Scott catalog may warrant the higher prices from the specialized catalogs.

Circuit Book Sales Categories Needed

We continually monitor categories that are in particular short supply for the Circuit books (not StampStore). To see our full list of stamps needed for circuits visit www.stamps.org/Stamps-Needed. If you have material in these areas that you are interested in selling, consider using circuit sales. For those new to selling, seller information is available online or can be requested by contacting our staff at 814-933-3803, ext. 231.

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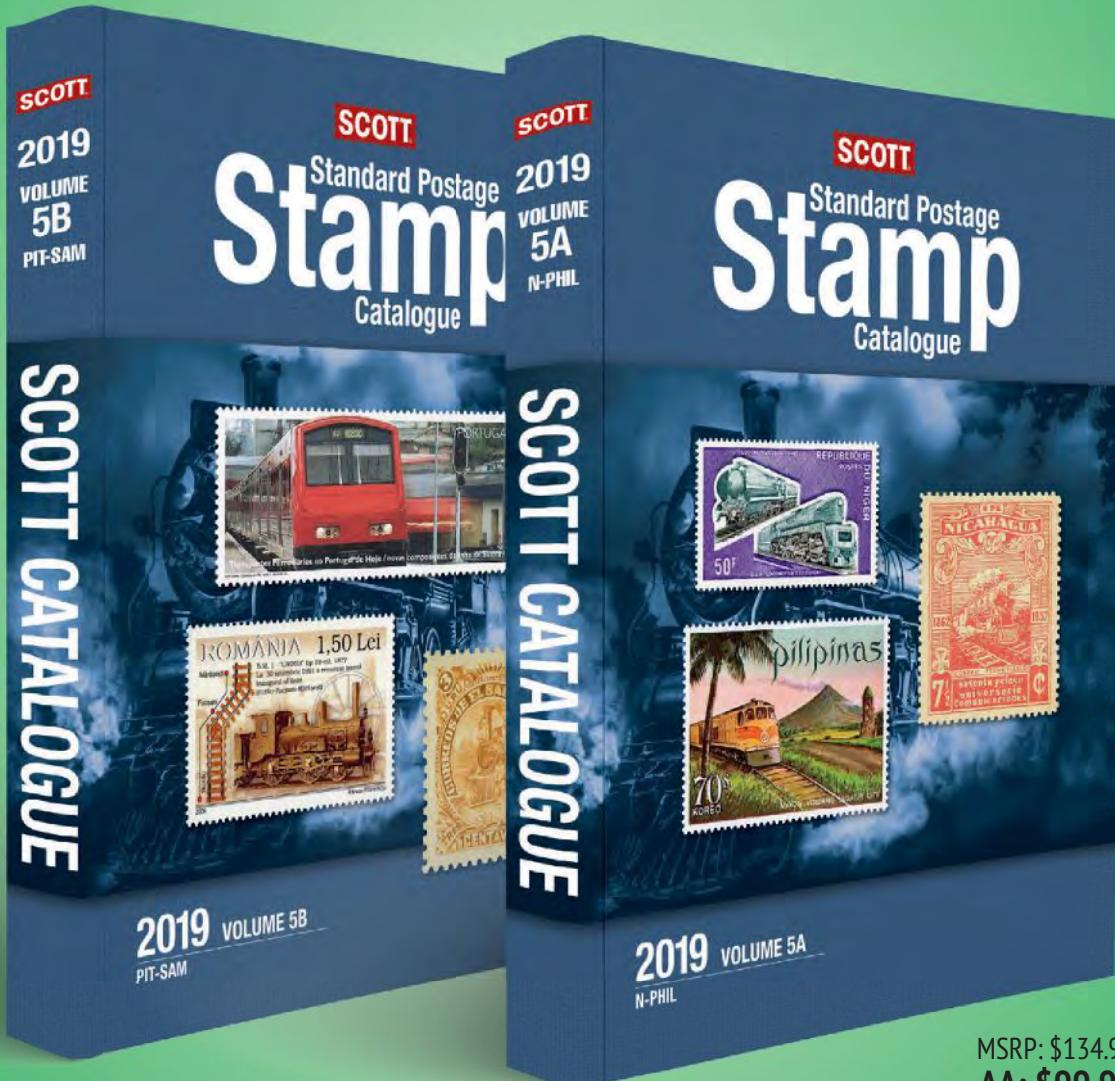
This United States 2-cent coil Electric Light's Golden Jubilee of 1929 stamp, Scott 656, was a top-selling U.S. item in May on StampStore.

Overall monthly sales reports are posted each month online at stamps.org/Stampstore-Sales-Report. You can view sales and see what is hot for the month.

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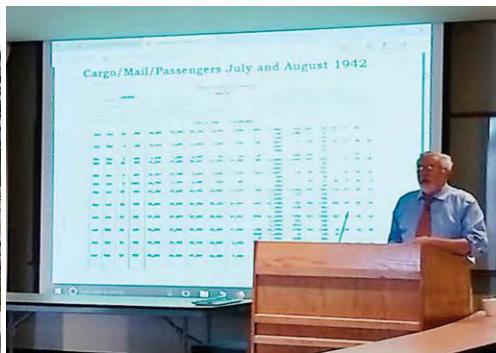
From the Librarian's Desk

"Yet all experience is an arch wherethrough gleams that untravelled world whose margin fades forever and forever when I move" a favorite poet of mine once wrote. Our editor, Martin Miller, in his June 2018 column, "All the Hobby Has to Offer," reminded me of that sentiment and all the unique experiences I have been fortunate to either participate in or be a part of during my time here at the American Philatelic Research Library. A series of these opportunities took place over the course of two weekends this past May when I attended both the Philatelic Show in Boxborough, Massachusetts and then on the following weekend the Pipex show in Portland, Oregon. But as it turns out the shows were only part of the experience.

time bourse chair for more than 30 years, who passed away earlier this year. The stories shared and the memories expressed throughout the show, especially at the awards banquet on Saturday night regarding Mr. Mead were a welcome reminder that at its heart the hobby is about the people we meet and those who share in our love of philately.

Spellman Postal History Symposium

The day before the Philatelic Show I took the opportunity to attend the Spellman Museum of Stamps and Postal History annual postal history symposium on the campus of Regis College in Weston Massachusetts. This year's symposium titled "A Century of U.S. Air Mail" celebrated the 100th



The Philatelic Show in Boxborough

The Boxborough show, better known as the Philatelic Show, was part of that "untraveled world" for me as it was my first time attending the show, one of the premier stamp shows on the east coast. Jeff Shapiro and his show committee did an excellent job hosting more than 60 dealers in the bourse and more than 160 exhibit frames.

However, the weekend's most poignant moments involved the remembrance of Michael Mead, the show's long-

anniversary of U.S. airmail. Four speakers were invited to talk on various aspects of airmail and postal history. Yamil H. Kouri Jr., chair of the Spellman, introduced each of the day's speakers.

Scott Trepel, of Robert A. Siegel Auctions, began the sessions with a very engaging and informative talk titled "First Flight of the Jenny" in which he traced the history of the earliest U.S. pioneer airmail flights leading up to the first officially recognized airmail flight on May 15, 1918. Mr. Trepel was followed by well known exhibitor Santiago Cruz from Bo-



gota, Colombia. His talk, titled "SCADTA, The Pioneer Years, 1920-1922," described the history of SCADTA (Sociedad Colombo Alemana de Transportes Aéreos) airmail partnership between Germany and Colombia from the first survey flight on September 12, 1920.

Following a break for lunch, Murray Abramson reopened the symposium with his talk titled "Development of U.S. Air Mail to European, African and Asian Destinations," which delved into the origins of U.S. foreign airmail service with the first documented evidence for a service between the U.S. and Great Britain being in January 1922. The symposium closed with David Crotty discussing World War II airmail routes during his talk, "Air Cargo Transportation in the South Atlantic and Across Africa during World War II." This year's Spellman Postal History Symposium was a fitting commemoration of the 100th anniversary of U.S. airmail for all those in attendance and an event well worth attending in the future for any postal historian.

and organization of materials are a true testament to the extraordinary work of volunteers like Jeff and others. Many of the philatelic libraries who actively participate with the APRL in populating the online union catalog are managed and staffed entirely by volunteers.

Pipex

The following weekend in May was the Pipex show in Portland, Oregon. The show is one the most identifiable on the west coast and a must for any collector in the great Northwest. Longtime show chairman Tony Wawrukiewicz and the Pipex committee always run a first-class event with more than 35 dealer booths and more than 200 exhibit frames. The show was highlighted by the display of the Inverted Jenny (which also made an appearance at the Spellman Museum the weekend prior). The renowned stamp brought collectors and non-collectors to the show with equal parts interest and fascination.



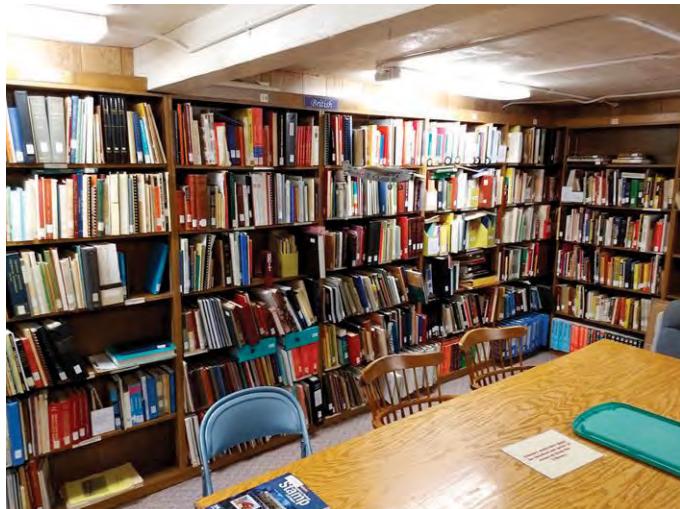
Spellman Museum Library

After the symposium I was treated to a visit of the library at the Spellman Museum (www.spellmanmuseum.org/library.html) by volunteer librarian Jeff Brigham. Jeff showed me around the collection highlighted by its still very useful and very comprehensive card catalog. Although the Spellman library actively participates in and adds records to the David Straight Memorial Philatelic Union Catalog online, the card catalog is still a very valuable resource when locating material in the library. The Spellman library collection and its access

On-the-Road Course: British Machins

On the day before the Pipex show I was asked to attend the On-the-Road Course being offered by the APS Education Department at the show hotel. The all-day seminar titled "Understanding the British Machin Series: Collecting and Exhibiting" was taught by award-winning exhibitor Steve McGill and renowned collector Larry Rosenblum. The course was an extraordinary and highly detailed class for both the beginner and the experienced collector/exhibitor. Both Steve and Larry provided a wealth of information regarding the history,

design, production, varieties and forgeries of the seminal British series. As a true beginner to the issues the course was a welcome introduction to the complexity and appeal of the Machin issues. If you are interested in any of the upcoming On-the-Road courses being offered, be sure to check the APS website or contact the Education Department at either (814) 933-3803 ext. 239 or Education@stamps.org.



The Northwest Philatelic Library

Finally, on the Saturday of the Pipex show Orlie Trier, volunteer librarian at the Northwest Philatelic Library (www.nwpl.org), provided a guided tour of the library and the Oregon Stamp Society building. Like Jeff Brigham and others at the Spellman library, Orlie and his part-time volunteer staff are a shining example of volunteer librarianship at its finest. The library is the largest of its kind in the Pacific Northwest and the home to over 5,300 philatelic research items and more than 160 journal titles.

A Repair and Restoration Fund Proposal

In previous columns in *The American Philatelist* and the *Philatelic Literature Review* as well as posts to the online library blog (blog.stamplibary.org) the extraordinary volunteer work done by Kitty Wunderly, Ellen Peachy and Bill

Monsell was mentioned in reference to the repair work they do on our well-worn books and materials in the library. It's the good fortune of any library collection that their materials are well used and borrowed by their patrons regularly, but the flip side of that leads to the need for their repair and restoration on occasion. What started off as a part-time endeavor by the three volunteers has now become a regular task. In the first five months of 2018 alone, they have repaired well over 550 books restoring them and making them available again to APS members for borrowing. Along with their volunteering, items needed for repair are always in demand such as archival mending tape for example. I would like to propose the establishment of an APRL Repair and Restoration Fund that would enable U.S. to purchase repair materials for the volunteers as needed. If you have any comments or questions about establishing the fund or are interested in contributing to such a fund feel free to contact me at stiffney@stamps.org or (814) 933-3803 ext. 246.

Naming Opportunities

From the start of the New Year several interested people have contacted the library in regards to how they can assist U.S. in some way with the services we provide and the continued growth of the library and its collection.

In the past I've mentioned how people can and have volunteered in the library and the wonderful gift of time and effort that those who attend Volunteer Work Week each year so generously give to the APRL as well. Another way in which to contribute to the ongoing mission of the library comes in the form of naming opportunities. Several interested donors have already taken the opportunity to name a row of shelves, a particular collection or a particular section or area in the library. These donations are not only a wonderful way to contribute in a meaningful way to the APRL but they also afford the donor a great opportunity to honor or memorialize a loved one, a fellow philatelist, a club or society. For more information about naming opportunities in the library consult the APS website (www.stamps.org/Library-Naming), or contact the library at stiffney@stamps.org or 814-933-3803 ext. 246.



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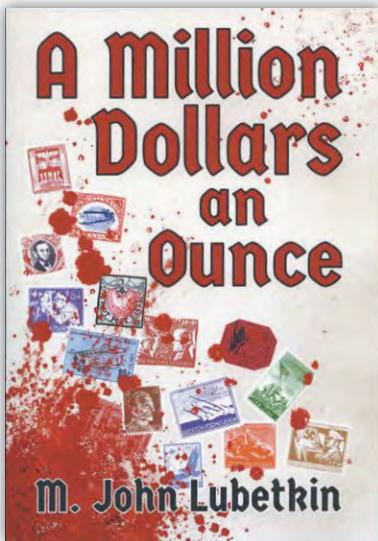
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BY JEFF STAGE editorial associate
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A Million Dollars an Ounce, by M. John Lubetkin

What if the Nazis had stolen and hid stamps just like they did with art, gold, jewels and other valuables? The author, M. John Lubetkin, here imagines they did, prompted by a real uncle who returned from WWII and gave his nephew a pile of stamps.

In a melding of fact and fiction, the result is this well-paced novel in which valuable stamps are strong-armed from their rightful owners during World War II. As the war winds down and with a foregone conclusion of defeat, one of the Nazi leaders of the stamp-theft scheme grabs a bit less than two pounds of stamps — worth millions of dollars — and runs. That is, until he is captured by U.S. Army Capt. Harry Strong, of the 82nd Airborne Division.

Strong is a complex character. The former Heinrich Strölin was born in Stuttgart, Germany, where he spent his early years. But by the 1930s, as the Great Depression and rise of Hitler has sent the country into further turmoil, young Heinrich's world also is turned upside down. His Jewish mother is denied treatment for pneumonia at the local hospital and dies. An uncle who has embraced Hitler's rise to power, turns his back on young Heinrich and

his father and sister. They flee to America, embrace their new world and it isn't long before Heinrich, now Harry Strong, finds himself on the front lines after D-Day.

Capt. Strong, who speaks fluent German, easily smells a Nazi rat when he and his team capture Hermann Seis, who's trying to escape the collapsing regime. The arrogant, murderous Seis proves no match for Strong and deservedly meets his unpleasant demise. Strong, who was a stamp collector in his youth, takes possession of the stamps. Thereafter, most of the book is set in early post-WWII New York City, with a solid cast of characters that move the story along.

The chief bad guy here is Hermann's brother, Franz, who, after serving some time in prison for war crimes (he should have been hanged), is released to serve the new "good guys" in the Cold War. But Seis has other plans. He wants to recover "his" stamps and to wreak revenge for the death of his brother and a sister, a doctor who was mysteriously poisoned shortly after war's end.

On the other side, as a civilian, Strong elevates himself into the high-level construction industry through hard work and connections, especially with a true-life gangster, a man who (with a wink from other characters) claims lineage to Russian royalty and a couple of important lovers. There are several other side characters that fill out the cast as family, soldiers, thugs, bar owners, stamp experts and construction workers among them.

The author keeps the chapters short and the writing simple, as it should be in an action-packed book. Though there are several complex relationships, they are generally easy to follow, though therein lays the rub. We do learn some interesting back story about Strong, Seis and their lovers and colleagues, so we have a good idea what motivates them. But there is so much plot and setting

that the characterizations seem too contrived and wooden. I never connected. Sure, I hated Seis and the author helped make Strong realistic by showing that he could be driven to nastiness. But I never warmed up to this main character and he wasn't crafted as an anti-hero. He wasn't that interesting.

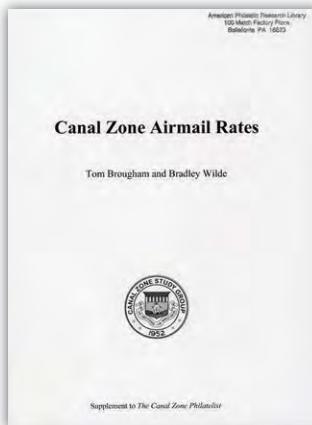
There is a blending of real and fictional character. Most of the main characters are fictional; some minor ones were real. It was strange to me, though, that a real-life gangster, Meyer Lansky, was a prime character, kind of holding that anti-hero role, though he was painted more good than bad. I was distracted every time I read his name knowing that he was a close colleague of Lucky Luciano and the guy who likely ordered the real-life hit on his old pal, Bugsy Siegel. Also, it was strange to find references to Col. Ned Green — the wealthy collector who purchased the full sheet of Inverted Jennys from Eugene Klein — fictionalized with the family name of "Brown." Why?

The book is filled with many sights familiar to those who may have been in NYC during the early 1950s and, of course, many of those survive today. Even those who weren't there at the time can imagine an era when the Automat served up constant lunches to busy New Yorkers, skyscrapers were rising or seeing familiar landmarks like the Episcopalian Little Church Around the Corner or Augustus Saint Gaudens' equestrian statue of General Sherman in Central Park.

The writing probably needed more editing and guidance. There was a lot of tell — as in a narrative form that feels like dictation as opposed to "show," which generates a much more realistic feel. Sex scenes were mechanical, scenes such as relationship break-ups were short and stilted; and some pretty horrible violence was rampant, particularly throughout the first quarter (there was a war on.)

The plot, though, was well thought out, including a smart technological twist that was meant to help the evil Nazi stamp thief recover the stolen stamps. (Oh, yes, the stamps – they're out there somewhere!) Also, a showdown between hired guns and a badly beaten Harry Strong atop a skyscraper under construction has a near-genius conclusion that I wished had lasted several more pages.

Self-published by the author in 2018. Softcover, 6½ inches by 9½ inches, 363 pages. \$16.95, plus shipping on Amazon; \$4.99 for Kindle.



Canal Zone Airmail Rates, by Tom Brougham and Bradley White

Don't be fooled by the minimalist cover of this slick, book. The insides are packed with vital information – full-color examples of Canal Zone covers carried via different rates, plus text and tables – that try to present the “definitive” work of airmail to and from this tiny sliver of land (20 miles wide across the Isthmus of Panama) that the U.S. controlled from 1903 to 1979. Airmail service ran from 1924 to 1979.

“This handbook covers all postal rates used on Canal Zone mail receiving any airmail service to all destinations worldwide,” the Introduction states. “In addition to classic airmail-all-the-way service for letters and postcards, this work explains and lists all possible combination rates providing for partial air service and the rates for parcel airmail.”

OK, that's a lot to cover, but this is a tiny little place. Really, how complex can this be? Stick some stamps on a package and off it goes, right? A quick

glance through this handbook heavily crammed with numbers, denominations, weights, rates and places gives you a glimpse of just how complex an area of study this is.

Come to find out, sending a letter or parcel back to the U.S. mainland might be relatively simple. But what about the rest of the world? Mail could acquire different costs – therefore different rates – depending not only by weight, but by country, continent and hemisphere, not to mention by what year or carrier, zeppelin vs. airplane, for example.

The result is a massive amount of work that was undertaken and accomplished by the authors, who were helped by members of the study unit.

“The backbone of this work is 39 rate tables detailing several hundred distinguishable Canal Zone airmail rates,” states the Introduction. “In addition to well-known and frequently seen airmail

rates, the tables, narratives and illustrations methodically delve into obscure corners of the topic, and even occasionally into areas where information is sparse and consensus is lacking. ... This handbook stretches to be comprehensive.” The only thing not presented are special event flights.

The Introduction includes an overview and terminology and a guide to determining the rates of airmail covers and is followed by six more chapters: To the United States and Other Domestic Destinations; To Foreign Western Hemisphere Destinations; Partial Airmail Service to Transoceanic Destinations; Full Airmail Service via Transatlantic Routes to or Beyond Europe and Mediterranean Africa; Full Airmail Service via Transpacific Routes to Pacific Islands, Australasia, Asia and Sub-Saharan Africa; plus Sources and Resources.

The handbook was created via documents from the Canal Zone Postal Service and the U.S. Postal Service; contemporary press reports; two volumes

by Anthony Wawrukiewicz and Henry Beecher on domestic and international U.S. postal rates; and thousands of Canal Zone covers.

This is clearly a must for anyone delving into this area. Not a member of the study group? Maybe it's time to join.

Published by the Canal Zone Study Group, 2018. Softcover, 8½ inches by 11 inches, 86 pages; included in study group membership; \$25 plus shipping otherwise from czgsecretary@gmail.com.



2019 Scott Standard Postage Stamp Catalogue, Volume 3 in two books; G countries in Vol. 3A and countries H through I in Volume 3B

Volume 3 of the 2019 *Scott Standard Postage Stamp Catalogue* – the 175th edition – was released June 1 and continues with images of stamps showing trains and locomotives on the covers.

Each book duplicates the basics, starting with an Introduction that includes contact info for societies, study groups and expertizing services, plus an illustrated guide to grading, catalog listing policy, a guide to the listings and color and general abbreviations. A section covers basic stamp information, from paper and watermarks to printing processing, inks, luminescence, gum, fakes and forgeries, terminology, common design types (illustrated) and currency conversion. For the British Commonwealth collector there is a listing of British Commonwealth nations and guides to dies and watermarks of British colonial stamps.

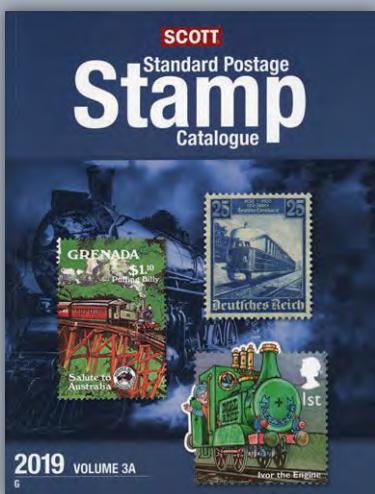
Here is a look at Volume 3, which weighs 6 pounds, 13.6 ounces altogether, just about equally divided:

Vol. 3A: G Countries

The 2019 Volume 3A has 904 pages, plus 56 pages of introductory material.

First, a couple of short notes about two of this volume's most popular collecting countries, Germany and Great Britain, both of which are extensively covered by popular catalogs published in their own countries, Michel and Stanley Gibbons, respectively.

For the basic collector, Scott offers a pretty extensive look at both countries.

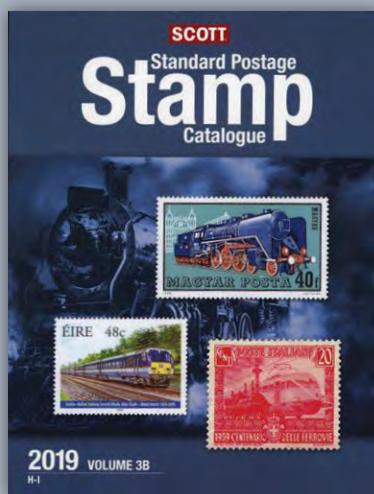


Germany covers 183 pages. Aside from postage, semipostal, airmail, official, local official, newspaper and franchise stamps, it also includes some German colonies; German states, from Baden to Wurttemberg; North German Confederation (1868-1870); German Occupation; Germany Offices Abroad; German Democratic Republic (East Germany); and Russian Occupation. It's not entirely inclusive, though. You'll find German East Africa and German New Guinea here, a place like Cameroun (or Cameroons), when it was under German authority, is in the C catalog.

Great Britain spans 163 pages, which includes postage, semipostal, airmail, special delivery, postage due, official (including inland revenue, government parcels, office of works, army, board of education and admiralty), envelopes and letter sheets, plus the regional issues of England, Northern Ireland, Scotland and Wales & Monmouthshire. In addition, you will find Offices Abroad, plus Guernsey, Jersey and Isle of Man. Two more special sections are helpful to specialty collectors: a section devoted to the popular Machin heads – which carries its own MH Scott prefix – plus booklets through the year 2000.

Along with all of the vital information, the Introduction offers a letter from the Scott editors telling us what's new in this year's edition:

Continuing on our trek through Great Britain, that is where the Scott editors spent a lot of time over the past year with a thorough review of postage, the Machins and booklets, which led to 9,300 value changes. In postage, the



review started with the 1913 Britannia issue. The result: values are down, "but not excessively so." There is an increase in modern commemoratives, from 2001 through 2016.

Booklet panes and booklets have changes and here is how it is explained: "For selected modern booklets (prestige booklets, in particular), values now reflect the market values for the key pane or stamp found only in the booklet. At times, this means the catalog value for the booklet will be lower than the sum of the individual panes in the booklet."

A line-by-line review of Isle of Man resulted in 3,500 changes, and almost without exception, values are down, particularly with stamps into the late 1980s.

Thirty-eight changes were made in Georgia, mostly showing small increases.

Gilbert and Ellice Islands had a line-by-line review, which resulted in 200 value changes, including some slight increases. Gold Coast also had a thorough review with a mix of changes.

In Greece, 35 minor numbers were added, including pairs with one stamp without surcharge and surcharge varieties.

Train stamps finding a home on the cover of Vol. 3A are from Grenada, showing the *Puffing Billy*, a 1984 Salute to Australia and the Ausipex stamp show; the animated Ivor the Engine, part of Great Britain's 2014 Classic Children's Television; and Germany, with a Nazi-era stamp of 1935 showing *The Eagle*.

Vol. 3B: H-I Countries

The 2019 Volume 3B has 816 pages, plus 56 pages of introductory material.

The big shakeups in this book are for Hong Kong, Indonesia and Ireland.

Indonesia's line-by-line review resulted in 3,300 value changes, with a few increases sprinkled among the general downward market.

In Hong Kong, a line-by-line review resulted in 1,650 changes. The focus was on postage from the mid-1970s to present with primarily declines through the mid-1990s, though values for high-denomination stamps showed increases. There are increases as much as 10 percent for some modern definitive sets.

Ireland has more than 1,750 value changes as editors focused on stamps from the mid-1930s through the first half of 2001. Modest decreases are the norm, though there are scattered increases.

Israel had a partial review last year and that review continued as editors picked up their work with the issues of 1995. More than 1,700 value changes were made, with decreases between 10 percent and 20 percent.

More than 750 changes were made in India as editors focused on the mid-1960s with a mix of increases and decreases. Some early classics also received robust boosts in value.

Train stamps finding a home on the cover of Vol. 3B are a 40f stamp from Hungary, one of a set of eight issued in 1972; a 150th Anniversary of the Dublin-Belfast Railway from 2005; and 1939 Italian stamp showing a wood-burning engine and a streamlined electric engine.

Vol. 3 published as two books in June 2018 Amos Media, Sidney, Ohio. Softcover, 8 1/4 inches by 10 3/4 inches. Retail price \$134.99, discounted to \$99.99 via Amos Advantage (Linn's Stamp News subscribers); Online version, \$75. To order, visit your favorite dealer, call 1-800-488-5349 or visit online at www.amosadvantage.com.

Stanley Gibbons

Stanley Gibbons Publications of the United Kingdom has released its latest Germany catalog, the 12th edition of

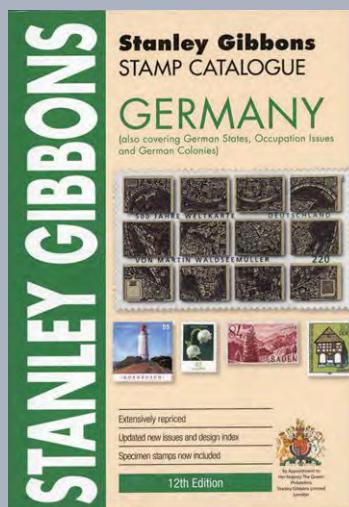
this specialized publication. Stanley Gibbons, which also sells stamps and philatelic supplies, is the leading English-language producer of specialized catalogs in Europe.

For those familiar with Scott catalogs, there are similarities and differences between the two. Both offer full-color illustrations, listings for major issues of postage, airmail, revenue, and specialty stamps, plus their varieties, stamp descriptions and first-day-of-issue dates. Both companies use their own copyrighted catalog numbers. Also color descriptions may vary.

The introductions in SG catalogs are always useful, offering everything from a guide to reading the catalog to information on condition and technical matters (printing and paper to perforations, gum and colors). The international philatelic glossary lists definitions in English, French, German, Italian and Spanish. Users should always review the "Guide to Entries" in order to properly use the catalog.

Germany (12th Edition)

The catalog contains all the stamps of Germany from the early states through two world wars, a divided nation, reunification in 1990 to modern Germany, as well as colonies, such as the Caroline Islands, German East Africa and New



Guinea to Samoa and Togo. Also included are German occupation issues, 1939 to 1945, including Albania, the Channel Islands, France, Lithuania and Russia among others.

The editor's note states the catalog includes new varieties and errors, but makes no specific references of them. Also, specimen stamps are included for the first time, there is an updated design index and new issues are updated through February of this year. Being a busy topical collector, I am always interested in the design index and this one seems pretty thorough, with listings for everything from flowers (31 entries), Bach (six entries) and Black Forest costumes (two entries) to German air traffic (one), Lower Saxony (one) and woman (one), which refers to a 2000 stamp for the prevention of violence against women. The design index is a starting point and certainly not complete.

Aside from postage stamps, the catalog lists a handful of machine labels, plus stamp booklets, though the latter are not illustrated.

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PHILATELIC HAPPENINGS



BY KEN MARTIN chief operating officer

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Continuing on last month's column we begin with the final three annual American Philatelic Society awards: the Thomas F. Allen Award for the best annual article in *Philatelic Literature Review*, the United States Stamp Society Barbara Mueller Award for best article in *The American Philatelist*, and the Charles J. Peterson Philatelic Literature Life Achievement Award.



Peter Martin



Al Kugel

stamp and cover collector for more than 60. Lawrence served six years as editor of *The Philatelic Communicator*, quarterly journal of the APS Philatelic Writers Unit 30. For several years until 1999 he had a regular column in *The American Philatelist*. Following that he became a monthly columnist for *Scott Stamp Monthly* and most recently is the monthly spotlight columnist for *Linn's Stamp News*.

Lawrence has published articles in most of the major



Ken Lawrence



Timothy O'Connor

Peter Martin is this year's Allen Award recipient for *A History of the E.S.J. van Dam Canadian Revenue Stamp Catalogs* published in the third quarter 2017 *Philatelic Literature Review*. After retiring from military service Martin served as editor of *Scott Stamp Monthly* and *The American Philatelist*. He currently serves as editor and publisher of *La Posta*. He has also served as a trustee for the American Philatelic Research Library.

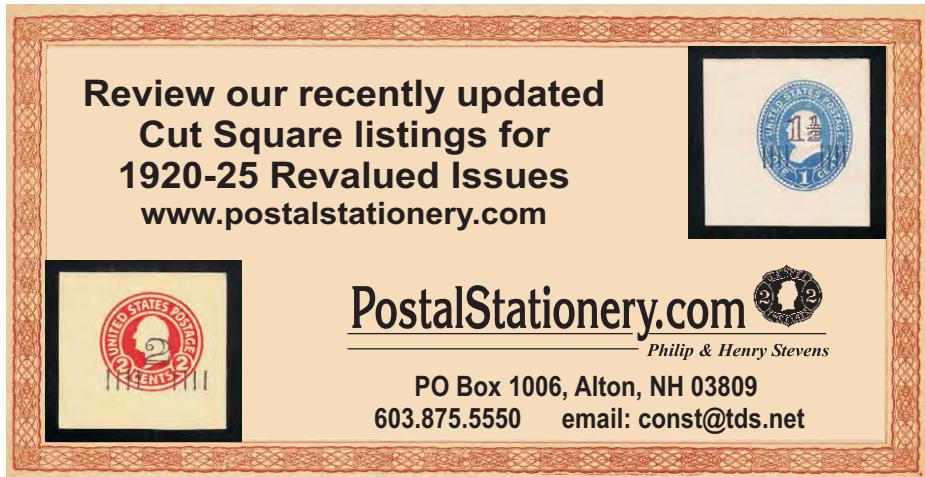
Ed Dubin and **Al Kugel** share the honor as the United States Stamp Society Barbara Mueller award winners for their review of World War I philately in the April 2017 issue of *The American Philatelist*, which was one of the longest pieces ever run in a single issue. Both Dubin and Kugel have a long record of service to the Military Postal History Society. Both are also distinguished exhibitors. Kugel is also one of the most prolific philatelic exhibitors having shown more than 100 different exhibits, nearly all of which made it to the national gold level.

The recipient of the Charles J. Peterson Philatelic Literature Life Achievement Award is **Ken Lawrence**. Lawrence has been a philatelic writer and researcher for more than 30 years and a

U.S. philatelic publications, including three submissions to the *American Philatelic Congress Book*, and in more than 20 stamp specialty publications worldwide. For seven years he wrote the Stamps and Stamp Collecting articles for two major encyclopedia yearbooks. For these and other contributions as philatelic author, editor and contributor, he was elected to the APS Writers Hall of Fame in 1998.

After two decades as a nationally and internationally accredited philatelic and literature judge, Lawrence retired to emeritus status. He served the American Philatelic Society as director-at-large, 1991-93; secretary, 1993-95; chairman of the Board of Vice Presidents from 1995-97 and 2003-2005;

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and as an American Philatelic Research Library trustee, 2001-2007.

He served four terms on the Board of Governors of the Bureau Issues Association, and many additional years as publication chairman for the BIA (renamed United States Stamp Society). Lawrence has taught full courses and electives at the APS Summer Seminar on Philately, presented judges' accreditation seminars on philatelic literature and traditional philately, and has taught seminars in specialized U.S. stamp collecting at APS and BIA annual meetings.

He is a member of the APS Expert Committee and a consultant to the Philatelic Foundation. He is co-author with Scott R. Trepel of *Rarity Revealed: the Benjamin K. Miller Collection*, published by the Smithsonian National Postal Museum in 2006, and editor/co-author of *The Liberty Series*, published by APS in 2007.

Lawrence's philatelic scholarship has won many previous awards. He received an international vermeil with felicitations of the jury for his book *Linn's Plate Number Coil Handbook*, the Earl P. L. Apfelbaum Award (twice) for best *American Philatelist* article; the American First Day Cover Society's Philip H. Ward Jr. Award (twice) for best first day cover articles; the American Philatelic Congress' Helen August, Jere. Hess Barr, Erani P. Drossos and Dorothy Colby Memorial Awards; and a David Lidman gold medal for writing excellence in non-philatelic media.

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The Collectors Club of Akron will hold its 1000th meeting in September.

Out and About

After speaking to the Chester County Historical Society earlier in the year, **Timothy O'Connor** again donned the persona of Doctor Benjamin Franklin while Postmaster of Philadelphia to recount Colonial American Postal History, 1675 to 1783 to the gathered members of The Royal Philatelic Society London at its meeting on June 14.

Congratulations to American Philatelic Research Library president **Ken Grant**, who has just completed a 13-year run as editor of "Badger Postal History," quarterly publication of the Wisconsin Postal History Society. Grant's replacement as editor is Alex Gill, 2012 U.S. Philatelic Classics Society Young Philatelic Leaders Fellow.

Congratulations to the Rocky Mountain Philatelic Library, which celebrates its 25th anniversary on August 4. Serving the Denver, Colorado area, the library is open to the public from 10 a.m. to 4 p.m. Monday, Tuesday, Wednesday, Friday and Saturday, and from 2 to 8 p.m. on Thursdays. More than a dozen stamp clubs and organi-

zations call the RMPL "home," holding their monthly meetings in their meeting room.

Congratulations also to the Collectors Club of Akron, which will have its 1,000th meeting on September 18. Randy Neil will be the guest speaker fro that milestone gathering.

More than 150 collectors attended the biannual stamp show sponsored by the Allentown Philatelic Society on June 30, breaking the modern day attendance record that was set several years ago. The show featured 15 dealers

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The Allentown Philatelic Society set a new attendance record with their show on June 30.

and an exhibit celebrating the 100th anniversary of U.S. airmail delivery. Food service was provided by local Girl Scout Troop 8847.

"We easily broke our record of 120 attendees, which was set at a show in 2016," said club president Bill Harris. "I'm sure we drew more than that many years ago, when the hobby was more popular, but," the Bethlehem, Pa., resident added, "we don't have records that go that far back." The club will celebrate its 100th birthday in 2023.

During the Scopex show and the society's 39th annual Summer Seminar, the APS presented the first 2018 Carter Award as well as a couple of awards from earlier years. We were pleased to honor **Roy Baardsen**, from Pennsylvania, with a Nicholas Carter Local Volunteer Award. **Paul Petersen**, from the Lancaster Philatelic Society, received his Vooy Plaque for a gift of \$5,000 to the American Philatelic Research Library and APS Past President **Randy Neil** received his 2017 Charles J. Peterson Award and his Vooy plaque.

Sad Losses

Three clubs recently reported loss of key members. **Richard H. Dick**, of Port Charlotte, Florida, a founding member of the West Suburban Stamp Club (Plymouth, Michigan), passed away on May 28. Dick was a longtime Europa dealer who occupied the very first booth as you entered the Plymouth Show at Central Middle School. **J. Robert Hamill**, of the Birmingham, Alabama Stamp Club, reports the passing of **Ken Walts-gott**. Walts-gott served as secretary for the Birmingham club for several terms and also contributed heavily to the success of its Alapex stamp shows. Finally, another major loss

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is Manual "Manny" Gilyard, of New York City, who for many years served ESPER, the Ebony Society for Philatelic Events and Reflections.

Exhibit Awards

Rocky Mountain Stamp Show, Denver, Colorado, May 25-27

Multiframe Grand – "British India King George VI Postal Stationery," **Sandeep Jaiswal**

Multiframe Reserve Grand - "Essays and Proofs of the 1898 Trans-Mississippi Issue," **Bill Dugan**

Single Frame Grand – "1st Issue of Jaipur," **Sandeep Jaiswal**

George Brett Cup Award – "Britain's Marvelous Machins, 1967-2017," **Stephen McGill**

Youth Grand – "A Dialogue with the Flying Jewels (Butterflies and Moths)," **Ramprasad Mahurkar**

Napex, June 8-10, McLean, Virginia

Multiframe Grand – "Mail from the U.S. to Germany Before the Universal Postal Union," **Robert Boyd**

Multiframe Reserve Grand – "New York Stamp Taxes on Bonds, 1910-20," **Michael Mahler**

Single Frame Grand – "The 30¢ Nesbitt Envelopes of 1865," **Richard Taschenberg**

Colopex, June 15-16, Columbus, Ohio

Multiframe Grand – "U.S. Departmentals, 1873 to 1884," **Lester C. Lanphear III**

Multiframe Reserve Grand – "A Postal History of Hartford, Connecticut as a U.S. Post Office: 1792-1897," **Anthony F. Dewey**

Single Frame Grand – "The Provisional Government of Ireland, Dec. 1921 to Dec. 1922," **Robert M. Benninghoff**

Youth Grand – "The Buffalo and Erie County Naval and Military Park and its Naval Vessels," **Jacob Liebson**

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A Quartet of Clues

Explaining Some of the New Directions and Future Features

Digital Discoveries is all about introducing new digital resources into the hobby. While a lot of the tools discussed in this column are not necessarily new to the internet, they are new to many of us and their use for philately may be a new idea, too. This month Digital Discoveries takes a step back to discuss some of the things we are trying to do in the digital realm. These four short segments will introduce an explanation for the unique domain name we've been using, a possible tool for future digital publications, clarification on the direction for bonus content, and some sites for your enjoyment and future exploration.

<http://aps.buzz/DragonMag>

The logic behind APS.BUZZ

We have received a few questions about the new domain name that you see in both *The American Philatelist* and our social media channels. The name *aps.buzz* is used with a service for shortening URLs (web addresses). Originally, the idea was to save characters when sharing websites through social media. Today, the service enables us to not only simplify web addresses, it gives us the ability to track the number of readers who actually visit the link. This helps us decide what content is useful and how to better share information with you. Using the APS initials also helps by keeping the organization's abbreviation in front of prospective APS members who see our social media posts.

When you see any web address beginning with "aps.buzz" you can also visit the site with the confidence that we have already visited the website and know that it is a reliable link. Over the coming months, you will see this link used more often in the magazine as we try to understand what you visit from the articles we publish. We are also considering publishing a running list of the links, so let me know if that would be useful.

Digital Publishing in Test Mode

In June, many of you received and responded to our readership survey. First, let me thank you for taking the time to give me your valuable feedback. We are studying the results and plan to use the information for ongoing improvements to *The American Philatelist* and our other avenues of communication.

One of the hot topics of conversation from the survey relates to online publishing. Historically, *The AP* has been a print publication and I have no intention of changing that. However, an increasing number of readers would like to access the journal electronically. Also, many readers have asked for easier ways to access the digital edition using mobile devices like iPhones and tablet computers.

Concurrent with the readership survey and the investigation of digital publishing options, we are also undertaking a redesign of the STAMPS.ORG website. These efforts fit together logically and technologically. As we develop the new website, it makes good business sense to explore a digital publishing platform that will fit seamlessly into the website. All of this work is generating positive results including a promising test of new digital publication tools.

While we have not made a final decision on the publishing platform, we have posted a members-only test of the July edition of *The AP*. This is an early preview of one of the sys-

tems that we have been testing. There are still issues to be addressed; however, I wanted you to be able to get a preview and give me some feedback. This is merely an electronic version of last month's print edition, but you can access it with your computer, tablet and smartphone using the link *aps.buzz/DragonMag*. Figure 1 on the next page shows screenshots of the phone and desktop versions.

About the Bonus Content

After the March edition, I made the decision to temporary halt the process of publishing bonus content to the website. Admittedly, this

was partially a test to see if anyone noticed. It was also a decision based on workload and priorities and workload. The bonus content is time-consuming and, based on an examination of our web traffic, not widely read.

I am appreciative of the emails and calls we have received asking when the bonus content will return to the website. Part of the criteria for the digital publishing platform is that it

Most Popular APS.BUZZ Link
aps.buzz/SelfAdhesives
Pointing to the October 2010 article on removing self-adhesive stamps



Figure 1. One of the digital publishing platforms currently being tested can be previewed at <http://aps.buzz/DragonMag>. Shown here are the desktop computer and iPhone versions of the digital magazine.

will make creating the bonus content easier and quicker. The initial tests indicate that the system will do exactly that.

My current plan is to reintroduce bonus content beginning with the September issue of *The American Philatelist*. Like the previous incarnation of bonus content, we will have expanded versions of

features and article, but now the online magazine will be a single resource. You will be able to save a PDF version if desired, but the old method of creating and posting three sep-

arate files will go away.

While the tools will make it easier, the exciting part is that we will now be able to add rich media content to the online publication. Starting in September, we will publish the print version and the online magazine using the same digital files, but we will be able to include enhancements to the digital version like video and audio. Instead of simply reading about the first day ceremony on page 807, imagine being able to watch it directly from the magazine.

Naturally, it will take some time to create this new content. I get excited about the possibilities and I don't want to get ahead of myself. For now, we will start slowly by getting bonus content back online and then we'll look into the next steps our digital discoveries will enable.

ONLINE OUTPOSTS



StampNewsNow.com

A well-established icon within philatelic circles, StampNewsNow.com includes a variety of resources for collectors. Be sure to check out Perpetual-Pex, the 24/7 Stamp Show.

Find Stamp News Now at:
aps.buzz/2NuuE2r.

Colnect.com

Billed as a site to connect collectors, colnect.com is a database of people and collectibles. The free membership allows you to create a collection, a swap list and a wish list. An in-depth review of this site is planned for a future edition of Digital Discoveries.

Find Colnect at:
aps.buzz/2KCfo5W.



POSTCROSSING

Postcrossing

PostCrossing is a social trend where website members (from around the world) send each other postcards. The value and interest to collectors is in making modern postal history and discovering the stamps that deliver the postcards sent to you.

Find Postcrossing at:
aps.buzz/2KP30ii.



SHOW TIME

stampshow@stamps.org

U.N. Offers Pre-Launch Ceremony for Upcoming World Heritage Stamps

The American Philatelic Society's StampShow and the National Topical Stamp Show is front and center this month, and there will be a flurry of philatelic happenings August 9 to 12 in Columbus, Ohio.

With a show theme of Here Be Dragons, a highlight will be the U.S. Postal Service's dedication first-day ceremony for its new Dragons stamps.

The United Nations Philatelic Administration also will have a ceremony for some new stamps. The UNPA offers a somewhat unique pre-first day opportunity in Columbus.

The United Nations' next issue in its UNESCO World Heritage series – England (the site of much dragon lore, we'd like to point out) – will be released August 15. However, the U.N. will hold a pre-launch ceremony at 2 p.m. August 9 at StampShow. And, here's the big news, the UNPA notes that the stamps and

special prestige booklet (four stamps for each site) will be sold at the show. The only thing not available at the U.N. booth, obviously, will be official first-day cancellations and covers.

The six stamps will be in three different denominations – that of the U.S., Switzerland and Austria – as are most major U.N. releases, to cover the countries home to major U.N. headquarters. The six sites shown on the stamps are Giant's Causeway; Westminster Abbey and St. Margaret's Church; Stonehenge; Old and New Towns of Edinburgh; the Four Castles of North Wales; and Maritime Greenwich.

All show information – including exhibits, a schedule of events and list of dealers – can be found online at www.stamps.org/STAMPSSHOW-SS. A lot of information also is available in the June and July issues of *The American Philatelist*. The show guide is also available online at aps.buzz/DragonShow.



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.

New Jersey

MERPEX 2018 Merchantville Stamp Club, Marlton Middle School, 150 Tomlinson Mill Road, Marlton.

Contact: Carol Anne Visalli, 856-562-1389

Email: cavissalli@gmail.com

Website: www.merchantvillestampclub.org/

August 3-4

AMERICOVER 2018 American First Day Cover Society, Hilton Atlanta Northeast, 5993 Peachtree Industrial Blvd, Peachtree Corners

(Norcross). ***WSP***

Contact: Chris Lazaroff

Email: showinfo@afdc.org

Website: www.afdc.org/show

Michigan

Allen Park Stamp Show Allen Park Stamp Club, Sokol Cultural Center, 23600 W. Warren Road, Dearborn Heights. ***B***

Contact: Debara Detloff

Email: damd524@aol.com

August 4

Competitive Thematic Exhibiting APS On the Road Course, Greater Columbus Convention Center (at StampShow/NTSS 2018), 400 N. High St, Columbus. ***APS***

Ohio

August 9

Society/SHPQ/FQP, Hotel Plaza Quebec, 3031 Boulevard Laurier, Quebec City. ***WSP***
Contact: Hugo Deshaye, 418-644-4132
Email: bnapsedealers@bnaps.org
Website: www.bnaps.org/bnaps2018/index.htm

Texas **September 21-23**
Greater Houston Stamp Show Houston Philatelic Society, Humble Civic Center, 8233 Will Clayton Pkwy., Humble.
Contact: Ron Strawser, 832-264-4185
Email: ghss2017@earthlink.net
Website: www.houstonstampclub.org

Connecticut **September 23**
Fourth Sunday Collectibles Show New Haven Philatelic Society, Annex YMA, 554 Woodward Ave., New Haven. ***B***
Contact: Brian McGrath, 203-627-6874
Email: hukeda@comcast.net
Website: www.nhps1914.org

New Jersey **September 29-30**
Stamp, Coin, Cover, Postcard, Collectible Show Clifton Stamp Society, Clifton Community Recreation Center, 1232 Main Avenue, Clifton. ***B***
Contact: Thomas Stidl, 973-471-7872
Email: stidl@verizon.net
Website: www.clifton-stamp-society.org

Tennessee **September 29-30**
MEMPHEX 2018 Stamp & Postcard Show Memphis Stamp Collector's Society, Agricenter International; Wing "C" Banquet Room, 7777 Walnut Grove Road, Memphis.
Contact: Andrew J. Burkman, 901-382-1772
Email: andburk@usit.net
Website: www.memphisstampcollectorsociety.org

Dublin, Ireland **October 5-7**
STAMPA2018 Irish National Stamp Exhibition, Dublin.
Contact: Robert Benninghoff, 215-813-8036
Email: mercer01@aol.com

California **October 5-7**
WINEPEX 2018 Redwood Empire Collectors Club, Marin Civic Center, 10 Avenue of the Flags, San Rafael.
Contact: Kurt Schau, 707-347-6343
Email: kurtschau@comcast.net
Website: www.redwoodempirecollectorsclub.org

Indiana **October 5-7**
INDYPEX Indiana Stamp Club, Hamilton County Fairgrounds and Exhibition Center, 2003 Pleasant Street, Noblesville. ***WSP***
Contact: Bob Zeigler, 317-844-5200
Email: rzeigler@zcklaw.com
Website: www.indianastampclub.org

California **October 6**
Visalia Stamp Show Visalia Philatelic Society, St. Paul's Church, 120 North Hall Avenue, Visalia. ***B***
Contact: Mikell Royston, 559-738-1236
Email: vpsclub@yahoo.com

New Jersey **October 6**
MSC Monthly Bourse Merchantville Stamp Club, Marlton Elementary School, 190 Tomlinson Mill Rd, Marlton. ***B***
Contact: Carol Anne Visalli, 856-562-1389
Email: cavisalli@gmail.com
Website: www.merchantvillestampclub.org

New York **October 6**
Olepex 2018 Olean Stamp Club, Bethany Lutheran Church, 6 Leo Moss Drive, Olean. ***B***
Contact: Ron Yeager, 814-362-4471

Email: cry@atlanticbb.net
New York **October 7**
Stamp and Coin Show and Sale Western Monroe Philatelic Society, Brockport Firemen's Exempt, 248 West Avenue, Brockport. ***B***
Contact: Dave Bombard, 585-352-6955
Email: dbombar1@rochester.rr.com

Santiago, Chile **October 9-13**
EXFIL 2018 FIAF Continental Exhibition and Assembly, Santiago.
Exhibit Contact: Commissioner Mr. Carlos Vergara carlosvstamps@gmail.com
Contact Address: 1107 S. Naperville Rd., Wheaton, IL 60189,

Illinois **October 13**
Will County Stamp Show Philatelic Club of Will County and Naperville Area Stamp Club, Messiah Lutheran Church, 40 Houbolt Rd, Joliet.
Contact: Rodney Juell, 815-741-2734
Email: rajuell2@gmail.com
Website: willcountystampclub.wordpress.com

New York **October 13**
Stamp and Postcard Show/Sale Leatherstocking Stamp Club & Tri County Stamp Club, Oneonta Holiday Inn, 5206 State Highway 23, Oneonta. ***B***
Contact: Ellen Tillapaugh, 607-547-5646
Email: kuchtill@gmail.com

Illinois **October 13-14**
MSDA Fall Show North Midwest Stamp Dealers Association, Ramada Inn- Chicagoland Executive Airport, 1090 S. Milwaukee Avenue, Wheeling. ***B***
Contact: Jim Bardo, 847-634-2676
Email: jfb7437@aol.com
Website: www.msdastamp.com

Ontario **October 13-14**
CANPEX 2018 Middlesex Stamp Club, Hellenic Community Centre, 133 Southdale Road West, London. ***WSP***
Contact: John Sheffield, 519-871-7637
Email: info@canpex.ca
Website: www.canpex.ca

New Jersey **October 19-21**
NOJEX/ ASDA North Jersey Federated Stamp Clubs, Inc. and ASDA, Meadowlands Hilton Hotel, 2 Meadowlands Plaza, East Rutherford. ***WSP***
Contact: Robert G. Rose, 908-305-9022
Email: robertrose25@comcast.net
Website: www.nojex.org

Delaware **October 20**
Dover's 67th Stamp Show Dover Stamp Club, Camden-Wyoming Fire Hall, 200 E. Camden-Wyoming Avenue, Camden. ***B***
Contact: Melvin Nace, 302-674-0837
Email: doverstampclub@aol.com

Wisconsin **October 20**
CENWISPEX 2018 Central Wisconsin Stamp Club, Holiday Inn & Convention Center, 1001 Amber Ave., Stevens Point.
Contact: J. D. Manville, 715-341-5555
Email: jadeco@charter.net

California **October 20-21**
Filatelic Fiesta 2018 San Jose Stamp Club, Elks Lodge, 444 West Alma Ave, San Jose. ***WSP***
Contact: Jessica Rodriguez, 408-656-0623
Email: filatelicfiesta@gmail.com
Website: www.filatelicfiesta.com

Arkansas **October 27-28**
PINPEX 2018 Pinnacle Stamp Club of Arkansas, Jacksonville Community Center, #5 Municipal Drive, Jacksonville. ***B***

Contact: Ann Austen, 501-868-4553
Email: anniephant@aol.com

California **October 27-28**
East Bay Collectors Club 73rd Annual Show East Bay Collectors Club, Civic Center Assembly Hall, 1375 Civic Drive, Walnut Creek.
Contact: Randy Tuuri, 510-653-3471
Email: tuurifam@comcat.net
Website: eastbaystampclub.com

Pennsylvania **October 27**
Eastern PA Stamp Show (EPASS) Allentown Philatelic Society, Jordan United Church of Christ, 1837 Church Road, Allentown. ***B***
Contact: Bill Harris, 610-866-3323
Email: wthiii3@rcn.com
Website: greatzvmer.wix.com/aps/#!epass

Ohio **October 27-28**
Cuy-LorPex 2018 Cuy-Lor Stamp Club, Rocky River Civic Center: Memorial Hall, 21016 Hilliard Boulevard, Rocky River.
Contact: Stan Fairchild, 440-333-2536
Email: cuylorclub@gmail.com
Website: www.stampshows.com

Connecticut **October 28**
Fourth Sunday Collectibles Show New Haven Philatelic Society, Annex YMA, 554 Woodward Ave., New Haven. ***B***
Contact: Brian McGrath, 203-627-6874
Email: hukeda@comcast.net
Website: www.nhps1914.org

Illinois **October 28**
Fall Stamp Bourse 2018 Springfield Philatelic Society, Route 66 Hotel and Conference Center, 625 E. Saint Joseph St., Springfield. ***B***
Contact: Chad Payne, 217-341-4838
Email: illinibasketball@live.com
Website: www.stamps.org/Springfield-Philatelic-Society

New Jersey **November 3**
MSC Monthly Bourse Merchantville Stamp Club, Marlton Elementary School, 190 Tomlinson Mill Rd, Marlton. ***B***
Contact: Carol Anne Visalli, 856-562-1389
Email: cavisalli@gmail.com
Website: www.merchantvillestampclub.org

Michigan **November 3-4**
AAPEX 2018 Ann Arbor Stamp Club, Morris J. Lawrence Building, Washtenaw Community College, 4800 E. Huron River Dr., Ann Arbor.
Contact: Harry & Dottie Winter, 734-761-5859
Email: harwin@umich.edu
Website: www.annarborstampclub.org

Pennsylvania **November 3-4**
PITTPEX 2018 Philatelic Society of Pittsburgh, South Fayette Fire Hall, 661 Millers Run Rd., Bridgeville.
Contact: Bryan Gross, 412 352-1317
Email: maxaugust@aol.com
Website: www.pittsburghstampclub.org

Texas **November 9-10**
31st Annual Mid-Cities Stamp Club EXPO Mid-Cities Stamp Club, Grapevine Convention Center, 1209 South Main Street, Grapevine.
Contact: Ralph Poore, 817-235-8472
Email: rspoore@ralph-s-poore.com
Website: www.mid-citiesstampclub.com/stampshow.htm

Ohio **November 10**
Rubber City Stamp Club 99th Annual Stamp Show Rubber City Stamp Club, Akron General Health and Wellness Center, 4125 Medina Rd

(Rte. 18 at Crystal Lake Road), Akron.
Contact: Tom Hirschinger, 330-336-8227

Ohio **November 10-11**
MSDA Fall Cincinnati Area Stamp Show Midwest Stamp Dealers Association, Four Points by Sheraton Cincinnati North, 7500 Tylers Place Boulevard, West Chester. ***B***
Contact: Jim Bardo, 847-634-2676
Email: jfb7437@aol.com
Website: www.msdastamp.com

Illinois **November 15**
Postal History of World War II in the Pacific Ocean On the Road Course, Prior to CHICAGOPEX- Westin Chicago Northwest, 400 Park Blvd, Itasca. ***APS***
Contact: Ross Jones, 814-933-3803 ext. 238
Email: education@stamps.org
Website: www.stamps.org/On-the-Road-Courses

Illinois **November 16-18**
CHICAGOPEX Chicago Philatelic Society, Westin Chicago Northwest, 400 Park Blvd, Itasca. ***WSP***
Contact: Charles Berg, 773-775-2100
Email: stampkingchicago@hotmail.com
Website: www.chicagopex.org

New York **November 17**
Autumn Stamp Festival Buffalo Stamp Club, VFW Post, 2450 Walden Avenue, Cheektowaga. ***B***
Contact: George H. Gates, 716-633-8358
Email: gghg53@aol.com

Ohio **November 17**
Black River Stamp Club Annual Show Black River Stamp Club, St. Judes School, 590 Poplar St., Elyria.
Contact: Dennis Sadowski, 440-937-0069
Email: blackriver.stampclub@gmail.com

Connecticut **November 25**
Fourth Sunday Collectibles Show New Haven Philatelic Society, Annex YMA, 554 Woodward Ave., New Haven. ***B***
Contact: Brian McGrath, 203-627-6874
Email: hukeda@comcast.net
Website: www.nhps1914.org

Bangkok, Thailand **November 28-December 3**
Thailand World Stamp Exhibition FIP World Stamp Exhibition and Congress, Bangkok.
Exhibit Contact: Commissioner Mr. Sandeep Jaiswal sj722@aol.com
Contact Address: PO Box 8689, Cranston, RI 02920

Florida **November 30-December 2**
FLOREX-The Florida State Stamp Show FSDA & Central Florida Stamp Club, Osceola Heritage Park, Events Center, Hall B, 1901 Chief Osceola Trail, Kissimmee. ***WSP***
Contact: Francis Ferguson, 407-493-0956-Cell
Email: show@florexstampshow.com
Website: www.florexstampshow.com

New Jersey **December 1**
MSC Monthly Bourse Merchantville Stamp Club, Marlton Elementary School, 190 Tomlinson Mill Rd, Marlton. ***B***
Contact: Carol Anne Visalli, 856-562-1389
Email: cavissalli@gmail.com
Website: www.merchantvillestampclub.org

California **December 1-2**
PENPEX Sequoia Stamp Club, Community Activities Bldg., 1400 Roosevelt Ave., Redwood City.
Contact: Kristin Patterson, 408-267-6643
Email: penpexredwoodcity@yahoo.com
Website: www.penpex.org

Wisconsin **December 1-2**
MSDA Holiday Milwaukee Stamp Show Midwest Stamp Dealers Association, Crown Plaza Milwaukee Airport, 6401 South 13th Street, Milwaukee. ***B***
Contact: Jim Bardo, 847-634-2676
Email: jfb7437@aol.com
Website: www.msdastamp.com

Illinois **December 8-9**
MSDA Fall Show West Midwest Stamp Dealers Association, Holiday Inn Chicago Oak Brook, 17 W 350 22nd Street, Oak Brook Terrace. ***B***
Contact: Jim Bardo, 847-634-2676
Email: jfb7437@aol.com
Website: www.msdastamp.com

Connecticut **December 23**
Fourth Sunday Collectibles Show New Haven Philatelic Society, Annex YMA, 554 Woodward Ave., New Haven. ***B***
Contact: Brian McGrath, 203-627-6874
Email: hukeda@comcast.net
Website: www.nhps1914.org

2019

Louisiana **January 18-19**
NOLAPEX Stamp & Postcard Show Crescent City Stamp Club, Doubletree New Orleans Airport, 2150 Veterans Memorial Blvd, Kenner.
Contact: Doug Weisz, 773-914-4332
Email: weiszcovers@yahoo.com
Website: www.cscno.org

Georgia **January 25-27**
Southeastern Stamp Expo Southeastern Federation of Stamp Clubs, Hilton Hotel Atlanta Northeast, 5993 Peachtree Industrial Blvd., Norcross. ***WSP***
Contact: Scott Mark
Email: sestampexpo@gmail.com
Website: www.sepsc.org

Arizona **February 15-17**
ARIPEX Arizona Fed. of Stamp Clubs, Mesa Convention Center, 263 N. Center St., Building "C", Mesa. ***WSP***
Contact: Kevin Lesk, 480-240-0388
Email: ariplex2017@gmail.com
Website: www.ariplex.org

Ohio **March 2-3**
McKinley Stamp Club Show McKinley Stamp Club, St. George Serbian Orthodox Social Hall, 4667 Applegrove St., NW, North Canton.
Contact: Dave Pool, 330-832-5992
Email: lincolnway@ssnnet.com
Website: mksc.webs.com

Michigan **March 9-10**
Michipex 2019 Michigan Stamp Club, Sokol Cultural Center, 23600 West Warren, Dearborn

Heights. ***B***
Contact: John Bendzick, 313-277-2298

Illinois **March 22-24**
ASDA Stamp Show American Stamp Dealers Association, Holiday Inn Chicago Oakbrook, 17 W 350 22nd Street, Oakbrook Terrace. ***B***
Contact: Dana Guyer, 800-369-8207
Email: dana@americanstampdealer.com
Website: www.americanstampdealer.com

Missouri **March 29-31**
St. Louis Stamp Expo Area Clubs, St. Louis Renaissance Airport Hotel, 9801 Natural Bridge Road, St. Louis. ***WSP***
Contact: Mike Peter
Website: www.stlstampexpo.org

Florida **March 30-31**
TALPEX 2019 Tallahassee Stamp and Cover Club, Tallahassee Senior Center, 1400 North Monroe Street, Tallahassee. ***B***
Contact: Gerard York, 850-284-4712
Email: gerard_york@msn.com
Website: www.tsandcc.info

Michigan **April 13-14**
Plymouth Show West Suburban Stamp Club, Hellenic Cultural Center, 36375 Joy Road, Westland. ***WSP***
Contact: Tim Strzalkowski, 313-533-7737
Email: showchair@plymouthshow.com
Website: www.plymouthshow.com

California **April 26-28**
WESTPEX WESTPEX, Inc., San Francisco Airport Marriott Waterfront Hotel, 1800 Old Bayshore Highway, Burlingame. ***WSP***
Contact: Edward Jarvis, 415-387-1016
Email: ejarvis@westpex.com
Website: www.westpex.com

Massachusetts **May 3-5**
Philatelic Show Northeastern Fed. Of Stamp Clubs, Boxboro Regency Hotel & Conference Center, 242 Adams Place, Boxborough. ***WSP***
Contact: Jeff Shapiro
Email: coverlover@gmail.com
Website: www.nefed.org

Oregon **May 10-12**
PIPEX Northwest Federation of Stamp Clubs, Red Lion Hotel on the River - Jantzen Beach, 909 N. Hayden Island Drive, Portland. ***WSP***
Contact: Tony Wawrukiewicz, 503-244-8223
Email: tonywawruk@gmail.com
Website: www.pipexstampshow.org

New York **May 17-18**
ROPEX Rochester Phil. Assoc., The Greater Canandaigua Civic Center, 250 North Bloomfield Rd, Canandaigua. ***WSP***

Contact: Tom Fortunato, 585-752-6178
Email: stamptmf@frontiernet.net
Website: www.rpastamps.org/ropex.html

Stockholm, Sweden **May 29-June 2**
STOCKHOLMIA2019 Royal Philatelic Society Invitational, Stockholm.
Contact: Royal Philatelic Society, London



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www.wiltonstamp.com (1416)

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www.pedersonstamps.com (1414)

www.USatFACE.com (1415)

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5057a \$17,500. Milton Moffett email: mfmstamps@gmail.com (1411)

US APPROVALS

Beginners welcome. Lowest prices. Lists welcome. John Barkdoll POB 751024 Petaluma CA 94975 (1422)

U.S. POSSESSIONS

www.stampstore.org Seller ID 738268 (1414)

[stampstore.org](http://www.stampstore.org) Seller ID 502981 (1411)

www.mozianstamps.com (1420)

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No. 6, June 30, 2018

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 Baltazar, Julian (229066) **Sylmar, CA** US 20TH CENTURY, MACHINE
 CANCELS, DUCK/HUNTING/
 FISHING, AIR MAILED, LIBERTY
 SERIES, BOOKLETS/PANES;
 Bartels, Liz (229037) **Chicago, IL**
 US, ERRORS/FREAKS/ODDITIES;
 36
 Beyer, Rodger (229080)
Covington, LA US-WESTERN
 EUROPE; 68; Retired
 Blumenthal, Herbert (229074)
Delray Beach, FL US-UN-
 ISRAEL; Retired
 Bonesteel, Charles H. (229059)
Boston, MA
 Brancaccio, Marian L. (229063)
New York, NY SHAKESPEARE-
 AMERICAN INDIANS-LOVE-
 BASEBALL-ELEPHANTS-
 AUTHORS/LITERATURE/
 LIBRARIES
 Carefoot, Nancy (229014) **Fort
 Worth, TX** US FDC-CATS-US
 WORLDWIDE-STAMP DESIGN
 ERRORS; CPA
 Carter, Zachary R. (229040)
Manchester, NH SPACE-
 NATURE-JAPAN-JOINT ISSUES;
 20; RCA
 Christensen, Eric (229026)
Bellefonte, PA; 27; Writer

Clifford, John (229083) **Cohocton, NY** GERMANY-US;
 Collier, Angela L. (229051) **Warner
 Robins, GA** US; 52; Manager
 Cornetto, Carmen S. (229068) **Troy, SC** US PLATE NUMBER COILS; 71;
 Retired
 Cuffee, Sandra (229084) **Country
 Club Hills, IL**
 Darrow, Scott (229079) **Chatham, IL** US, NAVAL COVERS, CUT
 SQUARES, SOUVENIR SHEETS-
 SHIPS/BOATS-WORLDWIDE;
 Engineer
 Donlon, Thomas (229077)
Fountain Valley, CA US
 COMMEMORATIVES, AIR
 MAILED, LIBERTY SERIES, COILS,
 CLASSICS-IRELAND
 Dzianiowski, Richard J. (229018)
Haymarket, VA US; Retired
 Evans, David M. (229072) **San
 Clemente, CA** US 19TH & 20TH
 CENTURY, COMMEMORATIVES/
 PANELS, BLOCKS/GUIDELINE
 BLOCKS, CANCELS; 64; IT
 Professional
 Ferguson, Carrie (229015) **Palo
 Alto, CA**
 Franz, Robert P. (229082) **Boise, ID**
 US 19TH CENTURY; 76
 Garrod, Sara H. (229016) **Amherst,
 NH**; 83; Dog Trainer
 Gatenbee, Doug (229038)
Louisville, KY PRE 1955 UK-
 MONACO-SAN MARINO; 73
 Goldhirsch, Joel (229058)
Princeton Junction, NJ;
 Gomes, Andre F. (229043)
Manaus, Amazonas, Brazil
 BRAZIL-PORTUGAL, COLONIES-
 PETROLEUM-ENERGY; 46;
 Engineer
 Goodrich, Bill (229057)
Middleboro, MA US-
 RAILROADS-SCOUTS-OLYMPICS-
 DISNEY-DINOSAURS; 66
 Griesenbeck, Richard W. (229060)
Sedona, AZ LATIN AMERICA-
 NEWFOUNDLAND; 87; Retired
 Hart, Keith (229053) **Highlands,
 CO** CZECHOSLOVAKIA-CZECH
 REPUBLIC-SLOVAKIA; 71

Hoysom, James P. (229067)
Shavertown, PA US-BIRDS,
 HUMMINGBIRDS-BUTTERFLIES;
 63; Data Analyst

Hughes, Doug (229035) **Dallas,
 TX**; 52

Hunter, Sarah (229020) **New
 Bern, NC** US AIR MAILED, FD
 PROGRAMS/COVERS, NAVAL
 COVERS-SCOUTS; 73; Retired

Hut, Dutch (229017) **Hoschton,
 GA**

Jeffries, A. Darlene (229041)
Joplin, MO; 70

Johnson, Robert R. (229027)
Aldi, VA MINT US SINGLES; 53;
 President

Kaiser, Peter E. (229046)
Columbus, IN MAIL CARRIERS-
 POST OFFICES-MAIL BOXES-
 MAIL TRANSPORT; 71; Retired

Lakhamraju, Lucy (229045)
Snellville, GA; 50

Larsen, Allen O. (229042)
Pembroke Pines, FL US-UN-
 WORLDWIDE; 79; Retired

Lewis, Caroline S. (229039)
Naperville, IL US-FSAT; 71;
 Retired

Lo, Herbert K. (229023) **Federal
 Way, WA** US 19TH & 20TH
 CENTURY-BRITISH COLONIES-
 CANADA-CHINA-ASIA; 79;
 Retired

Lochey, John (229071) **Tecumseh,
 MI** US MI POSTAL HISTORY-
 SHIPS/BOATS-MAPS-COINS-
 AVIATION-BALLOONS; 50
 Loych, Thomas E. (229049)
Harrisburg, PA; 68; Retired

Melhus, Christopher (229076)
Cape Canaveral, FL US, 19TH
 & 20TH CENTURY, AIR MAILED,
 COMMEMORATIVES; 68; Retired
 Michaels, Reid (229019) **Santa Fe,
 NM** IRELAND-ARCHEOLOGY/
 ANTHROPOLOGY-US REVENUES/
 TAX PAIDS (FEDERAL)-UN-
 OLYMPICS-VATICAN CITY;
 Patient Advocate

NEW MEMBERS

Applications 228651, 228781
 through 228888 and 228890
 through 228901 as previously
 published have been accepted
 for membership by the Board
 of Vice Presidents.

SUMMARY

Total Membership,	
May 31, 2018	27,966
New Members	121
Reinstated	58
Deceased	25
Resignations	0
Total Membership,	
June 30, 2018	28,120
(Total Membership, June 30, 2017 was 28,836 a difference of -716)	

Mora, Gordon (229025) **Sand
 Springs, OK** US 19TH CENTURY,
 AIR MAILED, BOOKLETS/PANES,
 BULLS EYE/SON CANCELS, CIVIL
 WAR COVERS, CONFEDERATE
 STATES; 50
 Murphy, Annette (229064)
Charleston, SC; Accountant
 Nicholson, Meagan (229075)
Graham, NC; 33
 O'Neal, Kathryn (229034) **Garden
 City, GA** US WASHINGTON
 FRANKLINS; 39; Librarian
 Olafson, Max L. (229056)
Hillsboro, OR; 58; Engineer
 Pappa, Maria (229054) **Clarks
 Summit, PA** FLOWERS/PLANTS-
 LOVE-FAIRY TALES/FOLKLORE-
 US, SHEETS/SMALL PANES-MAIL
 ART; 53
 Parker, Russell (229013)
Royal Palm Beach, FL US
 USED, COVERS-NORWAY-
 SWITZERLAND-SWEDEN-LOTS &
 COLLECTIONS; 61; CEO
 Parrish, Phillip B. (229052)
Denver, CO DEAD COUNTRIES-
 OCCUPATION; 55



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- Partridge, Lawrence (229031) **Watertown, CT** US CANCELS-PHILIPPINES; 63
- Pereira, Sonia E. (229044) **Grantville, PA** US 19TH CENTURY, ERRORS/FREAKS/ODDITIES, CHRISTMAS SEALS, CONFEDERATE STATES-GERMANY-JAPAN; 52
- Phillips, Ted (229070) **San Diego, CA** US 19TH CENTURY-USED WORLDWIDE; 55
- Reed, Josh (229047) **Bethany, OK** US, WASHINGTON FRANKLINS, ERRORS/FREAKS/ODDITIES, POSTAL CARDS, USED, CANCELS; 40
- Rocke, Michele (229021) **Rhinelander, WI**
- Rosenfeld, Jesse (229062) **New Orleans, LA** US DUCK/HUNTING/FISHING, 20TH CENTURY, COVERS, AIR MAILED, CLASSICS-BIRDS; 49
- Sahr, David R. (229036) **Arlington, VA** BRITISH COLONIES; 65; Attorney
- Sales, Enrique (229029) **Exeter, NH** US AIR MAILED, 19TH & 20TH CENTURY, ERRORS/FREAKS/ODDITIES, PLATE BLOCKS, COIL LINE PAIRS; 55
- Sherk, Scott (229081) **Staatsburg, NY** PORTUGAL, COLONIES-BRAZIL-AFGHANISTAN-URUGUAY-WINE; 71; Retired
- Shumard, Kathi L. (229061) **Cheney, KS**; 29
- Skurka, Eric (229022) **Moosic, PA** US BOOKLETS/PANES, CLASSICS, COMMEMORATIVE PANELS; 45; Retired
- Smalley, Darren (229069) **Nokomis, FL** FLAGS/NATIONAL EMBLEMS-SPACE-LINCOLN-US BLOCKS/GUIDELINE BLOCKS-TRIANGLES/ODD SHAPES
- Smith, Allison (229032) **Harrodsburg, KY** US CANCELS, BULLS EYE/SON CANCELS, COILS, COIL LINE PAIRS, DUCK/HUNTING/FISHING, ERRORS/FREAKS/ODDITIES; 28
- Smith, Dwight (229012) **Prestonsburg, KY** US, COMMEMORATIVES, DEFINITIVES, BOOKLETS/PANES, PLATE BLOCKS, POSTAGE DUE; 63
- Stevens, Roger K. (229050) **Park Ridge, IL** US 19TH & 20TH CENTURY, COMMEMORATIVES, AIR MAILED; 63; Finance Director
- Stiles, Craig M. (229085) **York, PA** US COMMEMORATIVES, AIR MAILED, DEFINITIVES; 62; IT Analyst
- Stober, William A. (229028) **Elida, OH** US; 63; Millwright/Carpenter
- Swope, Michael R. (229024) **Sterling Heights, MI** US POSTAL HISTORY-VATICAN CITY; 73
- Tocher, Bradford (229048) **Clarendon Hills, IL**
- Tucker, Crystal (229030) **Waynesboro, GA**; 40
- Wilcox, Marileigh (229033) **Woofway, TX** US
- Williams, Gerard (229078) **Los Altos, CA**; Computer Engineer
- Wolfe, Brenda (229073) **Pittsburgh, PA** US COMMEMORATIVES; 52
- DECEASED**
- Brackney, William M. (081400), Baton Rouge, LA
- Burnham, Glen M. (058312), Cathedral City, CA
- Condit, Laverne H. (161918), Saylorburg, PA
- Dick, Richard H. (063718), Port Charlotte, FL
- Forget, Maurice (227737), Montreal, QC
- Franzen, Warren B. (039597), Tucson, AZ
- Gilyard, Manuel (155027), New York, NY
- Grant, John A. (054130), Nixa, MO
- Hamm, Theodore Jr. (062482), Huntsville, AL
- Herbert, William P. (225910), Fairfax, VA
- Holland, Herbert S. (043376), San Antonio, TX
- Linquist, Wayne G. (112349), Bridgeport, CT
- Loth, Albert N. (221327), Elm Grove, WI
- Marcello, Robert W. (061367), Northborough, MA
- Murphy, Dennis J. (156133), Secretary, MD
- Palmer, Earl E. (194911), Lynden, ON
- Perry, Daniel M. (037559), Clovis, CA
- Priore, Frank V. (153045), College Point, NY
- Radcliff, William A. (056211), Marana, AZ
- Schilinski, Gary A. (216422), Bullhead City, AZ
- Walton, William C. (137654), Bremerton, WA
- Waltsgott, Ken (215870), Alabaster, AL
- Waxer, Stephen J. (055171), Newton Center, MA
- Westheimer, Jeffrey R. (161816), Brethren, MI
- Wood, Ross A.L. (198519), Mirrabooka, Australia
- SPECIAL NOTICE**
- Anyone having any information on the status or mailing address of the following members is requested to advise the Membership Assistant (814-933-3803) by August 31, 2018. If no information is received, these members will be removed from the membership rolls.

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 Pearl J. Curran, Westbury, NY
 A. L. Deane, Stinson Beach, CA
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 W. A. Forrester, Marshfield, MA
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 George T. Tallas, Las Vegas, NV
 Peter D. Todd, Darien, CT
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 Jerry Turner, Griffin, GA
 John J. Walsh, St. Petersburg, FL
 El Jay Warkentin, Torrance, CA
 Antonio U. York, Quezon City, Philippines
 Patricia A. Young, Raytown, MO

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2018 NEW STAMPS

BY JEFF STAGE

SNIFFABLE STAMPS

A Flag, a Statue, a Duck and Sniffables Make Their Way Onto New Stamps

A patriotic flag, a classic statue and a third consecutive Hautman are among the new stamps issued in June, but the big story is another innovation in printing technology and presentation from the U.S. Postal Service.

Other countries have issued scratch-and-sniff stamps before now, but the United States' first venture into this territory occurred June 20, the day before the first day of summer, with the issue of a booklet of 10 Frozen Treats stamps. The aromatic stamps follow several other printing firsts over the past two years, including a couple in 2017: the Total Solar Eclipse stamp, with a changeable face thanks to ink technology; and the Have a Ball stamps that have the feel of the sports ball shown on the stamp.

Leading off the month was a stamp commemorating the Flag Act of 1818, which gave us the now 200-year-old look of Old Glory. Later came a set of three high value (\$1, \$2, \$5) stamps inspired by a design from the 1923 Statue of Freedom stamp. The end of the month saw the release of the 2018-19 federal Duck Stamp, which is not a postage stamp, but is collected by many philatelists. This is the third straight year that the artwork for the stamp was created by an artist named Hautman. Robert "Bob" Hautman's work appears on the Duck stamp for the third time. Artwork on the Duck Stamp was preceded the last two years by his brothers, Joseph in 2016 and James in 2017.



Flag Act of 1818

This had to be an absolute no-brainer if there ever was one: schedule the first day of issue ceremony for a new stamp honoring the U.S. flag in the community that bills

itself as having the nation's oldest and largest Flag Day Parade: Appleton, Wisconsin.

Although it was not held on the official date of Flag Day, which is June 14, there was plenty of red, white and blue a-fluttering on June 9 when the U.S. Postal Service formally dedicated the Flag Act of 1818 commemorative forever stamp in Appleton. The first-day ceremony was part of the 68th Appleton Flag Day Parade.

The Flag Act of 1818 provided the basic design of the current American flag: 13 stripes symbolizing the original 13 colonies and one star for each state in the union. The nation's fifth president – James Monroe, who served from 1817 to 1825 – was president at the time.

The stamp art celebrating this anniversary shows a flag

with 20 stars, the number of states in the Union when the Flag Act of 1818 went into effect. Ethel Kessler was art director for the stamp, with design and typography by Kit Hinrichs. Hinrichs shows a flag with crisp, sharp folds and a layering effect that conveys a sense of "the dynamism of the young nation," according to the Postal Service. It is a similar design to that of another Hinrichs design, a definitive stamp showing a two-fold flag issued February 9.

The new stamp is being sold in panes of 20. The words "Flag Act 1818" appear sidewise in gray at the horizontal stamp's left; the word "Bicentennial," also in gray, is sidewise at the right with a small "2018" directly above. "USA Forever" in bold appears at the top above the second and third folds of the flag.

The 1818 Flag Act was the nation's third, following similar legislation in 1777 and 1794 that established a national flag for the young country. The first stated that the flag would consist of 13 alternating stripes of red and white, and 13 stars



FLAG ACT OF 1818 FOREVER STAMP

USPS Item Number: 477800

Format: 20 stamps per pane, 240 stamps per revolution

Issue Date and City: June 9, 2018, Appleton, Wisconsin

Art Director: Ethel Kessler, Bethesda, Maryland

Designer and Typographer: Kit Hinrichs, San Francisco, California

Modeler: Joseph Sheeran

Manufacturing Process: Offset

Printer and Processor: Ashton Potter (USA) Ltd. (APU), Williamsville, New York

Press Type: Offset, Microprint

Print Quantity: 20 million stamps

Paper Type: Nonphosphored Type III, Block Tag

Adhesive Type: Pressure-sensitive

Colors: Black, PMS 2145C Blue, PMS 186C Red, and PMS Cool Gray 6C

Stamp sizes: 1.42 inches by 0.84 inch, 36.07 millimeters by 21.34mm (image area); 1.56 inches by 0.98 inch, 39.62mm by 24.89 mm (overall size); 7.24 inches by 5.92 inches, 183.90mm by 150.37mm (full pane size)

Plate Numbers: "P" followed by four (4) digits

Marginal Markings: Front – Plate numbers in two corners; Back – ©2017 USPS, USPS Logo, two barcodes (477800), plate position diagram, Promotional text

"representing a new constellation." With the addition of Vermont in 1791 and Kentucky in 1792, the 1794 Flag Act specified that the flag should have 15 stripes and 15 stars.

The expansion of the Union to 20 states by 1817 required a rethinking of the flag's configuration. Rather than increasing the number of stripes every time a new state joined the union, the Flag Act reduced their number to 13, signifying the original 13 colonies, and increased the number of stars to reflect the current number of states in the Union. The act specified that a new star would be added on the Fourth of July following the admission of a new state.

The United States flag has had 50 stars since July 4, 1960, when a new star was added after Hawaii became the 50th state.

"The U.S. Postal Service has a long history of displaying the American flag on our stamps," said Patrick Mendonca, senior director, Office of the Postmaster General and CEO, who dedicated the stamp at the city's Houdini Plaza. "Today, we celebrate the Flag Act of 1818, which established the framework of our country's flag, and in the process gave birth to what has become a globally recognized symbol of independence, hope and pride."

Joining Mendonca to unveil the stamp were Tim Hanna, Appleton mayor; Greg Otis, chairman, Appleton Parade Committee; Corey Otis, Appleton Parade Committee member; and Erin Davisson and Tom Zalaski, news anchors, WFRV-TV 5 (CBS).

More than 100 units – including floats, marching bands and military, service, fraternal, youth and commercial groups – participated in the parade to pay a patriotic tribute to the flag. Other unique elements included circus wagons and a living Iwo Jima monument. About 70,000 people attended the annual event.



Frozen Treats

The U.S. Postal Service issued its first scratch-and-sniff postage stamps on the eve of summer with a booklet of Frozen Treats stamps.

The stamps, with each showing two fanciful ice cream or

fruit ice dessert treats on a stick, were issued June 20, the day before the Summer Solstice, and dedicated in a ceremony at the Thinkery Children's Museum in Austin, Texas. The first-class forever stamps are being sold in booklets of 20.

When scratched, a coating on the stamps emits a sweet, sugary aroma, which will add "the sweet scent of summer to letters of love, friendship, party invitations and other mailings" the USPS said in a news release.

The artwork is by illustrator Margaret Berg, of Santa Monica, California, who depicted the whimsical illustrations in watercolors for her first stamp design. The words "Forever" and "USA" appear along the bottom of each stamp. Art director Antonio Alcalá of Alexandria, Virginia, designed the stamps with Leslie Badani of Alexandria, Virginia.

The designs don't necessarily show those favorites so familiar to baby boomers who consumed millions of them in the 1950s and '60s. Today ice pops and treats are still made by large manufacturers, but home cooks and artisanal shops, now craft new flavors as well as old favorites. In recent years, frozen treats containing fresh fruit such as kiwi, watermelon, blueberries, oranges and strawberries have become more common. In addition, flavors such as chocolate, root beer and cola are also popular. Some frozen treats even have two sticks, making them perfect for sharing.

The scratch-and-sniff technology is the latest twist in design and technology rolled out by the U.S. Postal Service over the past few years.

In February, the USPS issued a set of 10 Bioluminescent Life stamps in panes of 20. The stamps used a reflective ink that caused the images on the stamps to shine and glow. In June (also noted in this column), the USPS issued three high value stamps featuring the Statue of Freedom atop the Capitol Building. Those stamps have added security features via printing.

In 2017, the USPS issued eight Have a Ball stamps and a single Total Solar Eclipse stamp, each with innovations. The Have a Ball stamps were the first U.S.-issued touch-and-feel stamps in which the stamps had the feel of the sports ball shown. Six days later, on June 20, the Postal Service issued the

eclipse stamp in which an image of the Moon was hidden behind dark, thermochromic ink until it was warmed, such as by the heat of a thumb's touch. In late 2017, the USPS issued its first tête-bêche stamps with its History of Hockey issue.

The scratch-and-sniff feature on the Frozen Treats stamps utilizes encapsulated micro-fragnances where tiny droplets of scented oils are surrounded by a coating to create extremely small capsules," said Mark Saunders, of the U.S. Postal Service. "These micro metric capsules will release the scent of the oil when ruptured by scratching the printed stamp surface."

The U.S. was a bit behind the world in scratch-and-sniff technology on postage stamps. Bhutan issued the world's first such stamps in 1973 with stamps that smell like roses, according to an article published May 1, 2015 in *Linn's Stamp News*. The American Topical Association lists 114 stamps on its check list of scented stamps. Roses remain a popular scent on the list along with such fragrances as chocolate, vanilla and coffee, according to the article in Linn's. Other scents you can find on stamps include honey, cinnamon, pine, apple, lemon, sweet-and-sour pork and fire (burnt wood).

Stamp artist Margaret Berg – or Magrikie Berg in her native Afrikaans – was born and raised in South Africa, according to the PI Creative Art website.

In 2000 she left her beloved country to continue her studies at Otis College of Art and Design, Los Angeles. Today, she is fulfilling a lifelong dream of working in a creative industry as an illustrator and designer. She worked as art director and retoucher for an award-winning advertising agency before putting her artistic energy back into her childhood passion of decorating surfaces. Today, she has an array of independent illustration projects, creating art for any and all surfaces, including books, magazines, packaging, greeting cards, stationery, giftware, textiles and wall decor.

Berg lives in Santa Monica, California. Her clients include: Godiva Chocolatier, Papirus, Robert Kaufman Fabrics, American Greetings, International Greetings and Penguin Books.



Questions and Answers with Antonio Alcalá, Art Director

When did you start working on these stamps?

July 2014

Which came first - the stamp designs or designated aroma or aromas?

The stamp designs came first and they inspired us to try scratch and sniff. There is only one scent.

Is this the artist's first postage stamp project?

Yes

Did the artist know ahead of time that the stamps would eventually be scratch-and-sniff?

No.

Was it always a 10-stamp issue from the start or did it start off with fewer stamps (a couple of recent food stamps had 5 (ice cream) and 6 (Delicioso) designs.

It was always a 10-stamp issue

Did you consider any other configurations, such as one treat per stamp or several on fewer stamps?

No

I assume each treat has a specific flavor or flavors - can you share them with us? (Some of my guesses of the flavors within the treats - not necessarily the "aromas" - are watermelon, blueberry, chocolate, chocolate fudge, raspberry, orange, strawberry, kiwi. Others?

The artist was tasked with creating visually inventive and appealing popsicles without a request for specific flavors.

Were there any aromas or flavors considered but rejected?

Other aromas were considered.



Print Quantity: 100 million stamps

Paper Type: Nonphosphored Type III, Block Tag

Adhesive Type: Pressure-sensitive

Stamp Sizes: 0.73 of an inch by 0.84 inch, 18.54 millimeters by 21.34mm (image area); 0.87 inch by 0.98 inch, 22.10mm by 24.89mm (overall size); 5.52 inch by 1.96 inch, 140.21mm by 49.78mm (full booklet size)

Colors: Black, Cyan, Magenta Yellow

Plate Numbers: "P" followed by four (4) single digits

Marginal Markings: Header, "FROZEN TREATS Scratch and Sniff," Twenty First-Class Forever Stamps, Plate number in peel strip area, ©2017 USPS in peel strip area



FROZEN TREATS FOREVER STAMPS

USPS Item Number: 681700

Format: Double-sided Booklet of 20 (10 designs), 1,040 stamps per revolution

Issue Date and City: June 20, 2018, Austin, Texas

Art Director: Antonio Alcalá, Alexandria, Virginia

Designers and Typographers: Leslie Badani, Alexandria, Virginia and Antonio Alcalá, Alexandria, Virginia

Artist: Margaret Berg, Santa Monica, California

Modeler: Joseph Sheeran

Manufacturing Process: Offset, Flexographic

Printer and Processor: Ashton Potter (USA) Ltd. (APU), Williamsville, New York

Press Type: Muller A76



Statue of Freedom \$1, \$2 and \$5

Three high-value stamps showing the Statue of Freedom atop the Capitol Dome were issued June 27 with a first-day dedication held at the American Philatelic Center in Bellefonte, Pennsylvania.



2018 Statue of Freedom Definitive Stamps First Day Cancellations



The program for the first day of issue ceremony included space for the new stamps, the first day cancellations and participant autographs.

The ceremony was held in conjunction with the 39th Annual Summer Seminar on Philately sponsored by the American Philatelic Society. More than 80 students and a dozen instructors were on hand along with staff, special guests and members of the community.

The \$1, \$2 and \$5 stamps – in emerald green, indigo and brick red, respectively – all show the same head-and-shoulders image of the statue and is reminiscent of a \$5 stamp issued in 1923. All the stamps are printed by Banknote Corporation of America in a combination of offset and intaglio printing and include security printing measures, such as microprinting.

At the first-day ceremony, APS Executive Director Scott English offered

a moving personal reminiscence in connection with the new stamps and the statue, which he noted had an original title of Freedom Triumphant in War and Peace.

English told how he was working with a governmental committee on the morning of September 11, 2001 at the Capitol. As word reached Washington about terrorist attacks, thousands of people evacuated. On a day when cell phones weren't working, people were scrambling to find pay phones. English said he was among those who walked from the Capitol and wound up at C Street and South Capitol Street, between the Longworth and Rayburn House Office buildings, where his view was that of a treeline obstructing the view, with the exception of the symbolic Statue of Freedom atop the Dome.

English went on to note how the Capitol was a target of terrorists that day, but that he and many others were likely saved when passengers aboard United Airlines Flight 93 rose up against hijackers, which caused the jet to crash in rural western Pennsylvania. He said he is forever grateful to those heroes and will have a lasting affinity for the statue and its importance.

Ian Hunter, a member of the 2017 Young Philatelic Leaders Fellowship as the Central Atlantic Stamp Dealers Association Fellow, spoke about the statue and its history and early stamp design.

The allegorical statue, Hunter noted, was designed by

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Thomas Crawford (1814-1857). The bronze statue stands 19½ feet high and weighs approximately 15,000 pounds. Crawford, commissioned in 1854, died before a full plaster cast left his studio in Italy in 1858. The statue was cast in five main sections starting in 1860 by Clark Mills in his foundry on the outskirts of Washington, D.C. As the Civil War raged, work on the Capitol, then under construction, and the statue continued. By 1863, enough of the structure had been completed so the statue could be placed. It was hauled in sections and raised atop a cast-iron pedestal on December 2, 1863.

Chad Snee, managing editor for the Scott catalogs, spoke at the dedication ceremony about his affinity for stamps denominated at \$1. He often writes articles about such stamps in *Linn's Stamp News*, which like the Scott catalogs, is owned by Amos Media, of Sidney Ohio.

Mike Golemboski, manager of Post Office Operations in the Western Pennsylvania District of the U.S. Postal Service, offered dedication remarks. The National Anthem was sung by Maya Fulton, a student at Bellefonte Area High School and a presentation of the colors was from the Bellefonte Veterans of Foreign Wars Post 1600.

The new stamps are similar to the 1923 engraved issue,

which was designed by Clair Aubrey Huston (1857-1938) and engraved by John Eissler (1873-1962), both of the U.S. Bureau of Engraving and Printing. USPS art director Greg Breeding designed the new stamps.

Before the ceremony, Mary Anne Penner, director of Stamp Services for U.S. Postal Service headquarters and four others involved in stamp creation and distribution, spoke and answered questions with attendees at the summer seminar.

Penner said there are four or five printing security features within the new Statue of Freedom stamps. Penner noted that such security features, which she could not elaborate upon, were standard features in the latest U.S. stamps with the goal to prevent counterfeiting. The security features are "layered" within the printing, noted William Gicker, manager of stamp development

One of those easily detected features is microprinting found below "USA" on the stamps' right-hand side. Printed below is the denomination spelled in capital letters five times with no spaces, thus "TWOTWOTWOTWOTWO." Also, there is a small "USPS" in the color of the stamps on Freedom's left shoulder.

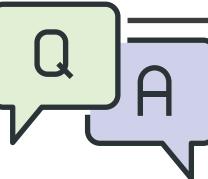
Linn's Stamp News also reported



"color-shifting ink" is found on the stamps. Looking at the stamps, this ink appears to have been used to print the denominations of "1," "2" and "5," which appear to change color when the angle of the stamp is shifted.

The June 27 event was the third first-day ceremony held by the U.S. Postal Service in Central Pennsylvania. A first-day was held January 23, 1986 for the Stamp Collecting booklet (four 22-cent designs), a joint issue with Sweden, at APS headquarters, then in State College. The Nonprofit Lamb envelope (5-cent value) first day was March 10, 1995 at the Nittany Lion Inn at Penn State University.

The \$1 and \$2 stamps are being sold in panes of 10; the \$5 stamp in panes of four. The Postal Service's online store was allowing the purchase of blocks of four of the \$1 and \$2 stamps, but there was no option except a block of four for the \$5 stamp.



Q and A, Greg Breeding, art director

When did you start working on these stamps?

I began work on this project during the summer of 2016.

These three new stamps use the original engraved artwork for the 1923 stamp, correct?

They were inspired by the original artwork, but the original engravings were not used for these stamps.

Were there any enhancements to the original engraving for these stamps? If so, what would those be?

A photoengraver worked with a scan of the original artwork and employed his techniques to create a



\$1 STATUE OF FREEDOM STAMP

USPS Item Number: 114200

Format: Pane of 10, 120 stamps per revolution
Issue Date & City: June 27, 2018, Bellefonte,

Pennsylvania

Designer, Art Director and Typographer: Greg Breeding, Charlottesville, Virginia

Modeler: Sandra Lane/Michelle Finn

Manufacturing Process: Offset, Intaglio, Microprint

Printer and Processor: Banknote Corporation of America, Browns Summit, North Carolina

Press Type: Alprinta 74

Stamps per Pane: 10

Print Quantity: 100 million stamps

Paper Type: Phosphor Tagged Paper, Block

Adhesive Type: Pressure-sensitive

Colors: Custom Green, Custom Black, Custom OVI

Stamp Sizes: 1.42 inches by 1.085 inches, 36.07 millimeters by 27.56 mm (image area); 1.56 inches by 1.225 inches, 39.62mm by 31.12mm (overall size); 4.85 inches by 8.27 inches, 123.19mm by 210.06mm (full pane size)

Plate Numbers: B followed by three single digits

Marginal Markings: Front – Plate block number; Back – ©2018 USPS, USPS logo, 10 Barcodes (114200), Plate position diagram, Promotional text

new piece of art based on the original. In creating this new art he considered the differences between photoengraving and etched engraving and kept in mind the capabilities of today's presses versus the presses that would have been used at the time.

How and why was it decided to make the crops to the artwork? Were different crops tried?

The intention was to base these stamps on the original stamp, but make these a contemporary interpretation rather than an imitation.

How were the colors chosen? Can you say if other colors were considered and what they were?

The colors were chosen because red, blue, and green were commonly used during the early years of the 20th century. So they were chosen to grow in intensity and brightness as the denomination grew. So the modest color green was used for \$1, the brighter blue for \$2, and the intense red for \$5.

2018-19 Federal Duck Stamp

A pair of mallard ducks – a drake and hen – setting in along a marshy shoreline grace the 2018-19 federal Duck Stamp, which replicates a painting by three-time art contest winner Robert "Bob" Hautman, of Delano, Minnesota.

Hautman is one of three brothers who have dominated the national art contest in recent years. This was Bob Hautman's third victory in the open contest while his two brothers – Joseph and James – have each won five times.

The 2018-19 stamp, with a face value of \$25, was formally issued June 29 in a first-day ceremony at a Bass Pro Shops Retail World in Hanover, Maryland. The stamp is officially known as the Migratory Bird Hunting and Conservation



Stamp issued by the U.S. Fish and Wildlife Service. Waterfowl hunters age 16 and older must affix the stamps to their licenses to legally hunt. The stamp, which is not valid for postage, is valid for 12 months for hunting. All versions of this year's stamp – a souvenir sheet of one, a pane of four and a pane of 20 – are pressure-sensitive.

The revenue stamp, first introduced in 1934 during the Great Depression to aid waterfowl and habitat conservation, is popular with stamp collectors. With 98 percent of the revenue from stamp sales going toward conservation efforts, the program over the decades has raised more than \$800 million toward the preservation of 5.4 million acres in the National Wildlife Refuge System, the Fish and Wildlife Service says.

Despite their dominance since the 1990s, this is the first time the Hautmans have scored victories over three straight years. Next year's winner is guaranteed to NOT be a Hautman as winners are ineligible to enter for three years.



\$2 STATUE OF FREEDOM STAMP

USPS Item Number: 114300

Format: Pane of 10,

Issue Date and City: June 27, 2018,
Bellefonte, Pennsylvania

Designer, Art Director and Typographer: Greg Breeding, Charlottesville, Virginia

Modeler: Sandra Lane/Michelle Finn

Manufacturing Process: Offset, Intaglio, Microprint

Printer and Processor: Banknote Corporation of America, Browns Summit, North Carolina

Press Type: Alprinta 74

Print Quantity: 30 million stamps

Paper Type: Phosphor Tagged Paper, Block

Adhesive Type: Pressure-sensitive

Colors: Custom Blue, Custom Black, Custom OVI

Stamp Sizes: 1.42 inches by 1.085 inches, 36.07

millimeters by 27.56 mm (image area); 1.56 inches by 1.225 inches, 39.62mm by 31.12mm (overall size); 4.85 inches by 8.27 inches, 123.19mm by 210.06mm (full pane size)

Plate Numbers: B followed by three (3) single digits

Marginal Markings: Front – Plate Block Number; Back – ©2018 USPS, USPS logo, 10 Barcodes (114300), Plate position diagram, Promotional text



\$5 STATUE OF FREEDOM STAMP

USPS Item Number: 117900

Format: Pane of 4, 80 stamps per revolution

Issue Date and City: June 27, 2018, Bellefonte, Pennsylvania

Designer, Art Director and Typographer: Greg Breeding, Charlottesville, Virginia

Modeler: Sandra Lane/Michelle Finn

Manufacturing Process: Offset, Intaglio, Microprint

Printer and Processor: Banknote Corporation of America, Browns Summit, North Carolina

Press Type: Alprinta 74

Stamps Per Pane: 4

Print Quantity: 5 million stamps

Paper Type: Phosphor Tagged Paper, Block

Adhesive Type: Pressure-sensitive

Colors: Custom Red, Custom Black, Custom OVI

Stamp Sizes: 1.42 inches by 1.085 inches, 36.07 millimeters by 27.56 mm (image area); 1.56 inches by 1.225 inches, 39.62mm by 31.12mm (overall size); 4.85 inches by 4.17 inches, 123.19mm by 105.92mm (full pane size)

Plate Numbers: B followed by three (3) single digits

Marginal Markings: Front – Plate Block Number; Back – ©2018 USPS, USPS logo, 4 barcodes (117900), Plate position diagram, Promotional text

Here are the brothers' winning artworks, by year of the stamp (the contest is always held in the year preceding the stamp's release):

Robert (Bob): 1997, 2001 and 2018

James (Jim): 1990, 1995, 1999, 2011 and 2017

Joseph (Joe): 1992, 2002, 2008, 2012 and 2016

Maynard Reece also won the contest five times.

Five species of waterfowl are chosen each year for the contest, which carries no direct money award. Eligible species for the 2018-19 stamp were the mallard, gadwall, cinnamon teal, blue-winged teal and harlequin duck. In addition to five new species selected for next year's contest, officials



made an interesting change regarding images eligible for the next stamp. The next contest, for the first and possibly only time, will emphasize the hunter and should include hunters and / or hunting equipment.

Of 215 entries in the most recent competition, 12 entries made it to the final round of judging, which was held September 16 at the University of Wisconsin at Stevens Point. Five judges gave paintings a score of 1 to 5 and Hautman's received a perfect score of 25.

Greg Alexander, of Ashland, Wisconsin, placed a close second with 24 points for his acrylic painting of a cinnamon teal; Christine Clayton, of Sidney, Ohio, took third place with her oil painting of a blue-winged teal. In 2000, Clayton won the National Junior Duck Stamp Art Contest with a painting of a northern pintail. She was 17 at the time.

Winner of the 2018 Junior Duck Stamp Art Contest, an acrylic painting of an emperor goose, was Rayen Kang, of Johns Creek, Georgia. Kang's artwork, chosen from more than 20,000 entries, appears on this year's \$5 stamp and 100 percent of receipts from the contest is used for wildlife conservation, according to the U.S. Fish and Wildlife Service.

The judges for this year's Federal Duck Stamp Contest were: Jacob Straub, Ph.D., a waterfowl biologist and the Wetlands and Waterfowl Conservation Chair in UW-Stevens Point's College of Natural Resources; Jane Kim, an artist and science illustrator; Robert Spoerl, a lifelong hunter and conservationist with a passion for waterfowl; Tim Pearson, an artist and flyfishing guide who paints mostly in watercolors; and Richard Prager, an avid collector of Federal and Junior Duck Stamps and Duck Stamp remarques and original artwork.

You can buy Federal Duck Stamps at many national wildlife refuges, sporting goods stores and other retailers, and through the U.S. Postal Service.

This year's competition for next year's stamp is scheduled for September 14 and 15 at the Springs Preserve in Las Vegas,

Nevada. The public is invited to attend.



Q and A, Robert Hautman, Duck Stamp Artist

Following up on a quote from you at the time of the contest, it has been awhile for you to win this contest – 17 years, I think. Had you entered consistently since your last win?

I have entered every year (I have been eligible).

Have there been different feelings for your three victories? How was No. 1 different from No. 2, and how does No. 3 compare to the first two?

I think the first win was the most exciting but not by much. I have had about 4 or 5 second places so that helped keep me positive but I did realize you could go your whole life and not win.

Any idea what ticked this painting over to the winning position as opposed to any of your other works that did not win the contest?

It's hard to know what's going to win; you just have to do your best and cross your fingers.

Are these birds created from a specific sighting or photo to?

The painting is something I have seen a thousand times in the field. I did have a photo of the drake general shape but as usual you have to redraw the wings etc. to give it life.

When did you start working on this painting? I have done about 20 paintings of ducks and geese in a very similar position going back 25 years. This was I think the best I have done in capturing the feel of action.

How long before the contest deadline were you still working on this artwork?

A couple of days.

There is a "first study" of a "mallard piece" dated May 24, 2012 up on your website (www.hautman.com/bob-home.html) in which the primary duck looks a lot like the mallard on your winning artwork. Was this the start of the winning painting?

It's one of many paintings of that drake; (I was) trying to get the action right.

What were the most challenging parts of this painting?

The wings are always the hardest for me; trying to freeze action and make it look right.

I see on another website that you are quoted about the difficulty of drawing waterfowl "feet" and suggest "to just put them down in the weeds." But in this painting, the feet are clearly in the air and very visible. Were they hard to paint and were you pleased in how they came out?

Feet are tough, but I was happy with them.

I see that an amendment was made in the rules for a one-time only (2018) inclusion of "appropriate hunting-related accessories and/or scenes celebrating the Federal Duck Stamp's long-standing connection as part of our Nation's waterfowl hunting heritage ... The design chosen will



\$25 MALLARDS FEDERAL DUCK STAMP

Formal Name: Migratory Bird Hunting and Conservation Stamp
USPS Item Number: 336000 (pane of 20, self-adhesive); 335900 (Souvenir sheet of 1, self-adhesive)

Format: Pane of 20, 180 stamps per revolution; Pane of four, 80 stamps per revolution; and sheet of one, 36 stamps per revolution

Issue Date and City: June 29, 2018, Hanover, Maryland

Art Director: Suzanne Fellows, Fish and Wildlife Service

Artist: Robert Hautman

Modeler: Joseph Sheeran

Manufacturing Process: Offset, Microprint "FWS"

Printer and Processor: Ashton Potter (USA) Ltd. (APU), at Williamsville, New York

Press Type: Muller A76

Print Quantity: 200,000 stamps for panes of 20; 50,400 for panes of four; 2.155 million for souvenir sheets of one

Paper Type: Nonphosphored Type III

Colors: Black, Cyan, Magenta, Yellow, Invisible Fluorescent

Sizes: Stamps – 1.762 inches by 1.289 in.; 44.75 millimeters by 32.74 mm (image area); 1.89 inches by 1.417 inches; 48.01mm by 35.99mm (overall size). Pane of 20 – 8.25 inches by 8.25 inches; 209.55mm by 209.55 mm (full pane size); Pane of

4 – 6 inches by 5.125 inches; 152.40mm by 130.18mm (full pane size); Souvenir sheet of 1 – 6.125 inches by 2.625 inches; 155.58mm by 66.68mm (full souvenir sheet size).

Plate Numbers, panes: P followed by five (5) digits; Souvenir sheet: N/A

Marginal Markings (Pane of 20): Front – Selvage Text: "Artist: Robert Hautman" (4 positions), "Department of the Interior 20 x \$25.00" (2 positions), silhouetted image of duck (2 positions), plate number (4 locations); Back – Verso-text behind each stamp, Barcodes (4 positions)

Marginal Markings (Pane of 4): Front – Selvage Text: U.S. Fish & Wildlife Service, 85th Anniversary, Migratory Bird Hunting and Conservation Stamp, Artist: Robert Hautman, U.S. Department of the Interior logo, U.S. Fish & Wildlife Service logo, silhouetted image of duck, Plate Number (1 position); Back – Verso-text, barcode, black and white image, 4 x \$25.00

Marginal Markings (Souvenir Sheet of 1): Front – Selvage Text: U.S. Fish & Wildlife Service, 2018–2019 Migratory Bird Hunting & Conservation Stamp, Peel Here, Artist: Robert Hautman, Mallards®, If applicable sign your stamp, Conserve habitat for the future ... Buy Duck Stamps!, Informational Text; Back – Verso-text, Barcode, Black and white Sandhill Cranes image, Ordering information, U.S. Department of the Interior logo, U.S. Fish & Wildlife Service logo

clearly meet the theme of 'celebrating our waterfowl hunting heritage.' I know you are ineligible for this contest, but what are your thoughts about this one-time only change?

I think it's already a challenge to keep it from getting too busy in such a small space. But it would have been interesting to try.

Excuse me if I am wrong, but you were in the Million Dollar Duck, weren't you? What was that experience like and we'd love to hear your thoughts on how the movie turned out?

Working with Brian Golden on the

film was fun; he's very talented and easy to work with. I thought he did a great job.

I asked your brother, Jim, this last year so I need to repeat it for you. Last year, did you happen to catch Season 3 of the TV series, Fargo, which included stamps in the plot. Any thoughts? Did you like the idea of stamps as a plot device?

I don't think that part helped or hurt the show but I have liked almost everything (Fargo creators) Joe and Ethan (Coen) have been involved in.

Have you (or do you know if any

of your brothers) have ever been contacted to create a regular stamp for the U.S. Postal Service? If not, would you be interested?

I would love to work on a postage stamp.

You and your brothers have, of course, somewhat become legends in this contest. What kind of advice can you give someone else entering this contest?

Enter this year! Joe's out and I think he has won the last 3, maybe 4, times he was eligible.



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NEW WORLDWIDE STAMPS

A quick peek at stamps issued in June from ten different countries around the world.



MALAYSIA

TOURIST DESTINATIONS

On June 5, Malaysia issued a pair of stamps plus a souvenir sheet of one stamp featuring popular tourist destinations in the state of Sabah on North Borneo Island. One stamp shows the North Borneo Railway and the Kota Kinabalu City Mosque while a second single depicts flora and fauna. The souvenir sheet includes water scenes and a state map.

UNITED NATIONS PEACEFUL SPACE

On June 20, the United Nations issued six stamps and three souvenir sheets in three denominations to mark Unispace +50, a special session of nations focused on the peaceful uses of outer space. The Milky Way and International Space Station are shown on the U.S.-denominated stamps.



NETHERLANDS EXPERIENCE NATURE

The Netherlands' third of a four-part Experience Nature series continued June 4 with the release of a sheetlet of 10 stamps for Summer, with insects as the theme. Designer Frank Janse first selected about 1,000 photographs, narrowed it to a shortlist of around 100, from which he chose the final 10 photographs for the stamps. Images include the garden tiger moth, minstrel bug, black garden ant and elephant hawk-moth caterpillar.



FRANCE BIRDS OF OUR GARDEN

On June 11, France issued four stamps in a Nature series, including a miniature sheet, depicting the birds of our gardens. Four species depicted are the robin, tit, sparrow and magpie. Design credit goes to Broll & Prascida.

NEW ZEALAND FABLE

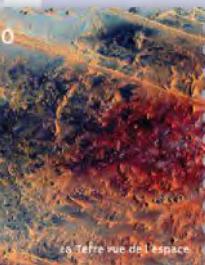
Māui and the Fish (Te Ika-a-Māui) is one of many tales of the mischievous demigod chronicled for centuries across Pacific cultures. New Zealand issued six stamps on June 6 depicting scenes from the fable, including An Impending Storm. Despite the considerable distance between islands such as Hawaii, Tonga and even New Zealand, the similarities between many of the legends is uncanny.



CROATIA

WORLD CUP SOCCER

Croatia issued a single stamp celebrating the 2018 World Cup soccer tournament on June 14, the opening day of the month-long event held in Russia. Croatia's team was part of the opening group stage, taking on Argentina, Iceland and Nigeria. The player on the stamp is wearing Croatia's national colors. There are several images paying homage to the host nation, including a space satellite (Sputnik), a nesting doll and onion dome.



GREAT BRITAIN

ROYAL ACADEMY FOR THE ARTS

On June 5, Great Britain issued a set of six stamps honoring the 250th anniversary of the Royal Academy of Arts. All the stamps show contemporary artworks that were commissioned for the occasion. Among those whose works are shown is one from British-Nigerian artist Yinka Shonibare. Another is from Fiona Rae.



BELGIUM

BRIDGES

On June 11, Belgium released its Europa stamp (2018 theme: bridges) featuring one of the oldest functioning bridges still existing in the country or in Europe. The Bridge of Holes (Pont des Trou) over the Scheldt dates to the 13th century and is in the city of Tournai/Doornik. Two stamps on the souvenir sheet each show half of the bridge in different times. Engraving by Guillaume Broux.



FINLAND

NATIVE COSTUMES

On June 6 Finland issued stamps showing native costumes from the regions of Uskela and Jääski. The stamps show such intricate items as a lace cap. Minna Luoma designed the stamps, issued on miniature sheets.



New worldwide stamps are presented for information and are not necessarily shown at the correct scale. The quality of images available at the time of release varies widely and we resize to achieve the best possible reproduction.



WORLDWIDE IN A NUTSHELL

BY BOB LAMB

UZBEKISTAN

Status: Authoritarian Presidential Republic

Population: 29,748,859 (2017 est.)

Area: 172,472 sq. miles

Currency: Uzbek So'm. 8,000 So'm = \$1



Uzbekistan is a landlocked country in Central Asia – one of the few countries in the world completely surrounded by other landlocked countries. The area gained enormous wealth from the fabled Silk Road—the centuries-old trade link between Europe and Asia. These riches turned the cities into centers of learning and the arts. But their wealth also attracted invaders, including Genghis Khan, whose Mongol armies razed the major cities and slaughtered or enslaved their inhabitants. In the 14th century, the area that is now Uzbekistan produced Amir Timur, or Tamerlane, who created an empire stretching from China to modern Syria, and in the process is thought to have killed 17 million people – 5 percent of the world's population.



Seven fairy tales – including one in which a giant raptor attacks a deer, Scott 137, – are shown on a set from 1997.

By the 19th century, the relics of the Timurid legacy included three independent states in Central Asia: Khiva, Kokand and, the most important, Bukhara. Russians debated whether these remote Moslem lands belonged in their expanding empire. Although they had defeated three previous Russian expeditions, Alexander II invaded the area in 1863. He justified the attacks as a “civilizing mission” necessary to protect Russia’s borders. He was also eager to counter a British advance from India.

This campaign was successful. In 1865 the Russians captured Tashkent, the Kokand capital and the largest city in Central Asia. This became the seat for a new Turkistan Governor-Generalship. In 1866, the Russians took Samarkand from Bukhara and in 1873, they defeated Khiva. The three states became Russian “protectorates” with their own leaders responsible for most internal affairs. Relations with St. Petersburg were governed by treaty.

In the Russian Revolution, the protectorates opposed the Bolsheviks – fighting to regain their independence. It was not until 1922 that the Red Army ultimately suppressed the rebels. Stalin redrew the map of Russian Turkistan to eliminate all traces of the rebellious protectorates. Five new Soviet republics were created along ethnic lines. In 1924, the

Uzbek SSR was established. With the disintegration of the USSR, it became the independent Republic of Uzbekistan on August 31, 1991.

Postal services in the region were rudimentary. Rail construction in the final years of the 19th century brought improvements. The TransCaspian railroad from Krasnovodsk on the Caspian reached Bukhara in 1888 and Tashkent in 1898. Tashkent was linked to the main Russian rail network in 1906. Even so, in 1900, of the 4,410 postal “establishments” in Russia, only 46 were in the vast Turkistan territory. It was left to the Communists to integrate the region into the national postal system. Today, there are roughly 3,000 post offices in Uzbekistan alone. They provide a range of services, including pension and utility bill payments as well as traditional postal operations.

After independence, the Uzbek president was in no hurry to abandon Soviet national trappings. Russian stamps continued in use for almost a year after independence.

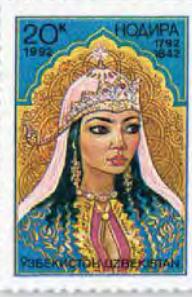
The first Uzbek stamp was issued on May 7, 1992. The Russian ruble remained in use until November 15, 1993. Consequently, Uzbek stamps were denominated in kopecks and rubles until that time. In 1997, the Uzbek post office was privatized with the government retaining 51 percent of the stock. There is a philatelic office in the main post office in Tashkent. Other post offices have the common stamp values and some commemoratives.



Sixteen Russian stamps were overprinted in 1993 and were in use for about four years, Scott 17.



In 1997, Cyrillic was dropped from stamp designs, but the Latin script used for the spelling of the country name switched from English to Turkish, Scott 160.



Uzbekistan's first stamp, Scott 1, shows Princess Nodira (1792-1842), an Uzbek poet and stateswoman. Her surviving works include about 10,000 lines of poetry. She was the wife of Muhammad Umar Kahn (1787-1822), who ruled the Khanate of Kokand from about 1810 to 1822.

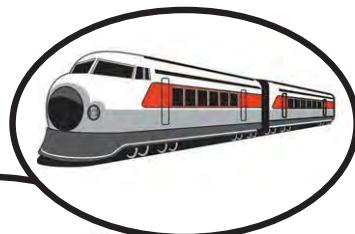
HERE BE DRAGONS



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