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MONTHLY JOURNAL OF THE AMERICAN PHILATELIC SOCIETY

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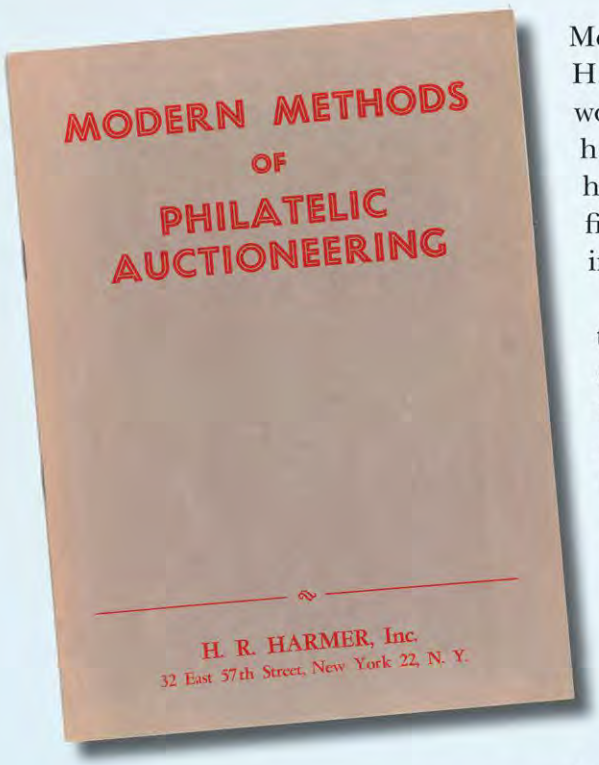

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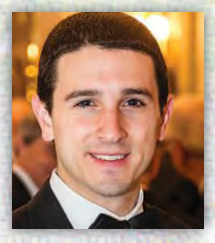

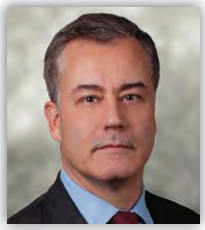

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PRESIDENT'S COLUMN

BY MICK ZAIS president
mzais@newberry.edu

A Perfect Time to Spread the News

With Planning, Stamp Collecting Month Offers Many Opportunities

October is National Stamp Collecting Month. This column provides fun ideas for things to do as part of this year's celebration. Some of these activities can be done on your own; others would be fun with members of your local stamp club. These ideas were developed by the American Philatelic Society's membership committee, chaired by Matt Liebson.

Stamps showing animals or art could provide the link to creative ways to promote stamp collecting in October.

Local Post Office. Visit your postmaster. Explain that you are a member of the American Philatelic Society and that you want to help celebrate National Stamp Collecting Month. Present a document you have prepared in advance that explains the kind of displays you are willing to provide. Stress that in late September the *Postal Bulletin* sometimes provides information about National Stamp Collecting Month.

Use your phone or tablet to show some of the 8½-by-11 posters you'll order for the lobby displays. These posters are available at www.stamps.org/NSCMposters. Explain that while you would love to exhibit "real U.S. stamps," for security purposes all of your pages will be fine color copies.

Local Public Library. Meet with the librarian to explain NSCM. (See the video on YouTube titled "South Orange Public Library Celebrates Stamp Collecting Month 2013." This video shows many different ways to create library displays.

Local Merchants. Visit retail shops and ask them to give you some counter or window space in October.

After getting agreement from the merchant that you can place a "Name of Business" loves National Stamp Collecting Month display, order the stamps on eBay, mount them neatly on 8½-by-11 black clear acetate stock cards, along with some text and very clear ways to get more information: learnaboutstamps.com. The following are examples of accumulations recently found on eBay: 50 "Jewelry on Stamps" for $3.50, 100 "Dogs on Stamps" for $4.50, 50 "Doctors & Medicine Stamps for $6.50.

Local Veterinarian. Visit your veterinarian. Present a stock card of five beautiful dogs and five beautiful cats on stamps. Have the name of the Clinic or Doctors on the stock card, and the statement: "Dr. Blank's cats and dogs have our stamp of approval." Present it as a framed (or one that could be framed) gift with the small tag line "For more information about stamp collecting, go to learnaboutstamps.com."

Explain that you and a fellow collector would be happy to run a contest for all of their patients. Choose two of the cat stamps and two of the dog stamps, or all five; and advertise, "We're looking for the pets that look most like one of the dogs or cats on these stamps!" Prize for the winning cat will be …. Prize for the winning dog will be ...."

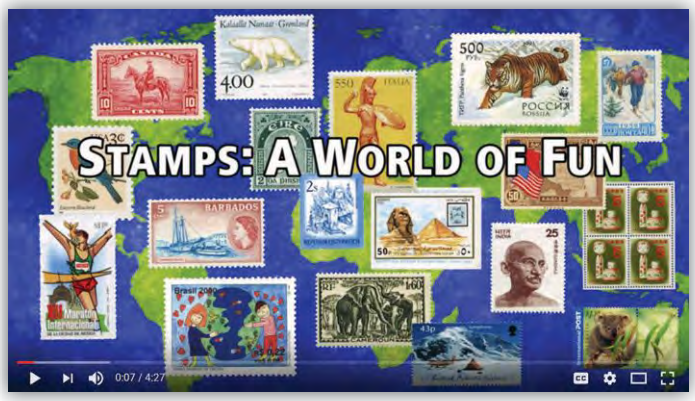
Local Hospital. Visit with your hospital's pediatric director. Explain that you and your fellow stamp collectors want to volunteer for two Saturdays and two Sundays in the month of October in celebration of National Stamp Collecting Month. Have signs posted on bulletin boards that you are inviting the young patients to join you in a designated room to receive 100 free stamps and information on how to start a stamp collection. Work with the volunteer director of the hospital to learn what safety and health protocols you will need to follow.

Assisted Living/Retirement Facility. Visit with the director. Provide a copy of Wade Saadi's article on National Stamp Collecting Month: www.stamps.org/userfiles/file/AP/president/President1012.pdf. Explain that you and your fellow stamp club members want to come in one day each week during October with as many residents as possible attending your "collecting postage stamps" demonstration. Request beginner packets from Mystic Stamp Company. The schedule can be posted on bulletin boards throughout the facility.

Local Museum/Art Gallery. Contact the director or curator. Bring a pane of art stamps. Explain that you'd like to plan a special afternoon to observe NSCM and to promote "Art on Stamps." Begin with a slide presentation of "Great Works of Art on Stamps." Have a display of all United States stamps featuring great art.

Local Offices. Organize displays in the lobby of office buildings. Ask for permission to mount one page in each elevator in the building. Banks are particularly hospitable to NSCM displays. You can use "Google Images" to create a one or two-page display for banks with all of the U.S. stamps that have had banks, banking, or money on them. Again, tell viewers where to get additional information about stamp collecting.

Local Arts Program. Have an arts program or arts school



Two videos promoting stamp collecting created by the APS in 2016 (www.youtube.com/user/AmericasStampClub).

sponsor a contest for grade-school children to design a stamp. Ensure entries are on display with a jury and prizes of stamps.

Local Elementary School. Visit with the principal and offer to mount posters and talk to classes of kids about stamp collecting. Give each student a small packet of stamps. While there, introduce the principal and teachers to the APS Stamps Teach program, www.stamps.org/stamps-teach.

More Resources. One of the most valuable is www.learnaboutstamps.com. The Smithsonian National Postal Museum's website at www.postalmuseum.si.edu and their unique site at http://arago.si.edu bring the world of stamp collecting to your computer screen. Start your first stamp collection by creating your virtual stamp album at the Arago site.

The American Philatelic Society, through its Young Stamp Collectors of America Program, offers a monthly interactive virtual stamp club meeting that you can attend in the comfort of your own home: stamps.org/YSCA. And, "Just for Kids" at www.stamps.org/Young-Collectors is an excellent resource for collecting tips, activities, and links.

Also, the APS produced two videos in 2016 that are fun to watch and educational. One, *APS: Stamp Collecting and Connecting* (youtube.com/watch?v=VhyT9K-ijVg&t=125s), takes a glimpse at philately and the society. The other, *Stamps: A World of Fun* (youtube.com/watch?v=FRMsUTbLK4U&t=139s), though created with a youthful audience in mind, is a nice introduction to the hobby for all ages.

Have a happy October, and enjoy our special month.

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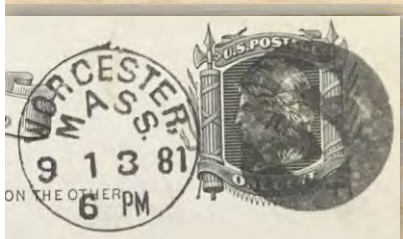
Detecting Philatelic Forgeries of U.S. Revenue Stamps ***with Ron Lesher***

September 14 prior to Milcopex in Milwaukee, Wisconsin



U.S. Cancels and Canceling Devices of the 19th Century
with Ardy Callender, Alan Campbell, Roger Curran, Bob Grosch, Nick Kirke, and Bob Trachimowicz

October 12 prior to Sescal in Ontario, California

Philatelic Research: The Library and Beyond ***with Tara Murray***

October 26 prior to UNEXPO'17 in Bellefonte, Pennsylvania

Additional on-the-road courses to be announced! Check website for updates.

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INSIDE PHILATELY

BY JAY BIGALKE editor
jbigalke@stamps.org

United Nations Philately

Experiences and Lots of Learning Opportunities

In the mid-1990s, I took a week-long trip through my local 4-H club. The journey took me from Wisconsin out to the East Coast and included stops at Niagara Falls, Plymouth Rock, New York City, and much more. For me, as a stamp collector, I was excited about my first experience visiting the United Nations and walking into a post office that wasn't selling United States stamps.

I remember sending at least a couple of pieces of mail during the brief visit there and also purchasing some stamps. The Endangered Species series of stamps were available and those were items quickly acquired at the postal counter.

I've now made multiple trips back to the United Nations office in New York City over the years, and the Vienna, Austria location, and it has been fascinating seeing their philatelic program evolve. The personalized photo souvenir sheets that they sell on location are probably one of the most recent innovations in creating a memorable souvenir for the numerous tourists that pass through the building each day.

Set of 1995 United Nations 32-cent Endangered Species stamps.

UNEXPO17, the United Nations Stamp and Postal History show happening in Bellefonte, October 27–28, I thought it would be a very appropriate moment to highlight the philately of this interesting entity. The experience of collecting United Nations stamps is affordable and, as the article points out, easy to specialize in an era of their existence.

This issue of the magazine also highlights a genealogical article of sorts (starting on page 872). What's great about the story is how the letter writing of this one set of correspondence spans the stampless period through the use of stamps. The letter writers also revel in the thrill of being able to communicate so quickly.

Additional features in this month's *AP* highlight the stamps of Turks and Caicos Islands, columns from the Smithsonian's National Postal Museum and the American Philatelic Research Library, and much more.

Happy collecting!

Editor,
The American Philatelist

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Luff Award Winner Kane Shares Thoughts

Allen R. Kane, of Maryland, who retired this year after 15 years as director of the Smithsonian's National Postal Museum in Washington, D.C., received the Luff Award for meritorious contributions for Exceptional Contributions to Philately.

He shared the following thoughts upon receiving the award during the Celebration Banquet August 5 at StampShow in Richmond, Virginia:

"I want to congratulate the other winners, Fred F. Gregory and Wade Saadi. It is an honor to be in your company.

"The museum has grown in importance over the last several years, especially in the area of philately.

"Yes, we opened almost 30 new exhibits in a short period of time. Yes, we opened the William Gross Gallery, against all odds. Yes, we conducted lectures and created new publications. Yes, we used the internet and our websites to reach collectors around the world.

"However, I am most proud of the way the museum worked together and supported other organizations. The museum was truly a team player.

Allen R. Kane (right) signing the Luff Award scroll at APS StampShow 2017 in Richmond, Virginia. ***Photograph by Jay Bigalke.***

"These accomplishments could not have been done by one person.

"These were done by the staff; my predecessor, Wilson Hulme; the curators; the Council of Philatelists; members;

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#6	6¾x3¾"	**ZGL-GLAE6**	11.73	9.38	83.76	67.01
#7	6¼x4⅛"	**ZGL-GLAE7**	12.85	10.28	91.78	73.42
#8	6⅝x4½"	**ZGL-GLAE8**	13.36	10.69	95.42	76.34
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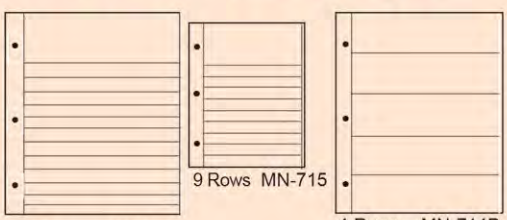

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A Few More Expo 67 Additions

Richard Judge's article, "A Philatelic Tour of Expo 67," in the July issue delighted me to no end. I, too, was a 16 year-old stamp collector when my family and I spent four days at the fair on a visit from Detroit. Expo made a lasting impact on my life by bringing me into direct contact with the outside world for the first time. I fondly remember the noisy hovercraft, the charming Tunisian pavilion (with its stamp sales), and the imposing French exhibit with a huge portrait of General Charles de Gaulle in the building's center, surrounded by blinking lights. I recall buying stamps at the Cuban pavilion, which offered a wide range of materials in addition to Expo commemoratives.

But above all, Expo encouraged my interest in the history and languages of Russia and its neighbors. This led ultimately to a 31-year career as a political analyst with the U.S. government's Radio Free Europe, with 17 years in Munich, Germany, and 14 years in Prague in the Czech Republic. During that time I published several articles for RFE on politics and philately in Eastern Europe, which were reprinted in *The AP*.

Not surprisingly, my clearest memories of Expo are of the West German, Soviet, Czechoslovak, and Yugoslav pavilions. When I lived in Munich, I often walked my dog in the Olympic Park, where the stadium's architecture reminded me of that of the West German pavilion at Expo, as Judge says. I do not recall that stamps were on sale at the pavilion, but there were plenty of exhibits that sought to show that West Germany had left its troubled legacy behind and become a modern European country.

The Soviet pavilion was a primary focus of my attention. As Judge points out, it had a cluttered appearance, but I was determined to see as much of it as possible. One of my strangest impressions was of its jerky escalator, which was clearly technically inferior to its

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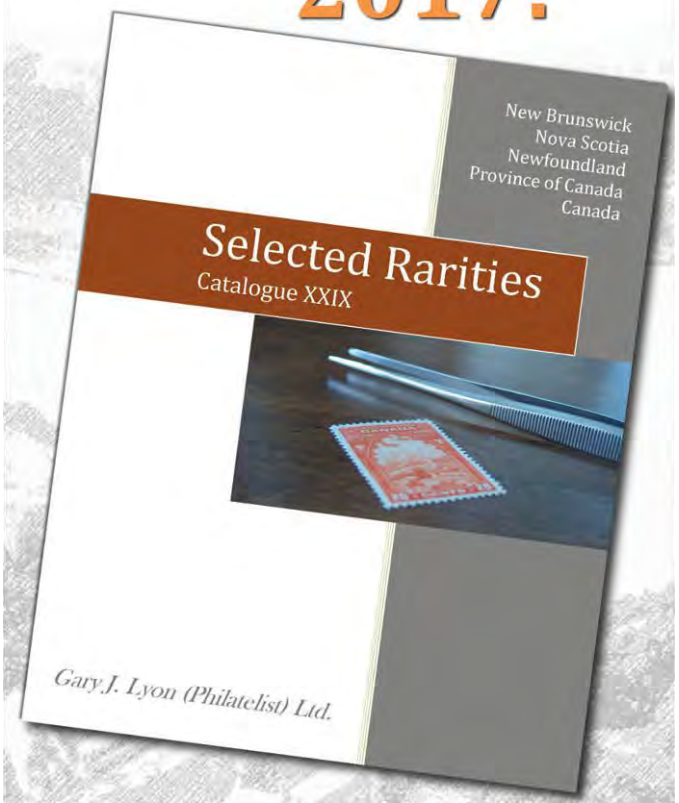

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counterparts in the vintage downtown Detroit department stores of that era. My memories of the Soviet building remain fresh thanks to the balalaika and miniature samovar I brought back as souvenirs and which still grace my library. I also enjoy looking at the first-day covers I bought there of the Soviet Expo set and souvenir sheet, as well as three small albums of topicals from the USSR. Each album contains about 100 canceled-to-order stamps mounted neatly on blank pages. One album is titled "Moscow," the second is called "Cosmos," and the third honors the "Fiftieth Anniversary of the October Revolution." Several additional albums were on sale at the exhibit, centering on sports, animals, plants, and other popular topics. My Russian and Soviet collections have now gone well beyond those three booklets of CTO topicals, but looking at them today still brings back a lot of the excitement of discovery I felt at 16.

I do not recall that stamps were for sale at either the Czechoslovak or Yugoslav exhibits.

Patrick Moore
Bonn, Germany

Classics Iran Article Included Bogus Stamps

I was very happy to see a nice article by a young collector in regards to the classic Iran stamps. Unfortunately, the image used [from APS reference collection] is a very obvious and fairly crude forgery of Scott 2. [A scan of the genuine item is shown nearby]. Anyone interested can also find it in the stamp gallery of the Iran Philatelic Study Circle: iranphilately.org/stamps/stamps-of-nasser-eddin-shah-qajar-1868-1896.

The article went on to show a 10ch of 1876 issue, stating:

"A set of three from later in 1876 show Nassereddin Shah Qajar with a lion, Scott 30." The issue was actually a set of four, Scott 27–30.

The article also shows an image of Scott 53 with its variety on the right side. The image of type II Variety Scott 53a is genuine, but the Scott 53 shown is also a very common forgery (which is actually clearly shown in Scott catalog).

The article went on to state: "In the early 1880s, currency began to change from Persian to French. So,

Here are legitimate copies of two Iran stamps noted in the "Classic Stamps" column in the August issue of *The American Philatelist*, Scott 2 and 53.

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the seven stamps of 1882–84 (Scott 53–59) see the first two in shahis (5s and 10s) and the next five in centimes and francs."

This also is incorrect. Iran never changed (or intended to change) its currency from Persian (dinar/shahi/kran) to French (centime/franc). Since Nasser-Eddin Shah wanted to modernize the system, he thought putting both currencies on the stamp would help familiarize Iranians with a foreign currency.

The first stamps issued with this dual-currency format were Scott 50–52 as well as 55–59. The dual-currency issue was met with confusion and dislike by the people and they had to quickly fix the problem by issuing Scott 53 and 54 in which they replaced the French centime denominations with Persian shahi denominations. So Scott 53 and 54 were actually printed after Scott 55 to 59.

Behruz Nassre-Esfahani
San Francisco, California

Royal Princesses Stayed Home

Princesses Elizabeth on a 1939 Canadian stamp.

Mick Zais' article in the July journal on the philately of two nations was an interesting study of rates using the Army-Navy series. However, there was an error on Page 714 relating to this sentence: "The Royal Train carried King George VI and Queen Elizabeth, along with their two daughters, princesses Elizabeth and Margaret, on a goodwill trip through Canada and the United States." The two daughters did not accompany the king and queen on their trip to Canada and the United States. The two princesses stayed home in the United Kingdom. Their portraits did appear on the 1-cent stamp of Canada that commemorated their parents' Royal Tour.

James R. (Jim) Taylor
Calgary, Canada

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[OUR STORY]

BY SCOTT ENGLISH executive director
scott@stamps.org

National Stamp Collecting Month Almost Here

There are Many Ways to Spread the Word; Some To Even Share All-Year Long

Since 1981, we have celebrated October as National Stamp Collecting Month to promote the hobby among collectors and non-collectors. Through the years, we have collected many great ideas to introduce the hobby to friends, family, and our communities across the country. You can find those activities on the American Philatelic Society website at: stamps.org/stamp-collecting-month.

We encourage all American Philatelic Society members and clubs to take this opportunity to reach out to at least one person and share the joys of stamp collecting with them. Many APS clubs have a table at a public event nearby, promote stamp collecting at a local library, or invite members of the community to attend an event by placing copies of *The American Philatelist* in public places, like doctors' offices or the DMV. If you are participating in Stamp Collecting Month, please share your story and photos with me at scott@stamps.org.

October is not the only month that APS members will share stamp collecting. Our Education Department provides excellent resources for parents, grandparents, and volunteers to teach young people about stamp collecting. Members often write to thank me for the support they receive from Cathy Brachbill and Janet Houser in the Education Department and share how they used our material.

Cathy Brachbill and Janet Houser.

I met Tom and Gail Auletta at Garfield-Perry's March Party (Cleveland) earlier this year. They were planning to visit their grandson's classroom and talk about stamp collecting. Since Tom is an APS member-dealer and owner of Azusa Collectibles, they had plenty of stamps, but asked for school-age materials they

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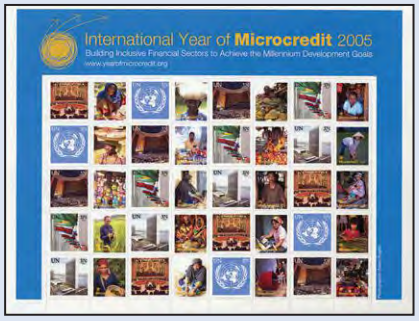

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Philately — the quiet excitement!

could share. We put together a package, and by all accounts, Tom's presentation was a hit. Since Tom also is president of the Federation of New York Philatelic Societies, he was able to share his experience in the July/August 2017 issue of *Stamp Insider*. After the presentation, the class sent notes to Tom and Gail and we have a few new potential stamp collectors.

Tom Auletta speaks to children during a school visit.

Rick Kinner speaks to students at a charter school.

I met Rick Kinner in 2016 when he invited me to speak at the annual banquet for the Outer Banks Stamp Club. This year, Rick had the opportunity to volunteer at Waters Edge Village School, a charter school in Corolla, North Carolina. He contacted Cathy, who walked him through the wealth of resources on our website to help Rick get started. She and Janet then pulled together two DVDs with short videos on stamp collecting and slides with age-appropriate information on stamp collecting. The results have been rewarding: four children started collections through the support of a family member; teachers have set up stamp stations in classrooms and students are able to get a stamp as a reward for good work; even better, teachers are using stamps as part of the homework assignments now.

Thank you to Tom and Rick for sharing your stories with us! If you or your stamp club are planning stamp outreach, please go to our website or contact the great education team at education@stamps.org. I would like to also thank Cathy and Janet for all the hard work they do. They work tirelessly to help promote stamp collecting for collectors of all ages.

38th Annual Summer Seminar a Hit

Every June, APS members come to Bellefonte for our week-long Summer Seminar on Philately, a series of two- and four-day long seminars plus electives with incredibly knowledgeable instructors. For those who attend, they will tell you it's more than just a classroom, but an annual get-together of friends. This year, we had one of our largest groups ever with 76 students, 24 joining for the first time.

Aside from classes, participants and their non-collecting spouses were able to participate in Beer, Bowling, and Billiards Night, an exciting philatelic auction, and buy/swap/sell night. We also held an end-of-the-week dinner for our graduates. Mary-Anne Penner, director of Stamp Services at the U.S. Postal Service joined us for the second straight year to share insight into USPS new issues and stamp services. Trish Kaufmann, the APS 2017 Distinguished Philatelist, spoke at the dinner, sharing stories of her life in philately.

That's not all. APS members shopped in Circuit Sales and the Stamp and Cover Shop, staffed by our wonderful volunteers and led by Richard Nakles. Not only is Summer Seminar a great week for the members, but the APS staff enjoys showing off the headquarters and all the things we do. The economic impact of having Summer Seminar this year led to an astounding $27,000 in sales and donations during the week they were in town. Thanks to our students and instructors for their support.

We are already planning next year's event, which will be held from June 24 to 29. You can check for updates at stamps.org/summer-seminar. The APS Distinguished Philatelist will be Randy Neil, winner of the 2017 Charles J. Peterson Philatelic Literature Life Achievement Award. Randy is one of the busiest editors in philately and for those of you who write or edit, this will be a "can't miss" event. We'll also have other courses and instructors, along with a fun group of regulars. We hope to see you there.

Students listen to a speaker in Sundman Hall during the APS Summer Seminar on Philately in Bellefonte, Pennsylvania.

Mary-Anne Penner, director of Stamp Services for the U.S. Postal Service, answers questions after her talk at recent Summer Seminar.

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BY WAYNE L. YOUNGBLOOD

Will-Call Cards and the Traveling Salesman

Mail Was Used Heavily to Announce and Track Companies' Peddlers

As a matter of course, I typically read the content of letters that remain in covers I purchase. Sometimes it's about mundane day-to-day happenings; at other times it's historically rich — events described and witnessed by those who were there. But what particularly struck me recently was how many letters were from traveling salesmen to their wives and families, written from lonely hotel rooms, boarding houses and other lodgings across the country. The messages of most are similar: "I miss you," "wish I was home," and "please tell so-and-so hello for me." For the better part of 100 years (1850s to 1940s), millions of men went on the road, selling goods on commission to move their families beyond subsistence levels.

With Arthur Miller's 1949 *Death of a Salesman*, we became witness to the sometimes tragic and then-declining lifestyle lived by many of these weary road warriors. But it wasn't always — or universally — the story, as during their heyday, traveling salesmen were the backbone of American business and even became a strong lobbyist group during the early part of the 20th century. The U.S. mail was an important part of their business, and we frequently see the evidence of this through their correspondence. I was reminded what a powerful group this was when I recently encountered the metal die-hub slogan cancel shown [Figure 1], a promotion for the 1923 National Council of Traveling Salesmen convention, held September 5 to 7 in Atlantic City, New Jersey. That year's primary agenda was to address rapidly accelerating railway passenger rates that were threatening the estimated 912,000-plus daily patrons of the system. The organization also sought to protect other interests of the traveling salesmen, which was then the largest single class of freight-creating agents in the country.

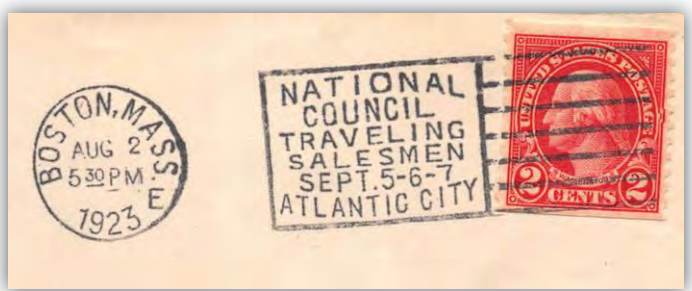

Figure 1. This machine cancel promoted the 1923 National Council of Traveling Salesmen convention, held that year in New Jersey.

By 1883, according to one estimate, the number of traveling salesmen was about 200,000, a number that swelled to nearly double within 20 years and continued to explode through the early decades of the 20th century, topping out at well over a million during the 1930s and 1940s. This phenomenal growth was brought about by the dual innovations of efficient mechanical manufacturing and inexpensive transportation. The locomotive and, later, the automobile, significantly reduced the costs of both shipping and travel.

The phenomenon of the traveling salesman was an outgrowth of the so-called "drummer" (who carried trunks or "drums" full of merchandise, as well as "drumming-up" business), as well as from the itinerant peddlers of Colonial times.

The true birth of the traveling salesman as we know him, however, occurred between the mid-19th and early 20th centuries, along with the rise of large mass-manufacturing firms. No longer was the salesman an independent peddler of goods, he became a commissioned representative of large businesses with products to offer to small stores across the country. Some of these firms included sewing machine companies, publishers and garment manufacturers. Later, companies such as Eastman Kodak, Coca-Cola, Westinghouse, Wrigley's, and makers of all kinds of other goods and notions employed salesmen to ply their wares on the back roads and whistle-stops of America.

One particularly interesting postal history facet of this segment of business is the "will-call" card; that is, postcards sent by sales representatives in advance of their travels to let store owners know of their approximate arrival dates. Although many are simple, there are others that are highly ornate or artistic.

Among the earliest of these, usually sent on printed governmental postal cards during the 1870s to 1890s, are pictorial depictions (usually of products) that are now considered pioneer postcards. These are avidly sought after and occasionally sell for very high amounts. An example of one is shown [Figure 2]. This is a non-mailed government

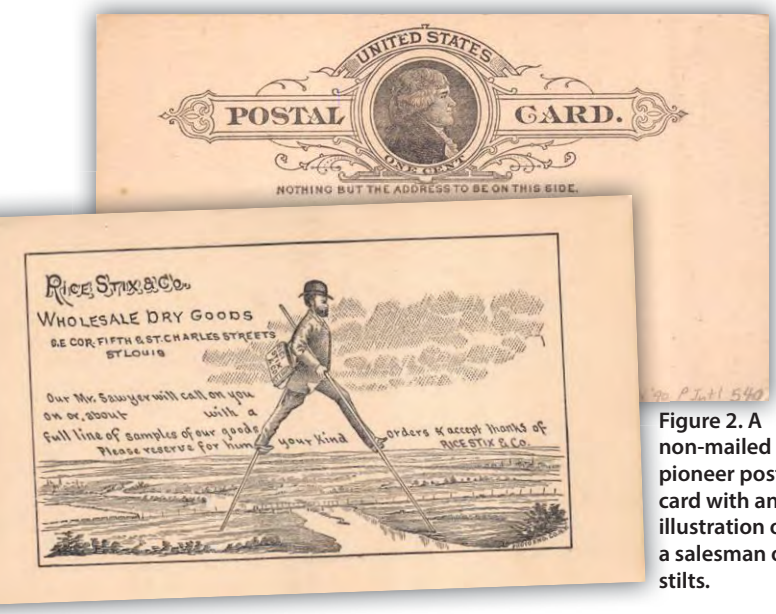

Figure 2. A non-mailed pioneer postal card with an illustration of a salesman on stilts.

postal card (UX9), promoting Rice Stix & Co., Wholesale Dry Goods of St. Louis. The salesman, a Mr. Sawyer, is shown striding across a river on stilts, with his samples bag safely at hand. The card was likely produced between 1886 and 1890.

Although a somewhat later example, the next card [Figure 3] is a two-color production from a St. Louis, Missouri saddlery company to a small business in Cooper Hill, Missouri. The image no doubt caught the recipient's attention.

A bit more exotic is the 1908 card shown [Figure 4]. Mailed from Honolulu, Oahu, to Olaa (Ola'a, Hawaii), the card bears an image of the salesman, Tom A. Burningham, of E.O. Hall & Son (a hardware and ship chandlery company), steering a boatload of samples, along with his arrival date (June 30, 1908).

Skipping ahead a few years, is a 1-cent Jefferson (Scott UX27) card [Figure 5] mailed October 18, 1915, from Highland, Wisconsin, to Platteville (a distance of about 25 miles). Both towns are located in the southwestern part of the state. In this case the card is a photographic reproduction of a salesman showing samples of various notions, with the notation that "Frank Matthys will be at your place soon."

Likewise, the next card [Figure 6], mailed December 3, 1928, depicts a photographic image of Melchior's Hair Tonic.

By the 1930s some businesses were getting even more inventive. Shown [Figure 7] is a card mailed July

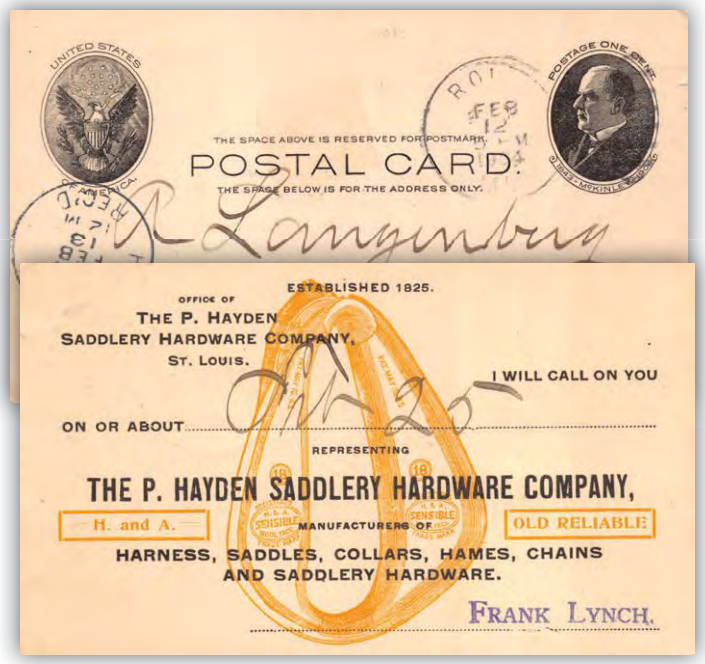

Figure 3. Illustrated advertising will-call cards are among the most popular of their type.

Figure 4. A 1908 will-call card from Hawaii, featuring an illustration of a specific salesman for a hardware and ship chandlery company. The salesman is transporting a boat-load of samples.

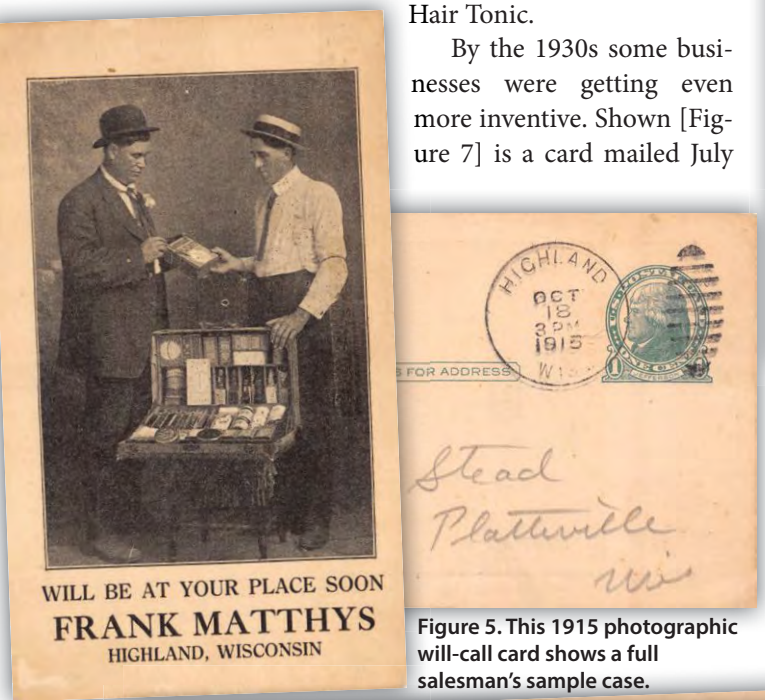

Figure 5. This 1915 photographic will-call card shows a full salesman's sample case.

Figure 6. Melchior Supply Company's "366" Hair Tonic, a new product featured on this 1928 will-call card.

Figure 7. The Hutchisson & Co. Auto Supply Company produced this two-sided, two-color card in 1929.

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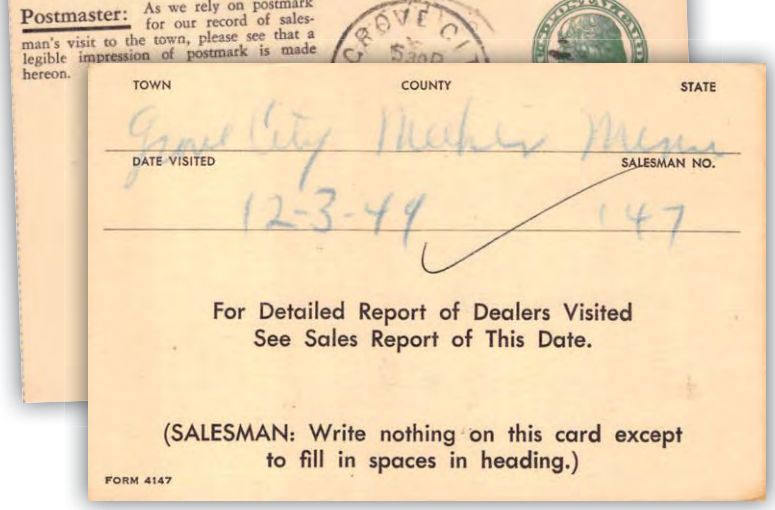


Figure 8. Some salesmen were equipped with bound, perforated booklets of postal cards to mail from various locations to prove they were making their rounds.

22, 1929, bearing a Cleveland & Wheeling railway post office marking. The front of the card shows an image of a salesman running, with the notation, "He's Coming." The box clutched in the man's arm reads "Automotive Supplies." On the reverse, the same cartoon salesman is shown hustling along, carrying a gasket, with the notation (you guessed it) "P.S. He Carries Victor Gaskets Too!"

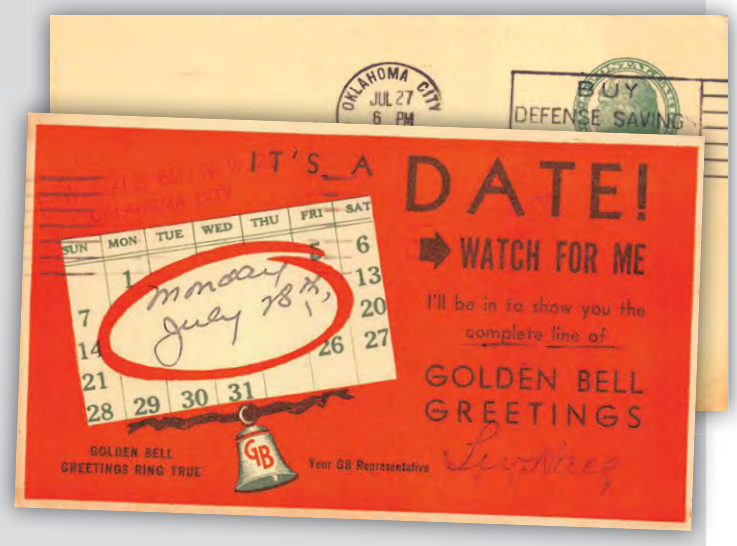
After visiting a store, some salesmen were required to file reports, again, using the mail. The Scott UX27 postal card shown [Figure 8] is an example of a salesman's booklet; that is, a number of printed, preaddressed

One Company's Story

During the heyday of the traveling salesman, it was not unusual for most any day's mail to bring one or two will-call cards, as those in charge of ordering inventory for stores juggled salesmen and products.

A recent accumulation I acquired brought a number of examples of will-call cards sent to a single business during a six-month period between July 1941 and January 1942. All were addressed to Vail's 5 & 10 Store of Kingfisher, Oklahoma. Because Vail's was a true department store with a wide variety of merchandise and notions, the merchandise represented by these cards is huge, including candy, "Fancy Goods and Imported Novelties," stationery, china, linens, clothing, curtains, greeting cards, silverware, cooking supplies and many other items. A few of these, all appearing on the 1-cent Jefferson postal card (Scott UX27), are shown nearby.

As is the case with so many local businesses, Vail's is long gone, superseded by Oklahoma-based TG&Y and other large corporations — each with its own supply chain that helped make itinerant sales people obsolete. But the remnants of this lifestyle are fascinating to study and collect.



A selection of will-call cards all mailed to the buyer at a specific Five and Dime store in Kingfisher, Oklahoma.

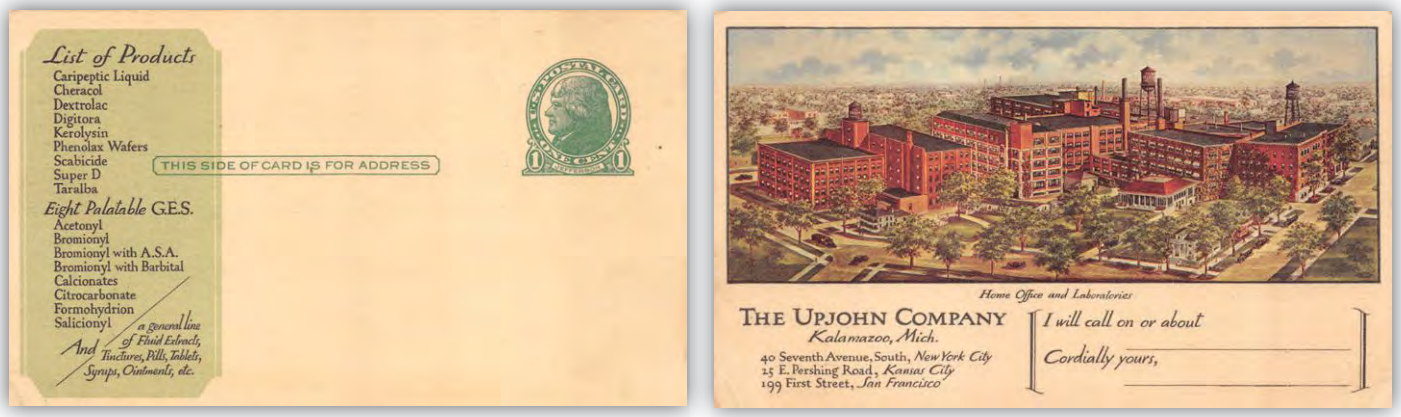


Figure 9. This two-sided, full-color will-call card from Upjohn pharmaceuticals shows some of the resources available to these companies.

and perforated postal cards bound into a booklet for the salesman to send a report from the towns he visited, in this case, Grove City, Minnesota on December 3, 1944. The postmarks of each town provided corporate proof the salesman had, indeed, made his calls.

The 1940s brought with it an increase in activity in pharmaceuticals marketing (something that has done nothing but expand since). This was due in part to the 1938 Federal Food, Drug, and Cosmetic Act, which abolished the Sherley Amendment from the 1906 legislation. This ultimately allowed pharmaceutical companies more freedom in marketing known and approved products.

The non-mailed card [Figure 9] is a detailed, two-sided full-color production for the Upjohn Co. of Kalamazoo, Michigan, showing the level of resources that were now available for marketing purposes.

Even the 1950s boasted a few examples of attractive will-call cards. Shown [Figure 10] is a revalued Scott UX27 (Scott UX41), which was then uprated in 1959 to reflect the new 3-cent postcard rate. The illustrated ad on the reverse is for B.F. Goodrich rubber bands.

By the 1960s, the traveling salesman was pretty much a thing of the past, replaced by *Mad Men*-style cold calls, marketers, and print advertising. Still, there were those who braved the roads, with the 1966 card shown [Figure 11] serving as an example — a mere shadow of the efforts of the previous decades.

Will-call cards are still occasionally mailed, but certainly do not have the same appeal as those produced during the glory years of the traveling salesman.

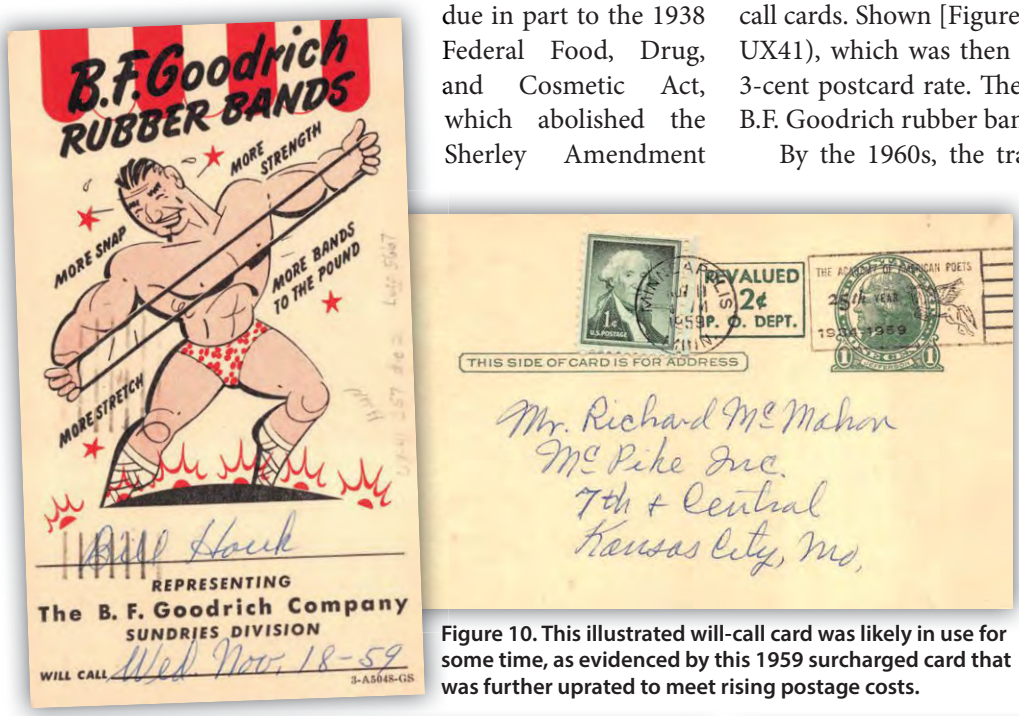


Figure 10. This illustrated will-call card was likely in use for some time, as evidenced by this 1959 surcharged card that was further uprated to meet rising postage costs.

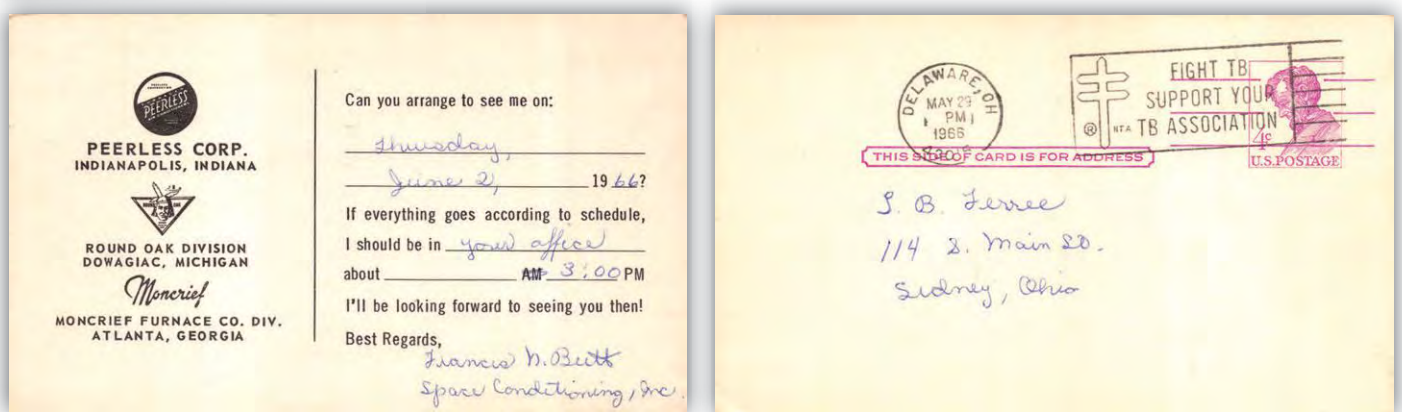


Figure 11. Although will-call cards are still mailed by a few firms, this 1966 example, with a 4-cent Abraham Lincoln imprint, shows how many became quite simplified after the passing of the heyday of the traveling salesman.

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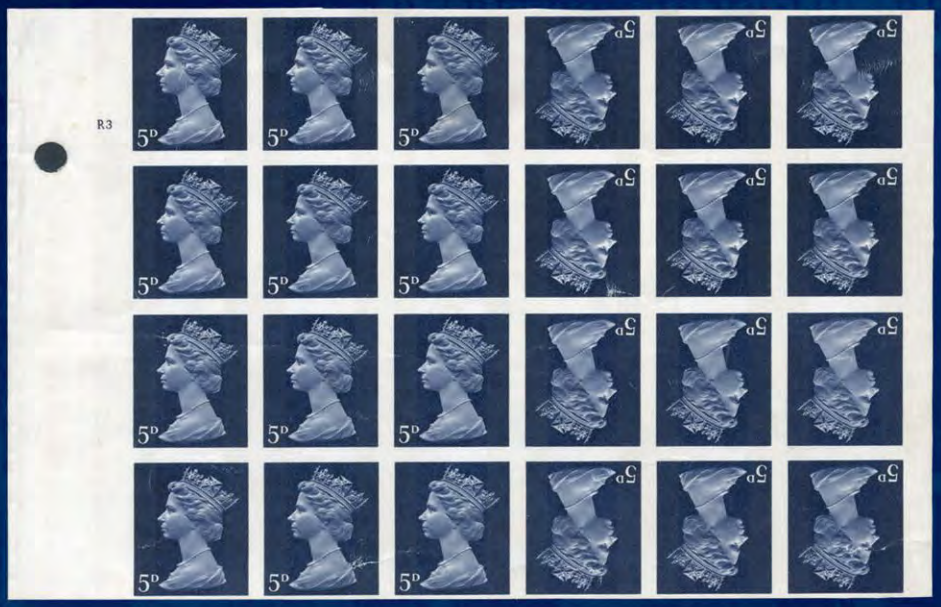

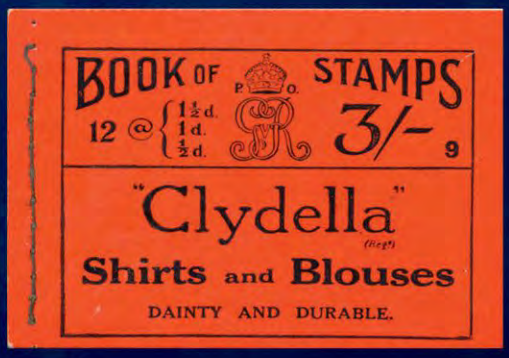

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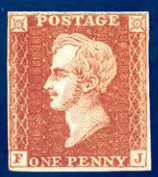

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U.N. PHILATELY

A World Full of Interesting Stamps and Postal History

BY JEFF STAGE

Collecting United Nations philately is like collecting a mini-world within the world. Every aspect of regular philately — from stamp designs and varieties to rare and unusual covers and postal markings to forgeries and items predating the start of an official stamp program — is out there for the collector who specializes in U.N. material. Browsing through catalogs, books, and award-winning exhibits shows that a whole world awaits the U.N. collector.

The next chapter in U.N. philately will be written at the American Philatelic Center in Bellefonte, Pennsylvania. The United Nations Stamp and Postal History Show — also called UNExpo 17 — is scheduled for October 27–28 (see the Show Time section in this edition for more information). It will include national-caliber exhibits, presentations, dealers and a first-day-of-issue ceremony for a new U.N. souvenir sheet.

Granted, there may be less of the unusual and rare material than in some traditional collecting areas. That is no surprise as the U.N. headquarters in New York City was not completed until 1952. The official U.N. stamp program started a year earlier in 1951, 104 years after the United States' first stamps. That's more than a century of improved printing methods, stock and ink changes, technology, design, and transportation that does not play a part in U.N. collecting.

But there's postal history and collectibles even prior to the U.N., which was formed just after World War II. Much of this material involves the short-lived League of Nations (1920–1946), Woodrow Wilson's conceived forerunner to the United Nations [Figure 1].

When the U.N. was established on October 24, 1945, there was no stamp program, which eventually would need approval from the Universal Postal Union.

But correspondence flying all over the world for the international organization would form the basis for some

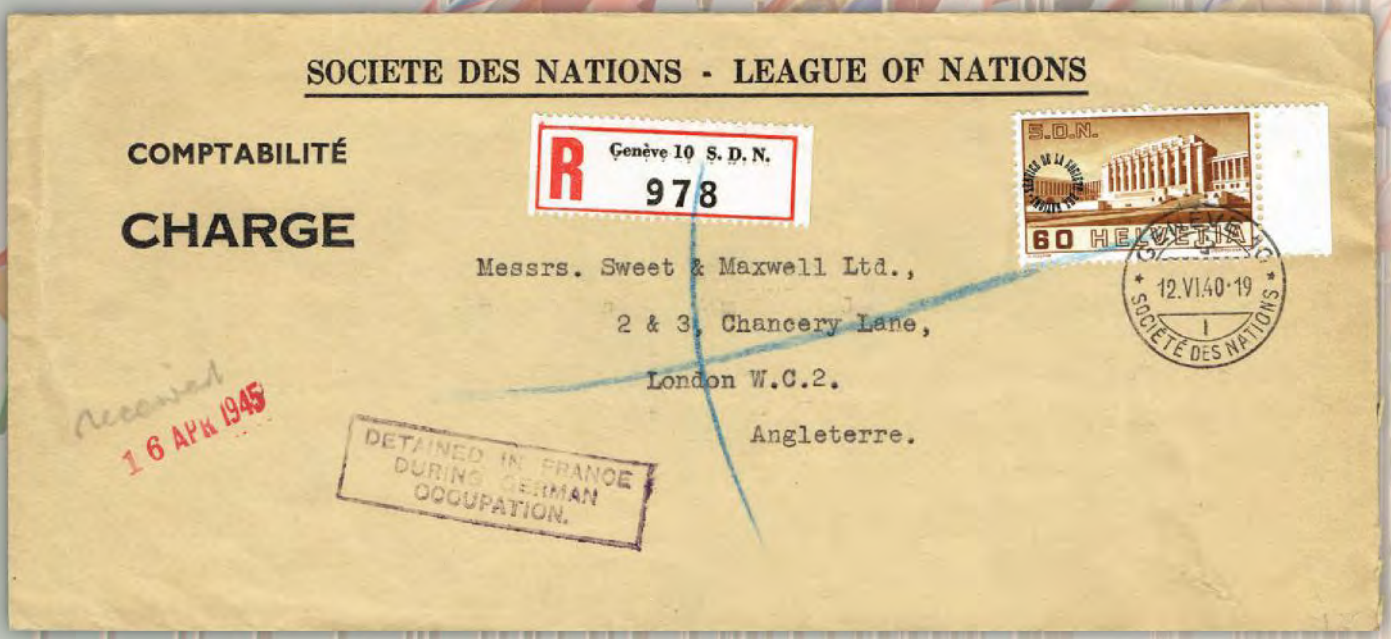


Figure 1. This League of Nations cover was mailed June 12, 1940 from Geneva, Switzerland to London, but was held from delivery in France almost five years because of World War II.

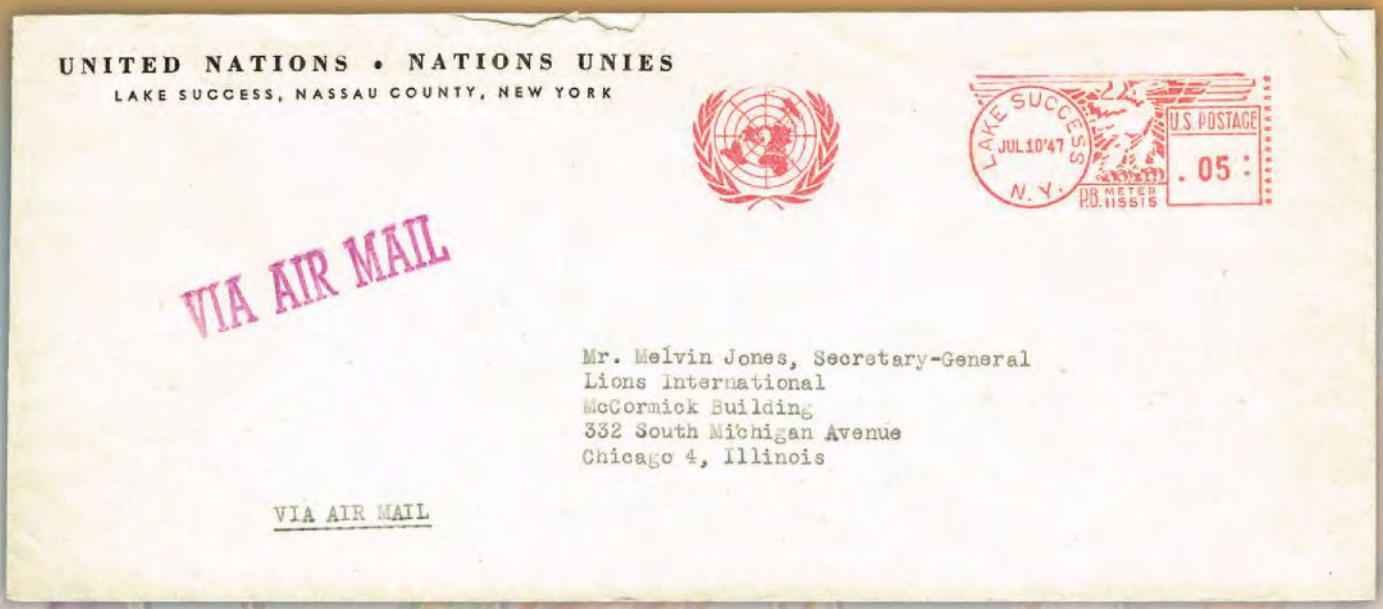


Figure 2. This airmail cover was mailed in 1947, after the United Nations was formed but before its first stamps were issued.

postal history collections [Figure 2].

The U.N. stamp program, carrying its own worldwide correspondence, started in 1951 with United States-denominated stamps emanating from U.N. headquarters in New York City [Figure 3].

Later, the United Nations added two headquarters in Europe, one in Geneva, Switzerland, and the other in Vienna, Austria. Those headquarters also developed stamp programs, so the U.N. then had an interesting three-nation base history to its stamps with official stamp programs for the U.N. offices in Geneva (1969) and Vienna (1979) [Figure 4].

Figure 3. The first official United Nations stamps — 11 postage and four airmail — were issued for use from the U.N. headquarters in New York in 1951, Scott UN New York 1, C1.

Sometimes specific stamps are created just for one of the headquarters — often definitives to accommodate rate changes in the home country. Sometimes there are commemoratives for two of the three U.N. headquarters, or is often the case today, for all three [Figure 5].

The Scott *Standard Postage Stamp Catalogue* lists stamps for all three branches in its Volume 1, just after United States listings. There also have been some short-lived locations under U.N. Postal Administration, such as West New Guinea (1962–

Figure 4. The United Nations started stamp programs in Geneva in 1969 and Vienna in 1979, Scott UN Geneva 1; Scott UN Vienna 1.

Figure 5. Six stamps promoting conservation and the protection of nature — two denominations for each of the three nations where U.N. headquarters are located — issued in 1982 with similar designs.

63), East Timor (2000), and Kosovo (2000 to 2008).

And, of course, there are specialty areas, including some that have been turned into award-winning exhibits on subjects ranging from the first U.N. issues of 1951 and the forerunners to topics such as the United Nations Children's Fund (UNICEF) and the eradication of malaria [Figure 6].

Q and A with Greg Galletti

To find out more about United Nations philately, we spoke with, among others, Greg Galletti, president of the United Nations Philatelists Inc. (UNPI) specialized society. Galletti and his group are working with the American Philatelic Society to create UNExpo17. Galletti took some time and care to answer some questions about the collecting areas.

I think a lot of us probably have a pretty narrow concept when it comes to collecting United Nations. Can you give us a brief summary of the scope of U.N. collecting?

United Nations philately encompasses a tremendous amount of diverse collecting areas, from stamps, to postal history, to souvenirs, to specialty areas such as printing varieties of various issues.

United Nations stamps have historically depicted important global themes such as world health, human rights, environmental and climate changes, education, and poverty. Based on the diversity of themes represented, the sheer beauty of the designs of U.N. stamps, and the great variety of material that can be collected, United Nations stamps are especially well suited for topical and thematic collections, and have been developed into almost every category of competitive exhibiting.

Is there any area or areas of U.N. collecting that might be considered the most popular? And why?

Historically, basic U.N. stamp collections were made up of mint singles and marginal inscription blocks of four or six. In recent years (since approximately 2000) the United Nations Postal Administration (UNPA) has issued special personalized sheets to honor special meetings and conventions held by the United Nations, and exhibitions attended by the UNPA. These sheets have proven to be quite popular with the collecting community.

For the advanced collector, the printing varieties of the first UNPA issues of 1951 have proven to be a great collecting area, as has been the pre-stamp or forerunner period between 1943 and 1951, where U.N. postal history of the early years are among the most valuable and sought after collecting areas [Figure 7].

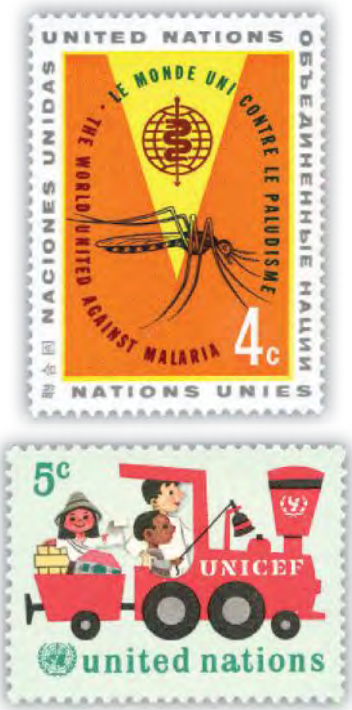


Figure 6. Stamps promoting the eradication of malaria in 1962, New York Scott 102; and UNICEF in 1966, New York Scott 162.

In a nutshell, what kind of advice would you give to a beginning philatelist interested in collecting U.N.? What are the "absolutes" to follow and what might be a couple of pitfalls?

U.N. philately is so broad and diverse that a new collector should consider focusing on a couple of areas of specialization, rather than try to build a collection of every aspect of U.N. philately. To date, the UNPA has issued more than 1,000 stamps, so one can certainly build a very nice collection with an example of each issue. Then adding errors and varieties will really broaden that collection, albeit at far more expense.

As mentioned earlier, U.N. postal history, starting around 1943, is a fascinating collecting area that is rich in history and can be the starting point for a large number of exhibiting opportunities.

Even prior to 1943, U.N. collecting can be

Figure 7. A 1946 airmail cover from India to the League of Nations in Switzerland.

dated back to the early 1920s to 1946 with the inclusion of stamps and service covers from Switzerland for use by the League of Nations in Geneva, Switzerland.

The collecting of U.N. peacekeeping forces can be a very rewarding as well as challenging area for the collector. Peacekeeping operations and missions, starting with the Korean conflict in the late 1950s, the UNEF operations in the Middle East, and others around the globe, offer a very broad and diverse area for the military specialist.

Specialized collections, such as those focusing on Malaria Eradication, Human Rights, UNESCO World Heritage Sites, and World Food Programs, can also be developed as an area of U.N. collecting. These collections typically incorporate issues from U.N. member countries as well as the UNPA issues [Figure 8].

Figure 8. A 1955 United Nations UNESCO stamp and a 1958 commemorative stamp from Laos, Scott New York 33 and Scott 48.

Are there any particular U.N. stamp issues that are absolutes in any collection? If so, which ones and why?

For a basic collection the must-have stamps would probably be a set of the first 11 definitive issues and four airmail issues of 1951, the 1954 Human Rights issues, and the first UNPA souvenir sheet issued in 1955 [Figure 9]. I would say all the issues through 1959 would be nice to have as these have historically been considered the classics in U.N. philately.

However, more recent issues are actually scarcer in terms of numbers printed as the UNPA has steadily reduced the printing totals for the more recent releases.

Even though U.N. stamps missed the first 100 years of stamp history, does U.N. philately have distinct eras? If so, can you give us a nutshell summary of those.

Yes, as noted earlier, U.N. philately can actually be classified into a number of distinct eras, with some overlap between the areas.

- 1920–1946: Swiss League of Nations stamps and postal history. These are considered forerunners to modern U.N. stamps.
- 1946–1969: U.N. European Offices, Geneva, Switzerland, again Swiss overprinted issues for the UN Agencies such as the International Labor Organization (ILO) and World Health Organization (WHO).
- 1943–1951: U.N. Forerunner era of some U.S. and Worldwide issues related to World War II victory and Allied powers, as well as meters and early postal history of the United Nations operations in the New York City area prior to completion of the U.N. Headquarters in Manhattan.
- 1951–1959: First decade of U.N. issues considered by many as the classic period.
- 1960-present: Modern U.N. issues with introduction of UN stamps in both Geneva and Vienna in 1969 and 1979, respectively. Mini-sheets and personalized sheets are introduced during this timeframe.

Figure 9. The first United Nations souvenir sheet is imperforate and notes the 10th anniversary of the U.N. Charter, Scott New York 38d. Each stamp was also made as a single perforated stamp.

Similar to the last question, I might be wrong, but just like many countries' stamps, there seem to be some distinct design eras. Early U.N. stamps seem to offer a lot of logos (U.N. logos, buildings, etc.) and symbolism (flames and doves and the Earth) while today's designs can be everything from colorful hearts to complex mosaics; cartoon characters to dancers; and exotic landscapes and animals. Can you speak to the changes of concept of design over the years?

Yes, like most postage stamps of the era, the early or

classic years of UN Philately (1951–1959) were composed almost exclusively of beautifully engraved issues, usually in a single or perhaps two-tone designs [Figure 10]. These earliest issues depicted important themes related to the U.N., such as human rights, world health, and honored U.N. agencies, including the International Labour Organization (ILO) and International Civil Aviation Organization (ICAO).

In the 1960s other printing methods, such as photogravure, offset lithography, and other more modern technologies, have resulted in the proliferation of more colorful and integrated designs such as se-tenant or mosaic style issues. More recent issues have highlighted some of the important areas of human concern, such as global climate change, human trafficking, and gender equality.

Figure 10. Classic stamps from the 1950s promoting UNICEF, human rights, and world health. New York Scott 5, 30, 43.

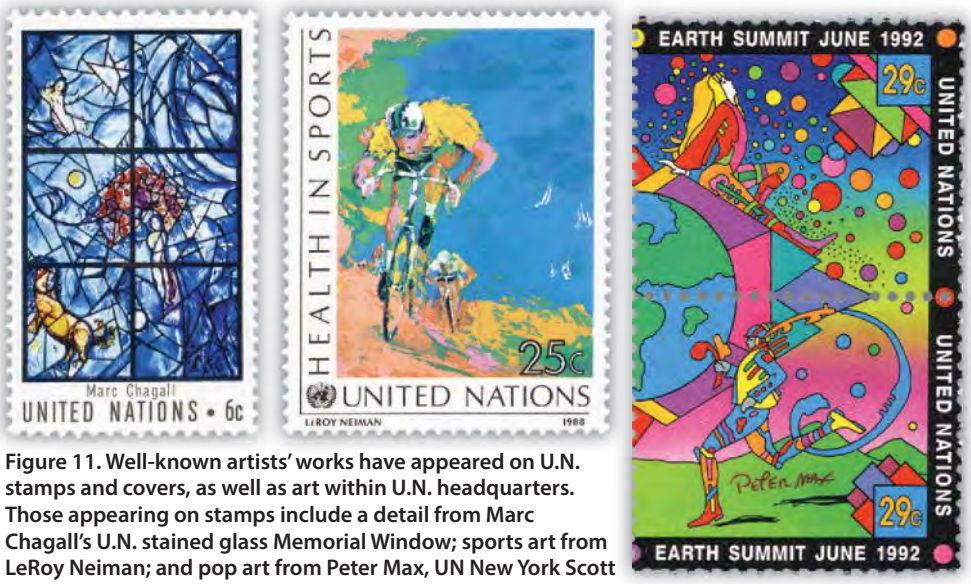


Figure 11. Well-known artists' works have appeared on U.N. stamps and covers, as well as art within U.N. headquarters. Those appearing on stamps include a detail from Marc Chagall's U.N. stained glass Memorial Window; sports art from LeRoy Neiman; and pop art from Peter Max, UN New York Scott 180, 526, 605–608 (two shown).

I know there are some artworks from famous painters on U.N. stamps, including Picasso, Rockwell, Chagall (his own UN art glass wall turned into a stamp). And I know there have been a few relatively well-known artists and designers who created stamps for the U.N. I know Hundterwasser is one. Were the LeRoy Neiman, Hans Erni, and Peter Max artworks created just for the stamps? Is there a good reference list of U.N. stamp designers?

Yes, as you have noted, many renowned international artists have designed stamps specifically for the United Nations. In addition to these stamps, many of these and other well-known artists also designed cachets for use on first day covers [Figure 11].

Figure 12. Princess Grace of Monaco signed this cover she created for the World Federation of United Nations Artists (WFUNA). The princess attended a luncheon in New York City hosted by Annabelle Wiener, under secretary general for WFUNA. The initials in the cachet are actually "G.P.K.," Grace's official signature on her works of art. The original artwork is a mixed media graphic, composed of a combination of lithography, silkscreen, and hand embossing.

From 1966 through the mid 2000s the World Federation of United Nations Associations (WFUNA) created beautiful cachets and lithographs from artwork created especially for U.N. issues by international artists. The very first WFUNA lithograph was created by Spanish artist Salvador Dali. Other significant artists contributing to the WFUNA material included Keith Haring, Andy Warhol, Chaim Gross, as well as personalities including Anthony Quinn, Mohammed Ali, and Princess Grace of Monaco [Figure 12].

For the UNEXPO17, the grand award and several other spe-

cial awards are, in fact, framed lithographs from some of these famous artists, including Keith Haring.

What about postal history? Are there postal cancellations and markings that are collectible? What kinds? Can you give us a couple of examples.

U.N. philately is very rich in postal history. The earliest activities of the U.N. — starting even prior to the United Nations Conference on International Organization (UNCIO) in San Francisco in 1945 — have been documented in-service covers and cards used by the organization during the forerunner period. These items are some of the most sought after and coveted items in U.N. philately.

Figure 13. U.N. meter cancels on covers used before the stamp program was introduced are collectible. This one from June 3, 1946 came from U.N. offices at Hunter College.

During the forerunner period, the U.N. used a series of meter slogans and various meter machines at offices throughout New York [Figure 13]. These items make for a very interesting and difficult area to build a comprehensive collection. U.N. postal history also encompasses the many U.N. conferences and meetings that have been documented through covers, cancels, and other ephemera dating back to WWII.

All of these topics as well as others, including the League of Nations, and Thematic collections will be represented in the UNExpo17 exhibits.

The U.N. issued its first stamps in U.S. denominations in 1951. Swiss denominations (for the Geneva offices) started in 1969 and Austrian denominations (for the Vienna offices) started in 1979. The Scott catalog breaks the three denominations into three countries, as if they were three different countries, but, of course, many times the U.N. issues similar stamps at the same time for all three denominations. Is there any catalog or reference U.N. specialists use that might group all of those "same time-different denomination stamps" together?

The bible of U.N. philately was the *Gaines United Nations Philately* catalog. Unfortunately it is no longer in print and the author passed away prematurely in the late 1980s. You can find them sometimes on sites such as eBay, and the American Philatelic Research Library has several copies in its collection. Since that time, the UNPA has issued yearly updates to its stamp catalog. Borek and Lindner, as well as others have also issued specialized U.N. catalogs.

Likely, as with any philatelic pursuit, there are probably areas or stamps that are rarer or less common than others. Can you tell us about a few of those in a nutshell — what they are and why might they be uncommon?

Most U.N. issues are readily available in the philatelic marketplace. Errors and varieties, such as missing colors, color shifts, misperforations are relatively scarce and command quite a premium.

The U.N. often uses the finest printers in the world, with excellent quality control practices. Screening of U.N. issues by the UNPA staff also minimized the introduction of such errors and varieties into the market. U.N. stamp printers' material has been introduced into the philatelic marketplace with the sale of the U.N. Archives by Greg Manning back in 2003. Since that time, U.N. printers' material does appear on occasion in auctions and at dealer booths. Again, these items typically command a significant premium over the basic issues.

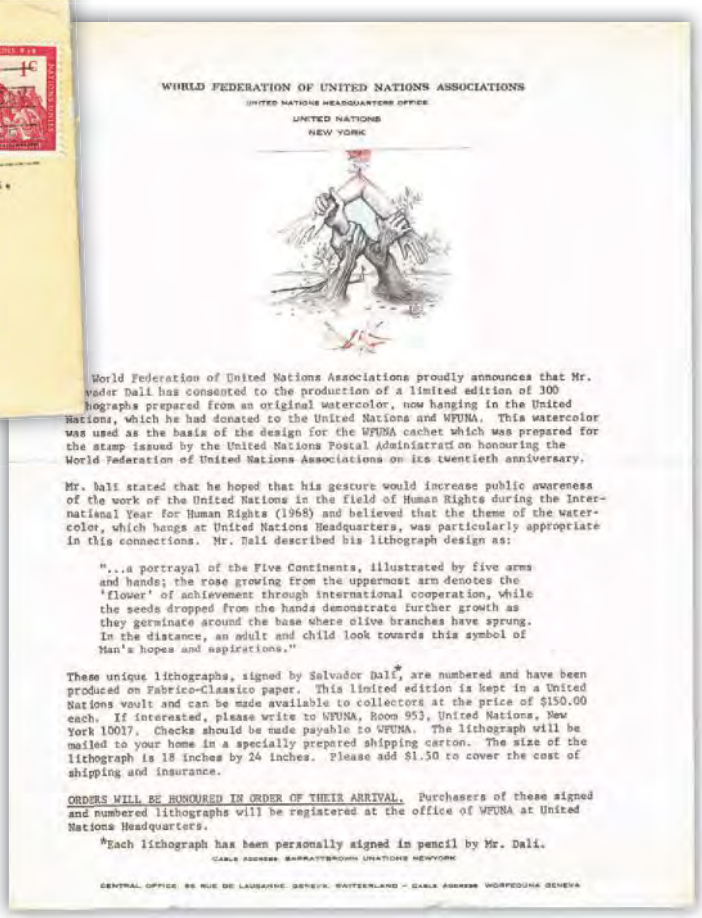
As noted earlier, U.N. forerunner postal history, including the League of Nations issues, are also among the most desirable and valuable U.N. and U.N.-related material. These items are typically very scarce, and can be a very difficult area to develop a comprehensive collection. However, it can be done with patience and perseverance.

Collecting the various printing varieties of the first 15 issues from 1951 is also a wonderfully interesting and chal-

APS SPECIALITY SOCIETIES

United Nations Philatelists Inc. (APS # AF0071). The group's goal is to promote the study and collecting of U.N. philately. Bimonthly journal, show awards, seminars and meetings. Annual dues: $28 U.S., $35 Canada, $50 elsewhere, $18 electronic. Website: www.unpi.com. Contact: Blanton Clement Jr., Box 146, Morrisville, PA 19067-0146; bclemjr@yahoo.com.

STAMPS.ORG/SPECIALTY-SOCIETIES



WORLD FEDERATION OF UNITED NATIONS ASSOCIATIONS
UNITED NATIONS HEADQUARTERS OFFICE
UNITED NATIONS
NEW YORK

World Federation of United Nations Associations proudly announces that Mr. Salvador Dali has consented to the production of a limited edition of 300 lithographs prepared from an original watercolor, now hanging in the United Nations, which he had donated to the United Nations and WFUNA. This watercolor was used as the basis of the design for the WFUNA cachet which was prepared for the stamp issued by the United Nations Postal Administration on honouring the World Federation of United Nations Associations on its twentieth anniversary.

Mr. Dali stated that he hoped that his gesture would increase public awareness of the work of the United Nations in the field of Human Rights during the International Year for Human Rights (1968) and believed that the theme of the watercolor, which hangs at United Nations Headquarters, was particularly appropriate in this connections. Mr. Dali described his lithograph design as:

"...a portrayal of the Five Continents, illustrated by five arms and hands; the rose growing from the uppermost arm denotes the 'flower' of achievement through international cooperation, while the seeds dropped from the hands demonstrate further growth as they germinate around the base where olive branches have sprung. In the distance, an adult and child look towards this symbol of Man's hopes and aspirations."

These unique lithographs, signed by Salvador Dali*, are numbered and have been produced on Fabriano-Classico paper. This limited edition is kept in a United Nations vault and can be made available to collectors at the price of $150.00 each. If interested, please write to WFUNA, Room 953, United Nations, New York 10017. Checks should be made payable to WFUNA. The lithograph will be mailed to your home in a specially prepared shipping carton. The size of the lithograph is 18 inches by 24 inches. Please add $1.50 to cover the cost of shipping and insurance.

ORDERS WILL BE HONOURED IN ORDER OF THEIR ARRIVAL. Purchasers of these signed and numbered lithographs will be registered at the office of WFUNA at United Nations Headquarters.

*Each lithograph has been personally signed in pencil by Mr. Dali.

CABLE ADDRESS: BARRATTBROWN UNATIONS NEWYORK

CENTRAL OFFICE: 85 RUE DE LAUSANNE, GENEVA, SWITZERLAND – CABLE ADDRESS: WORFEDUNA GENEVA

Figure 14. A first-day cover for two of the U.N.'s first stamps, Scott 1 and 5, issued October 24, 1951. The enclosed letter noted how artist Salvador Dali had agreed to the production of prints of an original watercolor hanging at the U.N.

lenging area for the U.N. collector [Figure 14]. These varieties are becoming even scarcer as few dealers tend to specialize in this area and supplies are limited.

I notice you and a handful of others have won several top exhibiting awards. Can you tell us the top three or four most prestigious exhibits in U.N. exhibiting history?

Yes, we have had several wonderful exhibits gain national and international attention over the years. U.N. exhibits have steadily improved over the years and have gained significant recognition from other collectors and judges as a result.

Tony Dewey's traditional exhibit on the first definitive issues is the only multi-frame U.N. exhibit to have won a grand award at a World Series of Philately show and was subsequently invited to the WSP Champion of Champions competition at APS StampShow.

One of my own exhibits on the history of the League of Nations was shown nationally for many years and internationally at Washington 2006 [Figure 15]. More recently, exhibits on U.N. themes have been the subjects of the UN-Avengers, a group of us U.N. collectors, participating in the fun team competitions at the APS AmeriStamp Expos. U.N.-themed exhibits by Clem Clement, on the UNCIO, Larry Fillion, on the Malaria Eradication Program, and Fran Adams, on the U.N. and Palestine 1947–1951, have won large gold, best thematic, and single-frame grand awards, respectively, at WSP shows.

Internationally, U.N. exhibits by members of the German-based European U.N. club, UNOP, have been among the finest displays in active competitions. Most of these have been thematic in nature and have covered topics such as the Development of the United Nations, the League of Nations, and U.N. agencies such as the ILO and

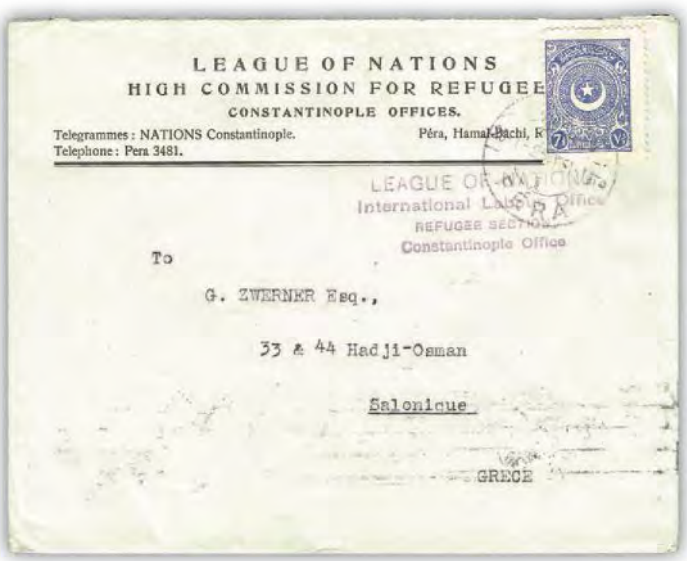


Figure 15. A cover from the refugees office in Constantinople (Istanbul), Turkey to Greece in 1923. The office was established to administer aid and resettlement for more than 20,000 Russian refugees displaced by war.

STAMP LIBRARY RESOURCES

***United Nations Philately* (1980–87), by Arleigh Gaines. R&D Publications. More than 3,500 pages of U.N. postal history in three loose-leaf volumes as collated by the APRL.**

***Terins United Nations Specialized Catalog* (1967?), by Arnold Terins. Includes reviews of designs, production and black-and-white images of stamps, tags, varieties, plate numbers; stationery; international reply coupons; first days; first flights; meters; hand cancellations; more. Self-published, 272 pages.**

United Nations Stamp Catalogs, various years, published by the United Nations. Includes descriptions and backgrounds of various stamps and stationery, with images, both black-and-white and color.

***The Journal of the United Nations Philatelists, Inc*. Society's publications from 1977 through current, 1977–2011 bound.**

HTTP://CATALOG.STAMPLIBRARY.ORG

International Court of Justice.

Many of these and more exhibits will be on display at UNExpo 17.

Is there anything else you'd like to add about the concept of U.N. collecting?

Just plan to come out to UNExpo 17 at the APS American Philatelic Center, in Bellefonte, Pennsylvania to experience the many wonderful aspects of U.N. collecting and meet and engage with fellow U.N. collectors at this wonderful exhibition [Figure 16].

Note: Greg Galletti has collected United Nations and U.N.-related material for nearly 45 years and specializes in the issues of the League of Nations and forerunners of the U.N. He has been an active exhibitor of U.N. material for more than 40 years and is the current team leader of the UN-Avengers, a group of U.N. collectors participating in the annual APS AmeriStamp Expo team exhibiting competitions. Aside from being president, Galletti also is journal production manager for UNPI.

Figure 16. Though created as a collectible, this cover shows a 1949 U.N. postal cancellation from Lake Success, Long Island, New York. The U.N. was headquartered in the WWII-era Sperry Gyroscope factory from 1947 before opening its main building in 1952 in Manhattan. The cachet is one of about 60 created from 1946 to 1949 by E.J. Henriques of Meridan, Mississippi. They were apparently created for Wellborn R. Ellis, of Atlanta, Georgia, who mailed them to U.N. officials in search of autographs or collectibles.

Philatelic Images

Cover images courtesy of Greg Galletti. Stamp images courtesy of the American Philatelic Society Reference Collection.

Q and A with Chief of the UNPA

By Jeff Stage

UNPA Chief Thanawat Amnajanan.

The United Nations Postal Administration is currently led by its chief, Thanawat Amnajanan, of Thailand. Amnajanan joined the UNPA in 2004 as procurement officer and became chief on January 1, 2015. He agreed to answer a few questions for *The American Philatelist*.

As chief of the UNPA in New York, are there similar counterparts in Geneva and Vienna?

UNPA Headquarters is in New York. There is an officer in charge of our European operations in Geneva and Vienna, and he reports to the Chief of UNPA in New York.

About how many face different stamps a year are issued by the U.N.?

For commemorative stamp issues, about 67 to 97 different images per year; for the special event and personalized stamp sheets, there would be another 50 stamps per year.

How are the topics for the UN stamps programs decided? Is there a committee? Are you involved in the decision making?

UNPA receives proposals from various U.N. offices, staff members, permanent missions to the U.N., government entities and departments, non-governmental organizations (NGOs), commercial companies, stamp collectors and/or individuals. I and some of the key UNPA staff members review these proposals and put together a report to be submitted to our Stamp Advisory Committees for review on a yearly basis. The committees and its chairmen then decide which proposals to adopt for the UNPA program of issues.

How far in advance of the official release are those stamp topics decided?

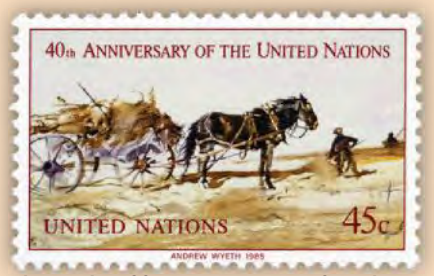
The UNPA Stamp Advisory Committees generally meet in May/June of every year to decide on the stamp program for the following year.

Once a topic is decided are specific directions given to the artist or graphic designer, or do they have some leeway in the stamp's design?

Once the themes have been selected, the graphic design team

Purposeful diversity is found in one of the first U.N. stamps — the Peace, Justice, Security stamp of 1951 — which includes text in several languages, Scott 3.

U.N. stamps often focus on important social issues, such as with two 1962 stamps (one shown), The World Against Malaria, Scott 103.



The works of famous artists are found on many U.N. stamps. This 1985 stamp shows an Andrew Wyeth painting, Scott 448.

U.N. stamps, especially in the early years, were heavy on logos and symbolism, including this dove of peace and globe in 1964, Scott 128.

decides the direction of the design, whether it will be created with artwork, illustration, or photography.... For some stamp issues, we work with artists from around the globe and some are created in-house. When we work with the other artists, photographers, and illustrators, they work very closely with the graphic design team to make sure the information is clearly understood and the artwork is beautiful. The UNPA values the creativity and style that every artist brings to the project …

About how many stamps a year are sold through the New York office?

The UNPA prints about 7 million individual stamps and generates roughly $4.5 million to $5 million in sales per year. These numbers are for all three offices.

Are there any specific directions you see the U.N. stamp program heading in?

The UNPA mandates are: To disseminate information on the activities and achievements of the U.N. and its specialized agencies; Draw attention to significant world problems; and Foster interest in the works and objectives of the U.N. and its agencies through postage stamps.

Do you have any specific goals for the program in coming months or years?

We are launching a Spanish-language website and improving online store and mobile phone application capabilities.

Some U.N. member nations protested the 2016 release of U.N. stamps promoting Lesbian, Gay, Bigender, Transsexual identities. Can you talk about them? [Amnajanan referred to the mandates listed above and added the following]:

The Free and Equal stamps were issued in support of the U.N. Free and Equal campaign (www.unfe.org). It is the goal of this U.N. campaign to draw attention to the human rights challenges facing LGBTI people everywhere, and the actions that can be taken to tackle violence and discrimination and protect the rights of LGBTI people.

Can you tell me approximately how many nations formally protested the stamps? Has this kind of protest occurred before?

The U.N. Secretary General and the majority of the U.N. member states supported the U.N. Free and Equal campaign and the issuance of the stamps. Only a few countries opposed the issuance. I was informed that there has been opposition in the past to other U.N. stamp issues.

With so many nations in the U.N., and obviously many different governmental and social philosophies, how difficult it is to avoid this kind of controversy?

The U.N. has 193 member states and it is definitely a challenge to get every nation to agree on certain issues. For the selection of topics and themes, we follow the work of the U.N. and those related to the U.N. in accordance with our mandates. Proposed topics are then vetted and approved by the Stamp Advisory Committees (SAC) before they become a part of our program. As the members of the SAC consist of senior managers and staff members from various U.N. departments, such as the Department of Political Affairs, the Department of Public Information, the Department of Management, etc., we expect that controversial topics will be addressed through this vetting process.

More recent U.N. stamps have a much more modern look and feel, like 1992's Mission to Modern Earth, Scott 609–610.

Has the controversy over the LGBT stamps prompted any further review of future stamp subjects? If so, what would those changes be?

Topics and themes for U.N. stamp issues continue to be reviewed and approved by the Stamp Advisory Committees. They are also published in advance on the UNPA bulletin. What may have changed is that member states are now showing more interest at the U.N. stamp program. The UNPA has received many more proposals from member states and their postal administrations to issue stamps on topics that they support and would like to promote.

Is there anything else you would like to add about the UNPA?

The UNPA New York office just celebrated its 65th anniversary last year. We have increased our participation in various stamp exhibitions worldwide, and worked with many more postal administrations in terms of joint- or common-theme stamp issues. In 2016, we opened a liaison office in Beijing to help promote U.N. stamps and provide better services for our customers in China. We will continue to produce these miniature works of art, which have for many decades conveyed important messages to the people of the world.

Controversy surrounding the Free and Equal stamps of 2016, Scott 1128, have raised more awareness of the stamp program within the United Nations' 193 member states.

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Thomas P. Knapp (1920-2011) was an avid collector and was an expert specialist in first flight covers. His grandfather, Edward Spring Knapp, one of the most famous philatelists of his time in the 1910s-1930s, helped start his interest early in his youth when Tom was only 10.

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AN UNUSUAL REGISTERED ITEM

Did Writer Want to Assure a Postal Card From Nazi Germany Would be Delivered?

BY VINCENT CENTONZE

The item shown is an uprated postal card from Germany to the United States in 1933. The card was upgraded to be sent via registered mail.

The fact that it is a registered card alone is interesting and unusual because registered mail is generally used to safeguard the movement of valuable mail. Postcards and postal cards were not usually sent via registered mail because nothing of value could be placed on or in a postcard. It is sometimes understandable that routine mail would be sent registered from countries where postal service was corrupt or unreliable, but by 1933 postal service between Germany and the United States had been well-established and was organized; an abundant volume of mail traveled between the two countries every day. Therefore, the card must have been deemed very important to send via registered mail.

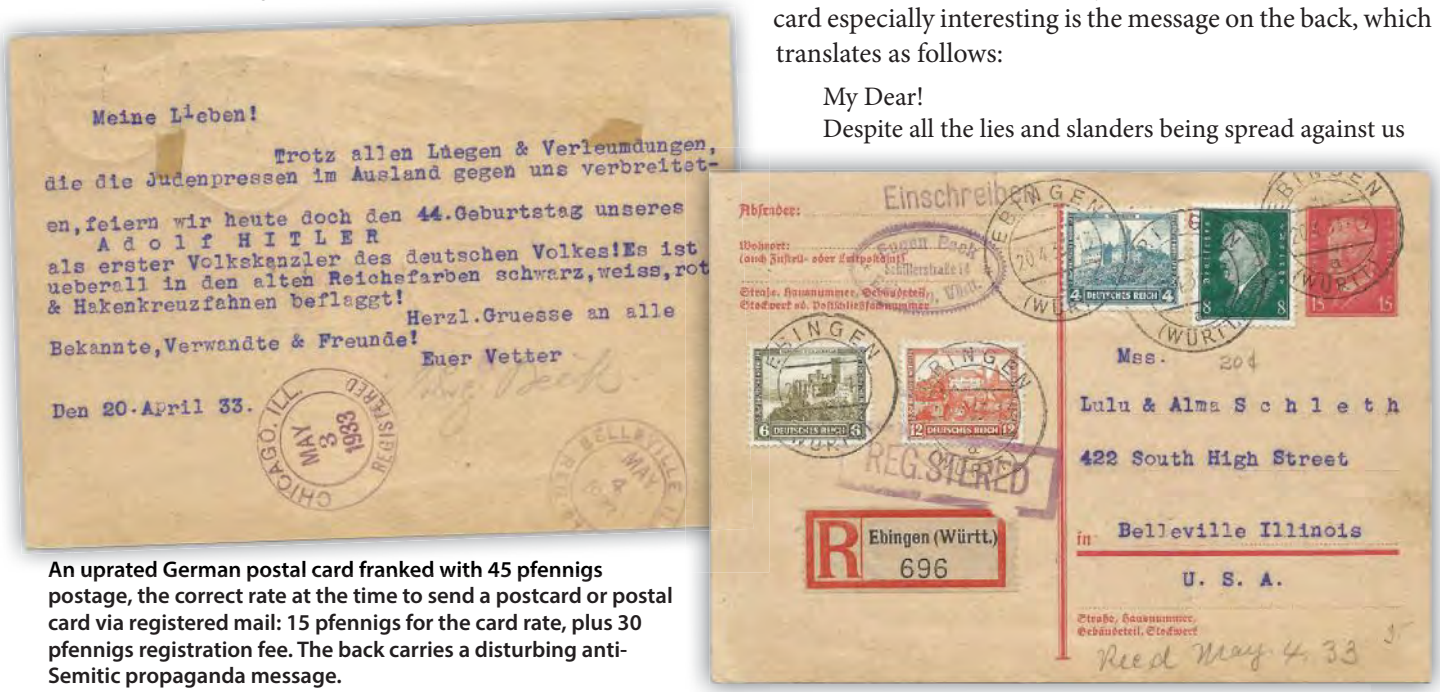
The card was sent by Eugen Beck in Ebingen, Germany, in the Württemberg state, to his cousins, Lulu and Alma Schleth, in Belleville, Illinois. The front of the card is franked with 45 pfennigs postage, the correct rate at the time to send a postcard or postal card via registered mail (15 pfennigs postcard/postal card rate uprated with 30 pfennigs registration fee).

The postage is paid with an 8-pfennig regular issue stamp depicting Friedrich Ebert from the 1928–32 definitive series (Germany, Scott 370) along with 4+2-pfennig, 6+4-pfennig, and 12+3-pfennig semipostal stamps from the 1932 castle series (Scott B44, B45, and B46, respectively).

The stamps are affixed to a 15-pfennig President Paul von Hindenburg postal card (Michel, P196). They are canceled with an "Ebingen (Württ)" circular datestamp dated April 20, 1933. The card also has a violet rectangular registration hand stamp with an Ebingen registration label.

On the back, there are two Illinois registration arrival circular-date handstamps, May 3–4, 1933. What makes this card especially interesting is the message on the back, which translates as follows:

> My Dear!
> Despite all the lies and slanders being spread against us



An uprated German postal card franked with 45 pfennigs postage, the correct rate at the time to send a postcard or postal card via registered mail: 15 pfennigs for the card rate, plus 30 pfennigs registration fee. The back carries a disturbing anti-Semitic propaganda message.

by the foreign Jewish press, today we nevertheless celebrate the forty-fourth birthday of our Adolf Hitler, as the first chancellor of the German people!

Hitler's name is on a line by itself and his last name is all capitalized. The message continues:

Everywhere there are flags in the old realm colors of black, white, and red with the swastika!

Heartfelt wishes to all acquaintances, family members, and friends!

Your cousin, Eugen Beck

Eugen Beck certainly must have thought this was important enough to send via registered mail. When the message was written, Hitler had only been chancellor of Germany for less than two months. From the tone of his message, Beck was likely an ardent supporter of the Nazis, proud and boisterous about Hitler being in power, as many were at the time. He seems to have also believed the anti-Semitic propaganda being disseminated by the Nazis. Perhaps he thought that a card with Hitler's birthday greetings, and an anti-Semitic message, might be surreptitiously destroyed by postal workers with anti-Nazi leanings. Sending the card via registered mail would provide greater assurance that it would reach its destination, because of greater accountability.

However, if he was concerned, then why didn't he send the greetings enclosed within a cover? I believe it speaks to the arrogance the writer exuded to the extent that he wanted individuals through whom the card passed to read its message along the way. He was eager to show how proud Germans were of their new leader and their anti-Semitism. Civilized societies now cringe when we see how openly and proudly prejudice was once paraded.

Unfortunately, it is disturbing to know that today there are still people all over the world who act no differently than the writer of this card did when he wrote his message more than 80 years ago.

The Author

Vincent Centonze is a veterinarian who has been collecting stamps for more than forty years. His main interests include the United States, Italy, Egypt, and more.

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BY NOEL DAVENHILL

Turks and Caicos Islands

Salt Industry Prompted the Caribbean Islands' Early Growth

The Turks and Caicos Islands in the Caribbean are thought by many to have been discovered by Columbus in 1492. These islands are close to the southern edge of the Bahamas to which they were annexed in 1799, primarily to promote the production and export of salt from the Salinas (Spanish for saline, or salt beds). This association ended in 1848 when Turks and Caicos Islands was declared a British colony.

Figure 1. A Turks 6-penny stamp from 1867, Scott 2.

From 1873, the islands became a dependency of Jamaica (along with Cayman Islands), until 1969, by which time the no longer viable salt industry had been replaced by a rapidly expanding tourist trade based largely on deep-sea fishing and other marine-based activities. Turks and Caicos Islands is now a British Overseas Territory.

In 1867, the first 1-penny, 6p, and 1-shilling stamps, printed by Perkins Bacon showing a portrait of Queen Victoria, were inscribed simply "Turks Islands." There was little need for stamps in the sparsely populated Caicos Islands at the time so the only post office was located in the main settlement of Grand Turk.

Subsequent issuances from 1873–79 on Small Star watermarked paper were followed with printings of mainly 1p stamps by De La Rue, which had inherited the plates from Perkins Bacon. The stamps are easily identified by variations in shade, watermark and perforation.

To accommodate new postal rates implemented in 1881, an order was placed in London for additional ½-, 2½- and 4p stamps, but as these couldn't be expected to arrive for several months, the local printer was engaged to provide appropriate surcharges. An extraordinary large number of typeface varieties were likely to have been influenced by rapidly expanding philatelic interest [Figure 2]. Apart from the need to use up surplus sheets before the imminent release of new stamps, useful revenue obtained from collectors was probably the driving force for the 4p surcharges, very few of which appear to have been sold for postal purposes. (More detailed listings of the various typefaces are shown in Scott and Gibbons catalogs).

Figure 2. There are several typeface varieties of the 1881 overprints.

The overprints were gradually replaced from mid-1881 with the early De La Rue key type design used by Antigua. The 4p ultramarine (Scott 43), was followed from 1882 to 1885 with new ½p and 2½p denominations and the 4p now reprinted in gray. Watermarks were changed in 1882 from Crown CC to Crown CA.

Emergency supplies of Jamaica 1p stamps (Scott 24) were despatched to Grand Turk in April 1889 to relieve a temporary shortage. The 2½p (Scott 49) was locally overprinted "One Penny" in May [Figure 3] and remained on sale until new stocks of 1p stamps became available later in the year. A shortage of ½p denominations in 1893 led to a very large ½d on 4p surcharge with numerous typeface varieties, as occurred in 1881.

Figure 3. In 1889, the 2½p stamp locally overprinted "One Penny" in May and remained on sale until new stocks of 1p stamps became available later in the year, Scott 55.

The final Turks Islands stamps were issued from 1893 to 1895, with the ½p, 2½p, and 4p (Die B) denominations in changed colors. A 5p in De La Rue's new Imperium key plate design was added in 1894.

Although nine denominations from a half penny to 3 shillings inscribed "Turks and Caicos Islands" were placed on sale in 1900 [Figure 4], Grand Turk continued to be the only official post office. The design features a splendid image of the territory's seal showing a worker with two large salt mounds in front of a three-mast barque. In early drawings of the seal, the salt mounds were mistakenly interpreted by the artist as igloos to which doors had been added. This error was corrected long before the stamps were designed. The dates "1848–1900" refer to the 52 years since the colony was politically separated from the Bahamas. The larger format 2- and 3-shilling denominations were printed on earlier Crown CC watermarked paper. The Multiple

Figure 4. In 1900, the first Turks and Caicos Islands stamps were issued, all with a handsome image of the territory's seal showing a worker with two large salt mounds in front of a three-mast barque. The larger format 2 and 3 shillings (Scott 9) were printed on earlier Crown CC watermarked paper.

Figure 5. Tiny images of Turks Head cactus flanked new 1909 definitives, including the 3 shillings, Scott 22. The director of Kew Gardens sent this drawing of a Turks Head cactus (reduced to quarter width of natural size, according to the drawing) to printer De La Rue for the design of the 1910 1-farthing stamp, Scott 23. The color was revised from claret to red when the stamp was reprinted in 1911, Scott 24. In 1913, the cactus image continued as part of King George V stamps, Scott 33. *Image of cactus drawing courtesy of Richard Foden.*

Crown CA watermark was introduced for new printings of ½p and 1p stamps in 1905 and for a new 3p denomination in 1908.

Tiny images of Turks Head cactus flanked new definitives portraying King Edward VII on ½, 1, 2, 2½, 3, 4, 6p, 1, 2 and 3sh issued in 1909 [Figure 5]. This cactus, from which Turks Islands were named, is shown in greater detail on a 1-farthing stamp issued in 1910 for posting local postcards and printed material. The color was revised from claret to red when the stamp was printed again in 1911. In 1913, the cactus image continued as part of King George V stamps, adapted without denomination changes from the previous issue. A 5p was added in 1916.

Shortly before World War I, a sub-post office was opened at Blue Hills in the Caicos Islands, now the location of Providenciales, an upper-class residential and tourist resort. Postal agencies also were opened at Bottle Creek, Lorimer's, and Kew.

Wartime levies on mail from 1917–19 led to a complex series of 1p and 3p definitives locally overprinted "War Tax" with a variety of typefaces [Figure 6]. From 1918 to 1919, a two-line overprint was applied in London by printer De La Rue. After the war's end, the local printer introduced additional overprints with different typefaces. As for the 1891 Turks Islands surcharges, it is believed most of the War Tax stamps were sold to philatelists.

Figure 6. Different typefaces on War Tax stamps of 1917–1919, Scott MR2, MR7.

Figure 8. A scene of raking salt was included in a set of 1938 King George VI definitives, Scott 83.

A post office at Salt Cay was opened in the 1920s to serve the many salt workers. This was followed in 1925 by Cockburn Harbor on South Caicos. Several other postal outlets have since been established.

Multiple Script CA watermarks were introduced for new printings of ¼p (cactus), ½, 1, 2, 2½, 5, 6p and 1sh denominations in 1921.

From 1922–26, some modifications (excluding the farthing), led to several color changes and the inclusion of two Tudor crowns in the top corners [Figure 7]. New 1½p and 2sh stamps were added in 1925, when a second printing of the 2sh plus an additional 3sh stamp appeared with the earlier multiple Crown CA watermark. In 1928, most stamps were again altered to read "Postage & Revenue." New 5 and 10sh denominations were added, whereas 4p, 5p and 3sh were discontinued. The ¼p (farthing) stamp was unchanged.

Figure 7. Changes in the stamps of 1922–26 include color changes and the inclusion of two Tudor crowns in the top corners. A new 3-shilling stamp was added, Scott 50 and 57.

Four omnibus Silver Jubilee denominations were issued in 1935. They were followed in 1937 with three Coronation stamps. A set of 14 King George VI definitives — from a farthing to 10 shillings — printed by Waterlow & Sons, were issued in 1938 [Figure 8]. Two scenes featuring salt rakers emphasized the economic significance of the industry. Lower denominations were copied from a 1900s

postcard. The reason for reprinting 6p and 1sh stamps in equally drab colors in 1945 is not clear; it seems unlikely to have complied with UPU regulations.

Aside from the omnibus Victory, Royal Silver Wedding and 75th Anniversary of UPU, the only other King George VI issues were in 1948 and marked 100 years of political separation from the Bahamas [Figure 9]. The motif on the ½p and 2p stamps was a splendid presentation of the dependency's seal first depicted on the 2- and 3-shilling stamps of 1900. Eyebrows were raised at the inclusion of 5- and 10-shilling stamps just two months after the controversial 10sh Silver Wedding issue was placed on sale. In 1950, the king's portrait was updated on 15 pictorials from ½p to 10sh, again printed by Waterlow [Figure 10]. Designs included images of the salt industry, along with the lighthouse, Government House, Cockburn Harbor, and a map without the more intricate detail of the 1948 centenary 6p stamp. A splendid rendering of the dependency's seal appeared on the larger 10sh denomination.

Figure 9. Issues of 1948 noted 100 years of political separation from the Bahamas. Stamps included a presentation of the dependency's seal, Scott 95. Pricey 5- and 10-shilling stamps, Scott 99 and 100, were controversial coming so soon after the 10sh Silver Wedding issue.

Figure 10. The king's portrait appears on 15 pictorial stamps of 1950, including an updated map and Government House, Scott 111 and 113.

Figure 11. Two stamps in 1955, including an 8p Flamingos stamp that paid the airmail rate, were thought as the start of a new series of definitives, but no similar stamps were issued, Scott 119 and 120.

The 1953 Queen Elizabeth 2p Coronation stamp was followed in 1955 with 5p and 8p denominations widely believed to be the first of a new definitive series [Figure 11]. They were, however, short-term additions to the current pictorials with a change of portrait. The 5p featured MV *Kirksons,* a freighter contracted to link Grand Turk with Jamaica for the transport of general cargo, salt exports, and surface mail. A flight of flamingos was an appropriate subject for the 8p, issued primarily for airmail postage.

Instead of the anticipated repeat of previous definitives, the dominant theme of the 1957 pictorials was recreational sea fishing [Figure 12]. The series from 1p to 10sh was printed by Brad-

Figure 12. The dominant theme of the 1957 pictorials is recreational sea fishing. The 8p Flamingos stamp copies the 1955 design, but with three more birds added to the image. *Cover image courtesy of Steven Zirinsky.*

bury, Wilkinson. An exact replica of the 1955 flamingo design, augmented with three additional birds, was selected for the 8p stamp. Other images included the Cable & Wireless Office, a closer view of Salt Cay redrawn from the 1950 1p, and a final depiction of the iconic seal. The famous Annigoni Queen's portrait appeared on the 1p stamp.

Two stamps showing a map of the islands were released in 1959 for the New Constitution installed when the territory ceased to be a dependency of Jamaica.

In 1960, the first £1 denomination depicting a Brown pelican with salt flats in the background was printed in photogravure by Harrison.

Six Crown Agents omnibus issues commenced in 1963 with the Freedom from Hunger stamp, and ended in 1966 with the 20th anniversary of UNESCO. In 1964, Turks and Caicos Islands was one of 12 territories to issue a single stamp for Shakespeare's 400th birth anniversary.

Figure 13. Fourteen stamps printed by photogravure in 1967 offered a changing view of Turks and Caicos from a traditional to more modern era, Scott 160, 165, 166.

Fourteen pictorials from 1p to £1, printed in photogravure by Harrison's were placed on sale in 1967 [Figure 13]. The now almost defunct salt industry was represented only on the 6p stamp. Other denominations included boat building, cutting sisal, water skiing, a location map, Turks Head cactus and the new Coat of Arms. The disappointing £1 denomination may have been enhanced, and the entire series unified, if the somewhat mundane profile of the Queen had been replaced with the Annigoni portrait selected for the other stamps.

In September 1969, the stamps were overprinted with bold surcharges to introduce decimal currency. They were appropriately revalued except 8 cents on 1½p, which didn't comply with the pre-decimal equivalent. The seven vertical stamps were also printed with sideways watermarks (Scott 182a–185a).

Surprisingly a ¼-cent denomination, the one stamp created without an overprint, was added after an absence of almost 20 years [Figure 14]. Was it reintroduced for postal purposes or as a cheap stamp for sale in the then buoyant packet trade? The design repeated the new Coat of Arms from the 1967 10sh stamp. It is interesting to note that $2 on £1 with upright watermark was available only from the Crown Agents and never sold at local post offices.

On the 7-cent-on-8p surcharge (upright and sideways watermark) there are small but significant differences of about 1.8 to 2.2 mm separating "7c" from the obliterating dot. I have seen many examples indicating that variations occur throughout all sheets so it should be possible to locate se-tenant pairs from an examination of full sheets or large blocks. I have not found spacing differences on the similar 1-, 2-, and 3-cent surcharges.

The overprints were replaced in 1971 with identical decimal denominations. A new printing of ¼-cent stamps was in a distinct shade.

Splendid images of local birds featured on Harrison's 1973 definitives from ¼ cent to $2 [Figure 15]. New printings of 1-, 2-, 3-, and 20-cent denominations with upright watermarks were released in 1974–75. All denominations, excluding 7 and 8 cents, were reprinted in 1975–77 with new diagonal Crown CA watermarks. A $5 denomination was added in 1976.

From about this point there was a huge increase of phila-

Figure 14. In September 1969, overprints with surcharges introduced new decimal currency. The stamps included one without an overprint, a new quarter-cent, Scott 181. The $2-on-£1 with upright watermark, Scott 195, was available only from the Crown Agents and never sold at local post offices. On the 7-cent-on-8p surcharge Skin Diving stamp, Scott 187, there are small but significant differences of about 1.8 to 2.2 mm separating "7c" from the obliterating dot.

Figure 15. Local birds are found on a 15-stamp set of 1973 definitives, Scott 273.

telic material, inspired by American and British corporations engaged by many former Caribbean British colonies. This proliferation of stamps, often with little relevance to the territory, prompted the closure of many of my collections.

Between 1981 and 1985 several issues, similar to those produced for Redonda and Cayes of Belize, were placed on sale reportedly for use in Caicos Islands. Their status remains doubtful, with limited listing by Gibbons in its catalog and total omission in the Scott catalog.

Author's note: *I am grateful for the helpful advice and some illustrations provided by Richard Foden and Steve Zirinsky.*

*****

The images accompanying the British Empire collection are from the American Philatelic Society's reference collection, which can be seen in-person or for free online at www.stamps.org/Reference-Collection-Tour. There are more than 75 United States and international reference collections available for viewing.

Readers may contact the author via e-mail at chambon@xtra.co.nz.

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Selections may vary, but the one I looked at included covers up to 48 years old, an airmail cover, and more. Among the neat covers I found was one commemorating a decade of space accomplishments. It was canceled on August 2, 1971, in Huntsville, Alabama (nicknamed "The Rocket City" for its ties to early space missions).

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BY TARA MURRAY librarian
tmurray@stamps.org

What's On Your Bookshelf?

A Capsule Look at Some Helpful Volumes for a New or Returning Collector

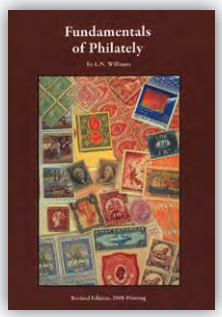
From time to time, the library receives a question that is best answered not by a search but by human expertise. These are the questions that are both broad and subjective: What are the essential books in a personal philatelic library? What is the best book for a new collector?

To try to answer these questions, I turned to the knowledge base of staff members of the American Philatelic Society and the American Philatelic Research Library. Our staff includes both lifelong collectors and non-collectors, but all of us share one thing in common: we spend all day immersed in the world of philately.

I asked the staff: "What are the top three books a new (or returning) collector should have in his or her library?"

I'm sharing highlights from their responses here. I'd also love to hear from readers. If you have additional suggestions, you can write to me at tmurray@stamps.org or by mail at the APRL, 100 Match Factory Place, Bellefonte, PA 16823.

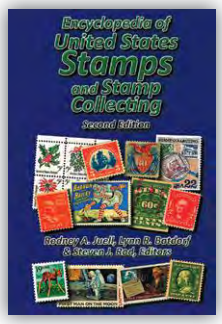
Fundamentals of Philately (revised edition), by L.N. Williams, published 1990 by the American Philatelic Society. APRL call number: HE6213 .W724f 1990.



First published in article format in *The AP* in the 1950s and revised several times in the following decades, this is still a go-to reference for stamp collecting. At 862 pages, it is a hefty tome, but one philatelists can turn to again and again.

The book gives a short history of stamp collecting, then delves into paper, watermarks, design and production, printing processes, inks and color, gum, and separation. Throughout, the author defines terms from the basic to those even advanced collectors might scratch their heads over ("Mechanical Mezzotint" or "Hectograph," for example).

Encyclopedia of United States Stamps and Stamp Collecting (2nd edition), by Rodney A. Juell, Lynn R. Batdorf, and Steven J. Rod, published 2016 by the United States Stamp Society. APRL call number: G3700 .A11 E56 2016.



Like *Fundamentals*, the *Encyclopedia* explains the history and production of stamps and defines key terms, but with a focus on the United States. In addition, helpful for a U.S. collector, the first part of the book includes sections on the major stamp issues and periods, beginning with stampless covers and postmasters' provisionals through 21st-century issues, and including federal and state revenues, postal stationery, carriers and locals, and more. Each section includes color illustrations and resources to consult for more information.

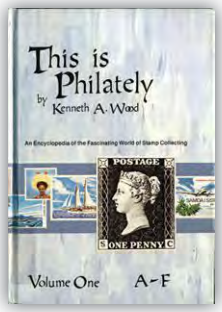
Linn's Complete Stamp Collecting Basics, by Michael Baadke, published 2004 by *Linn's Stamp News*. HE6213 .B111L 2004.

At 392 pages, this paperback is substantial but takes up about half the space on your bookshelf or in your briefcase that each of the previous two titles do. It also takes a slightly different approach, with sections on the basics of stamp collecting, how to obtain stamps, and how to organize and store them. The section headings may be more approachable for the true novice, with plain-language titles like, "Why does my stamp have a lot of holes in it?" for the section on perfins.

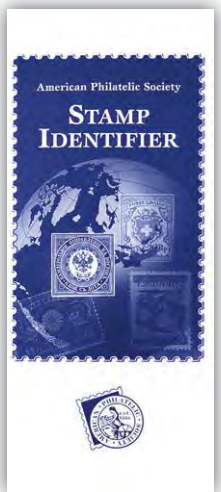
The contents are primarily from the author's Refresher Course column in *Linn's Stamp News*. While the book is organized with a beginner in mind, the index makes it equally useful as a reference for returning collectors or those

looking to expand into new areas.

This is Philately, by Kenneth A. Wood, published 1982 by Van Dahl Publications (Albany, Oregon. APRL call number: HE6196 .W876t.



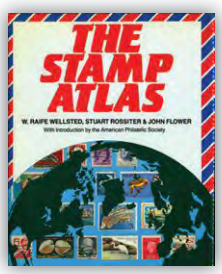
This three-volume hardcover set is subtitled "An Encyclopedia of the Fascinating World of Stamp Collecting." Instead of the narrative approach of the first three titles, Wood's book takes an encyclopedic approach, with brief entries arranged alphabetically. The entries include not only philatelic terms ("Cancelation, Fancy") but also geographic ("Caroline Islands") and organizational ("Canadian Bank Note Company").



APS Stamp Identifier (3rd edition), published 2004 by the American Philatelic Society. APRL call number: HE6215 .A111 2004.

This small, spiral-bound book can be kept easily near a collector's desk or tucked in a bag. It serves a very specific purpose: to help a collector identify the country of origin of a stamp based on the words printed on the stamp. For example, if you find a stamp overprinted "G.P.E." you can look up the abbreviation in this book to discover that your stamp is from Guadaloupe, a French colony. Tables in the back of the book provide help for reading other alphabets: Arabic, Chinese, Greek, Hebrew, and Russian.

The Stamp Atlas, by W. Raife Wellsted and Stuart Rossiter, published 1986 by Facts On File. APRL call number: G1046 .P8 W456s 1986.

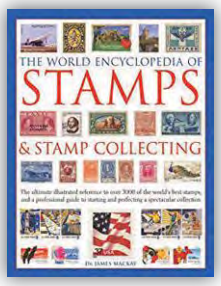


We all know that collecting stamps can improve your knowledge of geography, and the pages of this magazine demonstrate that philatelists are often interested in the history of the countries they collect beyond the postal system. *The Stamp Atlas* provides that background, from large areas of the world to specific stamp-issuing entities. It includes color maps, but also narratives, illustrations, and photographs, focusing on postal systems and postage stamps, but including plenty of contextual information.

Need Help Using the Library?

Whenever you have research questions, do contact library staff for assistance. You can reach us by phone at 814-933-3803 (press 3 for the Library), by e-mail at aprl@stamps.org, or by mail at APRL, 100 Match Factory Place, Bellefonte, PA 16823.

The World Encyclopedia of Stamps & Stamp Collecting, by James A. Mackay, published 2006 by Lorenz Books (London). APRL call number: HE6215 .M153cg.



This glossy book, with numerous color illustrations throughout, includes two major sections: A Guide to Collecting Stamps, and The World Directory of Stamps. The first section provides a summary of the different types of postage stamps and tips for starting a collection. The second section goes around the world by region, giving some history and showing some of the stamps produced in that region. For example, the section on Eastern Scandinavia includes brief descriptions of the countries and their stamps, as well as call-outs on specific topics (master engraver Czeslaw Slania, Vikings in Stamps).

This book can be a useful reference for the philatelist, as well as an attractive coffee table book for explaining the hobby to non-collectors.

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The Metcalf-Hunt Correspondence, 1835–1875

Covers and Letters Peek Into the Lives of Influential New England Family

BY ROBERT L. McCAUGHEY

"What a cause for rejoicing is this power of communication with one another." — Evelina Metcalf Hunt

Sometimes, you just don't know what you have until you take a close look. In my case, it was a box of 184 covers and letters dating mostly from the 1830s to 1850s, but some as late as 1875. Upon closer look, these covers offer insight into two of the most influential and prominent families — the Metcalfs and Hunts — from one of the era's most prominent cities, Providence, Rhode Island.

Figure 1. This vintage postcard shows the Providence County Court House and Rhode Island School of Design, which was partially founded by the Metcalf family.

The box was in with my family archives of stamps and journals from my mother's side, the Burdon family. There was interest in stamps and covers in the family for several generations, and in particular, my great-great grandfather, Levi Lyman Burdon. Burdon and George Hunt were both jewelry manufacturers in Providence during the same period. Levi Burdon also worked in gold refining and invented the process to create seamless gold-filled wire. *The Industries and Wealth* in Rhode Island, speaks in detail of Burdon Seamless Wire Co. producing 5,000 ounces of refined gold per day, and being the leader and most reputable in this industry, in the world! He also had an interest in stamps, though his exact level of philately is uncertain.

I think that either George Hunt gave these letters and covers to Levi; or, I suppose, a descendent could have as well. Somehow, I ended up with the box. My father never spoke much of them or thought much of the collection. My first opinion of them years ago was that they seemed to be common stamps with some covers that had condition issues. I never realized the history or that the Metcalf family was involved, but today, I have a new view of this old mail.

Evelina Metcalf Hunt (1820–1883) is at the core of this correspondence. Her family, the Metcalfs, owned the *Providence Journal* and a string of textile mills. The family was listed as the 27th richest family in America. Much of the mail I have is sent to or from addresses in Providence, and Newport, Rhode Island.

Providence, sits at the mouth of the Providence River at the head of Narragansett Bay, and is one of America's oldest cities, having been founded in 1636 by Roger Williams, who was fleeing religious persecution from the Massachusetts Bay Colony. Providence was one of the first cities in the country to industrialize and became a leader in textile manufacturing, and the jewelry, and silverware industries. It is the capital of Rhode Island.

Providence also is home to two prestigious institutions of higher learning, Brown University and the Rhode Island School of Design [Figure 1]. They have contiguous campuses on some of the city's most valuable land, some of which fronts Benefit Street, once little more than a back lane through farmland, but which blossomed into the home of Providence's elite in the 18th century.

Around the time of the Revolutionary War, Benefit Street was the first modern street laid out by the town "for the benefit of ye People," according to a historic source cited by the Rhode Island Historical Society. When hard economic times brought neglect and urban renewal threatened to raze the district in the 1950s, noted preservationists like Antoinette Downing worked tirelessly to spare it from the wrecking ball, according to the society.

A huge wood-frame Colonial house dating to before 1800 at 49 Benefit Street [Figure 2] — once home to Evelina Met-

Figure 2. A cover dated 1847 addressed to 49 Benefit St., Providence, Rhode Island.

calf Hunt — is still an owner-occupied home. In the steep uphill walk two blocks, 45 and 62 Prospect Street are multi-million dollar 19th-century brick mansions set diagonally to each other 407 feet apart; one owned by Brown University and one by RISD. All three houses bear plaques as National Historic Register properties.

The Metcalfs donated the land across from Brown to start the RISD. Even in Evelina's later years as an invalid, she was a driving force behind the opening of that school, as were some other Metcalfs. Helen Adelia Rowe Metcalf — Evelina's sister-in-law — proposed the school and served as its first director when it opened in 1877. Upon Helen Metcalf's death in 1895, her daughter, Eliza Greene Metcalf Radeke, became director until her death in 1931.

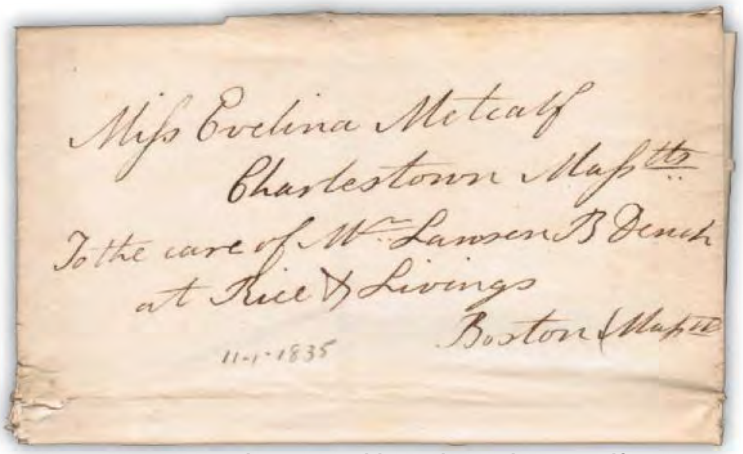
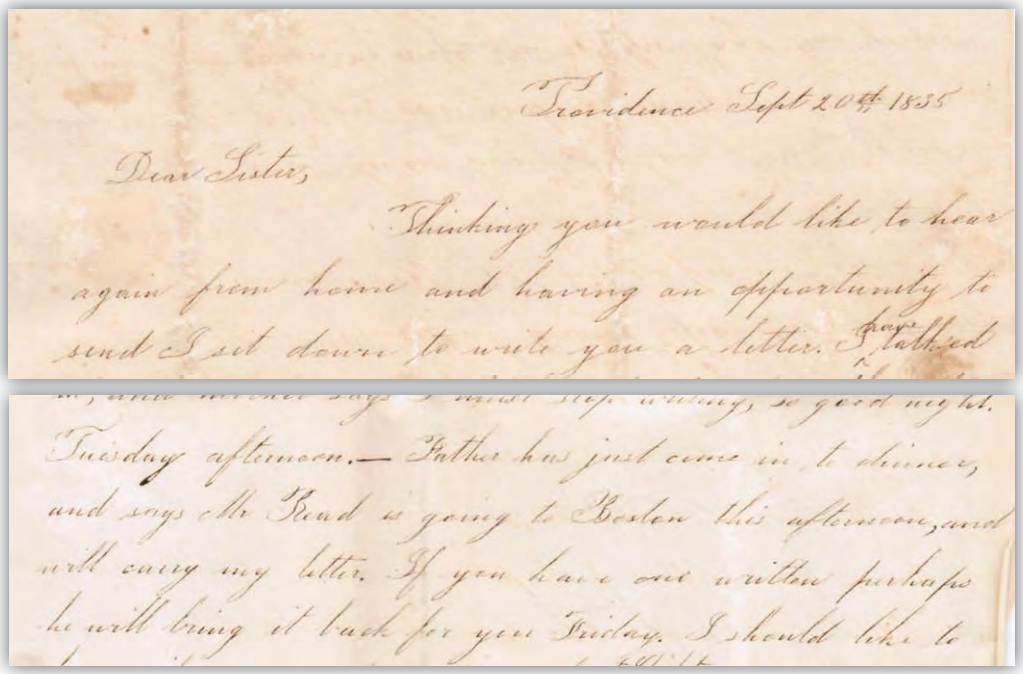

Miss Evelina Metcalf
Charlestown Mass.tts
To the care of Mr. Lawson B Dench
at Rice & Livings
Boston Mass.tts
11-1-1835

Figure 3. An 1835 stampless cover addressed to Evelina Metcalf at a seminary in Charlestown, Massachusetts, near Boston.

This text is from a group of stampless letters [Figure 3] sent to Evelina, a lifetime Unitarian, from her sisters, circa 1835, while she was away studying at the Charlestown Female Seminary in Massachusetts. They all speak of being carried by someone going to such an institution. There was no post office at the seminary; the letters are addressed in care of "W. Lawson B. Dench," a relative on her mother's side, in Boston. According to the letters, communicating with each other was very important to them.

On September 20, 1835 [Figure 4], Sister Ellen writes, "Thinking you would like to hear again from home and having an opportunity to send I sit down to write you a letter." Then again, on October 9, "I carried Miss. Childs letters over Wednesday." Sister Sophia writes on October 11, "As Miss Kelly goes to Boston tomorrow, I thought I would not let the opportunity pass without writing you."

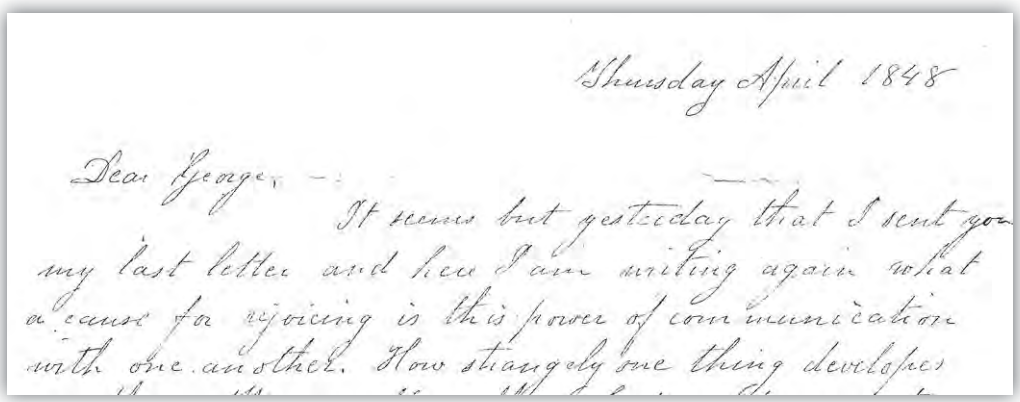

Providence Sept 20th 1835

Dear Sister,

Thinking you would like to hear again from home and having an opportunity to send I sit down to write you a letter. I have talked

Tuesday afternoon.— Father has just come in to dinner, and says Mr Read is going to Boston this afternoon, and will carry my letter. If you have one written perhaps he will bring it back for you Friday. I should like to

Figure 4. Excerpts from sister Ellen's letters of the fall, 1835.


Thursday April 1848

Dear George, —

It seems but yesterday that I sent you my last letter and here I am writing again what a cause for rejoicing is this power of communication with one another. How strangely one thing developes

Figure 5. An excerpt from Evelina's April 1848 letter to George.

The following quote is from sister Ellen on November 1, 1835, "Father has just come in to dinner and says Mr. Read is going to Boston this afternoon and will carry my letter. If you have one written, perhaps he will bring it back for you Friday." Sister Sophia writes back on November 9, "We were very sorry that Maynard did not let you know he was coming here so that you could write by him."

Evelina's husband, George Hunt, was a gold jewelry manufacturer with interests in Providence, which at that time was considered the "Jewelry Capital" of America. He also had interests on Maiden Lane in Manhattan's original Diamond District. (Now the site of the Federal Reserve, Maiden Lane was once a footpath women followed to a stream to do laundry; and Thomas Jefferson once lived at 57 Maiden Lane.) One letter [Figure 5] from Evelina dated Thursday, April

1848 states; "Dear George, It seems but yesterday that I sent you my last letter and here I am writing again. What a cause for rejoicing is this power of communication with one another."

There are several letters to-and-from the Western Hotel, where George would often stay while in New York City on business [Figure 6].

One cover shows a red ink circle Providence postmark from October 18 (no year is shown) with a red ink "5" at right. The destination is Hunt at the Western Hotel, 9 Courtland Street, New York. Information on this hotel and its street is a little murky via Internet sources. (As an aside, most references are to "Cortlandt" Street, much of which was first turned into a subway station and then destroyed during the 9/11 attacks on the World Trade Center. But directories found online from the 1918–20 era make several references to "Courtland" Street, neighborhood not named.)

Another cover sent by Evelina to George Hunt at the Western Hotel in New York City, had a mark on the stamp known as the Providence Control Mark as its postmark. It shows "Favor Mr. Sharpe" in the lower left corner. Sharpe was involved in tool making for the jewelry industry through the firm, Brown & Sharpe. This example was loaned to Charles J. DiComo, Ph. D., to be scanned, studied, and added to his census. DiComo is a collector and authority on Providence postal control marks.

Figure 6. Covers went back and forth between Evelina and George Hunt when he stayed at the Western Hotel, 9 Courtland St., New York City. One shows an example of the Providence control mark, a horizontal or vertical line across the middle of the stamp that acted as a type of precancel. The stamps are 3-cent Washingtons of 1851-57, with the control stamp being a Scott 11, Plate 4, a Relief A.

Another cover and letter [Figure 7], hastily written in pencil, speaks of a near-disaster at sea. On June 15, 1847, George writes to Evelina telling of leaving Stonington Connecticut on the steamer *Oregon*, across the New York Sound to Manhattan. After several attempts to cross the

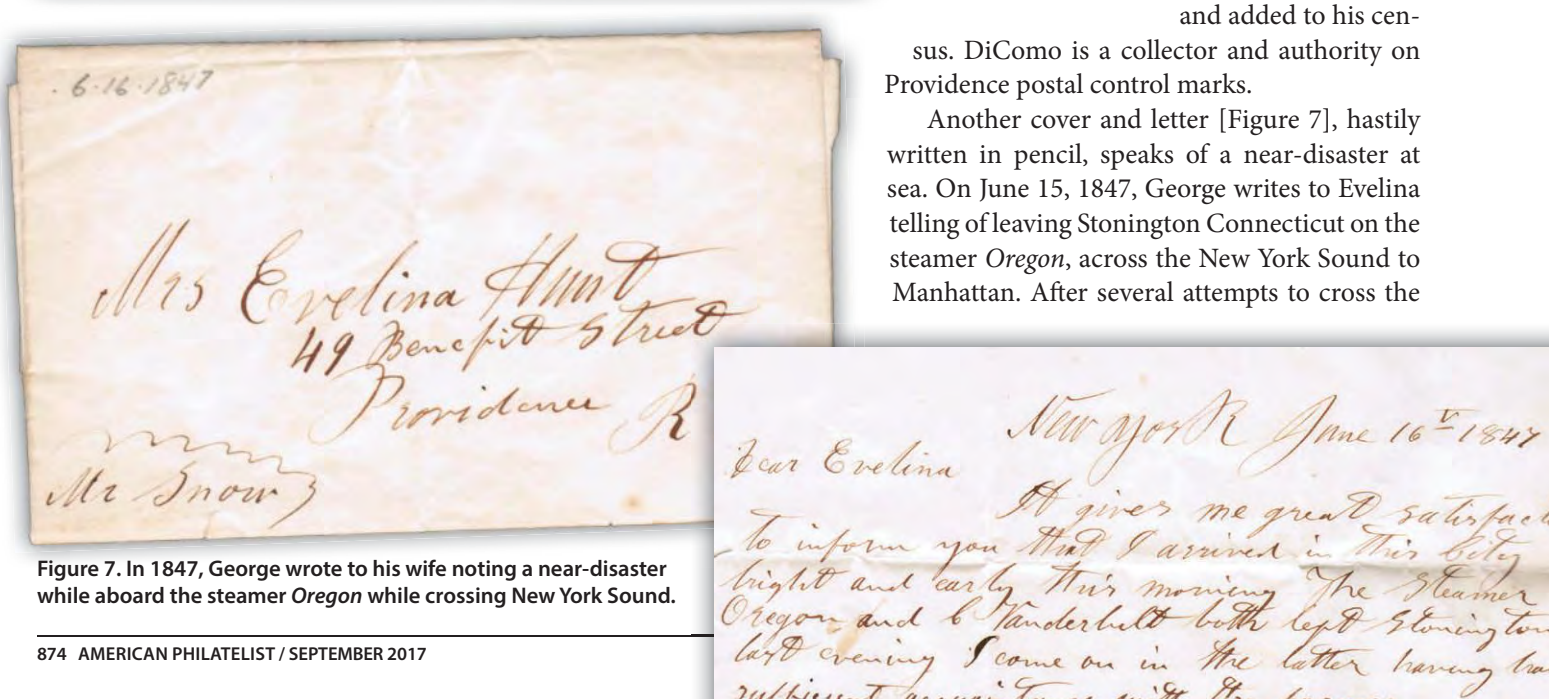


Figure 7. In 1847, George wrote to his wife noting a near-disaster while aboard the steamer *Oregon* while crossing New York Sound.

sound, the ship had to return to Stonington for the night. A letter the next morning tells of arriving safe and early enough to go on one of his nature walks.

> It gives me great satisfaction to inform you that I arrived in this city bright and early this morning. The Steamer Oregon and C. Vanderbilt both left Stonington last evening. I came on the latter having had sufficient acquaintance with the former.

The Earles Express Company [Figure 8], at Boston and Providence, was a consolidation of several long-established local concerns. B.D. and L.B. Earle were formerly bank messengers and went over the route daily in that capacity from the time that the Boston & Providence Railroad was opened in 1835. An 1848 letter from George speaks of going to Massachusetts General Hospital for an "interview," which today would be called a consultation. It refers to "Earles Express" as being used as a private company for sending freight and letters.

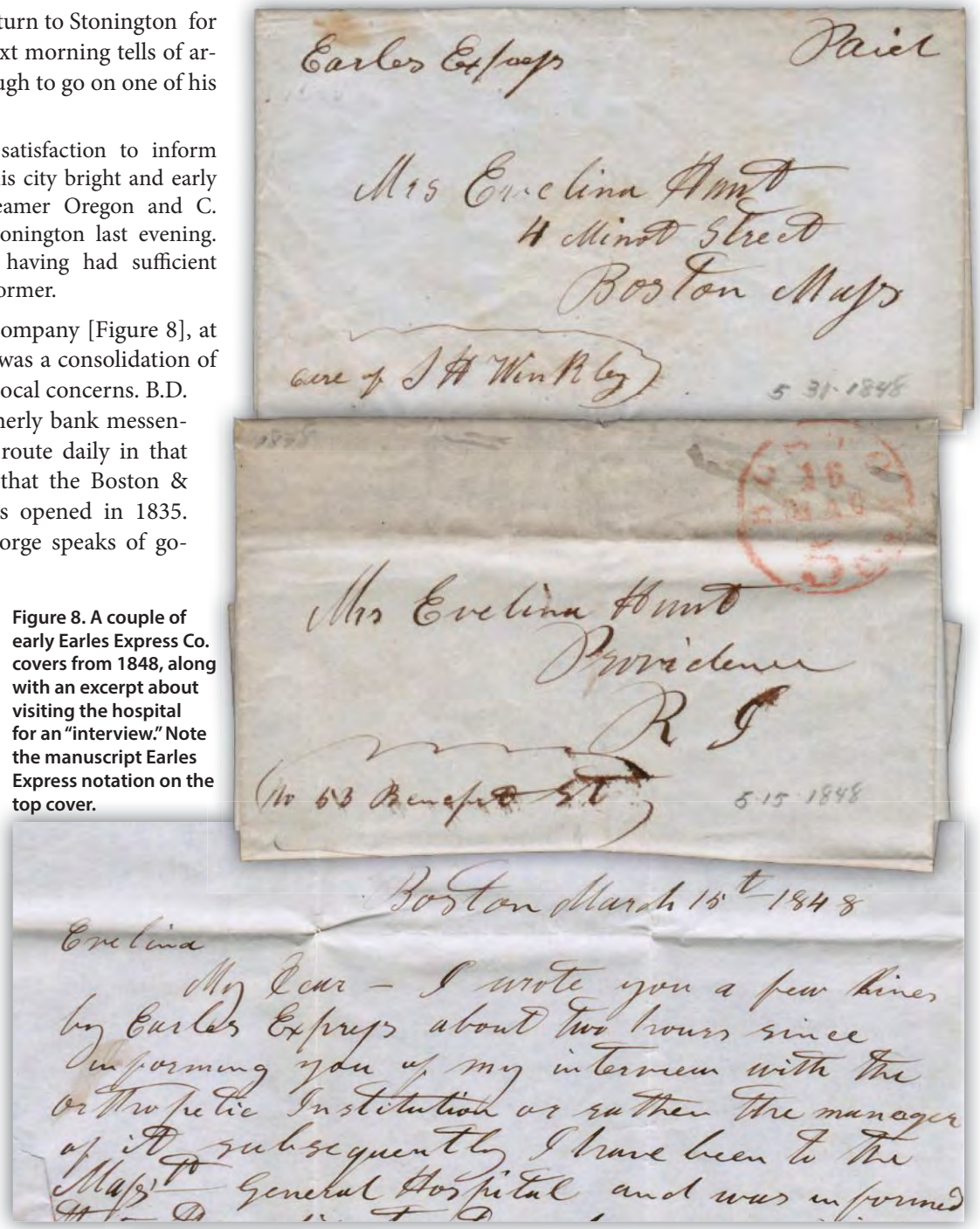


Figure 8. A couple of early Earles Express Co. covers from 1848, along with an excerpt about visiting the hospital for an "interview." Note the manuscript Earles Express notation on the top cover.

The Earles Express also included lines between Providence, Warren, and Bristol, Rhode Island, and another between Providence, Stonington and New London, Connecticut.

Aside from visiting New York City frequently, George Hunt sometimes stayed over in Boston. A folded letter sent from Evelina to George at the Marlboro Hotel in Boston is postmarked April 13, Providence [Figure 9].

The letter within includes Evelina's heart-felt plea that her husband " … come home, come home and go no more out forever."

A folded letter from 1849 is a fine example of the New York 5-cent handstamp cancel.

This cover can be dated June 5 based on the contents, which is a bill for copper used for jewelry

Figure 9. An 1848 folded stampless letter mailed from Providence to George Hunt in Boston at a rate of 5 cents.

Figure 10. A folded letter postmarked June 5 with content date of 1849.

Figure 11. A cover postmarked 1858 sent to "Hunt & Owen."

manufacturing [Figure 10].

In 1841, Hunt formed a partnership with Ezekiel Owen under the name "Hunt & Owen" [Figure 11] for the manufacture of solid gold jewelry. The site is now occupied by the Rhode Island School of Design. The firm retired from business in 1887, about eight years before Hunt's death. Shown is a cover addressed to "Hunt & Owen," the stamp with a blue ink grid cancel and a separate red ink town circle cancel of "Feb. 24, 1858, Bridgewater, Ms."

Evelina's sister, Ellen, married Edwin A. Bush, of Newport, Rhode Island. They moved to the Adirondacks in upstate New York where Edwin became postmaster of the Mill Brook station in the northern part of Warren County, where Lake George is found [Figure 12].

"The first post-office established at Mill Brook dates its origin sometime between 1850 and 1855, when the name of the office was Mill Brook," states *A History of Warren County* (1885), edited by H.O. Smith. "The first postmaster was John A. Russell. In 1856 he was followed by Edwin A. Bush. In 1865 the office was discontinued, and remained in suspension until 1872, when it was re-established under the name of Adirondack, and the present incumbent, J. M. Bush, was appointed postmaster."

There are many letters in this correspondence to-and-from Newport and the Adirondacks, including a cover sent from Edwin to Jesse Metcalf. Edwin also ran a steamship line named *The Ellen*, which

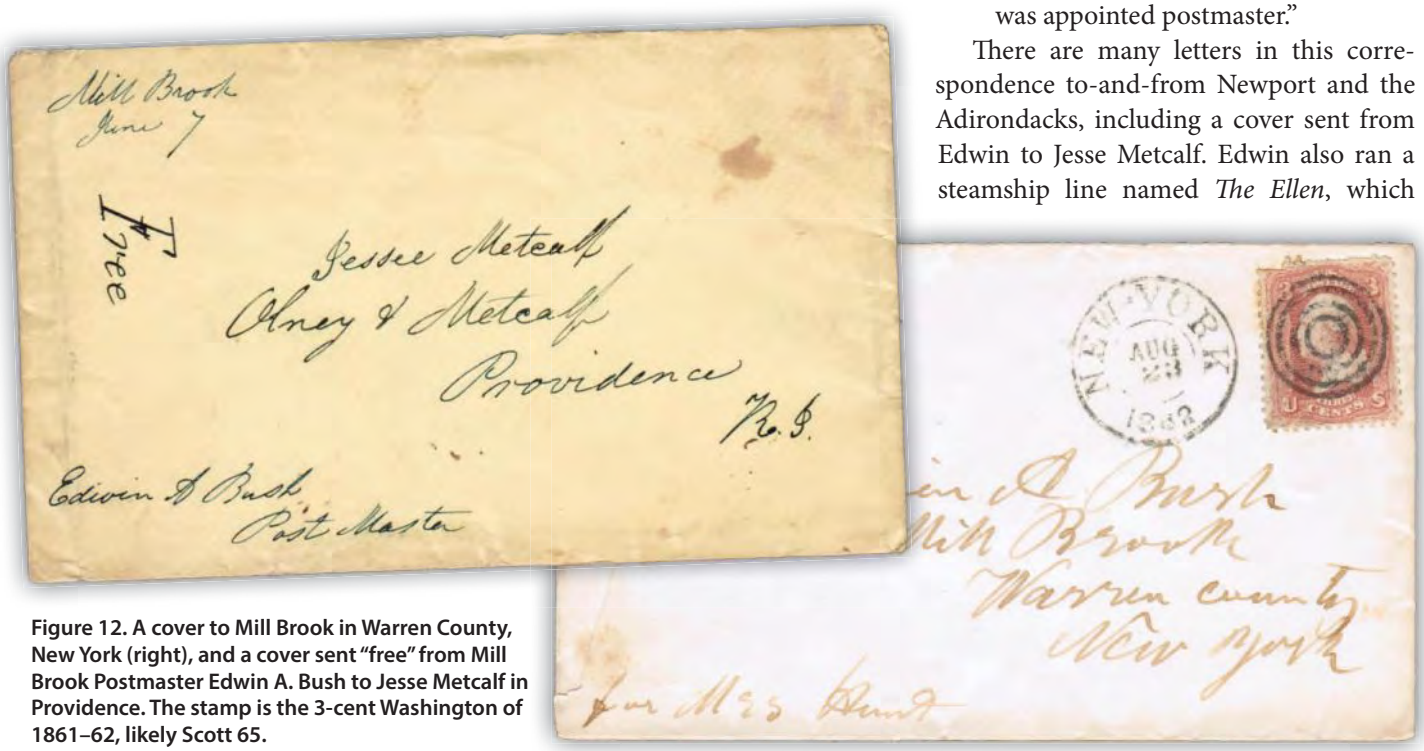


Figure 12. A cover to Mill Brook in Warren County, New York (right), and a cover sent "free" from Mill Brook Postmaster Edwin A. Bush to Jesse Metcalf in Providence. The stamp is the 3-cent Washington of 1861–62, likely Scott 65.

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would cross Schroon Lake. They lived there for 40 years.

Evelina was especially identified with the Philanthropies of Providence, ever contributing to the relief and enjoyment of others. At the outbreak of the Civil War she became an active figure in the work of the Sanitary Commission [Figure 13], and labored unceasingly to alleviate suffering, both at the front and among the families of the soldiers at home.

As one can see from the letter shown, much history can be gleaned from this correspondence, which reads in part:

> … I go in charge of the Sanitary Homes and sail on the "S.R. Spaulding" which also comes Gen. Lister's staff. As she is loaded with ammunition I hope to be near the fight and if the fight should be the bombardment of Fort Sumter it would be a … most glorious spectacle. We are to be accompanied by two of the iron-clads the Passaic and the Montauk and it is hoped that others will join us. Besides these we shall have several gunboats, frigates and at least 20,000 men.
>
> I hope to receive a long letter from Providence on my return. Please inform my friends in Newport and Medfield of my excursion. ... H.G. Spaulding.

Figure 13. Correspondence from Evelina sent via the U.S. Sanitary Commission.

Several other covers within the correspondence show interesting postal cancellations and other markings and the progression in stamp usage with what stamps were likely available for purchase at that post office at the time [Figure 14].

Among them are a double-blue circle and bars cancel, an invitation and calling card sent January 10, 1861 for events at the home of Mr. and Mrs. Edward Barnes, 64

Figure 14. Clockwise: An 1860 cover from Bridgewater shows a double blue circle and bars cancel with a red ink dated handstamp. An 1861 cover included an invitation and calling card for an event at the home of Mr. and Mrs. Edward Barnes, and an 1862 cover that shows a different type of cancellation mark and a change in postage stamps being used.

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Fourth Street in New York City. Events were scheduled for "8 O'clock" on February 6 and 13.

The next cover [Figure 15] with insert is from the Cambridge Entomological Club and provides a date of June 1874. George Hunt had a lifelong interest with the study of botany and later joined that with entomology. He accumulated an extensive herbarium and a large collection of insects, which was presented to Brown University by his daughter after his death.

The content in the final cover shown [Figure 16] dates it to September 8, 1875. Mr. Hunt also was a fellow of the American Association for the Advancement of Science and a charter member of the Horticultural Society of Providence, instituted in 1845. "He showed the Horticultural Society, as he did everywhere, the breadth of his knowledge," notes a genealogical resource.

As was once said of Stephen Longfellow, of Portland, Maine, an uncle of the poet, so may it be said in closing of Mr. Hunt, "Such men never die."

In another correspondence dated October 25, 1854, Aunt Matilda writes to Mary Eva, daughter of Evelina and George: "Today I must take a walk down to the post office to carry this letter and see if I cannot find one for me. I think I ought to have one from home by this time. I want to hear very much how all of you are getting along."

Without the ability to share news and experiences through correspondence such as these, life likely would not have been as exciting and full of anticipation waiting for those words from home or afar.

Figure 15. An 1874 cover sent from the Cambridge Entomological Club, franked with a 1-cent Franklin stamp of 1873, Scott 156.

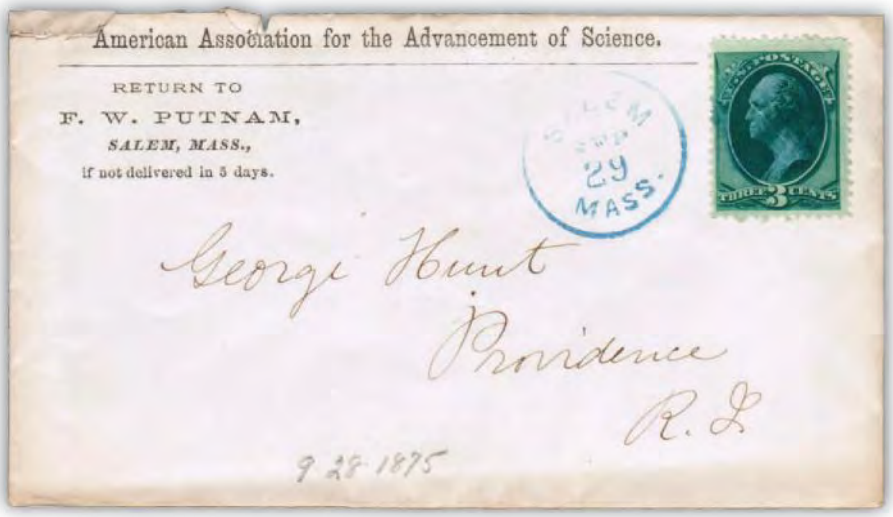

Figure 16. A cover franked with a 3-cent Washington stamp to George Hunt dated 1875 from anthropologist Frederic Ward Putnam (1839–1915), who at the time of this letter was curator of the Peabody Museum of Archaeology and Ethnology at Harvard University.

References

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Rhode Island School of Design website, www.risd.edu.

Rhode Island Historical Society website, www.rihs.org.

Go Nomad website, www.gonomad.com/1052-providence-rhode-island-s-benefit-street-an-architectural-showcase.

The Author

Robert L. McCaughey has been a Rhode Island real estate broker since 1976. Semi-retired, he has developed a love of philatelic history, and is now finding time to research old family archives. He is a member of the Rhode Island Philatelic Society, the oldest society in the country, and the APS. His grandfather on his father's side was the superintendent of the Providence, Rhode Island post office, Elmwood Station in the 1920s — until retiring in 1952.

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BY NANCY POPE

Museum Offers Inside Look Via Social Media

Facebook Page and More Present Opportunities to Share With Public

Exhibitions are how the public experiences a museum's collection of objects. Of course, objects do not make it to the exhibition floor without help.

The best helpers our objects in the National Postal Museum have are in the museum's Collections Department. A little more than two years ago, this department, which includes the Preservation Department, began sharing some of its projects through "Collections Care Thursday" posts on Facebook. If you are not yet following the museum on Facebook, you have been missing some wonderful items.

When Owney the Railway Post Office mascot was scheduled to receive his own stamp in 2011, the museum arranged for him to get a "body"-lift, making sure he was spiffed up and looking good for the public. ***Images from the Smithsonian's National Postal Museum Collections Care Thursday Facebook pages.***

You can find the museum Facebook page at facebook.com/SmithsonianNationalPostalMuseum.

Collections Care Thursday is the brainchild of Rebecca Kennedy, a staff member in the Preservation Department. These weekly posts offer behind-the-scenes looks at some of the department's projects, allowing the public to peek behind the curtain and learn more about the work involved in caring for the variety of objects in the collection, from fragile stamps to hardy vehicles. Object care is vital not just for items going onto display, but those already in the collection, tucked away in vaults and storage.

The general public and museums have been enthusiastic about these Facebook posts. Many have shared these posts, allowing the museum to reach even wider audiences, hopefully encouraging more people to learn about the museum, its collections and exhibitions. Other museums have contacted us about the program, asking for suggestions in setting up similar social media outreach activities.

As you might expect, some of the department's most popular posts are tied to pop culture hits. For instance, a post offering Star Trek-themed greetings appeared on the day the U.S. Postal Service issued stamps celebrating the television show. Others are unexpectedly popular. A post that focused on how staff carefully cleans cases in the National Stamp Salon showed that even the most mundane tasks could resonate with our audience.

The most widely disseminated topic was one we posted

One of the museum's many volunteers, Grace Edquist, helped by creating a thorough inventory of the museum's carrier badges, then making sure they were securely rehoused and returned to storage.

Collections Manager Beth Heydt helped curatorial intern Angela Phillips locate maps in the collection for a summer project.

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as Hurricane Matthew approached last fall. It shared recommendations for protecting items in your home in the event of a natural disaster.

Our audiences obviously care about their personal treasures and want to ensure their survival for next generations. Something we have in common.

We hope that you will take an opportunity to follow the museum on Facebook, and even leave a comment on upcoming Collections Care Thursday posts.

While Collections Care Thursday posts are limited to Facebook, followers of our Instagram (instagram.com/nationalpostalmuseum) or Twitter (twitter.com/PostalMuseum) accounts can view related items.

Our Collections Department staff also share object care hints and a variety of projects through the museum's YouTube channel. For instance, you can watch one of the museum's most beloved objects, Amelia Earhart's flight suit, move onto the exhibit floor at youtube.com/watch?v=4YPeQYac9YE.

We hope that you take the opportunity to visit the museum. If you cannot, rest assured we are working hard to offer information and behind-the-scenes opportunities through our online resources.

Stop by the museum website at www.postalmuseum.si.edu and see what we have to share.

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PHILATELIC HAPPENINGS

BY KEN MARTIN chief operating officer
*kpmartin@stamps.org • Share your photos of your stamp show, club, or affiliate activities with us via e-mail at **aparticle@stamps.org** for possible use online and in print.*

Our seventh annual Volunteer Work Week was held from July 17 through 21 at the American Philatelic Center. We're sending a big thank you to the 35 volunteers who traveled to Bellefonte, Pennsylvania at their own expense and provided 865 hours of assistance.

Volunteers in the library relabeled journal boxes with incomplete or illegible labels, completed preliminary processing for many boxes of previously unprocessed archival material, identified donated books not needed for the library collection and priced them to be sold, weeded unnecessary multiple copies of books, and indexed journals. In addition to completing these projects, our volunteers also unearthed uncataloged or missing items in our collections. The library was open late two evenings for our volunteers to use the library, and most of them used the additional time to continue their volunteer projects.

Three volunteers helped with the Reference Collection. **Ben Stauss** worked to clean up the Nicaragua and Uruguay material; **Dick Osman** continued his work on the forgeries collection;

During Volunteer Work Week 2017 our volunteers worked on filling spaces in our Reference Collection, putting together an exhibit of Canadian stamps for the APS StampShow 2017 in Richmond, Virginia, and getting badges prepared for those who registered in advance of StampShow.

Richard Judge created a three-frame exhibit of Canada from the Reference Collection for APS StampShow in Richmond.

Eight volunteers helped process 15 in-kind donations. Approximately 30 boxes of worldwide covers and picture postcards were sorted into countries and usages. U.S. collections were stripped of postage. Free stamp packets for children were prepared. Six cases of U.S. souvenir cards were combined and sorted for archiving or pricing. A large U.S. and Ryukyu stamp and cover collection was boxed and labeled.

Other tasks included preparing prospect mailings, putting together circuit books, and preparing name badges for StampShow.

Comments from the participants included:

"I had so much fun this week. I am so glad that my husband and myself were able to come to help out." "Making new friends is always an excellent reason to do volunteer work." "This is a relaxing break from my normal stressful job." "Always enjoy giving my time back to the hobby, and meeting fellow collectors from around the country. Love the T-shirts, too!" "A great way to relax and decompress with the hobby you love, and you're contributing to the hobby too."

Also, heard: "Loved the popcorn! It was a nice way to break-up the afternoon." "This is our family vacation!" "It's fun for me and helps the library. A great combination." "During volunteer work week I get to meet people from all over the country and renew friendships with others I have met in previous years. I am so glad to work with great partners on the Library's big projects." "My favorite task was getting to know APS staff."

A stack of donations that volunteers worked through at Volunteer Work Week in July.

Elliot Gruber Named Head of National Postal Museum

Elliot Gruber, the chief development and external affairs officer for the Jewish Social Service Agency, has been named director of the Smithsonian's National Postal Museum, effective September 5, succeeding **Allen Kane**, who retired in January. The NPM offered the following background about its new director.

Before joining the Jewish Social Service Agency, Gruber was a principal at EHG Consulting, which provides strategic planning and operations and fundraising expertise to nonprofit organizations. Gruber worked with the Houston Maritime Museum, which is preparing to launch a $50 million capital campaign for its new facility scheduled to open in 2020. He also conducted a comprehensive review and analysis of the organizational and fundraising structure for Ford's Theatre in Washington, D.C.

Gruber was the president and chief executive officer of The Mariners' Museum and Park in Newport News, Virginia, from February 2013 through April 2016. There, he managed a $7 million annual budget, 550 acres of parkland and a staff of 90. He also established the Monitor Foundation, a nonprofit organization overseeing the largest marine metals conservation lab in the world, to ensure continued con-

Elliot Gruber, the director of the Smithsonian's National Postal Museum.

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servation of the ironclad steamship the USS *Monitor*, which was built by the U.S. Navy during the Civil War.

From September 2010 until January 2013, Gruber was the senior vice president for resource development for the United Way of the National Capital Area. He was responsible for all fundraising programs, including the Greater Washington Give to the Max Day, which in its inaugural year raised more than $2 million in 24 hours.

Gruber was the vice president and chief operating officer of the Gettysburg Foundation (2002–2010), where he directed the $125 million capital campaign to build a new museum and visitor center at Gettysburg National Military Park. He oversaw all museum operations, including ticketing, reservations, visitor services and facilities management.

He has also worked in leadership capacities at the Ocean Conservancy, the Civil War Trust and the National Parks Conservation Association.

"I am proud to have been selected to lead the National Postal Museum, which tells the story of our American journey, past, present and future," Gruber said. "I look forward to using my experience to work with the museum's staff, advisory council and the Council of Philatelists to build new partnerships within the Smithsonian, across the country and around the world."

Gruber received his bachelor's degree in psychology from Brandeis University and his master's degree in organizational psychology from Columbia University.

Ross Olson (left) receives the multiframe grand exhibit award from exhibit chair Todd Ronnei during the Minnesota Stamp Expo show in July. ***Photo by Jay Bigalke.***

Ross Olson Wins Grand at Minnesota Stamp Expo Show

While this column is being written prior to APS StampShow, the first participant in the 2018 Columbus, Ohio, StampShow Champions of Champions competition is already known. Ross Olson won the multiframe grand at the Minnesota Stamp Expo for his exhibit "Sweden — The Medallion Series, 1910–1919." The Minnesota reserve grand was won by Rob Faux for "Postal History Featuring the 1861 United States 24-cent Adhesive." Robert Benninghoff won the single-frame

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45-50	900	311a	180
55-67	1,300	422a	130
68-71	200	425-436	500
75-84	490	456	150
91-108	400	479a	170
113-114	1,400	498a	120
115-125	1,000	509-521B	600
127-147	1,100	C1-2	550
152-154	500	C3-7	100
Used	200	C8	900
163-166	200	Used	600
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Sad Farewells

Three APS dealer members passed away in July. Former auctioneer **Alan Blair,** of Richmond, Virginia; **Chuck Hanselmann**, of Yorktown, Virginia; and **Brian Moorhouse**, from England.

Blair conducted an auction at the first APS AmeriStamp Expo in Atlanta, Georgia. Moorhouse was one of the foremost experts on Latin America and a frequent attendee and booth holder at APS StampShow. Hanselmann became a stamp dealer after retiring in 2003 from the U.S. Army with 36 years of service.

Two other good friends of the APS whose passing we learned of in July are regular Summer Seminar attendee **Chuck Hirchert,** from Michigan, and APRL Patron **Glen Bear** from, Texas (who passed in January)

An important part of what makes our hobby great are the people and all of the above will be missed. By the time you read this I hope to have seen many of you at our show in Richmond and I look forward to meeting many other APS members at the Balpex and Omaha shows in early September.

BY WENDY MASORTI sales director
wendy@stamps.org

StampStore Offers a Clearer Picture

Higher Resolution Images Enhance Products on APS Web Store

As part of StampStore's commitment to help sellers and provide detailed listings for buyers, we're excited to announce improvements to our image quality. As of July 5, all items are now being scanned at a higher resolution (300 dpi) providing a larger, more defined image. This lets buyers get a better look at items they are considering purchasing.

Unfortunately, we are not able to update images for the previously listed items as the site currently carries more than 320,000 items.

This improvement resulted from a member suggestion. If you have a suggestion for improving StampStore, we'd like to hear from you. We evaluate input from our members and are sometimes able to incorporate improvements. E-mail suggestions or questions to: salesdiv@stamps.org.

These two stamps were scanned at 200 dpi (above) and 300 dpi (below). The stamps are the same size, but the scans appear larger on StampStore.org for new item listings.

The Costs of Mailing a Circuit

A common complaint from circuit book participants is the cost of mailing the circuit to the next person. Unfortunately, many have been misguided by postal clerks and paid more than $15 when the cost should be no more than $7.20.

The U.S. Postal Service's flat rate mailers have become a perfect solution in helping keep the mailing cost to a minimum and provide protection for the shipment. Our circuit shipments usually contain no more than 12 books that fit into

A properly packaged cardboard box containing a stamp club's circuits easily fit within a bubble wrap envelope (above). Small flat rate boxes (left) are free from the U.S. Postal Service. They come flat and are easily assembled. *Photos by Mara Ticcino.*

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Club shipments, and occasionally shipments containing additional or larger books, do require us to use a 2-inch thick brown box that fits into the USPS flat rate padded envelope and costs $7.20. Again, be sure to ask for free USPS tracking.

If your local post office does not offer the padded envelopes, you can either contact the APS to have some mailed to you, or visit usps.com/shop/flatrateboxes.htm, where you can order the padded envelopes free to be mailed directly to your home.

So don't be misguided. If you take a small group of books to the post office, advise the postal clerk that they fit into the small flat rate box. And if you take the 2-inch brown box, assure them it does fit into the Priority Mail flat rate padded envelope.

The pink route sheet received with each shipment provides clear shipping instructions to help guide you. Should you have questions or need assistance, don't hesitate to contact our staff by e-mail at circuits@stamps.org or phone 814-933-3803, ext. 231.

Top U.S. Seller

This U.S. airmail 5-cent Beacon on Rocky Mountains stamp (Scott C11) was the top selling U.S. item on StampStore in July.

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.

Circuit Sales Categories Needed

Each month we list a few categories that are in particular short supply: U.S. 19th Century, U.S. Mint and Used, U.S. 1900-1940, and U.S. Airmails.

To see our full list of stamps needed for circuits visit stamps.org/stamps-needed.

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World Record Stamp Might Set Its Own Mark

U.N. Will Issue Stamp During Special Show at American Philatelic Center

Maybe the American Philatelic Center should adopt a new logo. Something like "Where World Records are Affirmed" might work.

That's because a new United Nations stamp that notes a new world record may very well itself be a world record holder. The stamp (three similar designs, actually) will be formally issued in October during the United Nations Stamp and Postal History Show, UNEXPO 17, at the APC in Bellefonte, Pennsylvania.

Here's the lowdown.

The center — home to the American Philatelic Society and American Philatelic Research Library — will host the one-time World Series of Philately show October 27 and 28. United Nations Philatelists Inc. is the show co-sponsor and its members will bring along top-level exhibits and their expertise for presentations, meetings and seminars. About a dozen dealers, who will sell U.N. material as well as general philatelic items, are expected. The U.N. also will have a sales booth.

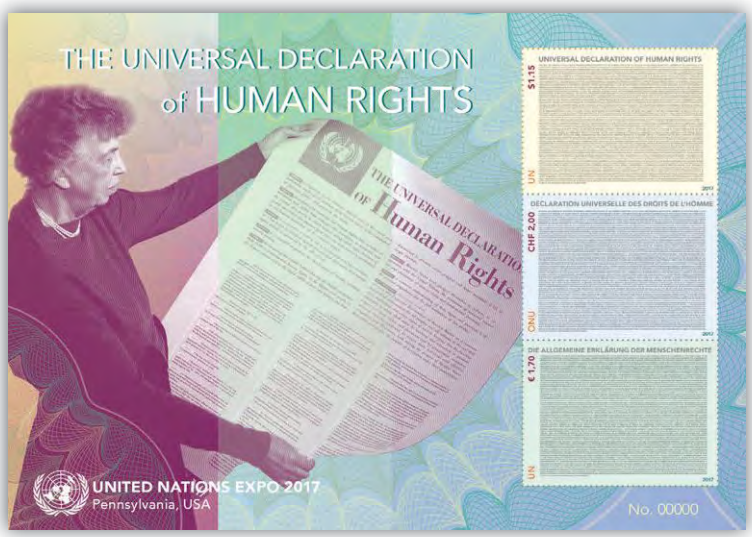
The United Nations Postal Administration will formally issue a three-stamp souvenir sheet October 27. A ceremony is set for 1 p.m. The sheet's designer, Rorie Katz, of the UNPA Graphics Design Team, will be a guest speaker at the first-day ceremony for a three-stamp souvenir sheet honoring the Translation of the Universal Declaration of Human Rights Passing 500 Mark. (The declaration was drafted on December 10, 1948 and has been translated into 503 languages at last count. Guinness World Records recognizes it has the world's most translated document.)

The sheet has one stamp each denominated in U.S., Swiss, and Austrian currency. Those countries are home to the U.N.'s three main headquarters. Each stamp includes the entire text of the Universal Declaration of Human Rights and its preamble, in English. (Here's where another world record may be set!) Malli Hui, of the UNPA, noted that the document, unofficially, has 1,778 words. Those words are spread over 60 lines of microprinting on the stamp. Blow it up big enough and the words are legible.

The Guinness World Records' website indicates that the current record for words on a stamp is "606 words in four languages taken from the Convention on the Elimination of All Forms of Discrimination against Women. The stamp was issued by bpost (Belgian Post Group) to mark International Women's Day in 2014. The stamp depicts the face of a woman made exclusively from words. Only full words counted toward the total."

It seems that the new U.N. stamps will certainly smash that record, once the sheet is formally issued, released, and examined by Guinness judges. Though the body text on all three stamps is English, only the U.S. denominated stamp has an English title. The Austrian stamp's heading is in German; the Swiss is in French. (Side note: The Swiss-denominated stamp on the sheet could be crowned the title holder; it has six words in its French title, the Austrian and U.S. have five each.)

The souvenir sheet, which had not been printed at press time with the printer yet to be chosen, will be



The United Nations Postal Administration will formally issue this souvenir sheet October 27 at the American Philatelic Center in Bellefonte, Pennsylvania. The UNPA will have a sales booth at the two-day show.

UNEXPO17 BASICS

WHEN: 10 a.m. to 6 p.m. October 27; 10 a.m. to 4 p.m. October 28.

WHERE: American Philatelic Center, 100 Match Factory Place, Bellefonte, Pennsylvania.

SPONSORS: The American Philatelic Society and United Nations Philatelists Inc. (UNPI).

FIRST DAY OF ISSUE: U.N. souvenir sheet, 1 p.m. Friday.

PARTICIPANTS: APS, American Philatelic Research Library, United Nations Postal Administration (including a sales booth), UNPI, about a dozen dealers (U.N., U.S. and worldwide).

MORE: National-level U.N. exhibits that will be part of 2018 World Series of Philately competition; Smithsonian National Postal Museum exhibit; presentations.

INFO: stamps.org/UNExpo17 or by calling the APS Shows Office at 814-933-3803, ext. 217.

printed in offset with microprinting and silver foil, Hui said. On the sheet's left is an image of Eleanor Roosevelt holding up the original document featuring the 30 Articles of the Universal Declaration of Human Rights. A swirling grid pattern with bleeding muted hues from yellow to blue ties the historic photo to the stamps, giving it a modern feel. The words "United Nations Expo 2017 Pennsylvania, USA" are at the bottom left.

The image in the selvage reproduces a photo taken November 1, 1949 during Roosevelt's visit to the U.N. headquarters, which at the time was in the former Sperry Gyroscope factory in Lake Success (Long Island), New York. When the photo was taken, the document was not new to the woman whom President Harry Truman dubbed "the first lady of the world." She served as the first chair of the U.N.'s Commission on Human Rights and helped draft the declaration, which was proclaimed on December 10, 1948, by the United Nations General Assembly meeting in Paris.

"We stand today at the threshold of a great event both in the life of the United Nations and in the life of mankind," Roosevelt said when it was proclaimed. "This declaration may well become the international Magna Carta for all men everywhere."

The U.N. was formed in the chaotic aftermath of World War II, following the idealistic, but ineffective, failed League of Nations. Starting with 51 members (today grown to 193), the U.N. faced many seemingly monumental tasks, from world peace to concerns about refugees, rebuilding, world health, and fostering social and economic development.

The United Nations stamp program — nearing about 1,200 items in U.S. denominations — started in 1951. Its topics understandably lean toward many human and social issues, from peace and world health to economic development and human rights. In recent years, stamp topics such as the environment, athletics, endangered species, and indigenous cultures have been shown. Once featuring designs heavy with logos, doves, holding hands, and globes, modern U.N. stamps are not unlike those of many countries, featuring photographs, modern graphics, bold colors, and even the occasional cartoon character, such as Tinker Bell, Dr. Seuss characters, and Smurfs.

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 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.

Alberta, Canada **September 1-3**
BNAPEX 2017 CALTAPEX; British North America Philatelic Society and Caltapex, Hyatt Regency, 700 Centre St SE, Calgary, AB. ***WSP***; Contact: EPeter, 403-701-5261; epeter99@yahoo.ca; www.bnaps.org/bnapex2017/

Maryland **September 1-3**
BALPEX; Baltimore Phil. Soc., Baltimore Hunt Valley Inn, 245 Shawan Rd., I-83 Exit 20 E., Hunt Valley. ***WSP***; Contact: Michael Carski, 410-465-5712; vgnrr@hotmail.com; www.balpex.org

Arkansas **September 8-9**
40th Annual Stamp, Picture Postcard & Postal History Show; Mountain Home Area Stamp Club, Ramada Inn Convention Center, Hwy 62B & Commerce Drive, Mountain Home. ***B***; Contact: Craig Grothaus, 870-424-2957; grot@centurytel.net

New Jersey **September 8-10**
NOJEX; North Jersey Federated Stamp Clubs, Inc., Best Western Robert Treat Hotel, 50 Park Place, Newark. ***WSP***; Contact: Robert G. Rose, 908-305-9022; robertrose25@comcast.net; www.nojex.org

Washington **September 8-10**
SEAPEX; Seattle Philatelic Exhibition, Tukwila Convention Center, 12424 42nd Ave., S., Tukwila. ***WSP***; Contact: Jack Congrove; seapex@comcast.net; http://seapexshow.org

Florida **September 9**
Ocala Stamp & Coin Show; General Francis Marion Stamp Club, Munroe Auxiliary Center, 1542 SW 1st Avenue, Ocala. Contact: Sheldon Rogg, 727-364-6897; h.rogg@verizon.net; www.floridastampshow.com; www.floridastampdealers.org

New Hampshire **September 9**
The Carroll County Stamp Show; Wolfeboro Stamp Clubs, The Moulton Borough Lions Club, 139 Old Route 109 off Governor Wentworth Highway, Moultonborough. ***B***; Contact: Warren Gould, 603-569-8678

Illinois **September 9-10**

MSDA Summer Show West; Midwest Stamp Dealers Association, Embassy Suites by Hilton, 707 E. Butterfield Rd., Lombard. ***B***; Contact: Jim Bardo, 847-634-2676; jfb7437@aol.com; www.msdastamp.com

Nebraska **September 9-10**

Omaha Stamp Show; Omaha Philatelic Society, Metro Community College-South Campus, 2909 Babe Gomez Ave., Omaha. ***WSP***; Contact: Herb Eveland, 402-397-9937; tuvaenterprises@hotmail.com; www.omahaphilatelicsociety.org

Virginia **September 9-10**

Fairfax StampFest; Elk's Club, 8421 Arlington Blvd., (Rte. 50), Fairfax. ***B***; Contact: Campbell Cochran; carytj@yahoo.com

Ohio **September 10**

Fall 'Filatelic' Fair; Central Ohio Stamp & Postcard Dealers, Holiday Inn Columbus/Worthington, 7007 N. High St., Worthington. ***B***; Contact: John Hickel; johnhickel@aol.com

Wisconsin **September 14**

Detecting Philatelic Forgeries of U.S. Revenue Stamps - Ron Lesher; APS On the Road Course, Crowne Plaza Milwaukee Airport (Prior to Milcopex), 6401 South 13th Street, Milwaukee. *APS*; Contact: Janet Houser; education@stamps.org; www.stamps.org/On-the-Road-Courses

Texas **September 15-17**

Greater Houston Stamp Show; GHSS Foundation, Inc, Humble Civic Center, 8233 Will Clayton Pkwy., Humble. Contact: Ron Strawser; ghss2017@earthlink.net; www.houstonstampclub.org

Wisconsin **September 15-17**

MILCOPEX; Milwaukee Philatelic Society, Inc., Crowne Plaza Milwaukee Airport, 6401 South 13th St., Milwaukee. ***WSP***; Contact: Dona Fagan, 262-251-0617; donamfagan@gmail.com; www.milwaukeephilatelic.org

California **September 16**

Visalia Stamp Show; Visalia Philatelic Society, Grace Lutheran Church, 1111 South Conyer Street, Visalia. ***B***; Contact: Mikell Royston, 559-738-1236; vpsclub@yahoo.com

Ohio **September 17**

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

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Illinois **September 23**
PARFOREX 2017; Park Forest Stamp Club, FCC Community House, 847 Hutchison Rd, Flossmoor. Contact: Ed Waterous, 2196136561; ewwaterous@hotmail.com

Massachusetts **September 23**
Chelmpex 2017; Chelmsford Stamp Club, Trinity Lutheran Church, 170 Old Westford Rd, Chelmsford. ***B***; Contact: Linda Gilmore, 978-256-2256

Michigan **September 23-24**
Stuck on Stamps; South West Michigan Stamp Club, River Valley Senior Center, 13321 Red Arrow Highway, Harbert. ***B***; Contact: Terry Cornwell, 269-469-0130

Connecticut **September 24**
Fourth Sunday Collectibles Show; New Haven Philatelic Society, Annex YMA, 554 Woodward Ave., New Haven. ***B***; Contact: Brian McGrath, 203-627-6874; hukeda@comcast.net; www.facebook.com/nhps1914

Tennessee **September 30-October 1**
MEMPHEX 2017 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; andburk@usit.net; www.memphisstampcollectorssociety.org

Washington **September 30-October 1**
Tri-Cities Stamp and Coin Show; Tri-Cities Stamp Club, The M Hotel, 1515 George Washington Way, Richland. ***B***; Contact: Randall Vessey, 509-837-4084; randyvessey@hotmail.com

New York **October 5-8**
ASDA Fall Postage Stamp Show 2017; American Stamp Dealers Association, The Hilton Midtown, 1335 Avenue of the Americas, New York. ***B***; Contact: Dana Guyer, 800-369-8207; dana@americanstampdealer.com; www.americanstampdealer.com

Utah **October 6-7**
Utah Fall Stamp Show; Utah Philatelic Society, Sons of Utah Pioneer Bldg., 3301 E. Louise Ave., Salt Lake City. ***B***; Contact: Dave Blackhurst, 801-580-9534; dblackhu@gmail.com; www.utahphilatelic.org

California **Oct** Club, Marin Civic Center, 10 Avenue of the Flags, San Rafael. Contact: Kurt Schau, 707-347-6343; kurtschau@comcast.net; www.redwoodempirecollectorsclub.org

Indiana **October 6-8**
INDYPEX; Indiana Stamp Club, Hamilton County Fairgrounds and Exhibition Center, 2003 Pleasant Street, Noblesville. ***WSP***; Contact: Bob Zeigler, 317-844-5200; rzeigler@zcklaw.com; www.indianastampclub.org

New York **October 7**
Olepex 2017; Olean Stamp Club, Olean Stamp & Postcard Show, 6 Leo Moss Drive, Olean. ***B***; Contact: Ron Yeager, 814-362-4471; cry@atlanticbb.net

New York **October 7**
Stamp & Postcard Show/Sale; Leatherstocking Stamp Club & Tri-County Stamp Club, Holiday Inn, 5206 Hwy 23, Oneonta. ***B***; Contact: Ellen Tillapaugh, 607-547-5646; kuchtill@gmail.com

Pennsylvania **October 7**
Fall Stamp Expo; Cumberland Valley Philatelic Society, Eugene C. Clark, Jr. Community Center, 235 S. Third Street, Chambersburg. ***B***; Contact: Quinn Witherspoon, 717-264-1252; rspran32@gmail.com

Vermont **October 7**
Crossroads Stamp & Postcard Show; Upper Valley Stamp Club, Mid-Vermont Christian School Gym, 399 W. Gilson Avenue, Quechee. ***B***; Contact: John Lutz, 802-728-6212; jalutz@gmail.com

New York **October 8**
2017 Brockport Stamp Show & Philatelic Open House; Western Monroe Philatelic Society, Brockport Exempts Club, 248 West Avenue, Brockport. ***B***; Contact: David Bombard, 585-352-6955; dbombar1@rochester.rr.com

California **October 13-15**
Stamp Exposition of Southern California (SESCAL); Federated Philatelic Clubs of Southern California, Ontario Convention Center, 2000 E. Convention Center Way, Ontario. ***WSP***; Contact: John Weigle, 805-485-7121; john.weigle@gmail.com; www.sescal.org

Illinois **October 14**
Will County Stamp Show; Philatelic Club of Will County and Naperville Area Stamp Club, Messiah Lutheran Church, 40 Houbolt Rd and Jefferson St, Joliet. Contact: Rodney Juell; rajuell2@gmail.com; http://willcountystampclub.wordpress.com

Illinois **October 14-15**
MSDA Fall Show North; Midwest Stamp Dealers Association, Country Inn and Suites, 600 Milwaukee Avenue, Prospect Heights. ***B***; Contact: Jim Bardo, 847-634-2676; jfb7437@aol.com; www.msdastamp.com

Ontario **October 14-15**
CANPEX 2017; Middlesex Stamp Club, Hellenic Community Centre, 133 Southdale Road West, London. ***WSP***; Contact: John Sheffield, 519-681-3420; info@canpex.ca; www.canpex.ca

Connecticut **October 15**
THAMESPEX 2017; Thames Stamp Club, Clark Lane Middle School, 105 Clark Lane, Waterford. Contact: Obie Hill, 860-464-0000; obiehill@tvcconnect.net

Delaware **October 21**
Dover's 66th Stamp Show; Dover Stamp Club, Camden-Wyoming Fire Hall, 200 E. Camden-Wyoming Avenue, Camden. ***B***; Contact: Melvin Nace, 302-674-0837; doverstampclub@aol.com

Oregon **October 21**
Umpqua Valley Stampfest and Coin Show; St. George's Episcopal Church Parish Hall, 1024 SE Cass Ave, Roseburg. ***B***; Contact: Doug Holloway, 541-673-4949; dough@riousa.com

Pennsylvania **October 21**
Gettypex 2017; Blue and Gray Stamp Club, Gettysburg Fire Company, 35 North Stratton Street, Gettysburg. ***B***; Contact: Dwight L. Monn, 717-624-4864; dmonn@pa.net

Illinois **October 21-22**
CUPEX 2017; Champaign-Urbana Stamp Club, Urbana Civic Center, 108 E. Water Street, Urbana. Contact: Louise B. Toft, 217-359-9115; ndx4031r@att.net; http://custampclub.org/

Indiana **October 21-22**
AWPEX 2017; Anthony Wayne Stamp Society, Concordia Lutheran High School, 1601 Saint Joe River Road, Fort Wayne. ***B***; Contact: James Mowrer, 260-422-1716; stamp4@frontier.com

Indiana **October 21-22**
EVANSPEX; Evansville Stamp Club, SWIRCA, 28 West Virginia Street, Evansville. Contact: Arnold Sorenson, 812-480-6532; valbydwi@hotmail.com; www.evansvillestampclub.com

Michigan **October 21-22**
MOTOPEX-17; Motor City Stamp & Cover Club, Sokol Hall, 23600 W. Warren Ave., Dearborn Heights. ***B***; Contact: John Gorney, 313-561-7024; dgeorny2010@comcast.net; www.motorcitystampandcover.com

New Mexico **October 21-22**
NewMexPex 2017 Stamp Show; Albuquerque Philatelic Society, Meadowlark Senior Center, 4330 Meadowlark Lane, SE, Rio Rancho. Contact: Paul L. Morton, 505-867-9664; morton.paul@gmail.com; http://madjac.com/stamps.htm & https://sites.google.com/site/rioranchostampclub/home

Connecticut **October 22**
Fourth Sunday Collectibles Show; New Haven Philatelic Society, Annex YMA, 554 Woodward Ave., New Haven. ***B***; Contact: Brian McGrath, 203-627-6874; hukeda@comcast.net; www.facebook.com/nhps1914

Florida **October 23-26**
Tampa Collectors Club Open House; Tampa Collectors Club, Life Enrichment Center, 9704

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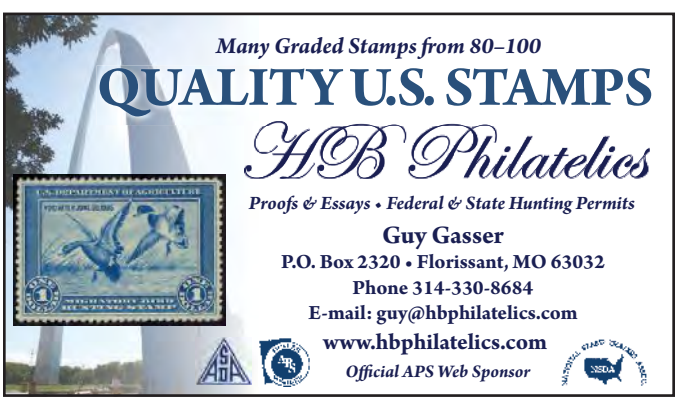

North Blvd, Tampa. ***B***; Contact: Sheldon Rogg, 727-364-6897; h.rogg@verizon.net; www.floridastampdealers.com / www.floridastampdealers.org

Brasilia, Brazil **October 24-29**
BRASILIA 2017; Specialized World Philatelic Exhibition with FIP Patronage, Brasilia. Contact: US Commissioner: Carlos Vergara
Contact address: 1107 S. Naperville Road, Wheaton, IL 60189-6415; carlos@cvphoto.net

Pennsylvania **October 27-28**
United Nations Expo 17; UNPI, American Philatelic Center, 100 Match Factory Place, Bellefonte. ***WSP***; Contact: Blanton Clement, Jr., 215-295-3143; unexpo17@unpi.com; www.unexpo17.com

Arkansas **October 28-29**
PINPEX 2017; Pinnacle Stamp Club of Arkansas, Jacksonville Community Center, #5 Municipal Drive, Jacksonville. ***B***; Contact: Ann Austen, 501-868-4553; anniephant@aol.com

California **October 28-29**
East Bay Collectors Club 72nd Annual Show; East Bay Collectors Club, Civic Center Assembly Hall, 1375 Civic Drive, Walnut Creek. Contact: Randy Tuuri, 510-653-3471; tuurifam@comcat.net

Michigan **October 28-29**
Kent Philatelic Society Stamp Show; Kent Philatelic Society, American Legion Post #179, 2327 Wilson Ave., SW, Walker. Contact: Ron Mrozinski; oldkentstamps@gmail.com

New Jersey **October 28-29**
Clifton 2017 Fall Stamp, Coin, Cover, and Postcard Show; Clifton Stamp Society, Inc., Clifton Community Recreation Center, 1232 Main Avenue @ Washington Ave., Clifton. ***B***; Contact: Thomas Stidl, 973-471-7872; stidl@verizon.net; www.clifton-stamp-society.org

Ohio **October 28-29**
Cuy-LorPex 2017; Cuy-Lor Stamp Club, Rocky River Civic Center: Memorial Hall, 21016 Hilliard Boulevard, Rocky River. Contact: Stan Fairchild, 440-333-2536; cuylorclub@gmail.com; www.stampshows.com

Pennsylvania **October 28**
Eastern PA Stamp Show (EPASS); Allentown Philatelic Society, Jordan United Church of Christ, 1837 Church Road, Allentown. ***B***; Contact: Jerry Morrow, 610-974-9415; sirjun@verizon.net; http://greatzvmer.wix.com/aps/#!epass

Illinois **October 29**
Fall Stamp Bourse 2017; Springfield Philatelic Society, Trinity Lutheran School, 515 So. MacArthur Blvd., Springfield. ***B***; Contact: Chad Payne, 217-341-4838; illinibasketball@live.com; www.stamps.org/Springfield-Philatelic-Society

California **November 4-5**
SACAPEX Stamp Show; Sacramento Philatelic Society, Sacramento Scottish Rite Temple, 6151 H Street, Sacramento. Contact: Joanne Berkowitz, 916-455-3659; joannebe@pacbell.net; www.sacramentophilatelicsociety.org

Florida **November 4-5**
FSDA Sarasota Fall Stamp Show; Florida Stampdealers Assoc. & Venice & Sarasota Stamp Clubs, Columbus Hall, 4880 Fruitville Rd, Sarasota. ***B***; Contact: Sheldon Rogg, 727-364-6897; h.rogg@verizon.net; www.floridastampshows.com / www.floridastampdealers.org

Michigan **November 4-5**
AAPEX 2017; 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; harwin@umich.edu; www.annarborstampclub.org

Pennsylvania **November 4**
Annual Reading Stamp Club Show; Reading Stamp Club, Leesport Farmers Market, 312 Gernant's Church Rd, Leesport. ***B***; Contact: Kent Weaver, 610-779-0175; kewsr78@yahoo.com

Pennsylvania **November 4-5**
PITTPEX '17; Philatelic Society of Pittsburgh, South Fayette Fire Hall, 661 Millers Run Rd., Bridgeville. Contact: Bryan Gross, 412 352-1317; maxaugust@aol.com; www.presidentdrive.com

Texas **November 10-11**
30th Annual Mid-Cities Stamp Club Expo 2017; Mid-Cities Stamp Club, Grapevine Convention Center, 1209 South Main Street, Grapevine. Contact: Ralph Poore, 817-235-8472; rspoore@ralph-s-poore.com; www.mid-citiesstampclub.com

California **November 11-12**
Filatelic Fiesta 2017; San Jose Stamp Club, Elks Lodge, 444 West Alma Ave, San Jose. ***WSP***; Contact: Jessica Rodriguex, 408-656-0623; sanjosestampclub@gmail.com; www.filatelicfiesta.com

Ohio **November 11**
98th Annual Stamp Exhibition; Rubber City Stamp Club, Akron General Health and Wellness Center, Rte. 18 at Crystal Lake Road (4125 Medina Rd), Akron. Contact: Tom Hirschinger, 330-336-8227; tgheroium7@aol.com

Ohio **November 11-12**
MSDA Cincinnati Area Stamp Show; Midwest Stamp Dealers Association, Four Points by Sheraton Cincinnati North, 7500 Tylers Place Blvd., West Chester. ***B***; Contact: Jim Bardo, 847-634-2676; jfb7437@aol.com; www.msdastamp.com

Illinois **November 17-19**
CHICAGOPEX; Chicago Philatelic Society, Westin Chicago Northwest, 400 Park Blvd., Itasca. ***WSP***; Contact: Charles Berg, 773-775-2100; stampkingchicago@hotmail.com; www.chicagopex.org

New York **November 18**
Autumn Stamp Festival; Buffalo Stamp Club, VFW Leonard Post, 2450 Walden Avenue, Cheektowaga. ***B***; Contact: George H. Gates, 716-633-8358; gghg53@aol.com

Ohio **November 18**
Black River Stamp Club Show; Black River Stamp Club, St. Judes School, 590 Poplar St., Elyria. Contact: Dennis Sadowski, 440-937-0069; blackriver.stampclub@gmail.com

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MEMBERSHIP REPORT

No. 7, July 31, 2017

NEW APPLICANTS

The following applications were received during July 2017. If no objections are received by the Executive Director (814-933-3803) prior to September 30, 2017 these applicants will be admitted to membership and notice to this effect will appear in the November 2017 issue.

Allied Military Government Collectors' Club (1604-227734) Meets yearly

Balentine, Linda (227673) **Ankeny, IA** US, CLASSICS, COMMEMORATIVES, DEFINITIVES, DUCK/HUNTING/FISHING; 70; Retired

Barnett, C. Wayne (227738) **Villa Hills, KY**; 75

Bartels, Rose Mary B. (227704) **Vernon Hills, IL**; 85; Retired

Baum, Alice (227664) **San Jose, CA**; 56

Bavots, Woody (227701) **Bourne, MA** US 19TH CENTURY, STAMPLESS COVERS, COVERS, BULLS EYE/SON CANCELS-EUROPE-GERMANY

Bear, Tracy R. (227764) **Wichita Falls, TX** CAPE OF GOOD HOPE; 42; Waitress

Bondurant, Harold E. (227666) **Bristol, VA** US PLATE BLOCKS, BOOKLETS/PANES, COILS, PLATE NUMBER COILS; 64

Bonura, Larry (227722) **Espanola, NM** PHILATELIC HISTORY/MEMORABILIA-US MODERN POSTAL HISTORY-HISTORY; 67; Writer

Boston-Knowles, Lashawn M. (227692) **Bowie, MD** US FDC-BLACK AMERICANS-HISTORY-WOMEN/IWY; 50

Brown, Peter H. (227782) **APO, AE** BIRDS-US DUCK/HUNTING/FISHING, USED-MIDDLE EAST

Buchan, Francis (227693) **Vestavia, AL** US AIRMAILS, COIL LINE PAIRS, BOOKLETS/PANES, SOUVENIR SHEETS

Buchanan, Joel T. (227676) **Marietta, GA** BRITISH EMPIRE-BRITISH COMMONWEALTH-GREAT BRITAIN-SARAWAK

Burns, Daniel L. (227770) **Culpeper, VA** WORLDWIDE-ROMANIA-FRANCE-POLAND-FORMER/DEAD COUNTRIES-BOHEMIA/MORAVIA; 55; Rail Consultant

Carr, David A. (227763) **Santa Fe, NM** US, COVERS, AIRMAILS, FDC, PLATE BLOCKS, REVENUES/TAX PAIDS (FEDERAL); 64

Cherepak, Matt M. (227765) **Elkhart, IN** US; 76; Retired

Clunie, Don (227743) **Midlothian, VA** US PLATE BLOCKS, PRECANCELS (BUREAU/CITY), ENCASED POSTAGE/POSTAGE CURRENCY, 19TH & 20TH CENTURY, SH; 52

Coward, Mary Linda (227752) **Davenport, IA**; 63; Retired

Cryer, Michael (227675) **Winter Garden, FL** US 19TH CENTURY, AIRMAILS, CLASSICS, USED, WASHINGTON/FRANKLINS-ANTARCTIC TERRITORIES

Daniels, Peter T. (227778) **Jersey City, NJ** FORMER FRANCE & COLONIES; Linguist

de Alba, Juan (227721) **Miami, FL** GREAT BRITAIN-SHIPS/BOATS; 44; Banker

Dreyer, Ross A. (227680) **Larkspur, CA**; 50; Attorney

Ellis, Terry (227775) **New Milford, CT**

English, Mark (227662) **Coventry, CT** US PLATE BLOCKS, SHEETS/SMALL PANES

Farrer, John (227776) **Fort Worth, TX** US; Conductor

NEW MEMBERS

Applications 227501 through 227575 as previously published have been accepted for membership by the Board of Vice Presidents.

SUMMARY

Total Membership, June 30, 2017		28,836
New Members	77	
Reinstated	65	142
Deceased	23	
Resignations	2	25
Total Membership, July 31, 2017		28,953

(Total Membership, July 31, 2016 was 30,020 a difference of -1,067)

Felton, Mark (227745) **Wollongong, NSW, Australia** US 20TH CENTURY-AUSTRALIA-GREAT BRITAIN-IRELAND-FLAGS/NATIONAL EMBLEMS-OLYMPICS; 60

Fink, George (227691) **Lexington, KY** SWEDEN-ANDORRA-LIECHTENSTEIN; 56; Ship's Master

Flint, John B. (227705) **Granby, CT** POSTMARKS; 83; Retired

Forget, Maurice (227737) **Montreal, QC** CANADIANA-WORLD FAIRS/EXPOSITIONS-LAW ENFORCEMENT/POLICE-CHRISTMAS-BRITISH NORTH AMERICA-HANDICAPPED; 70

Frichtl, Zach (227670) **Greenville, SC** US COMMEMORATIVES, DEFINITIVES, PLATE BLOCKS, SC POSTAL HISTORY, USED; 36

Friedman, Michael D. (227677) **Cordova, TN** US USED, COVERS, IN/TN/NY POSTAL HISTORY-RUSSIA/USSR/INDEPENDENT REPUBLICS; 53; Employee Benefits

Gilhousen, Elayne (227729) **Richfield, MN** GERMAN; 89; Homemaker

Glatt, Geoff (227746) **Harrisburg, PA** US-GREAT BRITAIN-IRELAND-EUROPE-SCANDINAVIA-AUSTRALIA-HONG KONG; 70; Retired

Graham, Dale L. (227717) **Houston, TX** BENELUX-US COMMEMORATIVES-19TH CENTURY

Graus, Doug (227697) **Cherry Hill, NJ** US 19TH & 20TH CENTURY, AIRMAILS; 63; Retired

Graveman, Richard F. (227689) **Morristown, NJ** US PLATE BLOCKS, 19TH & 20TH CENTURY, AIRMAILS, COMMEMORATIVES, DEFINITIVES; 69; Retired

Grochocki, Michael (227685) **Massapequa, NY** US AIRMAILS, 19TH & 20TH CENTURY

Gross, Mary L. (227739) **East Hartford, CT** US; 65; Retired

Haag, John C. (227753) **Fernandina Beach, FL** US-UN; 65; Retired

Hahn, Adam (227772) **San Francisco, CA** US REVENUES/TAX PAIDS (FEDERAL/STATE/LOCAL)

Hall, Corrie (227718) **Pelham, AL** US COMMEMORATIVES, AIRMAILS, DEFINITIVES, DUCK/HUNTING/FISHIING

Heim, Wayne F. (227727) **Lancaster, PA** US COMMEMORATIVES, DEFINITIVES, ERRORS/FREAKS/ODDITIES; 71; Retired

Herman, Larry (227736) **Laurel, MT** US-ZEPPELIN COVERS/STAMPS; 76

Holton, Richard (227742) **Petal, MS** PRE-1950 DEFINITIVES-BACK OF THE BOOK-REVENUES

Hotopp, Roger A. (227686) **Universal City, TX** US PLATE SINGLES, CUT SQUARES, PLATE NUMBER COILS, POSTAL STATIONERY, USED, PERFINS; 64; Minister

Hunter, Richard (227679) **Fayetteville, OH** US MINT; 70; Retired

James, Cynthia A. (227706) **Granbury, TX** ART; 66; Artist

Johnson, Kevin (227712) **Franconia, NH** NH POSTAL HISTORY

Judd, Brian A. (227768) **Colorado Springs, CO** US DUCK/HUNTING/FISHING

Kegler, Gerard R. (227684) **East Aurora, NY** US 19TH CENTURY, COVERS-GREAT BRITAIN; 62

Kelly, Chris (227769) **Downingtown, PA** US 19TH & 20TH CENTURY, FDC, AIRMAILS, CLASSICS, DUCK/HUNTING/FISHING; 53

King, Norval (227730) **Lutherville Timonium, MD** WESTERN EUROPE-BRITISH EMPIRE-AFRICA-JORDAN-LEBANON; 74; Retired

Kirk, Michael L. (227759) **Heath, OH** US; 70; Retired

Kjoller, Jeff (227690) **Dallas, TX** US AIRMAILS, 19TH CENTURY, REVENUES/TAX PAIDS (FEDERAL); 51

Klein, David (227674) **Maplewood, NJ** US 19TH CENTURY, AIRMAILS, BOOKLETS/PANES; 36

Kozelka, Ed (227707) **Bath, NC** POSTAL HISTORY-PRECANCELS; 70; Retired

Kramer, Lawrence A. (227731) **Little Falls, NJ**

Landaker, Jim (227700) **Deerfield, IL** US 19TH & 20TH CENTURY, COMMEMORATIVES; 63

Langford, Russell (227681) **Billerica, MA** US-WORLDWIDE; 74; Retired

Lee, Christina (227726) **Spring, TX**

Licht, Stephen (227715) **Batavia, NY** US 19TH CENTURY, TELEGRAPHS; 63; Retired

Line, Jeanette (227754) **Falls, PA**; 68; Homemaker/Grandmother

Lippman, Gail P. (227783) **Lafayette, LA**; 79

Logue, Paul A. (227741) **Rogue River, OR** WORLDWIDE-GERMANY-RUSSIA/USSR/INDEPENDENT REPUBLICS-US-UN; 78; Retired

Malloy, Michael (227714) **Smyrna, DE** US-ASIA-IRELAND-EUROPE; 51

Malone, Brian (227724) **Roslyn Heights, NY** US CANCELS, ADVERTISING COVERS, AIRMAILS, PLATE BLOCKS, REVENUES/TAX PAIDS (FEDERAL)-ZEPPELIN COVERS; 51

Mann, John (227716) **Walbridge, OH** US PHILATELIC/NUMISMATIC COVERS; 64

Martin, James (227663) **Chambersburg, PA** US WASHINGTON/FRANKLINS, COVERS, STAMPLESS COVERS, 19TH & 20TH CENTURY; Warehouse

McCormick, Tom (227723) **Tonawanda, NY** US AIRMAILS, ESSAYS & PROOFS, COIL LINE PAIRS; 52

McDonald, Eleanor (227732) **Burlington, WV** US; 75; Retired

Miller, Kerry J. (227694) **Edmonds, WA** AUSTRIA-HUNGARY-ROMANIA-NETHERLANDS-POLAND-US; 69; Retired

Mina, Christie (227698) **Greenville, SC**; 48

Misener, Gary (227687) **Beaconsfield, QC** CANADA-USED WORLDWIDE-INDIAN STATES; 77; Retired

Moss, Michael R. (227725) **Alpharetta, GA** US 19TH CENTURY, DUCK/HUNTING/FISHING, PLATE NUMBER COILS, POSTAL CARDS; CPA

Murison, John A. (227766) **Baltimore, MD** ZEPPELIN MAIL; Sales

Music, Mark A. (227773) **Madison, WV** US REVENUES/TAX PAIDS (FEDERAL), DUCK/HUNTING/FISHING; 48

Nelson, Nicolet (227713) **Fort Lee, NJ** US 19TH & 20TH CENTURY, ADVERTISING COVERS, PA POSTAL HISTORY-WORLDWIDE, 19TH CENTURY; 52; Security Officer

Pascarella, Nancy (227682) **Bradford, PA** FDC; Retired

Perry, Jim (227720) **Fort Wayne, IN** WORLDWIDE; 65

Piskuric, Mike M. (227757) **Johnstown, PA** US POSTAL HISTORY, POSSESSIONS-RUSSIAN GERMAN OCCUPATION; 65; Retired

Plank, Lucas (J-227699) **Flower Mound, TX**; 7

Plumb, Andrew (227695) **Platteville, WI** US 20TH CENTURY, BUREAU ISSUES-WAR COVERS/STAMPS-PHILATELIC HISTORY/MEMORABILIA; 44

Polhemus, Guy A. (227708) **Newtown, PA** HISTORIC-EARLY CANCELLATIONS; 62; Consultant

Prahl, Michel (227747) **Baldwin City, KS** WESTERN EUROPE-WORLDWIDE; Retired

Pritchard, Larry (227760) **Jacksonville, FL** MINT US; 71; Retired

Puff, Brad (227703) **Anchorage, AK** US AIRMAILS-TRAINS; 49; Auto Mechanic

Richter, Eric (227762) **Peachtree Corners, GA** US PLATE BLOCKS; 67; Chemist

Roberts, Nancy L. (227744) **Landrum, SC** US 19TH & 20TH CENTURY-CANADA-NEWFOUNDLAND-AUSTRALIA; Customer Service

Romig, Thomas (227751) **Washington, DC** US COMMEMORATIVES, AIRMAILS, DEFINITIVES-VATICAN CITY-IRELAND-UNITED NATIONS; 73

Sanders, Davis (227779) **Mendham, NJ** BRITISH, COLONIES-ISRAEL; 70; Retired

Saner, Gecy (227750) **East Haven, CT** US DUCK/HUNTING/FISHING, FDC, CT POSTAL HISTORY-LEBANON-ITALY-MILITARY MAIL-ANIMALS; 41

Schley, Dan (227678) **Charlotte, NC** US 19TH CENTURY; Manager

Schroth, Frank (227780) **Bergenfield, NJ** US, AIRMAILS; 79; Stationary Engineer

Schultz, Randall (227702) **Mundelein, IL** US 19TH & 20TH CENTURY, CLASSICS, CANCELS, COMMEMORATIVES, DEFINITIVES; 73

Selby, Leslie B. (227735) **Richmond Hill, ON** ZEPPELIN COVERS/STAMPS-CANADA-USED WORLDWIDE-AVIATION; 62; Director

Shumaker, Robert (227740) **Morgantown, WV** US CANCELS; 86

Simco, Susan (227758) **Arlington, TX**; 64

Singer, Norman (227709) **Denver, CO** EARLY 1847-1915 US; 76; Lawyer

Smith, Ashley (227668) **Larchmont, NY** ANIMALS-US-ARCHEOLOGY/ANTHROPOLOGY-SPACE-FAMOUS PEOPLE-LOVE; 32

Smith, Debra (227667) **Myrtle Beach, SC** FAMOUS PEOPLE-BIRDS-POLAND-US, CLASSICS-PAINTINGS

Spangler, Mark (227755) **Wakefield, RI** US-SWITZERLAND; 60; Attorney

Spiegel, Max (227711) **Sarasota, FL** CHINA-HONG KONG-PRC; 28

Spiegel, Michael (227756) **Tomball, TX** FRANCE-CHINA-PRC-FRENCH COLONIES-FAROE ISLANDS-PITCAIRN ISLANDS; 80

Stiedemann, William (227733) **Boyceville, WI** WORLDWIDE; 74; Supervisor

Sylvester, Richard (227761) **Barnesville, MN** RETIRED; 78; Salesperson

Taylor, Rick (227683) **Seal Beach, CA** GREAT BRITAIN-US PREXIES, PRECANCELS (BUREAU, CITY), PERFINS, PATRIOTIC COVERS; 72

Taylor-Roach, Julie A. (227771) **Moorhead, MN** US COMMEMORATIVE PANELS; 59

Theron, Johann (227728) **Krugersdorp, South Africa** BRITISH COMMONWEALTH-AUSTRALIA-GREAT BRITAIN-US-NEW ZEALAND-CAPE OF GOOD HOPE; 53; Fire Engineer

Thor, Eric (227777) **Chicago, IL** 1847/1957 US, BACK OF THE BOOK; 68; Educator

Trotzer, Thomas F. (227665) **Shelton, WA** US COMMEMORATIVES, CHRISTMAS SEALS, DEFINITIVES, USED-CANADA-VATICAN CITY-YEARBOOKS; 69; Retired

Tucker, James (227672) **Irvine, CA** US PRIVATE PERFS, REVENUES/TAX PAIDS (FEDERAL)-FRENCH COLONIES-PORTUGUESE COLONIES-GERMAN STATES; 51

Van Slyke, Peter (227781) **Walnut Creek, CA** US 19TH & 20TH CENTURY; 61

Varty, Paul (227719) **Pickering, ON** CANADA, POSTAL HISTORY, CANCELS, FDC, AIRMAILS, POSTAL STATIONERY

Vieni, Jessica (227671) **Waukesha, WI** US FDC, CIVIL WAR COVERS, FLIGHT COVERS, PATRIOTIC COVERS, PHILATELIC/ NUMISMATIC COVERS, SPACE COVERS; 23; Accountant

Walker, Carey (227696) **Tulsa, OK** 19TH CENTURY-US ERRORS/FREAKS/ODDITIES, CONFEDERATE STATES, JOINT ISSUES-BRITISH EMPIRE-IRELAND; Retired

Webb, Brom (227767) **Morro Bay, CA** GERMANY; 50

West, Gerald T. (227748) **Springfield, VA** PRE-1950 WORLDWIDE-US; 73; Retired

Wheatman, Michael (227669) **Sherman Oaks, CA**; 53

Whited, William J. (227710) **Bethlehem, PA** US, POSTMARKS; 83; Retired

Wilczynski, Patricia (227774) **Concord, NH**

Wilhelm, Matthew J. (227749) **Raritan, NJ** SCOUTS-UN-SOUVENIR SHEETS (FOREIGN)-PHILATELIC HISTORY/MEMORABILIA-ZEPPELIN COVERS/STAMPS-US COMMEMORATIVES; 43

DECEASED

Ahrens, Gilbert P. (8544-080092), Suffield, CT

Arno, Martin B. (201788), Staten Island, NY

Bayer, Irving (161132), Cleveland, OH

Beddows, J. G. (7152-037687), North Bay, ON

Bear, Glen A. (168309), Wichita Falls, TX

Benson, Glenn D. (113313), Neskowin, OR

Blair, Alan (8708-056285), Richmond, VA

Burgert, David L. (106265), Houston, TX

Fuller, Dennis F. (220386), Canby, OR

Hanselmann, Charles F. (11763-074610), Yorktown, VA

Hirchert, Charles (093545), Hartland, MI

Johnson, Norman H. (3422-089059), Sunnyvale, CA

Koloski, Robert (8422-056837), Glen Head, NY

Kovalcik, Richard (226386), Edison, NJ

Lippman, Alfred S. (095522), Lafayette, LA

McGinley, Francis J. (9512-064230), Toms River, NJ

Moorhouse, Brian (4885-100031), Peterborough, GB

Olson, David (145722), Rindge, NH

O'Mara, James (9115-036647), Palm Coast, FL

Peterson, John M.C. (11568-057104), Cote Saint-Luc, QC

Petrie, Franklin R. (9405-065991), Oakville, ON

Siebecker, Richard C. (214004), Sayre, PA

Touchie, Alan (10361-071527), Sequim, WA

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BY JEFF STAGE

Of Sharp Teeth and Comically Evil Minds

Sharks and Disney Villains Join Artists' Works on Summer Stamps

The first part of summer found the release of one of the few remaining federal revenue stamps, and multistamp tributes to a great American artist, 10 of Disney's cartoon movie villains, and five of the world's deadliest, though oft-misunderstood, fish.

The new $25 federal Duck Stamp featuring the artwork of James Hautman was issued June 23 in Little Rock, Arkansas. Though the stamp — which is mandatory for waterfowl hunters and raises money to conserve wetlands — does not pay postage in any form, it is popular among collectors. The U.S. Fish and Wildlife Service controls the stamps and runs the annual open art contest won for the fifth time by Hautman.

The other releases were all multistamp issues of forever stamps, which will always pay the domestic first-class letter rate, currently 49 cents.

The artwork of Andrew Wyeth (1917–2009), a realist painter with a regionalist style, appears on a pane of 12 that was celebrated with a first-day ceremony July 12 at a museum in the artist's hometown of Chadds Ford, Pennsylvania.

Ten Disney Villains appear on as many stamps produced in panes of 20. The stamps were formally issued in a ceremony at a Disney fan event July 15 the Anaheim, California Convention Center.

Sharks — one of the world's oldest and most primitive species — appear on a set of five stamps arranged on a pane of 20 issued July 26 in a somewhat unlikely state, Kentucky. Many of the earth's 500 species of this highly specialized fish are at the top of their food chain with few predators aside from man. The first-day-of-issue ceremony was held at the Newport Aquarium, home to more than a dozen species of sharks, some of which can be touched and many of which can be seen from overhead on a shark bridge.

Duck Stamp

The 84th annual 2017–18 Federal Migratory Bird Hunting and Conservation Stamp, known popularly as the Duck Stamp, was issued nationwide June 23 and formally celebrated at a ceremony in Little Rock, Arkansas. The first-day-of-sale ceremony took place at Bass Pro Shops Outdoor World in Little Rock, Arkansas. Previous ceremonies have also been held at different stores nationwide. The contest to select the 2018–2019 stamp will be held September 15 and 16 at the University of Wisconsin-Stevens Point.

The water-activated $25 Canada Geese federal Duck Stamp issued June 23 in Arkansas. ***Scan courtesy Sam Houston Duck Co.***

The $25 stamp features three Canada geese in flight above an autumnal wetland. The original artwork for the stamp was created by James Hautman, of Chaska, Minnesota in an annual open artwork contest. Hautman has won the contest five times. In 1989, James was the

$25 CANADA GEESE FEDERAL DUCK STAMP

USPS Item Number: 335604 (water-activated), 335704 (self-adhesive)
Format: Pane of 20, 60 stamps per revolution (water-activated); Pane of one, 18 stamps per revolution (self-adhesive
Issue Date and City: June 23, 2017, Little Rock, Arkansas
Art Director: Suzanne Fellows, Fish and Wildlife Service
Artist: James Hautman
Modeler: Joseph Sheeran
Manufacturing Process: Offset with microprinting of "FWS"
Printer and Processor: Ashton Potter, Williamsville, New York
Press Type: Stevens, Vari-Size Security Press
Print Quantity: 51,000 stamps (water-activated); 2.39 million stamps (self-adhesive)
Paper Type: Nonphosphored Type III
Adhesive Type: Water-activated and Pressure-sensitive adhesive
Ink Colors: Black, cyan, magenta, yellow, invisible fluorescent
Sizes: 1.762 inches by 1.289 inches, 44.75 millimeters by 32.74mm (image); 1.89 inches by 1.417 inches, 48.01 millimeters by 35.99mm (overall); 10.25 inches by 7.082 inches, 260.35mm by 179.96mm (water-activated pane); 6.125 inches by 2.625 inches, 155.58mm by 66.68mm (self-adhesive pane); 18 inches by 22 inches, 457.20mm by 558.80mm (both press sheet types)
Plate Numbers: "P" followed by five digits (water-activated pane), none (self-adhesive pane)
Marginal Markings: "Artist James Hautman" in four positions, price, silhouetted image of ducks, plate numbers (water-activated pane front), barcode, verso text (water-activated pane back; header: "U.S. Fish & Wildlife Service, 2017–2018 Migratory Bird Hunting & Conservation Stamp," "Peel Here," "Artist: James Hautman," "Canada Geese," "If applicable peel and attach to hunting license," "Informational Text"

youngest artist to win the contest at age 25. His subsequent wins were in 1994, 1998, and 2010.

The stamp — which has both self-stick and moisture-activated versions — is a mandatory license stamp for waterfowl hunters, but also serves as a fundraiser for wildlife habitat conservation.

Last fall, a panel of five judges chose Hautman's art from among 152 entries. His fifth win puts him in elite company as only two other artists — one of them his brother, Joseph — have won five first-place awards. A third brother, Robert, has won the contest twice.

Since 1934, sales of the Duck Stamp have raised more than $950 million to conserve nearly 6 million acres of wetlands habitat, according to the U.S. Fish and Wildlife Service, which administers the stamp. The service states that 98 percent of the proceeds from the sale of the stamp are spent on habitat conservation. The new Duck Stamps are available for purchase online, at many sporting goods and retail stores, and some post offices, national wildlife refuges and the U.S. Postal Service.

The self-adhesive $25 Canada Geese federal Duck Stamp pane of one. ***Scan courtesy Sam Houston Duck Co.***

The 2017–2018 Junior Duck Stamp, which also went on sale June 23, features a pair of trumpeter swans painted by Isaac Schreiber, 12, of Duffield, Virginia. Judges selected his entry as the winner during the Junior Duck Stamp Art Contest in April.

Q&A *James Hautman stamp artist*

Wow! A fifth victory. How many years total have you entered?

I have been entering since about 1986, 30 years. I have been ineligible 12 times (3 years following each win). So I have entered 18 times.

The artist's color study and final painting of Canada Geese. ***Images courtesy of James Hautmann.***

This is acrylic on canvas?

The painting is acrylic on board.

Can you estimate how many hours over how many weeks this took from start to finish?

I don't keep track of time.

Honestly, was the painting exactly where you wanted it by the time it was entered? Had you considered any last-minute changes?

I came up with the design two years ago and painted a color study of it. Then I opted to go with a different idea and painted a pair on the water. I regretted that decision because I personally liked the flying design better. Two years later, when geese were eligible again, I went back to the flying design and it won. I had the painted color study that I was happy with, so I didn't have to make any radical changes.

Do you use your own photos of birds in flight? Or another source?

I take my own reference photos and also rely on frozen birds or taxidermy.

Those clouds are amazing … I am not sure even how to ask a question. Was that basic light and coloring from your own photos? Observations? Other sources?

Getting the tone right in the sky was a challenge and getting the backlighting on the birds was difficult too, partly because my reference photos were lit from the front. The birds had to appear to be almost silhouettes, but still needed enough bounce lighting to show the detail of the shadowed side.

Please excuse my untrained eye … Is this sunset? How did you choose the time of day for this painting?

I remember the day, it was a beautiful sunset and I went out in the boat with my camera. The scene was from Lake Vermilion in northern Minnesota. We have a cabin there. The scene is looking west from Norwegian bay.

What made you choose Canada geese among the available waterfowl to feature?

Growing up we rarely saw Canada Geese there, but now we see them regularly.

Did you envision right away that you wanted a trio in flight or

did you try other numbers? Or have them in the water?

I definitely wanted to have three birds in the painting. I have tried for years but never came up with a three bird design that held together as well as the one and two bird designs, until this one.

Can you tell us a little more about the artwork?

I wanted it to look a bit retro, like the older stamps where the birds were smaller and the scene more prominent. I was very happy with the layout. I saw the other 20 finalists and they all had one or two birds standing or on the water, so mine stood out as being different and I think that helped it win. In this I was lucky, because you don't know what you are competing against until the contest starts.

And, I have to ask you. Since you and your brothers are forever linked to the movie, *Fargo* … did you happen to catch this season's television version of the show? I don't think the family name came up, but a stamp did play a role in the plot. Any chance you saw it? Any thoughts? What do you think of a stamp as a plot device?

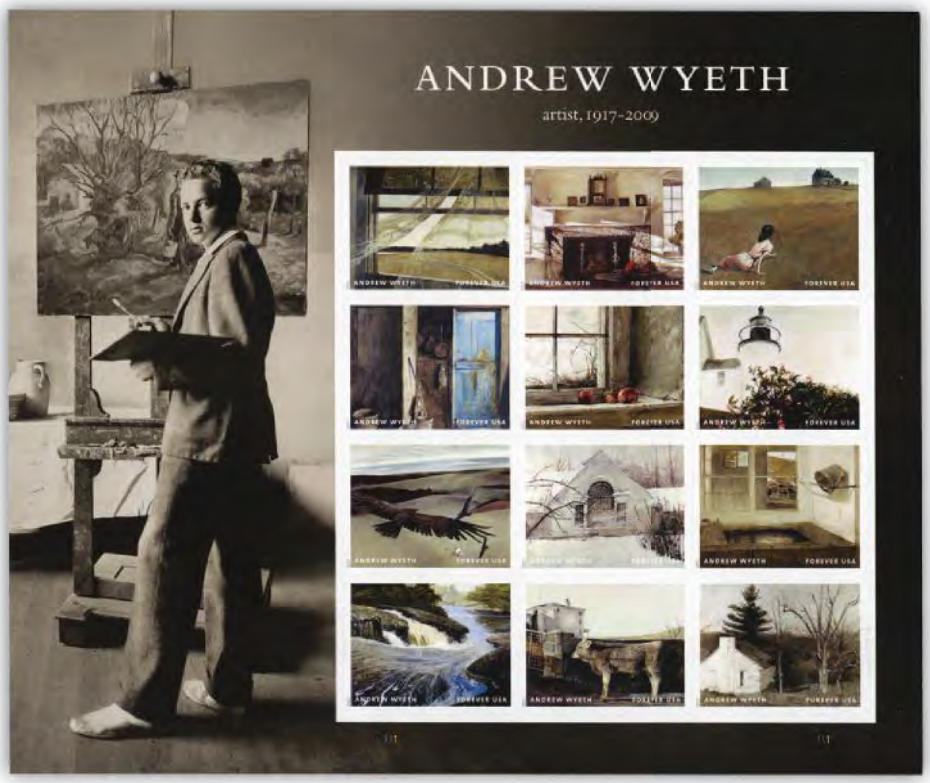
I did see this season's *Fargo* and liked it.

It was good to see a stamp in the plot line; I only wish it was a Duck Stamp!

Andrew Wyeth

The U.S. Postal Service celebrated the artistry of Andrew Wyeth (1917–2009) with a pane of 12 stamps celebrating the centennial of the artist's birth. The stamps were formally celebrated on the artist's birth date in a first-day ceremony July 12, at the Brandywine River Museum of Art in Wyeth's hometown of Chadds Ford, Pennsylvania. The forever stamps, currently priced at 49 cents but always covering the first-class domestic mail rate, went on sale nationwide that day.

Working in a realistic style that defied artistic trends, Wyeth created haunting and enigmatic paintings based largely on people and places in his life, a body of work that continues to resist easy or comfortable interpretation. Each stamp features a detail of a different Wyeth painting.



Pane of 12 Andrew Wyeth commemorative forever stamps issued July 12 in Pennsylvania.

The paintings, several of them shown almost in their entirety, are: First row (from left) — "Wind from the Sea" (1947), "Big Room" (1988) and "Christina's World" (1948); Second row — "Alvaro and Christina" (1968), "Frostbitten" (1962) and "Sailor's Valentine" (1985); Third row — "Soaring" (1942–1950), "North Light" (1984) and "Spring Fed" (1967); Bottom row — "The Carry" (2003), "Young Bull" (1960) and "My Studio" (1974). The selvage shows a photograph of Wyeth from the 1930s. Art director Derry Noyes designed the pane.

"His works are not easily understood, although they are often easy to appreciate," wrote John Chambless, the arts and entertainment editor of the Delaware County (Upper Darby Township, Pennsylvania) *Daily Times* just after the artist's death on January 16, 2009. "His beautiful tempera surfaces, the microscopic detail in his pencil sketches, the drama of his watercolors — all hint at something just out of reach. That was Wyeth's magic. His works are not so much about what we see, but what we don't see."

The details of 12 Wyeth paintings adorning the stamps concentrate on his quiet country scenes, which, sometimes criticized as sentimental, offer a haunting realism. "Christina's World," purchased in 1948 by the Museum of Modern Art, in which a partially paralyzed woman crawls across a windswept Maine landscape, is likely the artist's most famous painting. The tempera work is done in a realist style called magic realism. The painting features Anna Christina Olson (1893–1968) as a young woman who sometimes modeled for Wyeth. Most of Wyeth's work was created during the time around Chadds Ford or during seasonal visits to a summer home in Cushing, Maine.

"He worked fiercely, continually, always with a sketchbook in his hands," wrote Chambless. "The trees, flowers and streams of Chadds Ford were depicted again and again, but always with a mysterious shadow over them. Some critics called Wyeth's art superficial, but they didn't know the depth of emotion behind every brushstroke."

"Young Bull" was created at the Kuerner Farm (aka Ring Farm), which held great emotional attachment and inspi-

ration for Wyeth. Wyeth's father, artist N.C. Wyeth and a nephew, were killed near the farm in 1945 when the car the artist was driving stalled on nearby train tracks and was struck by a train. Later in life, Wyeth became friendly with a caretaker at the farm, Helga Testorf. Testorf agreed to model for the painter and became the subject of 247 paintings (created 1971–1985), which eventually were purchased almost complete by Philadelphia publisher Leonard E.B. Andrews.

Wyeth's awards include the National Medal of Arts, awarded in 2007 by President George W. Bush, the Congressional Gold Medal, awarded in 1988, and the Presidential Medal of Freedom in 1963.

Wyeth, of course, comes from a family that has produced three generations of known painters. His father was N.C. Wyeth (1882–1945) and Andrew's son is Jamie Wyeth (born 1946), who participated in creating the pane and in the first-day ceremony. The works of all three Wyeths appear on U.S. postage stamps.

Q&A *Derry Noyes art director*

When did you start working on these stamps?

January 2015.

With so much art to choose from, what were the challenges in choosing the paintings to be shown?

The challenge was to find Wyeth art that would hold up at stamp size. The colors are subtle with complex details. Finding a good mix of paintings that worked well together and showed the breadth of his work was my intent.

Was there any kind of direction or input from the museum or Wyeth family? If so, was there anything you can share?

Jamie Wyeth, his son and a well-known painter, had some specific requests. I changed out some of the paintings for ones that he requested. He wanted to include the painting with the lighthouse and the one with the [bull].

When the project started, were there any absolute musts among the paintings?

In my view there were some that were particularly well known, such as "Christina's World" and "Wind From the Sea." I wasn't directed to include specific paintings, other than those suggested by Jamie Wyeth.

Were there any artworks that just couldn't be included for something like technical reasons or "just don't match the mood?"

I had to avoid paintings with portraits of people for legal reasons. I had to choose paintings that were all horizontal to fit the format. And they had to hold up well at stamp size.

Are any of the paintings shown in full or are there some that are barely cropped? Which ones?

For the most part the original paintings were a little more horizontal and had to be cropped slightly to fit the stamp format aspect ratio. The closest to the originals are the still life paintings, such as "Brandywine Window" or "Wind from the Sea" and the painting with the blue door.

A couple — such as "Soaring" and "Young Bull" — clearly needed larger crops to create the detail. Was that difficult to do? Did it take more than one session to reach the final image with those?

I experimented with cropping, but settled on the final solutions fairly quickly. The key is to print them out at stamp size, and to make sure that the images work well together on the pane. It's all about balance and clarity.

ANDREW WYETH COMMEMORATIVE FOREVER STAMPS

USPS Item Number: 475004
Format: Pane of 12, 108 stamps per revolution
Issue Date and City: July 12, 2017, Chadds Ford, Pennsylvania
Art Director, Designer, and Typographer: Derry Noyes, Washington, D.C.
Modeler: Joseph Sheeran
Manufacturing Process: Offset
Printer and Processor: Ashton Potter, Williamsville, New York
Press Type: Mueller A76
Print Quantity: 25.2 million stamps
Paper Type: Nonphosphored Type III, block tagging
Adhesive Type: Pressure-sensitive adhesive
Ink Colors: Black, cyan, magenta, yellow
Stamp Sizes: 1.42 inches by 1.085 inches, 36.07 millimeters by 27.56mm (image); 1.56 inches by 1.225 inches, 39.62mm by 31.12mm (overall); 8.12 inches by 6.72 inches, 206.25mm by 170.69mm (pane)
Plate Numbers: "P" followed by four single digits
Marginal Markings: Plate numbers, header "Andrew Wyeth — artist 1917–2009" (front); "©2016 USPS," USPS logo, bar codes, plate position diagram, promotional text

Disney Villains

We love to hate them. How else do we best describe all of those animated Disney villains we have come to know over the years? Now, 10 of the most dastardly of the Disney evil-doers are on a pane of stamps issued by the U.S. Postal Service.

The stamps were issued July 15 during D23 Expo 2017 — a Disney fan event — at the Anaheim, California Convention Center. Among those featured on the stamps is the antagonist from Disney's first animated feature-length film, the Evil Queen from *Snow White and the Seven Dwarfs* (1937). The Queen is the stamp in the first column of the top row.

The other villains appearing are (top row, from left) Honest John, from *Pinocchio* (1940), Lady Tremaine, from *Cinderella* (1950), the Queen of Hearts, from *Alice in Wonder-*

The 10 Disney Villains commemorative forever stamps issued July 16 in Anaheim, California.

land (1951), Captain Hook, from *Peter Pan* (1953); (second row, from left) Maleficent, from *Sleeping Beauty* (1959), Cruella De Vil, from *One Hundred and One Dalmatians* (1961), Ursula, from *The Little Mermaid* (1989), Gaston, from *Beauty and the Beast* (1991), and Scar, from *The Lion King* (1994). All but Honest John, a fox, and Scar, a lion, are humanoid.

The stamps also are a tribute to the women — most of them young and eager to work for Disney — who worked long hard hours in the Ink and Paint Division to trace and color the film cels that were used to create the early Disney films, such as *Snow White and the Seven Dwarfs* and *Pinocchio* and *Fantasia*.

The words "USA" and "FOREVER" appear in the top right corner or bottom right corner of each stamp and the name of the classic villain and the movie in which the character appears runs along the left edge.

The selvage area features the Queen from Snow White standing in front of an ornate background.

The reverse side of the sheet includes original drawings of the 10 characters and a quote by each: **Evil Queen:** "Magic Mirror on the wall, who is the fairest one of all?"

Honest John: "If we play our cards right, we'll be on easy street, or my name isn't Honest John!"

Lady Tremaine: "No one, not even the prince, knows who that girl is … the glass slipper is their only clue."

Queen of Hearts: "Off with their heads!"

Captain Hook: "Blast that Peter Pan!"

Maleficent: "You poor simple fools! Thinking you could defeat me, me, the Mistress of All Evil!"

Cruella De Vil: "So, they thought they could outwit Cruella."

Ursula: "Well, it's time Ursula took matters into her own tentacles."

Gaston: "No one says no to Gaston."

Scar: "I'm ten times the king Musafa was!"

The Disney Studio's Paint and Ink Department was formed in 1923. In the early days of animation, creating a film was a painstaking process. After the animators' pencil drawings were finished, they went to Ink and Paint at which thousands of cels had to be created by tracing and coloring.

There, highly specialized artists meticulously recreated each pencil line in ink, capturing every nuanced movement and expression. In the early 1930s, the artists began using rich colors on the animation cels.

About 100 female inkers and painters would rouse themselves as early as 4:30 in the morning and work as much as 85 hours a week to do the intricate work in order to finish the film on time. The last full-length animated Disney film to

Captain Hook, Cruella De Vil, and Disney Consumer Products Internal Communications Director Jim Babcock after the Disney Villains stamps unveiling. ***Photograph by USPS photographer Daniel Afzal.***

use the hand-painted cel process was *The Little Mermaid* (1989). *Beauty and the Beast* (1991) and *The Lion King* (1994) were hand drawn. The original pencil drawings for those films were then scanned and painted digitally. For these stamps, the characters Gaston (*Beauty and the Beast*) and Scar (*The Lion King*) have been recreated using traditional ink and paint techniques.

The United States Postal Service retail booth at the D23 expo in Anaheim, California with a poster of the new Disney Villains stamps. *Photograph by USPS photographer Daniel Afzal.*

Patricia Zohn, in 2010, wrote a fascinating story about the inkers and painters for Vanity Fair (vanityfair.com/culture/2010/03/disney-animation-girls-201003). She used much material from her aunt, Rae Medby McSpadden, and her friends, who worked in the Disney animation studios full-time in the early years and off-and-on into the 1960s.

"If you were there by nine you got the black pen," remembers painter June Walker Patterson in Zohn's story. "They'd change pens exactly at nine — when you got the red pen. I was in the red every time. I was docked for every minute that I was late."

Rae made her way to Los Angeles and had been lucky to get in with the last trainees of January 1936. She was hired in January 1936 after five unpaid months and weekly, nerve-racking "elimination days," when accuracy and speed were meticulously reviewed, Zohn wrote.

" 'They were very demanding,' inker Yuba Pillet O'Brien remembers in Zohn's story. 'Out of our class ['35] of 60, they only hired 3 and 1 was let go.' All for the starting salary of $16 per week. But what some candidates lacked in experience or art education, they made up for in moxie."

Art director Derry Noyes of Washington, D.C, designed the stamps.

Q&A *Derry Noyes art director*

When did you start working on these stamps?

March 2015

Were there other choices — maybe a group or another specific villain — for the selvage other than the Evil Queen or was she a slam dunk? Did Disney offer a choice of images?

Evil Queen was pretty much a slam dunk to represent all the Villains. Disney provided a lot of images to choose from. We did some juggling to come up with these specific poses.

Were any other villains considered — such as Ector (*The Sword in the Stone*) or Shere Kahn (*The Jungle Book*) — but didn't quite make the cut?

Correct. They were on the long list before getting pared down to the final 10, so ultimately did not make the cut.

How did the concept of paying tribute to the Paint and Ink Department with these stamps come about?

We thought it would be a nice twist to give a nod to the history of animation. Not many people are familiar with the original method that was used. So while the subject of Villains is popular, it's also interesting, historically.

How were the quotes chosen for the back of the stamps?

These were all chosen by Disney.

DISNEY VILLAINS COMMEMORATIVE FOREVER STAMPS

USPS Item Number: 475404
Format: Pane of 20, 120 stamps per revolution
Issue Date and City: July 15, 2017, Anaheim, California
Art Director, Designer, and Typographer: Derry Noyes, Washington, D.C.
Artist: Walt Disney Studios Ink & Paint Department
Modeler: Joseph Sheeran
Manufacturing Process: Offset
Printer and Processor: Ashton Potter, Williamsville, New York
Press Type: Mueller A76
Print Quantity: 60 million stamps
Paper Type: Nonphosphored Type III, gloss block tagging
Adhesive Type: Pressure-sensitive adhesive
Ink Colors: Black, cyan, magenta, yellow, Pantone Matching System 7687C purple
Stamp Sizes: 1.085 inches by 1.42 inches, 27.56 millimeters by 36.07mm (image); 1.225 inches by 1.56 inches, 31.12mm by 39.62mm (overall); 7.12 inches by 9.45 inches, 180.85mm by 240.03mm (pane)
Plate Numbers: "P" followed by five single digits
Marginal Markings: Plate numbers, header "Disney Villains — from the Walt Disney Studios Ink & Paint Department (front); "©2017 USPS," USPS logo, bar codes, plate position diagram, promotional text, Line Drawing and quote for each character, Disney Logo, Disney proprietary information

Sharks

What we are dealing with here is a perfect engine, an eating machine. It's really a miracle of evolution. All this machine does is swim and eat … — Jaws (1975)

The scientific among us know that the quote from the terrifying Steven Spielberg movie is not accurate and that the more than 500 species of sharks are much more than monstrous razor-sharp teeth in a stealthy fast body. But it's darn hard to shake that image, isn't it Matey?

That said, we can now experience our sharks as forever landlubbers if we wish thanks to five new Sharks forever stamps issued smack in the middle of Shark Week, an invention of The Discovery Channel in 1986 and now an annual salute to these oft-misunderstood sea creatures.

The stamps were released at a first-day ceremony July 26 in Kentucky, a place that has no native sharks, but is home to the Newport Aquarium in Newport, Kentucky. The aquarium, near Cincinnati, Ohio, is home to 70 exhibits and 14 galleries, including a couple of shark exhibits that allow visitors to pet some sharks, about 15 species, and even view them from above. The shark tank served as a backdrop for the ceremony.

Artist Sam Weber of Brooklyn, New York, based his five illustrations on images captured by undersea photographers. Using those references and the guidance of shark experts, he created clear, realistic depictions of sharks in action. Sketching first with a pencil, Weber then used his computer to add detail, dimension and color. Art director Derry Noyes of Washington, D.C., designed the pane of 20 (five rows of four stamps).

Four of the five photographs he referenced were stock photos, so the names of those photographers are unavailable. The photo used as reference for the Great White Shark stamp is Norb Wu, of Pacific Grove, California.

The stamps feature five species that inhabit American waters — the mako, thresher, great white, hammerhead and whale shark.

The United States Sharks forever stamps issued July 26 in Newport, Kentucky.

Speakers at the first-day ceremony included Newport Aquarium Director of Operations Chris Pierson and Newport Aquarium Senior Research Scientist Nicholas Whitney, Ph.D.

It's all psychological. You yell barracuda, everybody says, 'Huh? What?' You yell shark, we've got a panic on our hands … — Jaws (1975)

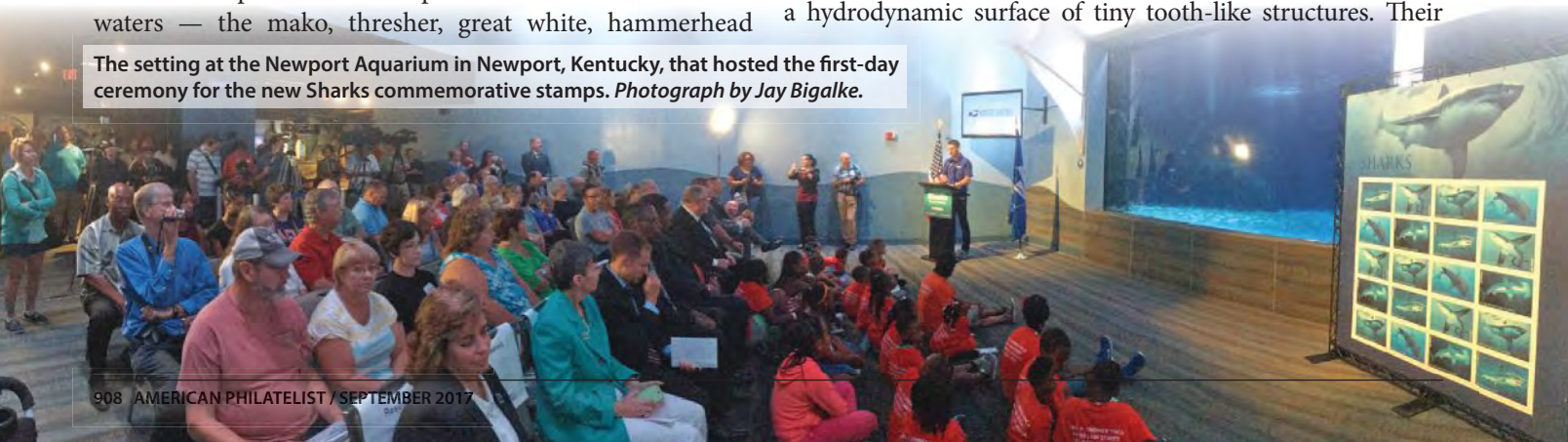
Possibly no other creatures are as mythologized — and as misunderstood — as sharks, many of which have become threatened and endangered.

U.S. Postal Service Chief Human Resources Officer and Executive Vice President Jeffrey Williamson summed up the importance of sharks, which generally lie atop their food chains with few predators other than man.

"While sharks may be scary to some, the prospect of a world without sharks is truly frightening," Williamson said. "As apex predators, sharks keep other marine life in balance, and by doing so, they play a critical role in regulating our largest ecosystem — the oceans. As one of the nation's oldest public service institutions, the Postal Service takes pride in using its stamps to raise awareness of important issues. We hope the stamps unveiled today help highlight the need for shark conservation and a greater respect and admiration for these incredible animals."

Blockbuster thrillers and sensationalized media have fueled belief that sharks are monsters: unthinking, bloodthirsty, vengeful and primitive. While they are ancient creatures, having emerged twice as long ago as the first dinosaurs, after 400 million years of evolutionary refinements, sharks are extraordinarily advanced organisms. The 500 or so known shark species are ideally adapted for their ecological role.

The adaptations of sharks include light, flexible skeletons of cartilage, teeth replaced without limit, and skin covered by a hydrodynamic surface of tiny tooth-like structures. Their



The setting at the Newport Aquarium in Newport, Kentucky, that hosted the first-day ceremony for the new Sharks commemorative stamps. ***Photograph by Jay Bigalke.***

enviably keen senses include one that detects electrical signals given off by prey and enables navigation by Earth's magnetic field. Their nervous systems are adapted to sense miniscule water movements — from a struggling, far-off fish for instance.

You're going to need a bigger boat. – Jaws (1975)

The shortfin mako shark, the first stamp in the first column of the pane, is a true athlete of the shark world — swift and streamlined. The stamp image depicts a mako knifing through the water near the surface.

The second stamp down shows the world's largest fish, the sluggish, filter-feeding, school bus-sized whale shark. Docile and colossal, it skims for plankton, fish and squid.

The most distinctive feature of the pelagic thresher shark, on the third stamp down, is its unique, whip-like tail fin, seen trailing in the distance of the stamp image.

Two sharks swim by in the tank (above left) at the moment of the Sharks stamps unveiling at the Newport Aquarium. ***Photograph by Jay Bigalke.***

The fourth stamp in the first row features the scalloped hammerhead, one of three large hammerhead species. The broad head of the hammerhead has sensors that detect sand-buried stingrays.

The great white, the last stamp in the first column, epitomizes sharks in many peoples' minds. The artist began his illustration assignment with the great white. Its notorious jaws are packed with sharp, serrated teeth. This artwork inspired the style and palate that Weber used to portray the other sharks.

Primal fears aside, people threaten sharks more than they do us. Sharks are overfished — often before reaching reproductive maturity. Cutting off fins for a soup delicacy also collapses populations. There is hope. Shark ecotourism allows us to witness their grace. Increased study expands our knowledge of these fantastic creatures.

The USPS offers a nod to Jaws, by noting "You're Gonna Need a Bigger Envelope." These are the first shark-themed U.S. stamps. (There are cartoon sharks swimming in the background of the Aquaman stamp of 2006, Scott 4084r.) Several other countries have featured sharks on stamps. One of the oldest appears to be from the Spanish colony of Ifni (now part of Morocco), which featured a hammerhead shark on a 1954 semipostal (Scott B20). Other countries that have featured sharks include Australia, Belize, Burundi, Canada, Ireland, Madagascar, Palau, and Tristan da Cunha.

Q&A *Derry Noyes art director*

When did you start working on these stamps?

February 2015

There are more than 400 species of sharks. How were these five chosen for the stamps?

With the help of consultants and PhotoAssist we came up with these five. [PhotoAssist Inc. is a private company that conducts research, image licensing, editing, and fact-checking. The company website states it has located more than 250,000 images, including many rare photographs, for magazines, museums, government agencies, publishing houses, and best-selling authors, and has written and fact-checked text for a wide range of books, museum exhibitions, catalogs, and collectibles.]

Can you tell us anything about how Sam Weber created the artwork?

He's an incredibly talented and versatile artist. He has done many stamps for USPS, all stunning. I think he created models and used reference photos provided by PhotoAssist.

Did he use any specific source material for modeling?

I don't have access to the reference material, but it was all vetted carefully by PhotoAssist.

In what media are the original artworks?

I believe they are acrylic. I haven't seen the original paintings.

All the stamps but the great white show a shark by itself. Can you tell us anything about the concept of these lone sharks on four stamps vs. the great white being seen with other wildlife?

The idea was to show the elegance and sheer beauty of these fish vs. the scary, sensational images one normally encounters when thinking of sharks. In some of the sketches there were other elements included in the stamp image, but ultimately, I felt as if the single fish was the strongest at stamp size. The light, the angles, and the movement of the fish are varied, and one has the extra fish. The sheet becomes animated with the variety, yet clear and uncluttered.

Q&A Norbert Wu stamp photographer

Norbert "Norb" Wu, 56, of Pacific Grove, California, a 30-years professional wildlife and underwater photographer and filmmaker, took the photo that was used as the basis for the painting of the Great White Shark stamp. He specializes in marine life.

The award-winning photographer's images and words have appeared in thousands of books, films, and magazines, including feature articles in *Audubon* and *National Geographic*. His *Scholastic Encyclopedia of Animals* has sold more than a half-million copies. His background includes degrees in electrical engineering from Stanford University and doctoral studies at the Scripps Institution of Oceanography.

Among his honors, Wu is only one of two photographers to have been awarded a Pew Marine Conservation Fellowship, the world's most prestigious award in ocean conservation and outreach. In 2000, he was awarded the Antarctica Service Medal of the United States.

How did you come into photographing marine life?

I've always loved diving and marine biology. At the age of 6 I wanted to become a marine biologist. As a teenager growing up in Atlanta, I spent summers snorkeling in Florida waters. I got certified as a basic SCUBA diver at the age of 15. Like all naive teenagers in Georgia, I thought that California meant beaches, sun, and warm water. I was in for quite a shock during my first encounter with the bone-chilling waters of Monterey Bay. I fell into underwater photography as a better alternative to marine biology research. It's been a great way to travel and see the world. At my best, I am both scientist and artist. The photographic possibilities underwater are truly endless, and discovering new life forms and learning about the interconnections between various species make my work a fascinating blend of science and art.

Do you have an estimate of the length and weight of the great white?

This is probably a terrible estimate. As a photographer, I concentrate so much on getting shots that often I don't see or remember other details. In great white sharks, sexual dimorphism is present, and females are generally larger than males. Male great whites on average measure 11 to 13 feet, while females are 15 to 16 feet. I'd say that this one was average, probably about 12 feet long, and perhaps 1,300 pounds.

How deep was it in the photo?

The shark cage was about 10 feet tall, and the top of the cage was at the surface. I was probably at a depth of 10 feet when I was taking the shot.

Can you provide some technical details on the shot?

I led a group of divers to Guadalupe Island, Mexico in 2006. The expedition leader — the man who brought in the sharks and started shark cage diving in Guadalupe – was Lawrence Groth, and the boat was called the *Solmar V*. I was shooting from a shark cage. The camera was a Nikon D200 body, with a Nikon 16mm lens (cropped by the DX sensor in the D200 body), in an Ikelite acrylic housing. I don't believe that I used an underwater flash for this shot.

And some background about the experience?

I do remember that it was the last day of the trip, late afternoon (thus the sunrays in the photo); and we had not had great luck in having sharks come by close enough for good photographs. As the trip leader, I had held back, being less aggressive in getting to the front of the shark cage. I remember lying on my stomach in the cage, positioning my camera between the legs of about three to four other divers/photographers (easy when we were all weightless), all of us crowding to the front and thrusting our cameras out of the cage as a shark came by. As a long-time underwater photographer, I had a sense that I had gotten "the shot." I had a gut feeling that the sun's rays, the shark's angle, and its proximity had all come together to create a memorable image. Sure enough, this image always jumps out from my other great white shark images as a special one.

There are other sea creatures — more sharks or large fish perhaps — also seen on the stamp? Is this true of the photo or the circumstances of the photo?

There were fish (jack mackerel) hanging around in the background.

SHARKS COMMEMORATIVE FOREVER STAMPS

USPS Item Number: 474504
Format: Pane of 20, 180 stamps per revolution
Issue Date and City: July 26, 2017, Newport, Kentucky
Art Director, Designer and Typographer: Derry Noyes, Washington, D.C.
Artist: Sam Weber, Brooklyn, New York
Modeler: Michelle Finn/Sandra Lane
Manufacturing Process: Offset with microprinting
Printer and Processor: Banknote Corporation of America, Browns Summit, North Carolina
Press Type: Alprinta 74
Print Quantity: 40 million stamps
Paper Type: Phosphor tagged paper, block tagging
Adhesive Type: Pressure-sensitive adhesive
Ink Colors: Cyan, magenta, yellow, black
Stamp Sizes: 1.42 inches by 0.84 inches, 36.07 millimeters by 21.34mm (image); 1.56 inches by 0.98 inches, 39.62mm by 24.89mm (overall); 7.24 inches by 8 inches, 183.90mm by 203.2mm (pane)
Plate Numbers: "B" followed by four digits
Marginal Markings: Plate numbers (front); "©2016 USPS," USPS logo, bar code, promotional text

NEW WORLDWIDE STAMPS

A quick peek at stamps issued in July from nine different countries around the world.

IRELAND

WOMEN'S RUGBY

Ireland on July 13 issued a single stamp for the Women's Rugby World Cup scheduled for August 9 to 26 in Dublin and Belfast. The stamp shows an action photo of Irish team captain Niamh Briggs during the team's historic 2014 win.

TAIWAN

FRUITS

On July 20, Taiwan issued a set of four Fruits definitive stamps — mango, orange, watermelon, and grape — in four denominations. This is the third set in the series, following two separate (also in different denominations) sets in 2016.

NETHERLANDS

NORTH SEA LIFE

The Netherlands on July 11 issued five Life in the North Sea commemoratives in a 10-stamp sheet. The stamps feature illustrations of plants and animals found in the region. Among the creatures are a brown crab, a northern gannet, and Baltic clams.

CROATIA

ANCIENT OLIVE TREE

Croatia on July 10 issued a stamp depicting a wild olive tree growing in Lun on the island of Pag. The area has about 80,000 trees, many growing from rocks; some are centuries old, a few hundred are 1,000 old and one dates back 1,700 years.

AUSTRALIA

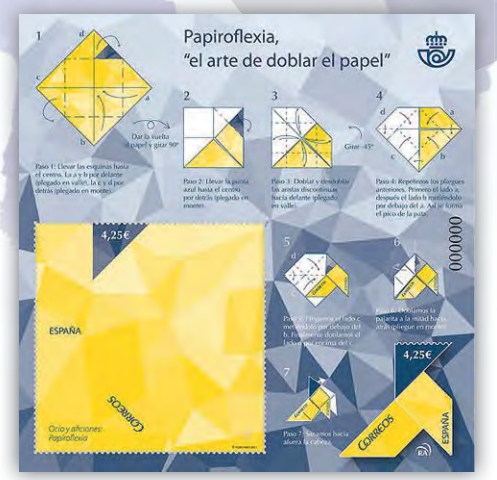
RAILWAY: 1917–2017

On July 4, Australia issued a pair of commemorative stamps marking the centennial of the Trans-Australian Railway, which opened after five years of arduous construction. The two stamp designs feature vintage travel promotional posters.

GREAT BRITAIN

WINDMILLS

Great Britain on July 13 issued a set of six stamps depicting some of the country's oldest windmills, some of which are 400 years old and still working. Included is the Cheddleton Flint Mill, Staffordshire. The photos are by Philip Sayer.



SPAIN

ORIGAMI

On July 17, Spain issued a single stamp on a minisheet that can be turned into the shape of a bowtie using origami, the art of creating paper figures by folding paper without cutting or using glue. Origami — which originated in China in about 100 A.D. and was popularized and integrated into Japanese culture in 600 A.D. — can create paper in the shape of flowers, animals, faces, and other objects. A bowtie was chosen because it is easily recognizable. Instructions are on the commemorative minisheet's selvage artwork.

JERSEY

KALEIDOSCOPE BICENTENNIAL

Jersey on July 10 issued six stamps marking the 200th anniversary of the invention of the kaleidoscope. Scottish scientist Sir David Brewster patented the kaleidoscope in 1817. The stamps feature the island's fauna and flora.

LITHUANIA

TOURISM

On July 8, Lithuania issued a stamp showing the Šeimyniškėliai hillfort, the latest in its Tourism Series. Lithuania is home to about 1,000 of these types of ancient ruins. This hillfort is among the most researched and is between the rivers Varelis and Volupis.

BY BOB LAMB

Guinea-Bissau

Status: Presidential Republic in West Africa
Area: 13,948 sq. miles
Population: 1,759,159 (2016 est.)
Currency: 100 Centimes = 1 CFA-Franc (popularly known as a "See-Fa"). 610 See-Fa = US$1

After Portuguese navigators arrived off the Guinea coast in the mid-15th century, Portugal controlled commerce on the West African coast for nearly a century. The lucrative trade, especially in slaves, attracted other European competitors. The Portuguese operated trading stations in coastal villages, but there was little penetration into the interior and little Portuguese settlement. The colony was administered from Cape Verde. By the 19th century, the British and French had reduced Portuguese Guinea to an enclave about the size of Maryland on the Guinea coast. Eventually the British laid claim to that.

In 1914, there were specific stamps in a common design for Portuguese Guinea, Scott 160.

In 1870, the Portuguese and the British asked U.S. President Ulysses S. Grant to mediate their conflicting claims. Grant decided in favor of the Portuguese. Lisbon then took steps to strengthen its hold. In 1879, Guinea was separated from Cape Verde and its capital was established at Bolama, which received a number of public buildings, including a post office, a magnificent governor's palace, and a public park graced with a monument to President Grant, the ruins of which remain today.

Early Portuguese Guinea stamps created by Portugal were overprints of Cape Verde issues, Scott 13, issued in 1881.

After the 1885 Berlin Conference, Portugal wanted to show "effective occupation" of Guinea. It resorted to "pacification" campaigns, which continued to the eve of World War II. Portugal responded to growing post-war nationalism by designating Portuguese Guinea as an "overseas territory" in 1951. In 1956, a formal pro-independence movement was organized. The level of violence rose and the Portuguese recognized the colony's independence as the Republic of Guinea-Bissau on September 10, 1974. Since independence, Guinea Bissau has suffered considerable political instability.

Portugal issued the first stamps for Cape Verde in 1877. These were valid for Portuguese Guinea until 1881 when Cape Verde stamps were overprinted specifically for use in Guinea. In 1941, when the Portuguese moved the capital to Bissau, they erected an impressive post office building across from the Cathedral. Mail service was expanded to small postal stations throughout the territory where post office boxes were sold to individuals for life.

After World War II, overprints and common designs gave way to stamps designed specifically for Portuguese Guinea, Scott 272.

After independence, the village post offices were stripped and often became dwellings for squatters.

Immediately after independence new stamps were inscribed "State of Guinea-Bissau." In 1976–77, that was replaced with "Republic of Guinea-Bissau." Portuguese currency was used during the colonial period. With independence, the Guinean peso was introduced in lieu of the escudo. In practice, both currencies remained in use at par until 1976. Stamps of the period were denominated in either currency. Serious inflation led to the adoption of the West African franc in 1997.

Today, the post office in Bissau is essentially shuttered, offering services to the public from a room on the side of the building. During a recent visit, three ladies served the public from tables at the entrance, with several desks occupied by supervisory personnel behind them. Only one person seemed to sell stamps. Her sales folder contained a total of 51 stamps: six of the 50-franc Coat of Arms issues of 2011, five of the 100-franc (Michel 5385–86) and two sheets of 20 of the 350-franc stamp of 2003 honoring Fats Domino (Michel 2334). A request for stamps for collectors brought a well-worn folder from a supervisor containing about 20 different souvenir sheets and panes issued between 2003 and 2013.

The postal system seemed efficient. Postcards arrived in the United States within about a week — much faster than those from neighboring countries. All received a dated service stamp rather than a traditional cancel.

Stamps of 1975 were overprinted in 1976 to match the country's change in currency denominations from escudos to pesos, Scott 357, 367C.

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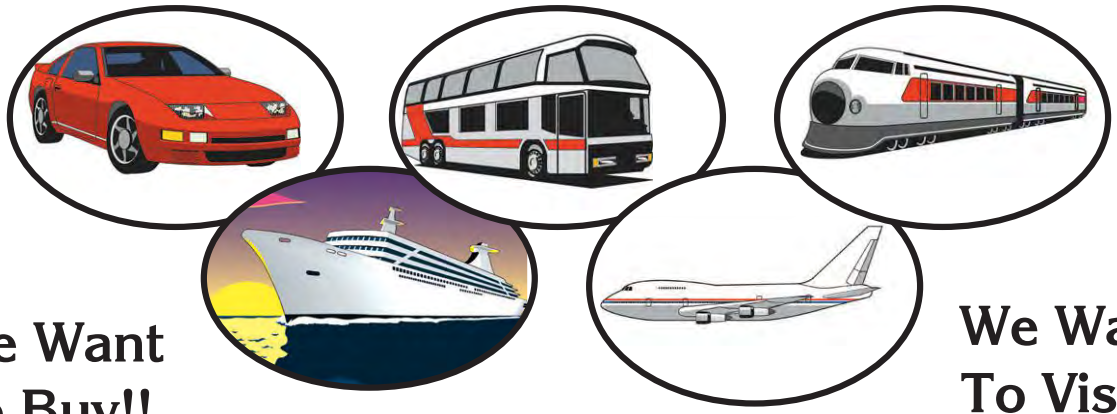

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