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Journal of the American Philatelic Society

AMERICAN PHILATELIST

February 2014

Early American Valentines



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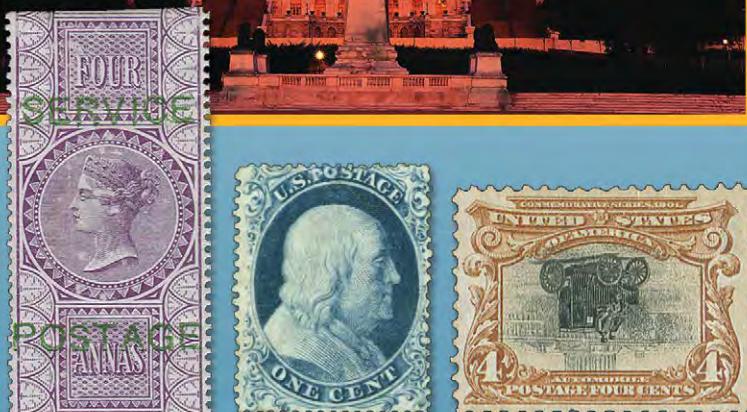
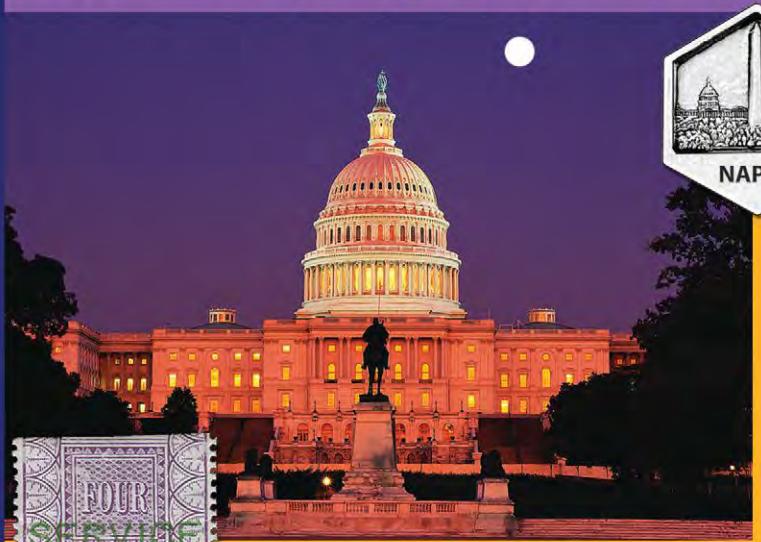
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AMERICAN PHILATELIST

Since 1887 — The Premier Philatelic Magazine in the Nation

BARBARA BOAL • Editor

[babaoal@stamps.org](mailto:baboal@stamps.org)

lettertotheeditor@stamps.org

aparticle@stamps.org

BONNY FARMER • Associate Editor

bfarmer@stamps.org

DORIS WILSON

Public Relations

Associate Graphics Designer

doris@stamps.org

HELEN BRUNO • Advertising Manager

hlbruno@stamps.org

adsales@stamps.org

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American Philatelic Society • American Philatelic Research Library

100 Match Factory Place • Bellefonte, PA 16823 • Phone: 814-933-3803 • Fax: 814-933-6128

Executive Director

Ken Martin, ext. 218
kpmartin@stamps.org

Director of Internal Operations

Rick Banks, ext. 216
rbanks@stamps.org

Director of Information Services/ Librarian

Tara Murray, ext. 246
tmurray@stamps.org

Manager of Membership Administration

Judy Johnson, ext. 210
judy@stamps.org

Address Changes:

requests@stamps.org

Director of Education

Gretchen Moody, ext. 239
gretchen@stamps.org

Young Stamp Collectors of
America —

Janet Houser, ext. 238
jehouser@stamps.org

Director of Expertizing

Mercer Bristow, ext. 205
mercер@stamps.org

Director of the Sales Division

Thomas W. Horn, ext. 227
twhorn@stamps.org

Director of Internet Sales

Renee Gardner, ext. 270
StampStore@stamps.org

Director of Shows and Exhibitions

Dana Guyer, ext. 207
dana@stamps.org
Barb Johnson, ext. 217
barbj@stamps.org
Show Time Listings
showtime@stamps.org

Webmaster

Wendy Masorti, ext. 202
wendy@stamps.org

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The American Philatelist

Barbara Boal, ext. 221
babooal@stamps.org
Bonny Farmer, ext 222
bfarmer@stamps.org
Articles
aparticle@stamps.org
Letters to the Editor
lettertotheeditor@stamps.org
Advertising Information:
Helen Bruno, ext. 224
adsales@stamps.org
Editorial Production Manager,
Doris Wilson, ext. 223
doris@stamps.org

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Membership & a Vision of the Future that Addresses this Most Important Issue



While raising significant amounts of gift and grant income is always important, if our membership numbers keep declining at the current rate it won't be long before there is no one left to spend these funds on. A magnificent philatelic library, one of the largest and most important in the world of stamp collecting, getting closer and closer to completion, will be useless if there is no one out there to use it.

This may seem like a doomsday scenario, an over-reaction, to the annual net loss of 1000 or more members that has been common in recent years. However, understand that the hobby, as we know it, is shrinking. Most stamp shows are seeing less foot traffic, fewer dealers participating, and fewer competitive philatelic exhibits. The one light that isn't dimming is the Internet. If we include all of the persons who participate in stamp collecting on the Internet, it wouldn't surprise me if we found that the actual number of collectors extant has actually increased since the dawning of the electronic age rather than decreased. However, our membership continues to decrease and the needed visionary programs to change this around have not been developed.

We must understand that change is inevitable. We have witnessed many changes in the hobby over the years. Those of us who have been collecting for years have witnessed the changes. Technology has been the impetus for many of the most recent changes. Computers and the internet are reinventing our collecting experience. As a Society we need to embrace these changes and the challenge they present to provide more "virtual" services for our current members and to attract new ones. Our staff needs to focus on the Internet at every level. Continued work to digitize the library, making it available to members in their home, can only produce a groundswell of new members. More Internet sales of philatelic materials will make membership more attractive to buyers and sellers alike. *The American Philatelist*, our premier member benefit, now available to members electronically, needs to be re-focused, with expanded offerings targeted to members based on their interests, i.e. not as a "one magazine fits all" offering. I am happy to report that our AP Editor, Barb Boal, is currently working on proposals in this respect. The certificates issued, past and present, by our expertizing service need to be made available to students and researchers electronically, rather than sit in a file cabinet in Bellefonte, seldom to be seen by anyone but staff.

I could go on and on. The key here is "vision." The future is here, but we have been slow to develop the bold new programs that will curb our membership losses. "Change" most certainly must be a key word in our future vocabulary. The "status quo" can no longer be an acceptable way of doing business. Either we need to change, as the collector base changes, or, in the long run we will perish. The "Secure the Future" committee is beginning to develop plans that will address some of these issues. Every person who is presently playing a role in making the Society "work," or who will be involved in the future, needs to focus on a new vision of the future, rather than the past, or the status quo. This includes our hundreds of volunteers,



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Mineola, NY 11501
sreinhard1@optonline.net

Board of Vice Presidents

Alexander Haimann
Bretalex1@aol.com
Yamil Kouri
yhkouri@massmed.org
Mick Zais
mzaiss@newberry.edu
100 Match Factory Place
Bellefonte, PA 16823

Secretary

Ken Grant
E11960 Kessler Road
Baraboo, WI 53913
kenneth.grant@uwc.edu

Treasurer

Kenneth R. Nilsestuen
100 Match Factory Place
Bellefonte, PA 16823
330-869-0002
nilsestuen@sbcglobal.net

Directors-at-Large

Nicholas A. Lombardi
P.O. Box 1005
Mountainside, NJ 07092
8605@comcast.net

Kristin Patterson
851 Ironwood Dr.
San Jose, CA 95125
408-267-6643
kristin_email@yahoo.com

W. Danforth Walker
P.O. Box 99
Lisbon, MD 21765
danforthwalker@comcast.net

Steven Zwillinger
804 Lamberton Dr.
Silver Spring, MD 20902
stevez@stamps.org

Immediate Past President

Wade E. Saadi
93 80th Street
Brooklyn, NY 11209
wade@pencom.com

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Stamp Theft Committee

Nicholas A. Lombardi
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our committees, our chapters, our elected officials, and, most importantly, our staff.

A “vision” that includes an increasing, rather than decreasing, membership must be central in all of our planning, including the future of current services, introduction of new services, expenditures of available funds, development of new priorities, and reorganization of staff focused on the future needs of APS. Again, the key term here is “future.” Let’s all get together to “Secure the Future.”

AMERISTAMP EXPO — Little Rock, Arkansas, February 14–16

By the time that you read this, our annual winter show will only be a week or two away. What a wonderful way to break up the doldrums of a long winter! I would love to meet you all. It is not too late to plan to attend. You can find more information in this and previous issues of *The American Philatelist*, on our web site www.stamps.org/Ameristamp-Expo-ASE or by contacting our Shows and Exhibitions Department at 814-933-3803, ext. 207 or 217. Bring your spouse or significant other on Valentine’s Day, February 14th, and be prepared for some special treats.

2014 APS Events

APS AMERISTAMP EXPO

February 14–16 • Little Rock, Arkansas

StampCruise

May 17–24 • Destination — Alaska

Summer Seminar on Philately

June 15–20

American Philatelic Center • Bellefonte, PA

Volunteer Work Week

July 21–25

American Philatelic Center • Bellefonte, PA

APS STAMP SHOW

August 21–24 • Hartford, Connecticut

AEROPHILATELY 2014 & Postal History Symposium

September 12–14



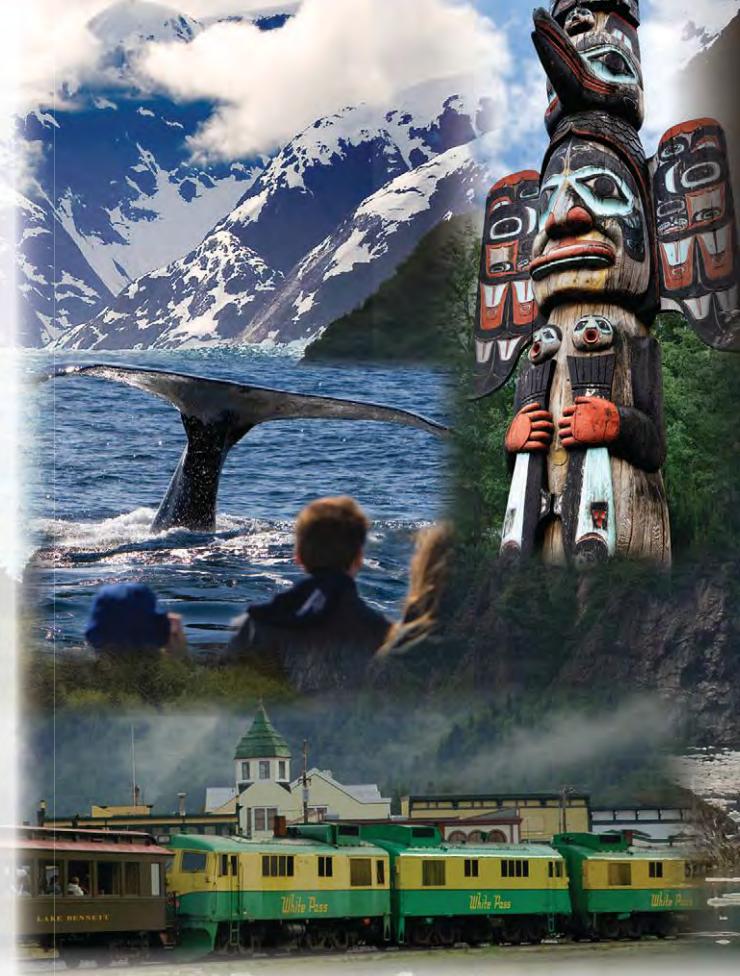
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LETTERS TO THE EDITOR

A Big Thank You

My wife and I spent four days traveling to the Penn State football game and the one other thing I wanted to see was the APS headquarters/library in Bellefonte. The receptionist asked Tom Horn to show us around. Tom spent two hours of his time with us. I suspect most readers are like myself and have no idea what is there and what it takes to run APS. It was amazing, so much to see and learn. I would highly recommend a tour if you love stamps and history. APS is huge, growing, and beautiful.

In addition, Tom gave us his list of "must see" places in the area and restaurants to try. He went way "above and beyond," and my wife and I just wanted to say thanks, we appreciated it. Meeting Tom made our trip (Nebraska won but it was so cold up in row 81). Thanks Tom!

Dave Hamilton
Lincoln, Nebraska

A True Ambassador

I have been a collector for approximately fifty years. Ten years ago I started to seriously collect. I joined the Stamp Collectors Club of Toledo and the American Philatelic Society. I actively read *The American Philatelist* and have wanted to visit the Match Factory.

On Friday, November 25th, my wife and I were traveling from New York on I-80 through Pennsylvania. Seeing the sign for Bellefonte, I asked my wife if she would like to stop and take a picture

of me in front of the building; proof that I had been there. I read earlier in the week that APS would be closed for the holiday, but as we parked the car, I noticed Richard, a volunteer, walk up and open the door to the APS headquarters. My wife encouraged me to try the door. How fortunate I was that Ken Martin invited me in. The next 1½ hours were exceedingly pleasant and informative.

Ken offered a tour! I believe he showed us every inch of the building and explained everything that goes on. We were very impressed. Ken is a true ambassador for our hobby. He has a passion that is contagious. My wife, a non-collector, was overwhelmed and touched by his enthusiasm and knowledge.

It was a pleasure meeting Ken Martin. Please accept the enclosed donation as a token of my appreciation.

Michael Cervenec
Rossford, Ohio

Removing Adhesive Stamps Made Easier

One of the most troublesome tasks in collecting postage stamps that I have found is the removal of self-adhesive stamps from their fixed positions on envelopes and postcards. After reading the Letter to the Editor from William Aiello from New York ("Self-Adhesives," November 2013 AP, page 992) I must share my findings and solution to this problem.



The self-adhesive stamp is a stamp with a pressure-sensitive adhesive that does not require moistening in order to adhere to paper. They are usually sold with a removable backing paper when purchased at your local post office. Self-adhesive stamps were introduced in the U.S. in November 1974 by Avery Dennison Company around Christmas time (what a gift from the post office). It was a 10-cent Christmas stamp (Scott 1552) that carried the text "Peace on Earth" and pictured a dove bearing an olive branch. This adhesive came with a few flaws including discoloration.

Improved by 1989, the self-adhesive backing has become the easiest and healthiest way to adhere a stamp, but a real pain for collectors to remove. Gummed stamps were a real breeze — just soak them in water and they fell off the paper. When adhesive stamps were soaked in water, however, they would not release from paper, and I got what I called "Onion Skins." These are thin and usually roll up, destroying the appearance and feel of the stamp's body. This happens because the adhesive has bonded with the envelope paper fibers, removing a thin layer of the stamp paper that it was printed on.

One day while soaking some stamps,

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Not Responsible For Typographical Errors

I lost six Sinatra and four Gary Cooper stamps. There had to be a better way to do this. After searching the Internet I found nothing easy to perform in a safe and clean manner. I wanted little mess and a relatively safe product. The biggest convenience was that it had to be handy and available locally anywhere in the United States. What I found was another use for WD-40. This product is found everywhere, including most hardware, major department, auto, and even drug stores.

Removal is very simple and quick — about twenty seconds is all it takes. This is what you will need: a small spray can of WD-40 with a spray nozzle for accurate control, a pair of stamp tongs, a paper towel, and some baby powder (with corn starch).

Step 1: First, choose an adhesive stamp you wish to remove from the envelope paper. Cut the paper around the stamp leaving enough exposed to hold on to the edge of stamp with the

tongs. Attach the control nozzle to your WD-40 or use the No Mess Pen (see below). Hold your stamp with tongs, with the back of the stamp (blank paper facing you) so you can locate the center of the stamp. Do this by holding it to a light source so you can see the outline of the stamp. Spray (or apply solution from pen) to the center from the back of the stamp.

Within a few seconds the paper will begin to look translucent and your stamp is ready to be removed from the envelope paper. It will peel off very easily with your tweezers but use care in doing so. Only the slightest trace of adhesive will be left on the envelope paper. For postcards and stock paper allow the WD-40 to penetrate to the paper's semi translucent state, which takes a bit longer depending on the paper's weight. If the stamp does not seem to lift, be patient and wait a little longer. Note: the stamp does not roll or fall off as with gummed

stamps; it must be peeled.

Step 2: Place your stamp face down on a paper towel — caution, it is still very sticky. Take a brush and baby powder or plain old corn starch. Sprinkle powder on the adhesive and brush the excess off. Let dry. That's it. Repeat as necessary.

If you want to experiment, try this to remove the adhesive completely. Spray WD-40 on the adhesive side of the stamp, take an old credit card and gently scrap the glue from the stamp. Repeat and powder the same as above. These stamps can be mounted or hinged, the choice is yours. Remember to allow the stamp glue to dry thoroughly before mounting or storing in your stock book. This is not a solution to bulk removal, but an easy solution for a single stamp removal.

If you do not wish to use spray WD-40 because of airborne particles and possibility of over spray, it also comes in

Auction Announcement February 14-15, 2014

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Woodland Hills, California

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a pen that allows a more direct application. The "No Mess Pen," as it has been named, can be purchased anywhere for about \$1.30 plus tax. This works even easier, as you apply the solution directly rather than spray it on.

As the self adhesive stamps have become more difficult to remove, more effective solutions need to be explored for the better of the Stamp Collecting Community in order to promote and preserve this wonderful hobby. There isn't any surface that I cannot remove a stamp from including plastic, cardboard, and glossy paper. You can watch a demo on YouTube at <http://www.youtube.com/watch?v=z2CzFRZE2ZM>.

Bruce McKinney

President of the Sussex
County Stamp Club
Milton, Delaware

1875 Reprints

I recently received a flyer from Mystic Stamp Co.'s Stamp Showcase. There

was an article about rare 1875 special printings. The paragraph that caught my attention read: "In 1875, officials ordered the reprinting of every U.S. stamp issued to that date. These stamps were printed from their original plates. The reasons for creating the Special Printings have been cloaked in mystery and are still being studied. At first, experts believed they were created to sell to collectors at the 1876 Centennial International Exposition held in Philadelphia. New research indicates the stamps were actually sold, perhaps even printed, for a few years." This is true except for the U.S. #3 and #4. They were not reprinted from the original printing plates. The U.S. #3 and #4 were slightly different from the U.S. #1 and #2.



Genuine U.S. Scott 4 (courtesy
APS Reference Collection).

I thought hurray!
Finally some vindication for the stamp that I thought was a U.S. #4.

Sadly, it is not. It is a pretty good fake. I had exhibited this stamp once at a show and had two collectors that I regard highly tell me they thought it was a fake. They told me they thought it was a fake because they believed the

#4 was not sold to the public and it was not valid for postage. At the time, I thought, why would someone fake a #4? It's an obscure stamp. If it was fake, I thought it was a pretty one because I've had several fake stamps before. I also thought, if I were going to fake a stamp and put that much effort into faking a #4 then I would not have put a cancel on the stamp.

Another collector suggested to me that it could be an illegal usage. I thought

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this plausible, so I kept the stamp. I don't like to keep fake stamps in my collection just because they are hard to differentiate. I had called the APEX expertizing service and considered getting it authenticated. It takes up to 90 days and there was not a price listed for a used #4 so I was unsure about how much to make a check out for to get it authenticated. in the end I kept it longer, debating about what to do.

This article in the Mystic flyer gave me some hope, so I got my stamp out and did some more research. It is difficult to find a picture of the #4. Most books and catalogues don't show a picture of the #4. My Harris stamp catalogue gave me a clue. It says the 1875 reprint was issued without gum. *Strike 1:* this stamp has a beautiful gummed back. Why would you gum the back of a fake used stamp?

Since I could not find pictures in my reference books, I compared this stamp to genuine stamps for sale on the internet. *Strike 2:* the left eyebrow is wrong, the tassels on the back on the coat are wrong, the hair is wrong, the leaves around the oval are wrong, etc.

Although I cannot find a specific reference, and there is some possibility the 1875 re-prints were sold to the public, the cancel on the stamp is probably *Strike 3* for it being anything close to genuine.

Fortunately, the Belgian seller that I purchased the lot from — of which this stamp was a part — was more scrupulous than the character who created it originally. The dealer did not charge me extra for it and probably believed it

to be a fake also. In the forty years that I've been collecting, I have not seen such a fake stamp create such a stir. Now I am curious as to who may have made it. Perhaps one of the collectors of fake stamps who reads the AP could identify its creator. I still don't know what I'm going to do with it. As for my pursuit of the elusive #3 and #4, I guess I'll have to get out my wallet.

Todd Miller
Ostrander, Ohio

Another Explanation

With regard to Wayne Youngblood's column in the December AP, "The Art of Envelope Illustration" (page 1008), I would like to offer a different (and I believe more logical) interpretation of the scene depicted on the first Alfred Gray envelope illustrated in his article.

He views the artwork as "poking gentle fun at the 'Balloon head' British stamps of the time, showing our postal protagonist floating away from the scene, utilizing the aforementioned balloons (stamps)." Note that the title (caption) of the cartoon is "Just caught the post." If you look closely at the horse-drawn carriage, it is apparent that the right wheel has "caught" on the wrong side of the lamppost, stopping the carriage abruptly and propelling the driver forward over the horse. This provides the double meaning for the caption, where "caught the post" means "mailed just in time" and simultaneously refers to the predicament of the carriage.

The illusion of a connection between the driver and the stamps is provided



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Thanks again,

H.G. Edmondson
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Identifying German Stamps

I enclose a copy of a note from my 2011 *Scott Catalogue* on German 1921–1923 issues titled “Postally Used vs. CTO.” It warns that canceled-to-order specimens have been made by applying genuine handstamps to remainders, and that certification of actual postal usage by competent authorities is necessary.

I understand that certification is necessary for valuable stamps, but many of these are not worth enough to justify the cost of certification. For stamps of modest catalogue value, is there any way for a collector who is not an expert to distinguish between a stamp that has passed through the post, but has been soaked off the piece of mail, and a remainder that was postmarked by genuine devices used to postmark mail, and simply had the gum soaked off?

William G. Coleman Jr.
Ridgeland, Mississippi



This postally used 5,000-mark Numeral Value stamp, in a scarce blackish-green shade unlisted in Scott, was accompanied by German expert Günter Bechtold's photo certificate when it sold for \$50 in a December 14 auction in Stuttgart.

APS Instructor Fred Baumann replies: In Germany after World War I, the cost to send a local postcard went from 0.10 mark in October 1919 to 16,000,000,000 marks by November 1923. When hyperinflation finally ended December 1, it left behind huge stockpiles of unsold, devalued, mint German stamps worth nothing. To this day, many can be bought in 100-stamp sheets for a couple of euros. However, in used condition, even the most common of these stamps often sells for four to ten times the value of the mint stamps. That's a powerful incentive for fakers to apply plausible-looking postmarks to these dirt-cheap adhesives, on- or off-cover.

Can the average collector tell cleverly canceled-to-order remainders from postally used stamps? Probably not. That's one reason many collectors choose mint inflation stamps for their albums. Because most of the bogus canceling devices used were taken from post offices, they produce genuine-looking markings, although many from a single post office were used over and over with a single datestamp so many times that the date is now accepted as bogus.

Infla-Berlin and other experts and study groups in Germany have published useful handbooks on this subject, and several are available through the American Philatelic Research Library. The problem is that these works make it easy to tell when a cancel is a forgery, but are much less helpful when you need to prove that it is genuine.

If you are buying a used German inflation stamp with a very high catalogue value, our recommendation is that you stick to stamps that have photographic certificates signed by accredited German experts on these tricky issues. These experts maintain large reference collections of both the genuine and the fake cancellations that are constantly being updated to keep track of the latest attempts to defraud collectors.



German inflation-era expert Günter Bechtold's photo certificate for the used 5,000-mark stamp shown

by the driver's buggy whip, which has tumbled loose with him, as has his hat (mostly covered by the right stamp). Another object is behind the stamps as well, and might be discernible with a bit of transillumination.

Stan Rehm

Badger Stamp Club
Madison, Wisconsin

Art Cover Exchange

Thanks to Wayne Youngblood for another terrific column, this time about the Art Cover Exchange, which served as a very important part of the development of illustrated mail and the hand-painted cachet that is so popular today (“The Art of Envelope Illustration,” December AP, page 1008).

Unfortunately, there is an error in the article, which has apparently been carried over from articles in *Linn's* as well as *First Days*. The error is the statement that A.C.E. was formed in 1935. Based on an article written by Turley and published in the April 1960 *S.P.A. Journal*, as well as covers from the time, it is clear that A.C.E. was formed in November 1934. What happened is this:

Turley placed an ad in a “stamp paper” in September 1934, seeking responses from people who liked to draw. Cacheted covers dated in October 1934, between Turley and Ted Jordan, member #3, do not carry any “A.C.E.#” indication on the covers. Logically, it would appear that this early correspondence, following the newspaper ad, discussed the concept of the club and established their membership rules, dues structure, etc. Most likely, other people were involved, as Turley states that he received about twenty responses to his ad.

The first known cover carrying an A.C.E.# is dated November 23, 1934. It shows a large number “2” addressed to Victor Van Horn with the message “This is for you.” Van Horn is known to be A.C.E. member #2. In the SPA article, Turley indicates that elections were held in December. Thus, the cover to Van Horn likely announced the formal creation of the club and assigned Van Horn's membership number. Since it only takes two to form a club, the November 23,

"Does this make the cut?"



Hand-Drawn Cover from the famous Pattee Correspondence

"You can't put together a good collection unless you are focused, disciplined, tenacious and willing to pay more than you can possibly afford... whenever I considered buying anything, I would step back and ask myself does this make the cut?"

Leonard Lauder on collecting art as quoted in the *New York Times*
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1934 date would seem to be the most likely date of formation. If not the actual date, it is certainly close, and represents the latest possible date for formation.

Since *The American Philatelist* is the preeminent publication, I believe that it would be beneficial if you would publish a correction.

Thanks again for Wayne's wonderful columns, and the publicity he gives to illustrated mail.

Bob Lewin
Temecula, California

State Envelope Article

Thomas Keesling's article on the Union soldier's map and the state envelope ("A Union Soldier's Map & Sherman's Atlanta Campaign," December AP, page 1116) is very interesting. I'd like to point out that in addition to all the counties in Tennessee shown on the envelope, nine of the counties in western North Carolina and one in South Carolina are also shown. As a resident of Buncombe County, I'd like to be sure that the readers realize that the east portion of the

map also includes North Carolina.

Dick Hall
Asheville, North Carolina

Lost and Found

I attended the Georgia Stamp Dealers show in Marietta, Georgia in September. I was in a rush to attend and did not have a proper wish list made up. Instead, I packed six of my albums in a suitcase and used them as my inventory. I returned home and put my purchases in a drawer and the albums back on the shelves. Six weeks later I found some time to place my recent purchases but I made an alarming discovery. One of my albums was missing!

I soon discerned that I had probably left it at the Marietta show. I had one dealer's business card: Robert Barger of Georgetown, Tennessee. I called Robert to determine if I had left the album at his table. I hadn't, but he promised to talk to the show director and other dealers at their business meeting prior to the November show in Marietta. He assured me that if I had indeed left the

album at the show it would be recovered.

I was on vacation in Florida when I received a call from Robert. My album had been found by Kim Conti, the show director, and was now in his possession. I later met Robert in Chattanooga and he handed the album to me with a big smile. He seemed as happy as I was that the collection was in the hands of its rightful owner.

I have learned a number of lessons from this experience. First, stamp dealers, especially folks like Robert Barger and Kim Conti, are people of the highest integrity. Second, the Georgia Stamp Dealers Association is a very professional organization. Third, I was extremely fortunate and need to label all my collections with my address, phone number, and e-mail. Finally, I will never remove collections from home and will have a proper wish list made up well in advance of future shows.

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Airplane I.D.

I am writing in response to Rene Chavez's excellent article on Felix Albrecht's "wonder weapon" essay ("The 1945 Third Reich Wehrmacht Essays," December AP, page 1132).

The plane depicted on the Green 6+4 Rpf. is indeed an ME-262 Schwalbe ("Sparrow"), readily recognizable by its two underwing Junker Jumo-004 B1 turbojet engines.

Again, a very interesting article.

Jamie Selko

Eugene, Oregon



Sherpa Extraordinaire

I thought readers of my article on "Mountains and Mountaineering on Stamps" in the September AP (page 818) might be interested in viewing the enclosed cover, received recently from

Nepal. It commemorates the Diamond Jubilee of the first ascent of Mt. Everest and, equally remarkable, the climbing of the mountain three times within the space of eight days by a 51-year-old vet-

eran Sherpa, Kami, who has signed the cover. Details of his achievements are described on the back of the cover.

Barry Floyd

Rye, East Sussex, England

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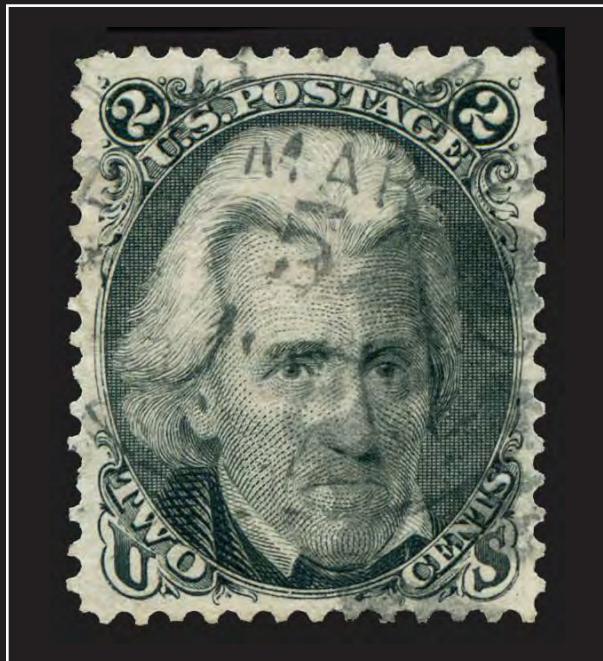
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The Art of the Card

I've recently featured illustrated mail as it relates to covers, and explained some of the reasons for the creation of these fascinating and often attractive items. This month we'll take a similar look at postcards and postal cards that have been used as media for self-expression. This form of letter art evolved differently than that of envelopes. Granted, the postal history aspects of items such as these is generally secondary to that of social and historical interests, but illustrated mail does have a valid place in most collections for what they represent on several levels.

Few would deny that a pictorial image is more indelible on the memory than simple text, and the brief space of the card (post or postal) lends itself readily to image communication. This fact did not escape the attention of early advertisers, who began to use pictorial images on the backs of government postal cards soon after they were introduced in this country in 1873, eventually leading to far more artistic endeavors and more elaborate forms of communication.

I frequently refer to postcards and postal cards as the Twitter of their day, as they allowed for only very brief messages of all levels of import to be dashed off and delivered promptly (in many cases the same day). While this was a vital form of communication in a world where telephones were not yet common (particularly in rural areas), it allowed for amusement and even silliness as well.

As the era of the modern postcard rolled in at the turn of the twentieth century, almost no one could predict what a go-

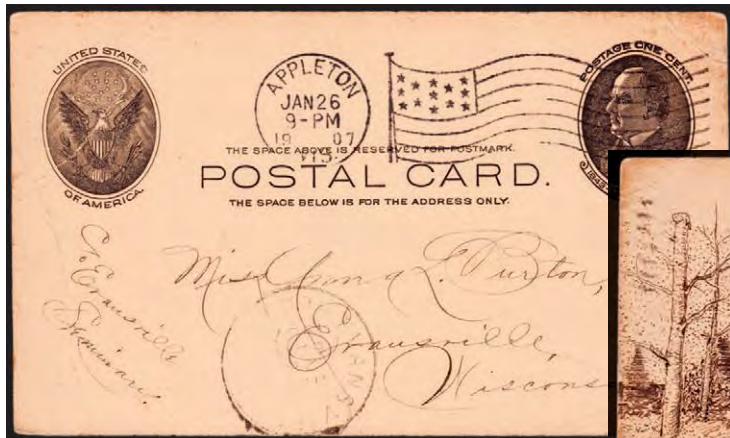
Few would deny that a pictorial image is more indelible on the memory than simple text, and the brief space of the card (post or postal) lends itself readily to image communication.

liath industry was being created. To fully appreciate this before moving on, let's take an extremely brief look at the regulations regarding the mailing of cards. Keep in mind that there was yet no such thing as a "postcard."

Initially, there was no restriction against mailing cards, but the sender paid full letter rate, so there was little incentive to mail a card, as opposed to a multi-page letter. Further, a card allowed no privacy and provided only a small area for communication.

The first governmental postal card of 1873 (Scott UX1) made the penny postcard possible, as it was mailable anywhere at half the prevailing letter rate, with attachments being the only restriction. These items became extremely popular almost overnight, with demand growing exponentially as time passed. The first postal card design (UX1 and UX3) had a combined press run of just less than 240 million cards over a two-year period. By 1881 the second design (UX4, UX5 and UX7) had a combined press run of more than 1.3 billion! The government presses did not slow down. The 1902 1-cent McKinley card (Scott UX18), the subject of several of this month's items, had a printing of more than 3.7 billion.

Privately produced mailing cards, however, were still



This 1907 postal card, created and mailed as a means of personal artistic expression and personal greetings, shows a capably illustrated winter scene, executed in pen and ink.





assessed at full letter rate if they carried anything other than advertising. To avoid this, promoters began to print multicolored litho scenes on the backs of governmental postal cards and sell them as souvenirs to the general public. The popularity of the pioneer pictorial postal cards created and sold for the World's Columbian Exposition of 1893 led to a number of additional manufacturers creating pictorial cards. This created its own set of problems.

Even though the government was weary of the additional cost of producing postal cards that saved senders a penny apiece, it was



By contrast, this 1938 red pencil Christmas and New Year greetings is much simpler but still highly communicative.

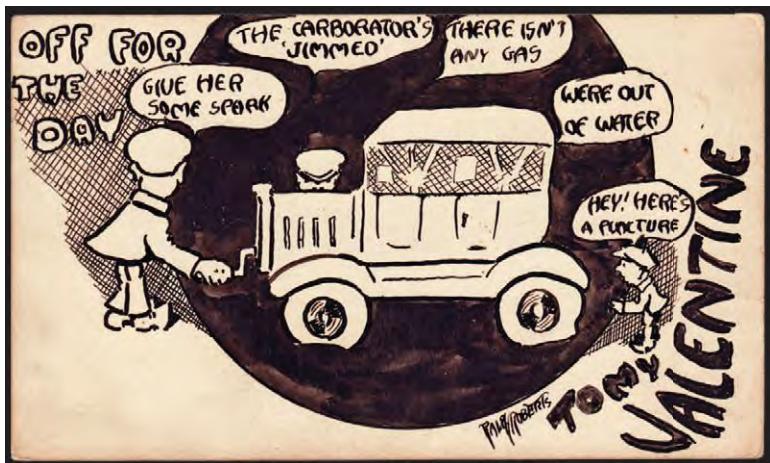


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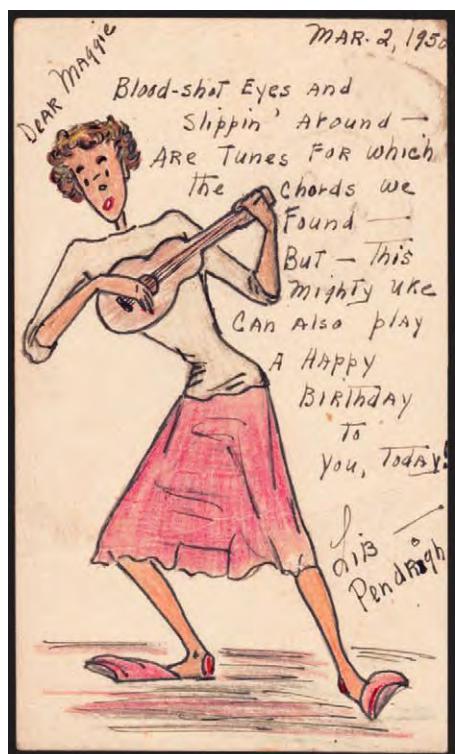




A 1917 Valentine's Day greeting that tells a bit of a story.



Government postal cards were frequently used as canvasses for budding artists, as this watercolor Easter message from 1906 attests.



A rhyme and a drawing created for a friend's birthday in 1950.

that year. An amusing signed ink cartoon, mailed February 13, 1917, wishes the recipient a Happy Valentine's Day, and an attractive watercolor rendering of a pastoral scene, painted on the reverse of a 1-cent McKinley card, celebrates Easter 1906. As would be expected, birthday greetings are common on cards. A representative example of this group is a rhyming verse and sketch mailed locally in Groveton, New Hampshire, March 2, 1950.

By 1910 the expressive nature of postcards was well known and manufacturers began selling blank postcards to allow senders full artistic freedom. The popularity of the so-called "Gibson Girl" (named for illustrator Charles Dana Gibson) led to many different types of expression, including the example shown, where the writer integrated a drawing into the body of her text. I've seen a number

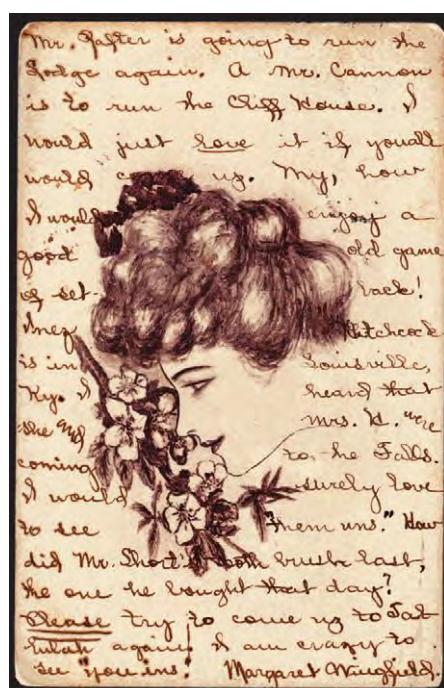
unwilling to give up the letter-rate revenue that would be lost by allowing free-enterprise printing and use of the popular souvenir items. Various legislation was enacted to attempt to protect this revenue. It wasn't until the Dec. 24, 1901, Post Card Act deregulated the mailing of cards that privately produced picture postcards as we now know them were allowed to be produced and mailed for a penny.

Private self-expression in multiple forms soon followed. Among the types of this personal expression are pure ornamentation (or the artistic urge), general greetings, holiday greetings, integrated correspondence, meeting and party notices

Despite the fact that people could always have sketched, doodled or painted on government postal cards without being assessed the full letter rate, I've seen very few examples of hand-illustrated cards before postcards became a craze in the early years of the twentieth century. However, I've seen no shortage from about 1902 onward — executed in a variety of media with varying skill levels for countless reasons.

A perfect example is the postal card, shown front and back, mailed January 26, 1907, from Appleton, Wisconsin to Evansville, a distance of about 130 miles. The card, received two days later, was probably intended as a New Year's greeting and is a beautiful signed pen and ink drawing of a winter scene.

Perhaps because of the nature of postcards, seasonal or holiday greetings are among the most common I have encountered. A much simpler New Year's affair, a red pencil drawing mailed December 23, 1938, from Philadelphia, depicts the outgoing snowman of



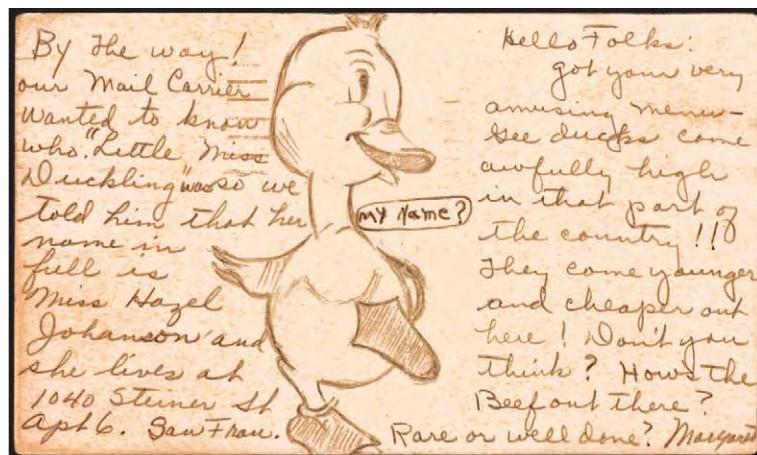
A Gibson Girl-style image has been integrated into the message of this 1910 postcard.

of other blank postcards used for artistic purposes.

Similarly, the 1939 Jefferson postal card shown (Scott UX27) features as a central design element a cute pencil rendering of a duck, with reference to the mail carrier asking about something he'd apparently seen on incoming mail to the sender!

Perhaps my favorite find of the past several years, however, is a series of cards acquired some years ago by American Topical Association founder Jerry Husak. Those cards follow the late-summer 1906 westward trek (to Colorado) of a fellow known to us only as "Ghengiz," and sent to a friend in Milwaukee, Wisconsin. The cards, mailed between August 11 from Chicago and September 19, 1906 from Colorado Springs, are all found on 1-cent McKinley postal cards. They contain no correspondence, *per se*, but journal his extended vacation "out west." Each is a cartoon showing our portly cigar-smoking friend, Ghengiz, variously leaving town, burdening a burro, living in a cabin near Pike's Peak, and bidding a tearful farewell to the natives, the landscape and packing his goods for his return to Chicago. What a great travelogue!

We'll never know the identity of Ghengiz, nor much about his friend, but these illustrated missives exemplify just what was so good (and fun) about the long-running penny postal as an artifact of communication.



Another integrated message and drawing, this time even making reference to a curious postman's inquiry.



These cards are all a part of one man's 1906 illustrated travelogue. They provide an interesting insight into the time.

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AMERISTAMP EXPO 2014

SCHEDULE OF EVENTS

The daily bourse, exhibits, and youth activities are on the show floor in Governor's Hall 1 and 2 of the Statehouse Convention Center. All events are free, except those that indicate a ticket is required.

Statements made and opinions expressed in the workshops and seminars are not necessarily those of the American Philatelic Society.

The schedule is subject to change. Please check the show program for meetings and locations.

Show hours are 10 a.m. to 6 p.m. on Friday and Saturday; 10 a.m. to 3 p.m. on Sunday.

Enjoy the show!

Thursday, February 13

10 a.m.

- American Philatelic Society —
APS Board Meeting Caraway 1

5:30 p.m.

- Champion of Champions
Exhibitors Reception
(By Invitation) Miller

Friday, February 14

9 a.m.

- American Philatelic Society —
Board of Vice Presidents
Meeting Caraway 1

9:45 a.m.

- Opening Ceremonies Wally Allen
Ballroom A

10 a.m.

- **Show Opens** Governor's Hall 1 & 2
- Making the UEEF Meaningful;
A CANEJ Workshop on the
Application of Judging
Fundamentals — *Elizabeth
Hisey & Ed Andrews* Caraway 2
- StampBuddy Services Booth A
- Stamps In Your Attic! Booth C

11 a.m.

- William H. Gross Stamp
Gallery: Next 5 Years Caraway 3

Noon

- USPS First Day Ceremony —
Winter Flowers Wally Allen
Ballroom A

1 p.m.

- Exhibiting China at the National
Postal Museum — *Cheryl
Ganz, Curator for the
Smithsonian National
Postal Museum* Caraway 3

2 p.m.

- Auxiliary Markings Club Show
& Tell — *Ralph Nafziger* Caraway 3

3 p.m.

- Display and Thematic Exhibiting:
What's the Difference? —
Ed Andrews Caraway 3

4:30 p.m.

- American Association
of Philatelic Exhibitors
Board Meeting Caraway 1

6 p.m.

- **Show Closes** Governor's Hall 1 & 2

Saturday, February 15

9 a.m.

- American Philatelic Society —
General and Town Hall
Meeting Wally Allen Ballroom A
- Committee on the Accreditation
of National Exhibitions
& Judges Meeting Folton

10 a.m.

- **Show Opens** Governor's Hall 1 & 2
- American Association of
Philatelic Exhibitors
General Meeting Caraway 3
- Boy Scout Merit Badge Class
(Reservation Required)
Exhibit Hall Youth Area
- StampBuddy Services Booth A
- Stamps In Your Attic! Booth C

11 a.m.

- Engaging Philately Committee
of the Council of
Philatelists Caraway 3
- Europa Study Unit
Business Meeting Izard
- How To Write a Great Synopsis —
Patricia Walker Caraway 2



AMERISTAMP EXPO 2014 Opening Ceremony with Honored Guest, Arkansas Governor Mike Beebe

Friday, February 14 • 9:45 a.m. • Wally Allen Ballroom A

SCHEDULE OF EVENTS

• Judges Roundtable — <i>David McNamee</i>	Pope	6:15 p.m. • Awards Banquet Reception (Ticket Required) Wally Allen Ballroom A & E Lobby Area	11 a.m. • Exhibit and Presentation Techniques: A Walking Tour of Noteworthy Examples on the Exhibit Floor Frame 1
Noon • Exhibit Tour — <i>Ken Martin</i>	Frame 1	7 p.m. • Awards Banquet (Ticket Required) Wally Allen Ballroom A & E	• Young Stamp Collectors of America Governor's Hall 1 & 2 Youth Area
1 p.m. • Penguins on Stamps Study Unit — Meet & Greet	Caraway 1		
• Spanish Philatelic Society Annual Meeting	Pope		
2 p.m. • How To Research: Internet & Library Resources — <i>Tara Murray</i>	Caraway 2	Sunday, February 16	11:30 a.m. • StampBuddy: How to Revitalize Your Stamp Club Caraway 3
• Yes, You Can Collect the World — <i>Craig Grothaus</i>	Izard	8 a.m. • Dealer Breakfast Miller	Noon
3 p.m. • Judges Feedback Forum — <i>David McNamee</i>	Folton	10 a.m. • Show Opens Governor's Hall 1 & 2 • Making the UEEF Meaningful: A CANEJ Workshop on the Application of Judging Fundamentals — <i>Elizabeth Hisey & Ed Andrews</i> Caraway 2	• Exhibit Tour — <i>Ken Martin</i> Frame 1 • Stamp Collecting 101 (Adult Beginner Course) (Tickets Required) Pope
6 p.m. • Show Closes Governor's Hall 1 & 2		• StampBuddy Services Booth A • Stamps In Your Attic! Booth C	2 p.m. • Estate Planing — <i>Ken Martin</i> Izard
			3 p.m. • Show Closes Governor's Hall 1 & 2

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Noon • Wally Allen Ballroom A

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215, 217, 219

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Walnut Creek, CA

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A to Z Stamps

Phoenix, AZ

415

Bardo Stamps

Buffalo Grove, IL

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Greenwood, IN

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Britannia Enterprises

Orleans, MA

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The Classic Philatelist-

Warren Manning

Crossville, TN

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Ed Dimmick

Walnut Creek, CA

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Fairwinds

Beaufort, NC

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Wayne R. Gehret

Ephrata, PA

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gradedstamps.com

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Eric Jackson

Leesport, PA

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Thompson Falls, MT

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Miller's Stamp Company

East Lyme, CT

403, 405

Denny Peoples

Indianapolis, IN

209, 211

R.G. Stamps & Covers

Biggs, CA

303, 305

The Right Stamp Co.

Austin, TX

402, 404

Martin Shupe Stamps

Oceanside, CA

323, 325

Jay Smith & Associates

Snow Camp, NC

436, 438

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Lincoln City, OR

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Boerne, TX

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Torsten Weller

Melbourne, Australia

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Fred Boatwright

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W. H. Burdick

Mountain Home, AR

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Wayne R. Gehret

Ephrata, PA

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Houston, TX

422, 424

Vest Pocket Philatelist

Cherokee Village, AR

524

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Stamps in Your Attic!

203

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Champaign for Philately

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Stamps Teach

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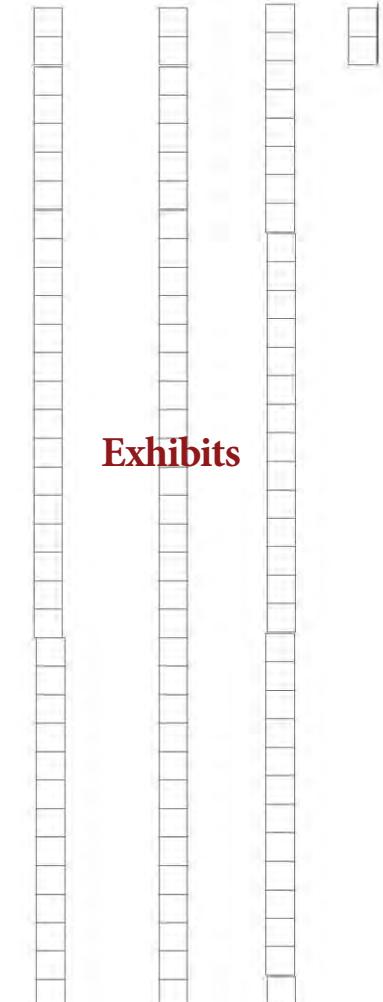
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	Stamps By the Bucket

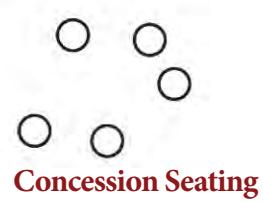
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403	502
	YPLF Booth



Exhibits

Youth Area



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AMERISTAMP EXPO EXHIBITS

Court of Honor

C3a

APRL • Frame 1

Dag Hammarskjold Invert

APS • Frame 6

Designing the Hummingbirds

Issue of 1992

John M. Hotchner • Frame 17

U.S. Postal Counterfeits from 1894
to the Modern Times

John M. Hotchner, Kurt & Joann
Lenz & Richard Drews
Frames 2–5

Most Popular Championship

The Walt Disney Postal
Commemoration of 1968

Edward Bergen • Frames 59–66

Celebrating the Bicentennial Birth of
Louis Braille on Stamps

Cathy Bickerdike • Frames 43–45

National Jamboree of the Boy Scouts
of America on Covers, Scouting
Collectables

James Fabbre • Frames 51–55

How to Grow Tomatoes

Dawn R. Hamman • Frame 35

84¢ and 41¢ Issues of Aurora Borealis
and Aurora Australis

Duane M. Heverling
Frames 46–50

Building a Nation, One State at a Time
Adam Mangold • Frames 67–70

Confederate Mail Crossings of
Union-Blockaded Borders
Randy L. Neil • Frame 184

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Van Siegling • Frames 71–78

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of America on Covers, Scouting
Collectables*

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Mail Cancels 1845–1878*

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George J. Kramer • Frames 90–95

Illustrated

*The Walt Disney Postal
Commemoration of 1968*

Edward Bergen • Frames 59–66

84¢ and 41¢ Issues of Aurora Borealis
and Aurora Australis

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The Kotel: The Western Wall of the Temple Mount in 20th Century Postcards
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Single Frame

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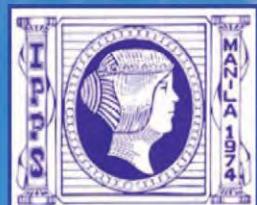
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Team One

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Diplomatic and Secret Censorship in India, 1940–1945

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India's Kalka–Simla Railway

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Early American Valentines, 1840s-1860s

by James W. Milgram, M.D.

*A*lthough the original Saint Valentine cannot be pinpointed to a single individual (the Catholic Church recognizes three martyred saints named Valentine or Valentinus), the Saint's Day of February 14 was established by Pope Gelasius in the fifth century. Geoffrey Chaucer is given credit for the first poem tying Valentine's Day to the fabled wedding day of birds. His "The Parliament of Fowls," written 1381–1382 to celebrate the engagement of Richard II of England and Anne of Bohemia, includes the lines: "For this was on Seynt Valentyns day, / When every foule cometh her to chese [choose] his mate."¹

The first written Valentine still known to be in existence was written by Charles, Duke of Orleans while he was imprisoned in the Tower of London following his capture at the Battle of Agincourt. In 1415 he wrote a series of poems to his wife, Bonne d'Armagnac. The first two lines of one begin: "Je suis deja d'amour tanné / Ma tres dolce Valentinée...."^{2,3} (The poem is part of the manuscript collection in the British Library in London.) Nearly 200 years later, Shakespeare's *Hamlet* (ca. 1599–1601) includes Ophelia's song from her mad scene:

To-morrow is Saint Valentine's Day,
All in the morning betime,
And I a maid at your window,
To be your Valentine.⁴

Just when the practice of sending valentine messages began is uncertain, but it was probably related to the composing of poems for one's valentine. Samuel Pepys whose diaries chronicled domestic life in England during the reign

of Charles II records several valentine customs including, in 1667, the first mention of a card. The Massachusetts Historical Society holds a letter dated 1625 that records one clergyman asking another whether he should allow two young girls in his parish to draw for Valentine's Day. It was frowned on "as the Bible was against witchcraft and things of chance."

Early valentines were handmade, usually homemade. There is a record that nuns in Strasbourg, France created valentines and sold them to local customers. But these were usually small-scale productions. It is agreed that the invention of lithography allowed the production of cheap printed images from inked stones. Lithography, which permitted the reproduction of illustrations and text from limestones, was invented in 1796, but its practical use in the United States did not occur until the 1840s. Following the introduction of steel embossing dies in the first quarter of the nineteenth century even more elaborate designs could be created. Robert Brenner, in his *Valentine Treasury*, describes the wide variety of decorative elements that might be used in the making of valentines:

...artificial flowers, beads, feathers, velvet, plush, silk lace, shells, cork, sachet and perfume, dried flowers and grasses, seaweed, net, straw baskets, spun glass, imitation precious stones, and even human hair. The use of tiny mirrors in the center panel, or a little lace-edged envelope surrounded by hand-painted flowers, was not at all uncommon.⁵

Valentines were made in England, France and Germany, among other countries. The history of actual card making in the United States, however, is rather complex because almost no valentines bear the mark of the manufacturer. It is likely

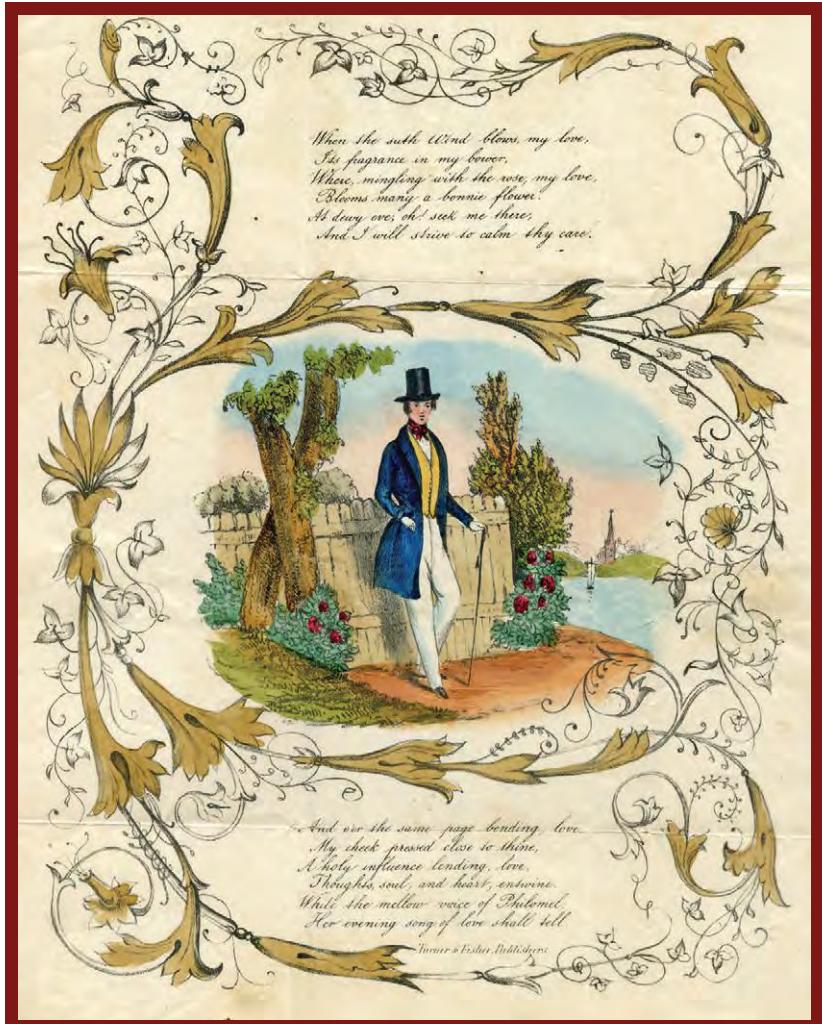


*Maiden fair—accept my greeting
Borne upon love's swiftest wing,
See the bird with speed so fleeting,
To thy hands the token bring.
When you read each anxious line,
Accept me for your Valentine.*

Mary A. Loven.

Portland Feb 18th 1897.

An 1847 dated lettersheet type of valentine with lithographed hand-colored illustration on first page. Postmarked with Portland, Maine townmark and 5 cents due rating.



More elaborate design lithographed in black with gold hand-coloring around a hand-colored scene in center on first page of double sheet with Philadelphia drop rate 2 cents on folded cover.

that some of the early commercial valentines mailed in the United States were prepared abroad and imported to be sold by stationers here. However, a number of American printers made and sold at least limited numbers of valentines in the 1820s and 1830s, with New York being the principal city of manufacture.

In 1849 Esther Howland of Worcester, Massachusetts instituted an assembly line type of production line for her handmade valentines featuring fine lace elements. When she sold the business in 1881, the company was grossing better than a million dollars annually. After 1850 there were many different manufacturers of valentines meant to be sold to the general public. In his *Consumer Rites*, Leigh Schmidt comments that what made the celebration of St. Valentine's Day a fashion in New York, Philadelphia, and an ever-widening circle of places were valentines.⁶ There seems to be little doubt that the valentine card craze began in England and later developed in this country.

The earliest surviving valentines I have found are from the 1840s. In his overview of the valentine trade, *A Token*

of My Affection, Barry Shank also dates the early American valentines from the 1840s.⁷ Leigh Schmidt makes reference to two issues of "Godey's Magazine and Lady's Book," one of which (February 1841) "gave barely a mention to St. Valentine's Day," while an issue eight years later was crammed with the "New Fashion for Valentines."⁸ An illustrated 1848 advertisement from Thomas W. Strong, a New York dealer, describes the many types of subject matter, and prices from 6 cents to 10 dollars are shown.⁹

In a large specialized collection of nineteenth-century American valentines sold at auction (Christie's Robson Lowe June 13, 1991), only one handmade valentine — of uncertain origin and dated 1817 — was earlier than the 1840s. The earliest printed types were lettersheet designs that were probably produced before the widespread use of envelopes. It is difficult to pin down a year of use for most valentines because they are undated, except for the month and date in postmarks. Very few bear written messages and even fewer of the senders put a year date on their messages. When there is a matching postmark, either on folded lettersheets or envelopes, the rates may allow an approximate year date.

So rather than a strictly chronologic sequence, the valentines shown in this article are grouped by types, which are then presented by examples. There is some overlap, which will be mentioned with the presentation of individual valentines. Because this is a philatelic publication, some emphasis is placed on postmarked items, but the contents, the valentines themselves, are shown when they are present.

Lettersheet Designs

The earliest mailed valentines were the double-page lettersheet type with the illustration on the first page. These were then folded and mailed as stampless covers. This was the same type of stationery that was used for the common letter in the 1840s. Before July 1, 1845 the postal rate on a valentine would have been based on the distance the greeting was carried. If it was just dropped off at the post office for a recipient in the same city, the rate was one cent and could be prepaid or sent postage due. Recipients were used to receiving letters with the postage due, so it is not surprising that many valentines were mailed this way.

One of the early valentines with documented dating is the full page lettersheet shown. It is printed in black with a hand-colored central lithographed picture. The verse reads:

Maiden fair — accept my greeting
Borne upon love's swiftest wing,
See the bird with speed so fleeting
To thy hands the token bring.
When you read each anxious line,
Accept me for your Valentine.

Below the printed words is written the name "Mary A. Lewen Portland Feb. 18th 1847." The folded cover addressed to Miss Martha Mathews, Bath, Maine bears a postmark "PORTLAND Me FEB 19" and "5" in fancy red box. So this was a valentine sent between two girl friends.

A similar lettersheet valentine is printed in gold ink with two female figures incorporated into the floral design around the words. That example bears a small colored label with roses and pansies as well. It is dated on the valentine "St. Valentines Day Feb 14th 1850." The postmark is from Hartford, Connecticut with five cents due.

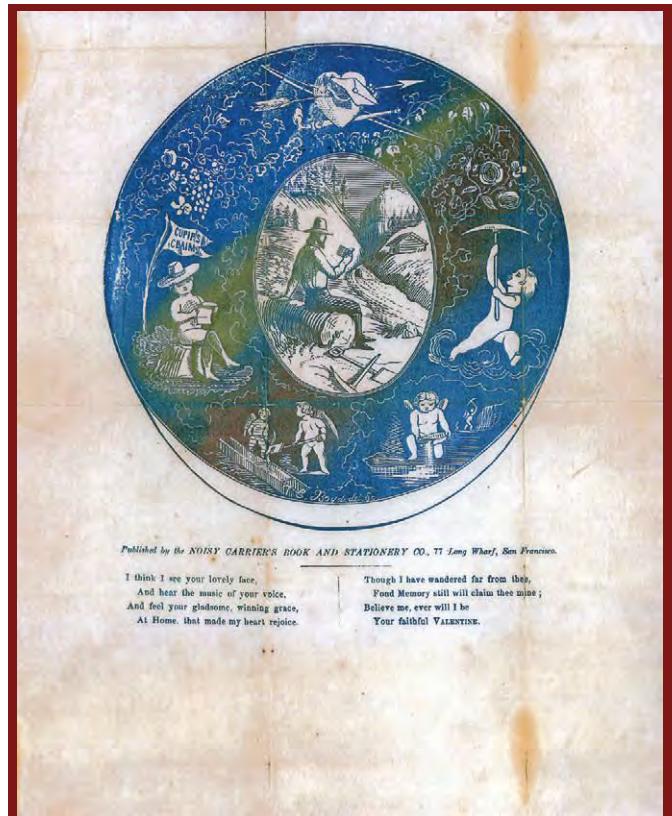
An extremely attractive printed valentine was made by hand-coloring a black printed design. While not actually dated, this valentine is postmarked with the blue Philadelphia 2 in a circle drop rate cancel, which establishes a date range of 1846–1851, since those are the February dates when the two-cent rate was in effect. There is an imprint "Turner and Fisher, Publishers."

Another lettersheet valentine shows some fancy embossing of the paper of the valentine, black and bronze printing of the text and frame, and a central chromolithographed picture of a man and woman that has been glued into the center. This example bears a red "FOXBOROUGH MS. FEB 14", "PAID" and "5" (the paid rate for under 300 miles from 1846–1851). One has to distinguish color printing from hand-coloring over a black printing.

Certainly the most unusual lettersheet valentine I have seen is one contributed to this article by Mark Baker. It is an unreported California miners' lettersheet type printed in blue and gold (not listed in Baird¹⁰). It bears the imprint "Published by the NOISY CARRIER'S BOOK AND STATIONERY CO. 77 Long Wharf, San Francisco." The text reads:

I think I see your lovely face,
And hear the music of your voice,
And feel your gladsome, winning grace,
At Home, that made my heart rejoice
Though I have wandered far from thee.
Fond Memory still will claim thee mine;
Believe me, ever will I be
Your faithful VALENTINE.

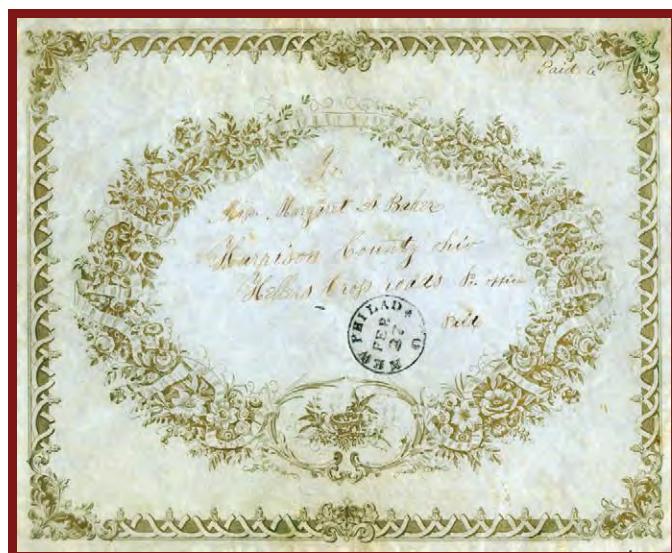
A miner is reading a letter in the center, surrounded by images of cupids as gold miners at "Cupid's Claim" below a heart pierced by an arrow. California lettersheets were mailed in plain envelopes.



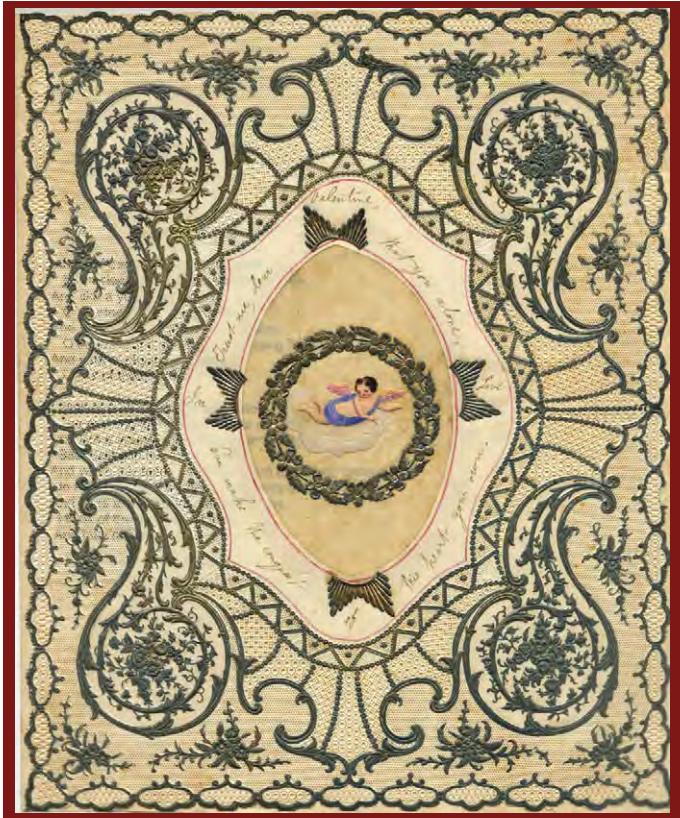
California miner's lettersheet in blue and gold printed by Noisy Carriers Book and Stationery Co. with illustrations of cupids performing mining activities and a valentine poem.

Lithographed Envelopes

Before the postal reform of 1845, which changed the postage charges from being based on the number of enclosed sheets to weight, a letter in an envelope would have had to pay a double rate. But the 1845 reforms created only two single rates, 5 cents for under 300 miles and 10 cents for



An 8 1/2 x 10 1/4 inch envelope made expressively for valentines during 1850s. Such envelopes were lithographed with gold designs on the front and all four back flaps. Postmarked "NEW PHILADA O FEB 27" and manuscript "paid 6."



Extremely ornate valentine enclosure with embossed and gold lithographed first page with various extra features attached in and around the center. The writing was added by the sender who also wrote inside on the white back sheet to which the front-decorated lace-like sheet was affixed.

over that distance with weight being the determining factor for double and higher rates of postage.

There was no cross-country mail at that date, so a new



Large type envelope that was chromolithographed in four colors, dated 1853 from enclosed valentine. The blue Philadelphia postmark shows the one-cent drop rate for a letter left in the post office to be picked up by the recipient.

40-cent rate was instituted later in 1847. That was also the year of the first postage stamps in the United States, but the vast majority of mail in the 1840s was stampless in nature. By the 1850s most valentines were mailed in envelopes, but stamp use was still infrequent. However, by April 1, 1855 the use of government issued stamps became obligatory on all mail passing through the posts. The use of stamped envelopes (entires) was very rare for valentines.

One of the most typical type of valentines of the 1850s was a large valentine, often measuring 8 x 10 inches in size, which fit into oversized envelopes that matched the size of the valentine. These envelopes were generally printed in a bronze ink on blue paper with designs on both sides of the envelope. The example shown is 8½ x 10¼ inches. The postmark "NEW PHILADA O FEB 27" seems dwarfed on such a large envelope. The postage was double weight, manuscript "Paid 6" at upper right. This paid a double Paid 3 single rate after July 1, 1851. These envelopes were only used for valentines, and some may have been printed in Europe.

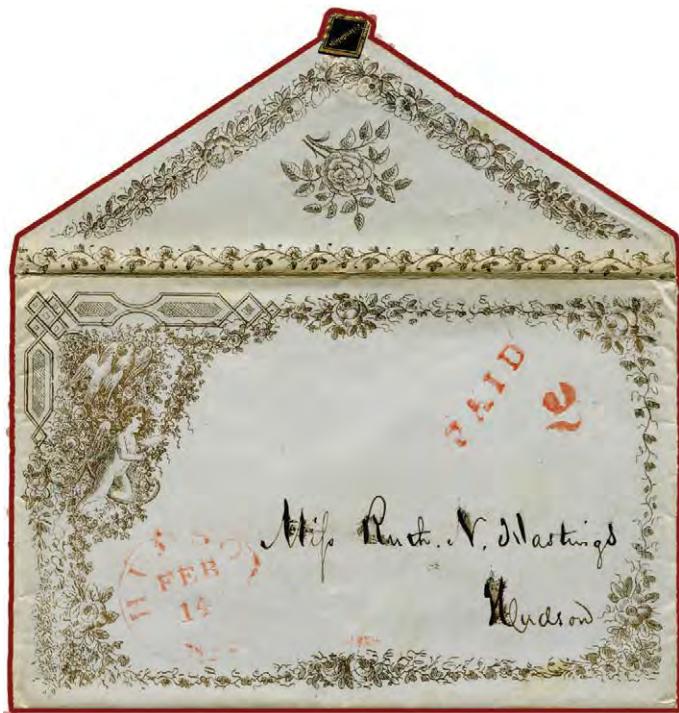
The valentine enclosed in this envelope also is illustrated. The front is an embossed punched lacy paper that looks like a paper doily but is made of thin paper. Glued to the back is an oval sheet resembling cloth, which is gold on the front side. On the front is glued the central gold wreath and four surrounding bursts, but all the other gold decoration that is seen is printed on the paper, which is embossed and punched. There is a central chromolithograph of cupid. The whole first page is glued along the left side to a plain sheet of white paper of about the same size. The sender has opened this and inside has written the following verses:

I think of thee.
I think of thee when morning springs
From sleep with plumage bath'd in dew,
And like a young bird lifts her wings,
Of gladness in the welkin blue;
And when at noon the breath of love,
Per flow'r and stream is wandering free,
And sent in music from above,
I think of thee, I think of thee!

I think of thee when soft and wide
The evening spreads her robes of light,
And when the morn's sweet crescent springs,
In light o'er heav'n's deep, waveless sea.
And stars are forth like blessed things,
I think of thee! I think of thee.
And take me for your Valentine.

This is a very fancy type of valentine for the period. Many of the large 8 x 10 valentines are simply embossed white double pages with a chromolithographed label and printed text on the first page, but others have quite elaborate features, like this valentine.

One of the most elaborate envelopes that I have seen is one of the large 8½ x 10 inch en-



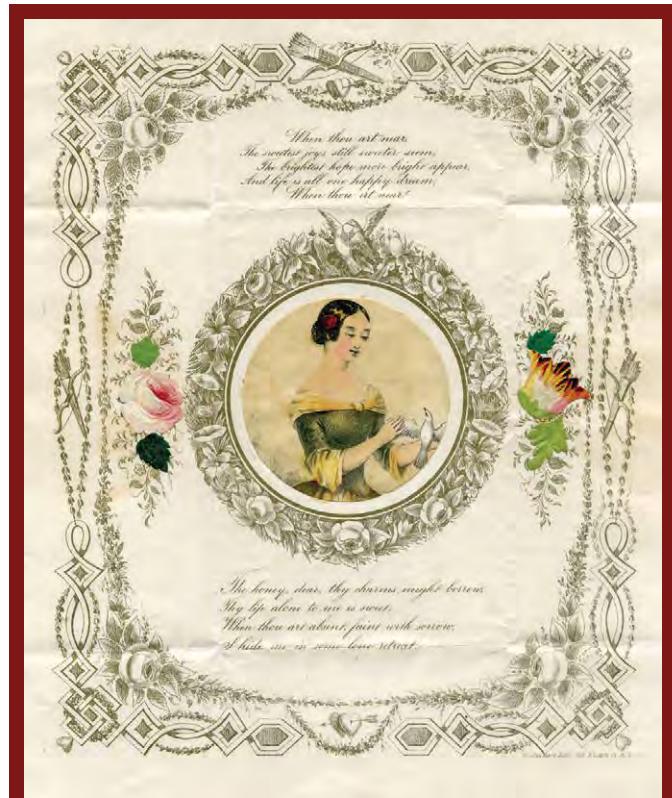
Smaller lithographed blue envelope with back flap lifted to show printed gold design. It was postmarked at Hudson, New York with "PAID" and "2" markings of the late 1840s period.

velopes with matching enclosure. In this case the envelope, which can be dated as 1853 from the enclosed valentine, is a chromolithograph in four colors: red, blue, green, and gold. The drop rate in 1853 had been reduced to one cent, postage due in this case.

In addition to these oversized envelopes, lithographed valentine envelopes exist in many different smaller sizes. Bluish envelopes measuring 5½ x 8½ inches, with printing on both sides are quite often seen. Typical valentines are embossed white double pages with various colored labels, but some are more elaborate with chromolithographed designs that can include a central cutout image in full color.

Shown is a slightly smaller envelope with the back flap lifted to show its decoration (there is similar decoration on all four flaps of the back of the envelope) and the matching valentine enclosure. The red postmark is "HUDSON N.Y." "PAID" and "2," so this would be a 1846–1851 period valentine. The greeting is printed on the first of a double-page lettersheet in gold ink with the picture of a lady glued in the center. The flowers to the left and right are colored labels affixed to the lettersheet. There is an imprint in the lower right that reads "G. Snyder's Lith. 122 Fulton St., N.Y."

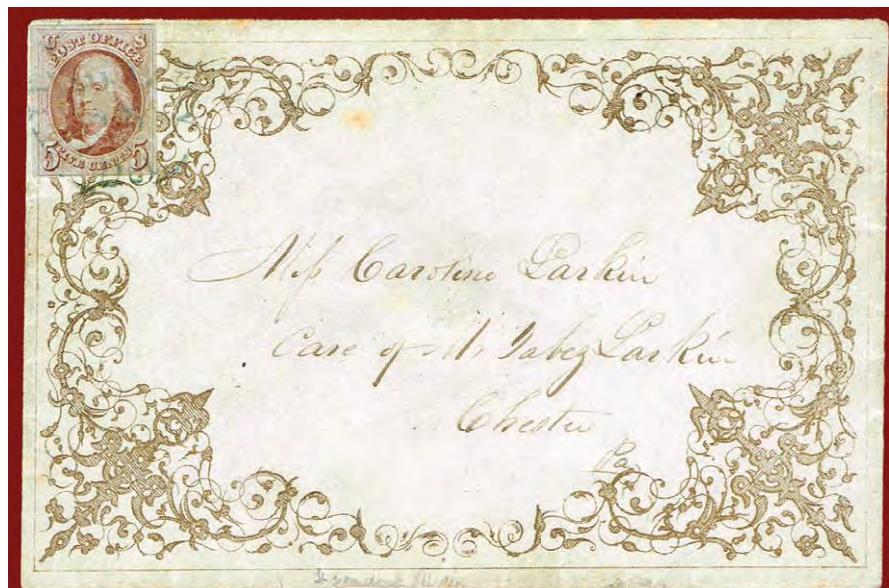
In addition to the design of the en-



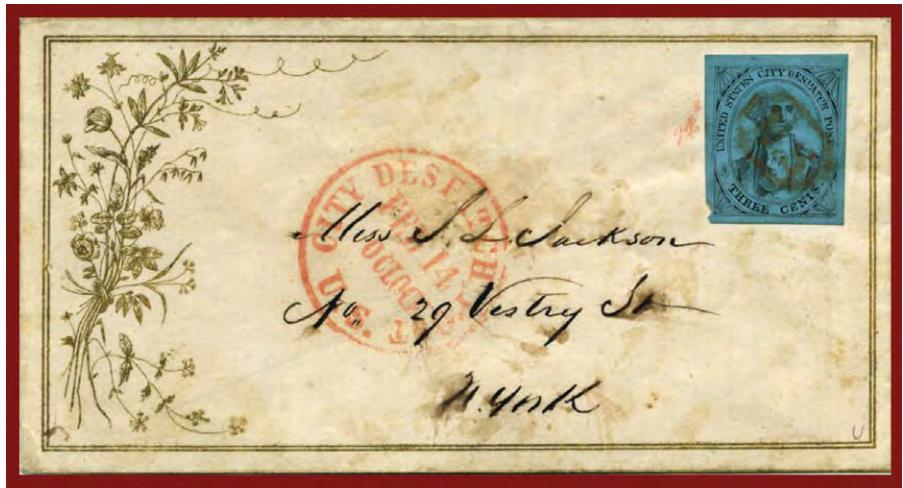
Enclosed matching valentine shows an exquisite gold lithographed design with chromolithographed labels including central image.

velope, valentines can be collected because of their postal usage. An example is a 5-cent 1847 stamp canceled "WILMINGTON DE FEB 15" in blue on a slightly larger than the mid-size envelope with brownish gold printing. It is addressed to a young lady in Chester, Pennsylvania, and at the bottom is written, "If you don't I'll die."

Both handstamped and adhesive carrier and local stamps



Usage of the 5-cent 1847 stamp on ornate valentine envelope with cancellation from Wilmington, Delaware. The distance to Chester, Pennsylvania was less than 300 miles, justifying the five-cent rate.



City Dispatch Post three-cent carrier stamp used on lithographed valentine envelope at New York.

exist on valentine envelopes, usually for local delivery. Shown is a the United States City Despatch Post 3-cent stamp with a "U.S." cancellation on a smaller and simpler lithographed valentine envelope with the postmark of the carrier service. The Christie's Robson Lowe June 13, 1991 auction mentioned above contained many examples of valentines carried by private local posts or carriers. The valentines from these smaller envelopes were thin printed sheets that were folded twice to fit into the envelope. Some were on embossed paper with handwritten messages.

Embossed Envelopes

The other major type of envelope used for valentines during most of the nineteenth century was the embossed design envelope. Both the valentines and the envelopes were constructed of paper that had been placed into presses against ornamental steel dies, which in turn imprinted a design onto the paper. In the case of envelopes, the paper was then folded into the shape of an envelope. The valentines could be single or double pages. In addition to embossing, paper could be punched out leaving a design in relief. A combination of both embossing and punch outs was common for valentines during the 1850s and 1860s.

A simpler type of embossed envelope, with its enclosed valentine also on embossed paper, is illustrated. The envelope demonstrates an interesting "DROP 2" postmark used at Evansville, Indiana. The valentine itself is partly handmade, with the verse written in manuscript and the flower printed on the paper. A wonderful envelope with fancy "BOX 2" in ribbon and "BINGHAMTON, N.Y. FEB 15" can be see on a 1846-1851 drop letter. The matching valentine is shown as an example of a very simple embossed valentine with embossed design of lady, floral patterns, and palm trees, on top of which are three labels, one with printed text.

An embossed envelope with a 1-cent Type 2 1851 stamp tied on the back with "CANANDAIGUA N.Y. FEB 14" postmark is very typical of the envelopes of the 1850s. For valentines these envelopes were typically larger than normal, sometimes $5\frac{1}{2} \times 8\frac{1}{2}$, but rarely 8×10 . The valentine from this envelope is very similar, embossed and folded with eight gold star labels and a more elaborate larger central floral design with some text. Instead of showing that valentine, however, I have chosen a different valen-



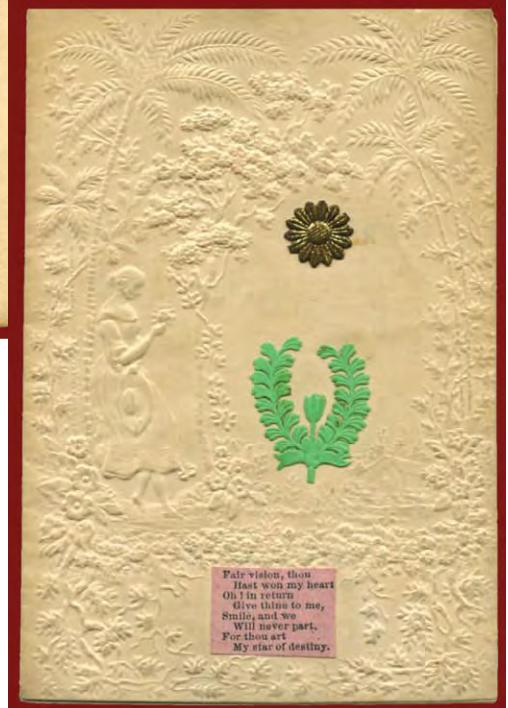
Embossed envelope with more elaborate design for envelope. In this example of a drop letter paid by a stamp, the one-cent 1851 Type 2 stamp is tied on the reverse flap of the cover at Canandaigua, New York.



Plain small envelope with Binghamton, New York postmark and very fancy "BOX 2" postmark dated February 15. The enclosure is a typical embossed valentine of the early 1840s period with labels to add color and text. Note that there are specific design features in the embossing.

tine from a very similar 1857 envelope from Hancock Bridge that demonstrates very nicely the punched out feature combined with embossing.

There is a fairly stiff white piece of paper, the edge of which is folded over at the top and can be seen from the front. This is the foundation for the structure of the valentine. In front of this is the embossed, punched out design, which resembles lace. That flimsy sheet is glued only at the top to the back of the folded flap of the base sheet, which holds this very delicate piece of paper in place. The blue color comes from a sheet of blue tissue paper that is free between the lace and the white back sheet, except where it is glued to the



Valentine enclosure with punched out and embossed lace-like front with two red hearts and blue sheet backing to demonstrate the design features. There are several labels glued to a mesh that is attached to the back of the front sheet. The backing sheet shows more pictures and embossed scenes.





Embossed envelope originally mailed with one-cent stamp at Norwich, Connecticut. The three-cent stamp was then added with a second town postmark and masonic triangle cancel on stamp.

First American slogan cancellation, a red three straight line postmark reading "Valentine's Day, FEBRUARY 14. FREMONT, OHIO" on one-cent 1857 Type 2 stamp, also pen canceled.



lace right in the center. The crisscross lines are due to a real piece of mesh that is attached to the back of the lace. To the left and right of the mesh are two red paper hearts that are also glued to the lace. The blue and red papers produce a contrast of color with the white lace and make it stand out.

In the actual center is a chromolithographed label of a cupid in a gold chariot and above this a second label of birds glued only to the front of the mesh. This is not all. One can fold back the whole front of the valentine to expose the white sheet backing. Instead of being blank, it has been *printed* in multicolors with two scenes of sky and a lake, over which are glued two more embossed cutout lace pieces of paper, one of two angels on clouds, and the other of two cupids in a sailboat.



Matching enclosure has a hand-colored lithographed design. In the center is a double heart (shown open) with more lithographed images.

A later type of valentine from the 1860s has an envelope embossed with designs and is very typical for the period. This example shows interesting postal usage. The sender originally applied a one-cent stamp, which would pay a drop letter fee before July 1, 1863. However, it was postmarked at Norwich, Connecticut and this was insufficient postage for a letter addressed to another town (in this case, Trenton, New Jersey), so a three-cent stamp was placed over the other stamp and a new postmark, "NORWICH CON FEB 15," with a fancy Masonic triangle killer was applied.

The valentine is a hand-colored black lithograph on plain paper with no embossing. In the center is a paper heart that can be opened and closed. The illustration shows the open view. The closed view is a heart, in the center of which two birds are feeding four hatchlings in a nest. The word "WOMAN'S" is above the birds. The inside shows a woman's hat with a verse commenting on a woman's heart being caught by every idle pleasure. Since the valentine was addressed to a young man, it is a fair assumption that she is offering him her affection. This sheet was larger than the envelope and was folded to fit. I have these hand-colored printed valentines from as early as the late 1850s and many are quite charming.



"Satan Making Away with an Old Bachelor" comic valentine printed as double-page lettersheet, folded, and then postmarked by Boyds City Express, a local post.

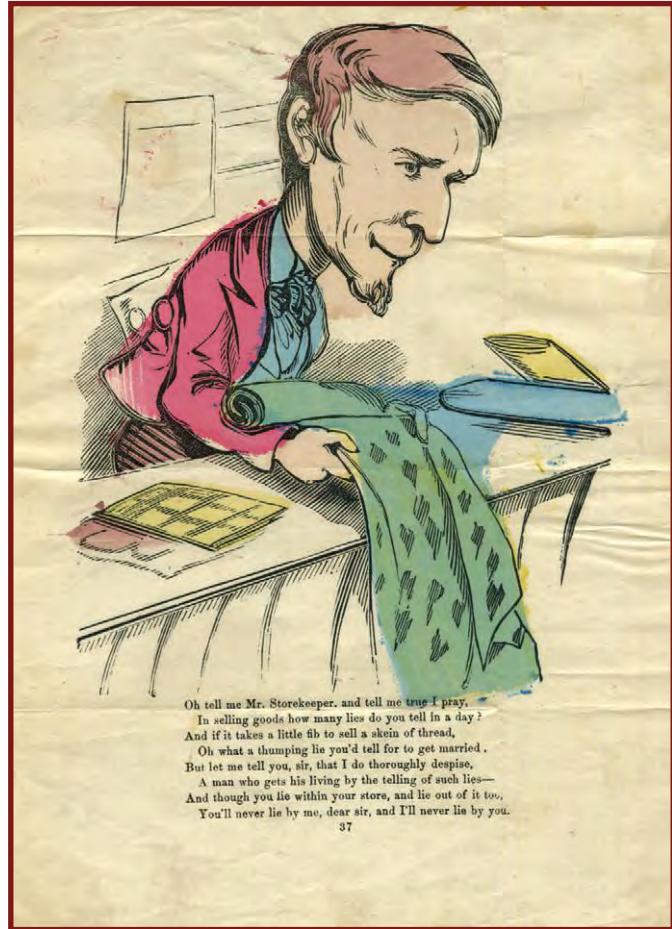
Earliest Slogan Postmark

Probably the most philatelically unusual valentine cover from this period is an envelope with the earliest American slogan cancellation, as certified by the American Philatelic Society's Expertizing Service (APEX). The postmaster at Fremont, Ohio fashioned a straight line device reading "Valentine's Day, / FEBRUARY 14. / FREMONT, OHIO." It was used in red ink to cancel a Type 2 1851 one-cent stamp on a drop letter. This postmaster also used red straight line postmarks on stampless covers in the same color ink. There is a small colored label on the flap, but there is no valentine enclosure.

Comic Types

The earliest comic valentine I have located is an English text image of an old lady in a ridiculous hoop gown with caption, "I chose thee for my Valentine." It bears a watermark "J. Whatman 1822."¹¹ These comic valentines have a number of names including "penny horrible," "penny dreadful," and "vinegar" valentines. A very good discussion of comic valentines can be found in the book by Barry Shank cited above.

Some comic-type valentines were among the designs printed as illustrated lettersheets meant to be folded and mailed as stampless covers. These are really quite unusual. An example is a lettersheet type that was printed in black and hand-colored. The text reads:



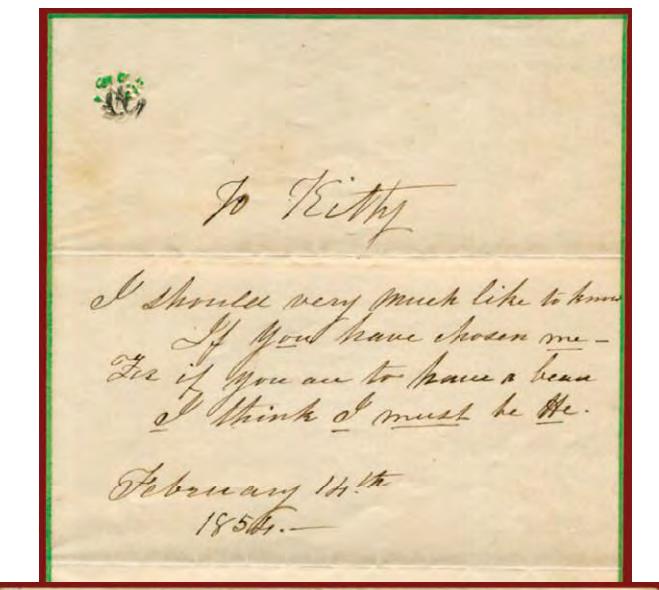
Comic valentine from 1860s depicting a storekeeper. This particular example was sent to A.T. Stewart, reputably the wealthiest individual in the country at the time.

SATAN MAKING AWAY WITH AN OLD BACHELOR.

This picture I send to show you your end.
The end of not only a few;
Old Nick I intend as your intimate friend,
For the devil serves thus, such fellows as you.

There is a red oval "BOYD'S CITY/ EXPRESS POST/ FEB 14 55 postmark on the addressed portion. An imprint reads "Published by Turner & Fisher, New York and Philadelphia." Another lettersheet example shows a well-dressed fellow blowing into a tuba accompanied by a nasty poem about a musician. This also has the Turner & Fisher imprint and was mailed as a stampless cover from Portsmouth, New Hampshire, five cents postage due.

A large number of comic valentines were produced during the 1850s and into the 1860s, usually printed in black on smaller single sheets of cheap soft paper, which were then colored by hand, often quite sloppily. They were mailed in envelopes, usually without any written message. A very large collection of these exists in The Library Company of Philadelphia, gathered by Charles McAllister, who donated his material in 1886. There are more than 650 designs, all from this period, in the collection. One of the printers of comic valentines in the 1850s was Charles Magnus, who



Embossed type lady's envelope with "UTICA N.Y. FEB 14" postmark and "1," addressed to young lady in Utica. Matching valentine to same addressee dated 1854 on plain note paper that bears a written message.

later became well-known for his patriotic stationery during the Civil War.¹²

An example of a comic valentine from the 1860s comes from an original find of letters sold to my father and me fifty years ago. They were all addressed to A. T. Stewart, who was reported in the newspapers of the Civil War period to be the richest man in the country. His company, which was named after him, was well-known for selling clothes and fabrics. Most of the letters are asking for money or a job. The cover for this valentine was a simple envelope with blue "CINCINNATI O. FEB 17" postmark on 3-cent 1861 without year date. The text of the comic valentine reads:

Oh tell me Mr. Storekeeper, and tell me true I pray,
In selling goods how many lies do you tell in a day
And if it takes a little fib to sell a skein of thread
Oh what a thrumping lie you'd tell for to get married.
But let me tell you, sir, that I do thoroughly despise,
A man who gets his living by the telling of such lies.—
And though you lie within your store, and lie out of it too,
You'll never lie by me, dear sir, and I'll never lie by you.

Comic valentines continued to be produced after the period of time being discussed in this article, and remained

popular through the early twentieth century. The quality of printing of the later types is often much better than those from the 1860s.

Handmade Valentines

As one might imagine, there is quite a variety of handmade valentines. Actually most of the earliest valentines were handmade. Folded and cutout types have been dated from the late eighteenth century. But with the expansion of sending printed valentines in the 1840s came many that were handwritten, too. One example, written on ordinary note paper with a plain white envelope, is a handwritten poem to Miss Sarah Doherty, Johnson, Vermont with red "PAID" being the only postmark. The writer seems to be an admirer:

I love to see thy gentle hand
Dispose with modest grace,
The household things around thy home
And each thing in its place
And then thy own trim modest form
Is always neatly clad;
Thou sure wilt make the tidiest wife
That ever husband had
No costly splendors needest thou
To make thy home look bright
For neatness on the humblest spot
Can shed a sunny light.
Your Valentine

Shown is an embossed envelope of the type commonly used by ladies for many purposes. The address was to Kitty Culver, Whitesboro St., Utica with postmark "UTICA N.Y. FEB 14" and "1" for the drop rate after 1851 (until 1863). Inside was a single letter sheet with a short, handwritten poem:

To Kitty
I should very much like to know
If you have chosen me
For if you are to have a beau
I think I must be He.
February 14th 1854

Another young man glued a paper gold heart on a plain sheet and wrote a poem, "To Elvira," which was mailed to Miss Elvira Cable, Brooklyn Academy, postmarked red "BROOKLYN N.Y. FEB 14" and "2" (due two cents, 1846–1851 period). A bit more complicated is a blue image of a near naked lady used as a label on blue writing paper on which the sender writes a long poem about getting a wife. She addresses the envelope to Mr. Jeremiah Hoghurst, Kennett Square, Pennsylvania. (presumably it was carried by hand). This valentine was a form of marriage proposal or at least a suggestion of such.

An envelope postmarked "AUSTIN IND FEB 13" contained two cutout hearts on one of which is written "if you wish to be happy wealthy and wise make haste and git married and quit telling lies." The second reads "one kind kiss

before we part to relieve my aching Heart."

Printed notepaper could be used for valentines too. An extremely fine chromolithographed envelope and matching lettersheet and envelope, probably printed in Europe, was used for a proposal:

I am fair, my dear Jimmy
As lilies and roses,
My eyes are like v'lets
And, grecian my nose is!
I ve joys & I ve comforts, the good things
of life,
But- no one to call me, *their dear little wife!*
You may roam all around
My dear little laddie,
There's no one, you'll find,
Will suit you like Addy—
Then grant me the boon, I most wish for in life,
And call me, dear Jimmy, *your own little wife!*
Valentine's day
Leap Year, 1848

A similar valentine was written on a chromolithographed sheet printed in green, black and gold inks with no valentine motif. Its ten-line poem was dated February 14, 1858.

Certainly one of the most spectacular handmade valentines is the Confederate valentine that was shown to me by Dr. Ludwig Simon at his home in New Jersey nearly forty years ago. Both the envelope and the valentine are completely handmade. This leads us into the final section of this article on valentines used during the Civil War.

Civil War Valentines

In addition to regular valentines of the types already discussed with postal usage during the Civil War period, there are a number of special envelopes and enclosures with designs relating to war themes. The two most popular envelope types are the Romeo and Juliet design and a similar orange design with a soldier instead of Romeo. It is not well-known, but the Romeo and Juliet design was printed in red and brown and red and blue. Both were illustrated in color in the June 1991 Christies auction catalogue. Those illustrations also show one of the special valentine enclosures picturing soldiers and their sweethearts.

The best of the five known Civil War valentine enclosures shows a soldier sitting writing at a folding desk, dreaming of his girl. Closed, the tent flaps resemble a flag. The paper of the valentine is a folded white sheet with the front side embossed. The colored lithographed designs were glued in the center of the embossed sheet. There are labels with text below the central scene on all five types of soldier valentines including the illustrated example.

The orange soldier parting from his wife design envelope

Chromolithographed notepaper used for 1848 leap year proposal on Valentine's Day. Matching hand-carried, beautifully printed envelope probably of European origin.



Envelope with 3-cent 1861 canceled "AUSTIN IND FEB 13"; contents are two cutout paper hearts with written valentine messages.



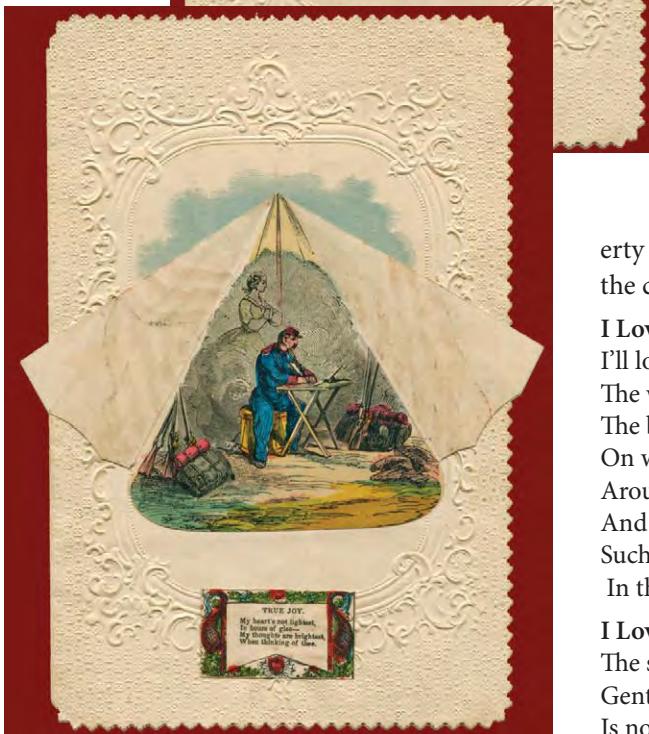


Famous handmade Confederate valentine with matching envelope bearing postmarked 10-cent blue Paterson stamp "BLOUNTSVILLE Ten FEB 16" addressed to soldier in 4th Regt. Tennessee Cavalry at Shelbyville, Tennessee.



Civil War valentine with tent flaps closed to show the tent resembling the American flag. The valentine is an embossed double-paged sheet to which the tent design and lower text label are glued.

Same valentine with tent flaps open. A uniformed soldier sits on a drum at a camp desk writing to his sweetheart who is in his dreams.



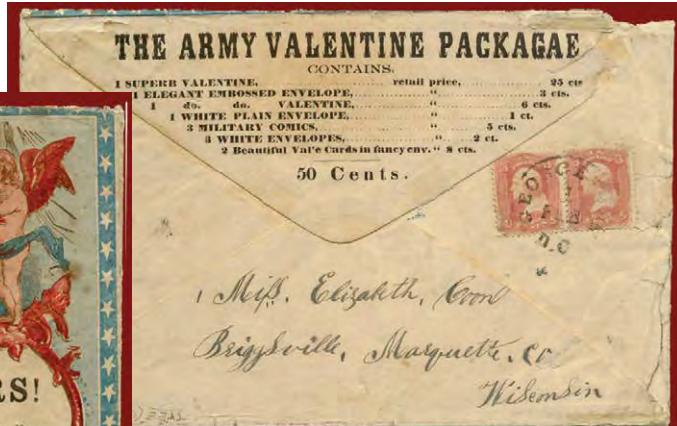
lope was sometimes used for these soldier-type valentine enclosures, but most of the ones I have seen were sent in large embossed white envelopes that fit the enclosures. They bear a single three-cent stamp for postage. A slightly larger envelope with the same soldier design and a row of stars all around, but printed in red and blue, is shown. It includes additional text addressed to soldiers asking them to remember The Loved Ones at Home. This was an envelope which we term a portfolio type envelope that enclosed a series of items to be sold as a single package. On the reverse of this envelope there are two 3-cent stamps postmarked at Georgetown, D.C. with the address. But there is also advertising on the back flap:

THE ARMY VALENTINE
PACKAGAE [sic]
CONTAINS
1 SUPERB VALENTINE ... retail
price ... 25 cts.
1 ELEGANT EMBOSSSED
ENVELOPE ... retail price ... 3 cts.
1 ELEGANT EMBOSSSED
VALENTINE ... retail price ... 6 cts.
1 WHITE PLAIN ENVELOPE ...
retail price ... 1 ct.
3 MILITARY COMICS [comic
valentines] ... retail price ... 5 cts.
3 WHITE ENVELOPES ... retail
price ... 2 cts.
2 Beautiful Vale Cards in fancy env.
... retail price ... 8 cts.
50 Cents.

Another Union valentine features embossed double pages to which are attached three printed labels: a bouquet of flowers; a patriotic view of seated Liberty with eagle, shield, flags, ship and train; and in the center an open book with the following text:

I Love Thee
I'll love thee as
The wild bee loves
The blossom sweet
On which he roves
Around the fields
And blooming groves
Such beauty dwells
In thee my love.

I Love Thee
The sunbeam after
Gentle showers
Is not more loved



Civil War portfolio or package type envelope, postally used with address and stamps on opposite side. The design is the same as that of the orange envelopes with additional printing. Reverse showing address, postage, and advertising on envelope flap.

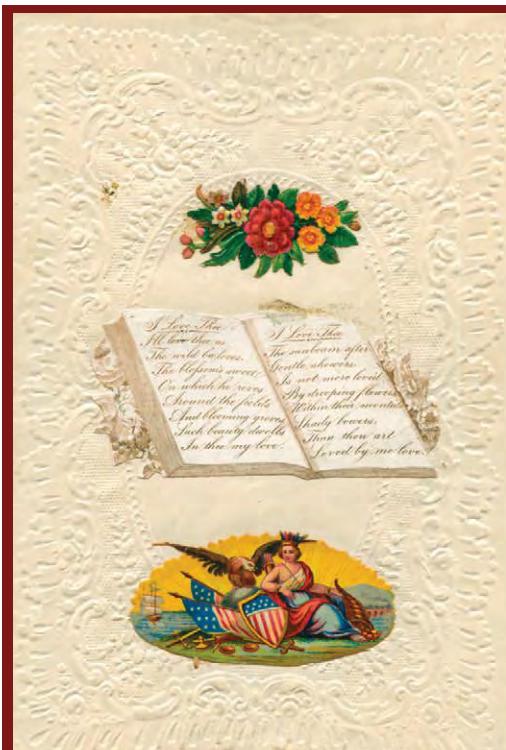
By Drooping flowers
Within their noontide
Shady bowers
Than thou art
Loved by me love.

The embossed envelope depicts within its design a man proposing. The postmarks are red "WATERBURY CT FEB 14 1863" and there is a black grid on the 3-cent stamp. This is the only Civil War patriotic valentine label that I have seen.

A different type of folded square valentine with a matching envelope, which pictures a standing soldier, was shown as Figures 4-53 and 4-54 in my book *Federal Civil War Postal History*.¹³

Comic valentines were popular in the North during the war. The McAllister Collection at The Library Company of Philadelphia contains 109 examples by my count. A cute example of one of these types from my collection shows a young man smoking and pretending to be on picket duty. The inscription reads:

GUARDS.
Twenty-three inches or so is
a pace—
Remember that sir, and
right-about-face;
Turn down your trousers, and
dress up a bit,
Then shoulder your gun, and
you'll make a hit.



Civil War design label incorporated with two other labels on embossed-paper type valentine. This was sent in embossed-design type of envelope.

The inset shows the cover, a 2-cent drop rate with "MEDFORD, MASS. FEB 15" postmark and is addressed to a young man, "Master Charles M Green. Present."

As far as is known, there were no special valentines produced in the South during the Civil War.¹⁴ I have seen a large 8 x 10 embossed envelope bearing a 3-cent 1857 stamp with Confederate state usage from Georgia. The enclosure was a lace-type valentine with decorations glued to the lace. A number of individual Confederate valentines have been described with embossed type envelopes.⁶

¹⁵ One of the most interesting was described and photographed by Van Dyk MacBride in the July 5, 1941 issue of *Stamps*. I described two valentines without envelopes but with written messages indicating they were from Confederate soldiers in *The Confederate Philatelist*.¹⁶

One was taken from a captured Yankee soldier. A wonderful handmade Confederate valentine and matching envelope was shown in the Handmade Section of this article. This is the only patriotic Confederate valentine that is known.

Brian Green described a Howell verse cover "The Bruised Heart" mailed by flag of truce with Confederate and U.S. stamps from North Carolina to a husband in Point Lookout, Maryland, a federal prison.¹⁷ The date and particular poem suggests this was intended to be a valentine, but unfortu-



Comic Civil War subject valentine "GUARDS" showing teenager with rifle. Sent in plain white envelope mailed at Medford, Massachusetts, February 15 with 2-cent black stamp as drop letter.

nately the prisoner had died on January 25, 1865 before it arrived.

Acknowledgments

Mark Baker, Carol Davini, Gordon Eubanks, Richard Frajola, Nancy Rosin, Rumsey Auctions, Siegel Auction Galleries.

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The Author

Dr. James W. Milgram is a frequent contributor to *The American Philatelist* and other philatelic journals, with more than 450 published articles and books. He collects postal markings and illustrated stationery of the early United States. His most recent book, *Federal Civil War Postal History*, was published in 2009.

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Scott #1934b

Mint PL# Block/4, Brown omitted, OG-NH, PFC, SCV \$1,100++, Was \$700; Special "Happy New Year" Price \$495



Scott #567a

Rare Imperf. Between Left Margin Pair, "100% Sound" "Very Fine appearing example of this major error", According to Gary Griffith, a complete pane of 100 was found in Pasadena Cal. in 1929, (50 Pairs total). OG-XLH, PFC, Was \$3,750; Special "Happy New Year" Price \$2,850



Scott #1867b

Mint Vertical Pair, Imperf between, 2007 PSE Cert, SCV \$1,500, Was \$1,200, Special "Happy New Year" Price \$925



Scott #2515a

Mint Vertical Pair, Imperf Horizontally, XF-OG-NH, 1994 PSE Cert, SCV \$625, Was \$480; Special "Happy New Year" Price \$350



Scott #2531Ac

Mint Imperf Vertical Pair, 2007 PSE Cert, SCV \$1,400, Was \$1,200, Special "Happy New Year" Price \$895



Scott #2567b

Mint Vertical Pair, Imperf Horizontally, VF-OG-NH, 1993 PSE Cert, SCV \$650, Was \$500; Special "Happy New Year" Price \$350

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Part II: To and From the Near East and the Far East



Via Miami 1941–1945 FAM 22 Trans-Atlantic Air Mail

THE MAI LS MUST GO THROUGH.

*Wartime Postal Instructions: Duties,
Obligations and Responsibilities
of Every Postal Employee, Postmaster
General Frank C. Walker, December 20, 1941*

The movement of mail overseas continues to be a major concern of the Department and takes on added significance as we extend our battle lines. Nothing like it has ever been experienced before. No nation in all history has ever faced the problems that have been met so successfully in transporting these vast quantities of mail.

*Report of the Postmaster General
for the Fiscal Year Ended June 30, 1944*

[Part I of this article traced the origin and growth of Foreign Air Mail route No. 22 from its birth as a flying boat service that connected Miami and Leopoldville in the Belgian Congo to its extension across Africa to origins and destinations in the Near East; January 2014, pp.32–42.]

by Ken Lawrence

In September of 1941 the Civil Aeronautics Board had issued the original Foreign Air Mail route No. 22 certificate for Pan American Airways' service between Miami and the Belgian Congo. In December, at the request of General Henry H. "Hap" Arnold, Chief of the Army Air Forces, the CAB amended the authorization. The revised certificate permitted extension of the route to Iran, Russia, the Straits Settlements, Australia, "and other undesignated intermediate points in Africa, the Near East, and India."

According to the Air Force's formerly classified *Administrative History of the Ferrying Command: 29 May 1941 — 30 June 1942*,

This service was to be rendered with PAA's fleet of eight Boeing B-314's and two Martin M-130 Flying Boats, which PAA agreed to sell to the government. Almost immediately, however, an informal agreement was reached between the War and Navy departments, under which the Martin Flying Boats and all but three of the Boeing planes were transferred to the Navy. Those retained in Army service were dispatched almost

at once to the Far East. The first carried a cargo of P-40 parts, while the others were loaded chiefly with .50-caliber ammunition. Because of the advancing Japanese offensive, they never flew beyond Calcutta.

With most of Pan Am's seaplanes transferred to other services and routes, land-based aircraft carried most of the passengers, cargo, and mail over the Africa-Orient route.

Military Air Mail Routed via New York and Miami

As the American troop buildup and deployment to war zones grew large, the New York post office became the hub for military mail to and from U.S. forces deployed in the Atlantic Ocean, Europe, North Africa, and in Asia from the Near East all the way to Burma and China. So great was the mail volume that the New York postmaster reported a shortage of mailbags during the 1943 and 1944 Christmas holidays. But planes on return trips usually had sufficient space for mail because of a smaller incoming quantity and lighter cargo loads.

In contrast to New York, Miami flights seldom were cramped for space. Besides Ascension Island, Army Post Offices served by Miami included those in Central and Southern Africa, Aden, the Caribbean, and South America. Flight traffic between Miami and Africa had become so frequent and routine that on February 16, 1944, all restrictions on size and weight of air mail letters and parcels were removed for mail to civilian addresses in Africa, Palestine, Trans-Jordan, Syria and Lebanon, Saudi Arabia, and Aden.

Over the Hump from India to China

By early 1944, with the tide of battle favoring the Allies, U.S. officials shared some previously secret information with the press, which allowed the public to celebrate the achievements of brave Pan Am flight crews. First to appear in print were interviews with four Pan Am pilots who flew the perilous route known as "the Hump," from India to China while they were home for a brief furlough.

Articles that featured their photos appeared in mid-March newspapers around the country. Syndicated columnist Peter Edson of the Newspaper Enterprise Association wrote:

On their first leave home after two years of war transport flying, four Pan American pilots who among them have flown across the Himalaya mountains 1500 times, have given the best picture yet of the job that is being done in maintaining China's aerial life line, over the hump from Calcutta, India, to Kunming and Chungking, China.

They are Harold Chinn, 31, of Vancouver, B. C.; Ray Allen, 23, of Briston, Okla.; Julius Petach, 27, of Port Vue, Pa.; Peter Gouterie, 29, of Bangor, Me.

This route was pioneered by the Chinese National Airways before the fall of Rangoon, but today the India-China wing of the Army's Air Transport Command carries 90 per cent of the load which is now measured

There was no surface route for mail from the United States to unoccupied China during World War II, but effective July 14, 1943, the Post Office Department created a special air surcharge of 30 cents per half ounce in addition to ordinary postage for letters and parcels sent from the United States by surface mail bearing an Air Mail/Par Avion label with the added endorsement "from India," which paid for air mail transport over the Hump to China.

in thousands of tons, where it used to be measured in pounds. Today on this Burma road of the air, one plane is doing the work that used to be done by 90 trucks, the four veterans report.

"Where we used to try to hold things together with six overworked airplanes," says Captain Allen, "the Army now has a fleet of hundreds of their big transports flying. Pan American alone has 100 flight crews on the China job."

These Pan American-C.N.A.C. crews and planes have two assignments. First is running the passenger, mail and express route from Calcutta to Chungking. It has never missed a day of flying since the Japs cut the original Burma road.

Second is operation of the freight shuttle service over the very crest of the Himalayas, operating the aircraft lease-loaned to China and carrying lease-lend supplies to the Republic. The Army's larger job is in transporting military supplies for air and ground forces in both Burma and China.

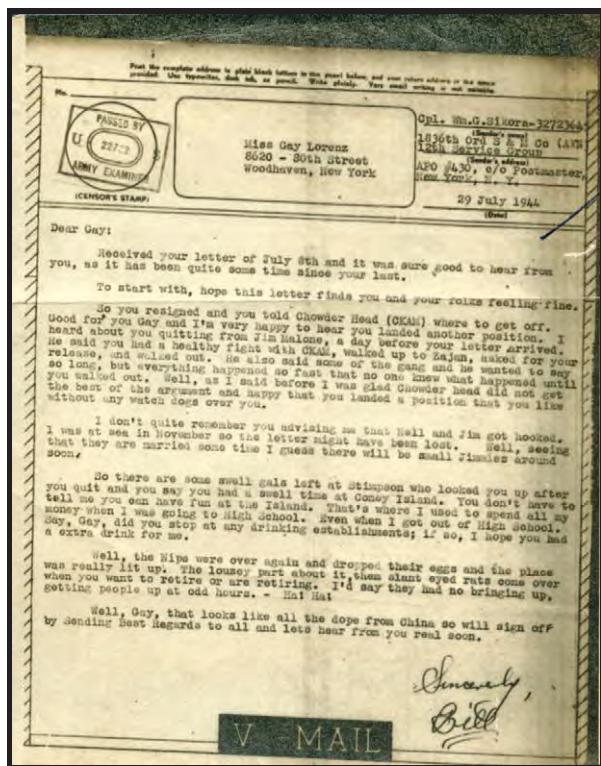
"But when the going gets tough," interposes Pilot Petach, "everybody hauls anything."

"It was tough going before the Army moved in," says Gouterie. "We were just about out of baling wire and chewing gum cement. Now we get all the spare parts we need."

Chinn, the American-born Chinese pilot, is a veteran of 10 years of flying in the Orient for C.N.A.C. — during seven of which China has been at war with Japan. He has probably flown in more bad weather than any man alive. "We had to do it that way," he says. "We just picked weather too tough for Japs to handle."

Exact number of planes on this run is of course a military secret, but the records achieved are explained by Chinn in this way:

One DC-3 carrying two and a half tons of cargo and making one and a half round trips, or three crossings a day, delivers as much cargo in 30 days as 90 trucks over the Burma road. Two and a half crews are on hand for every plane. Engines don't get a chance to cool down when crews are changed and new loads lashed down.



Instead of sending originals, V-Mail letters were photographed on microfilm. Rolls of exposed film were flown back to the United States to be developed, printed, and the printed letters delivered. One mailbag of microfilm contained 150,000 letters, equivalent in weight and cargo space to 37 sacks of original letters. The microfilm for this July 29, 1944, processed V-Mail from China flew over the Hump and across Asia and Africa on the Cannonball run.

Every crew averages 15 round trips, 108 hours of flying, every month.

In the seven years of the war Pan American has had only five airliners shot down or forced to land by Jap gunfire.

Captain Petach had received his prewar aviation training at the Lima, Ohio, municipal airport, so *The Lima News* took special interest in the man who had been "hopping mountains," as he put it, since November 1942, while he waited for his return shuttle to Asia:

"The country between India and China is the worst you can find in the world," Capt. Petach declared in an interview on his first trip home after serving in that area. "The prospect of surviving a forced landing is considerably less than one in a thousand."

"This country is just a mass of hundreds of miles of unmapped mountains, some of them rising up to 25,000 feet, stabbed with jagged peaks, which themselves have never been properly charted. All this is blanketed over with thick, black jungle. To make things worse, most of the peaks are covered with heavy clouds most of the time."

"If the terrain sounds bad, the weather is worse," Petach added. "From late October until May the southwest monsoons turn the whole air into a lake. Even the birds walk. The rest of the year the north-east monsoons take over. Altho they are not as tough, they have some

particular tricks of their own. Every month of the year you can count on ice and crazy inversions of temperature that slip from muggy heat to zero cold in a few thousand feet or a few minutes."

In describing the operation of this unique supply route, the veteran China airman said that the U. S. Army's Air Transport Command is doing an "incredible" job.

There was no surface route for mail from the United States to unoccupied China during World War II, but effective July 14, 1943, the Post Office Department created a special air surcharge of 30 cents per half ounce in addition to ordinary postage for letters and parcels sent from the United States by surface mail bearing an Air Mail/Par Avion label with the added endorsement "from India," which paid for air mail transport over the Hump to China. I would love to collect such a cover.

Limited service for sending parcels that weighed up to four pounds to China was restored effective September 18, 1944, probably by the same combination of surface shipment to India and onward air transport.

The Cannonball Run from Miami to Calcutta

An Associated Press article datelined March 12, 1944, disclosed the "Cannonball" route from Miami to points in India, which had been operating for the previous sixteen months, connecting to the CNAC/ATC over-the-Hump flights onward to Chungking, the farthest reach of Pan Am's Africa-Orient route:

A two-ocean, four-continent airline 11,500 miles long is giving the world's fastest long-haul supply service to American forces driving the Japanese back in Burma.

Operated by Pan American Airways under contract to the army air transport command, the wartime line flies on a split-second schedule of a round trip in barely over a week, cutting a day each way from the best previous time for the run to the other side of the world.

The frequency of flights, and the number of planes employed in what the operators call the "Cannonball" service, is one of the close-guarded secrets of the war, but Pan American, with army approval, lifted the veil today enough to reveal that some 100 complete crews man the big four-engine ships. One more hint was given in a report that this division has set a record of more than 2200 trans-Atlantic flights on military missions and has logged more than 14,500,000 flight miles for the army since November, 1942.

To keep their rigid schedule, the planes have to average more than two miles a minute, from the time they leave their Florida base until they return.

Illustrated is a July 29, 1944, processed V-Mail from a microfilm that traveled over the Hump and across Asia and Africa on the Cannonball run. The writer was answering a July 9 letter to him, so the letter from his lady friend at Woodhaven, New York, had taken less than three weeks to reach him in China. Although return flights from China

came through Miami, they probably kept exposed V-Mail film sacks on board until they reached New York.

President Roosevelt's Executive Order 9492 of October 24, 1944, authorized the Air Transport Command and the Naval Air Transport Service to fly civilian passengers, charged not less than commercial fares for comparable travel, "who would contribute (i) to relief or rehabilitation activities in areas affected by the war, or (ii) to the assumption of economic or other activities, disrupted by the war, that are necessary for the prompt reestablishment of peacetime conditions." That service, in turn, increased the volume of civilian air mail to and from those places.

Africa-Orient Flights Diverted by a Hurricane

Occasionally emergency conditions briefly diverted flights away from Miami. One example was recorded by the District Intelligence Officer for the Seventh Naval District Office at Miami in a War Diary entry for November 24, 1944, that summarized October missions, which was not declassified until December 31, 2012:

18 October 1944. Because of forecast hurricane conditions in the Miami area, seven C54's, operated by the Africa-Orient Division of Pan American Airways System, arrived at La Guardia. Prompt, efficient service on very short notice enabled six of these aircraft to maintain schedules.

The October 12–21, 1944, Cuba-Florida hurricane killed 318 people, mostly in Cuba, and caused \$100,000,000 in damage, in the second most destructive hurricane season on record up to that date (exceeded only by the Galveston hurricane of 1900). It was the first season in which tropical storms and hurricanes were monitored by aerial surveillance. Tracking increased the accuracy of forecasts, and helped Pan Am's Africa-Orient flights to bypass the danger zone and remain mostly on schedule by shifting them to New York until the weather system had passed.

The intelligence officer's single report about seven flights in a period of less than a week offers today's researchers a snapshot of how important the Africa-Orient route had become by late 1944. Mail carried on those flights might have been censored or postmarked, or both, at New York instead of Miami. I haven't yet found a cover that reflects that emergency diversion.



This amazing December 29, 1942, registered air mail cover traveled about 18,200 miles by air, almost three quarters of the Earth's circumference — from Chungking, China, to Honolulu, Hawaii, flown by China National Airways Corporation over the Himalaya Mountains to Calcutta, India; across Asia and Africa by British Overseas Airways Corporation or Pan Am; across the Atlantic Ocean by Pan Am to Miami; on a transcontinental flight across the United States to San Francisco; and by Clipper air mail across the Pacific Ocean to Hawaii, arriving there on March 10, 1943. That was more than five times the 3,200-mile distance for an air mail letter sent from China to Hawaii before Pearl Harbor.

Postwar Revelations: The Cannonball Run Began as FAM 22

Not long after the war ended, aerophilatelists published as much previously classified information about this route as they were able to gather. Borrowing a phrase from the 1944 Associated Press report, Richard L. Singley published an article titled "The Veil is Lifted" in the January 1947 *Airpost Journal*:

The service down to Leopoldville was suspended shortly after the inaugural flight and the true route was revealed as being from New York-Miami to Calcutta, India. (Service to Leopoldville was resumed on November 20, 1944 [actually in mid-September, but Singley's correspondent in Mozambique could not have known that].) Although war had not yet been declared, when the service was initially performed, the route was already a beaten air path, backed by more than 110,000 Pan American personnel

To the collector and the world, it was Foreign Air Mail Route No. 22, but to our Army Air Forces it was the "Cannonball Run" linking four continents. To the Army



Postal markings, a censor's tape seal, and the recipient's docketed date tracked this cover's journey from Saint Louis on January 20, 1944, via Miami, along the Cannonball run and over the Hump to Chungking on March 7 (postmarked on the stamps but partially obscured by the Saint Louis cancels), to Foochow on March 23.

Transport Command, it was the Africa-Orient Division of Pan American World Airways with a round-the-clock operation which rushed key personnel and material halfway around the world between Miami and India, a distance of 11,500 miles, in three and a half days, including time for maintenance, loading, fueling, servicing and repairs. The route spanned two oceans and touched on four continents, linking India and the United States by way of the Caribbean, South America, the South Atlantic, Africa and the Middle East.

Singley's spirit anticipated and articulated my attitude toward these covers. They represent an important communication link that went by different names at different times



Aden was a stop on Pan Am's Africa-Orient route, so it's possible this May-June 1943 registered air mail cover flew on one of those flights via Lagos to Miami for its connection to Brooklyn, New York.

and to different participants. Even today, many of the details remain shrouded in uncertainty.

Recent research by David Crotty unearthed a Pan Am press advisory that celebrated the achievements of the Africa-Orient service on the occasion of its 5,000th flight in about April of 1945. With that report as his source, Crotty summarized the figures: "... a total of 89,498 passengers were flown overseas from November 1942 through January 1945 along with 23,481,705 pounds of express cargo and 7,135,100 pounds of mail."

That was an enormous amount of mail — about 400 million letters and parcels, including more than 15 million V-Mail letters — yet it has not been fully appreciated by air mail specialists. Is it possible to identify civilian air mail covers that were carried on those flights, perhaps helping to illuminate developments as service evolved from the modest and intentionally deceptive FAM 22 origin into the world's most ambitious air cargo and mail run?

Cannonball Run Air Mail for China

According to *Postage Rates of China* by Ping-wen Sieh and J. Lewis Blackburn, civilian air mail service was suspended from March 2 through July 10, 1942. When it was restored, service to America went by BOAC flights via Cairo and Lagos, then via Pan Am to Miami and beyond. But that was before the Cannonball route had been established to connect with CNAC at Calcutta. I suspect that Cannonball relieved much of BOAC's burden after November 1942, which is suggested by the 1944 newspaper interviews with Pan Am pilots and the Associated Press report on Pan Am's secret flights.

A registered air mail cover from China to Hawaii might be an early example, mailed at Chungking on



December 29, 1942; opened, examined, resealed, and passed by a British imperial censor at Calcutta; postmarked February 23, 1943, as it transited Miami; and postmarked March 10 upon arrival at Honolulu.

Face value of the postage on this cover was \$24.60 — comprising one blue-green \$20, a pair of blue-and-black \$2, one sage-green 50-cent and one green Type III 10-cent Dr. Sun Yat-sen stamps, China Scott 507, 461, 498, and 394 — which exactly paid this combination of postal rate, surcharge, and fee: \$1.50 for up to 20 grams of surface letter postage, \$21.60 air mail surcharge for up to 10 grams (\$10.60 per five grams doubled), and a \$1.50 registry fee.

We can be more certain that the next cover traveled the entire route from Saint Louis, Missouri, to Foochow, Fukien, China, aboard American carriers because there would have been no reason to transfer it along the way. It was posted at Saint Louis on January 20, 1944, censored at Miami by examiner 30746, transit-marked Chungking on March 7, and docketed on arrival March 23. Bright green 20-cent and orange 50-cent Twin-Engine Transport air mail stamps, Scott C29 and C31, properly paid 70 cents single letter air mail postage.

Air Mail Service between Aden and the United States

According to *Wartime Airmails: The Locally Registered and Foreign Air Services of British Asia* by Charles R. Entwistle:

There were no civil air services to or through Aden until 1942. In April of that year B.O.A.C. commenced its Aden-Eritrea service which was to operate until October 1943, at which time it was incorporated into the Egypt-India service which continued until after the war.

Also in 1942, Pan American Airways – Africa Ltd. flights from Khartoum to Karachi called at Aden.

In 1943 B.O.A.C. inaugurated an Aden-Egypt service which continued to operate until after the war.

There were no further local or foreign services either to or through Aden until after the war.

The Pan Am stop at Aden became one of the Cannonball run's routing choices. It's possible that the registered air mail cover from Aden Camp, South Arabia, to Brooklyn, New York, by way of Miami traveled on one of those flights, which would have been the most direct path.

The letter was posted at Aden on May 12, 1943. The coded F/114 examiner number on the tape seal indicates that it was censored at Aden before dispatch, and the inverted D magenta handstamp is a censor marking applied at Lagos.

The cover arrived at Miami on June 16, departed Miami on June 17, and arrived at Brooklyn on June 18, 1943. Stamps on this cover include three bright green 1-rupee Ad-



APO 633 Miami served the Air Transport Command station at Aden. This July 27, 1944, cover probably traveled aboard a Cannonball run flight to Miami, then onward by a domestic carrier to Detroit.

eneese Dhow, one orange 8-annas Mukalla, and one bright light blue 1-anna Aden Harbor adhesives, Aden Scott 24, 23, and 18.

I have been unable to verify the air mail postal rate from Aden to the United States in 1943, if there was one. The registry fee was 4 annas, which left a balance of 3 rupees 5 annas for postage on this cover. The space-available all-air rate from Aden to any destination in Great Britain or the empire in 1942 and 1943 was 2 rupees 6 annas, which would have carried it to Lagos with a surplus for additional postage to the United States. Perhaps there was such a rate; perhaps it was overpaid or underpaid; perhaps it reflected an estimate or a guess by the sender or the Aden post office. I hope a reader will provide a full explanation.

Nearby is a July 27, 1944, cover, self-censored and mailed by an officer at the Air Transport Command station at Aden to his family in Detroit, Michigan, from APO 663 Miami. An orange 6-cent Monoplane embossed air mail stamped envelope, U.S. Scott UC6, was sufficient to pay the half-ounce single letter concessionary postal rate, but this one was overweight, so the 6-cent deficiency was collected on delivery, represented by a pair of dull carmine 3-cent Numeral postage due stamps, U.S. Scott J82.

From Calcutta via Miami to New York in 1943

The registered air mail cover shown was posted November 17, 1943, at Calcutta and censored there before being sent onward to New York City by way of Miami. Although it lacks evidence of U.S. Office of Censorship examination, the postmark sequence — Miami December 16, New York registry section December 17, New York foreign section December 18, and New York Station A December 20 — suggests that it may have been detained at the New York office en route even if it wasn't actually opened.



With a November 17, 1943, dispatch after censorship from Calcutta, this registered air mail cover probably flew on Pan Am's Africa-Orient route, transiting Miami on December 16, and passed through three New York stations to reach the delivery office on December 20.

At an earlier date that cover probably would have been carried to Africa on one or more BOAC flights, but by late 1943, this letter probably flew aboard a Cannonball run flight over Pan Am's Africa-Orient route. The franking includes two brown-and-slate 1-rupee King George VI, one rose-violet 14-annas Mail Plane, and one brown ½-anna King George VI stamps, India Scott 162, 161A, and 151, which was the correct amount. Surface postage for a one-ounce letter to the U.S. was 3½ annas; the air mail surcharge was 2 rupees 8 annas for one half ounce; and the registry fee was 3 annas.

Endorsed for BOAC Transport Across Africa

The endorsement on a registered air mail cover directed it across Africa by BOAC instead of Pan Am. With some eccentric (mis)spellings, it read: VIA AIR MAIL PER BRITISH OVERSEAS AIRWAYS TO LAGOS (NIGERIA) — Per Trans — Atlantic Service Lagos — Mi-

ami via Bresil, Trinided and Porto Rico and thence BY AIR MAIL TO New York.

That unusual magenta marking appears on several covers sent from branch offices or subsidiaries of different American firms in Egypt and the Near East. Intrigue might be lurking in the shadows. The firm at 30 Rockefeller Plaza in New York City, the address on this letter, occupied an office in the same building as the headquarters of two secret espionage agencies — the U.S. Office of Strategic Services and British Security Coordination — each headed by a legendary spymaster, William J. "Wild Bill" Donovan and William S. "Intrepid" Stephenson, respectively.



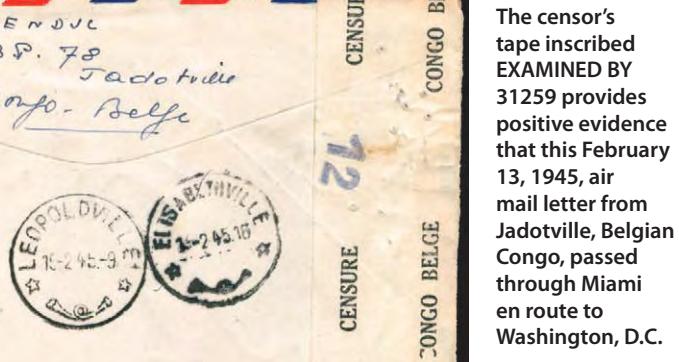
Censors in both Cairo and New York City scrutinized the contents of this registered air mail cover posted February 3, 1944, at Alexandria, Egypt, endorsed with quaint spellings "VIA AIR MAIL PER BRITISH OVERSEAS AIRWAYS TO LAGOS (NIGERIA) — Per Trans — Atlantic Service Lagos — Miami via Bresil, Trinided and Porto Rico and thence BY AIR MAIL TO New York." The February 19 Miami transit and February 23 and 24 arrival datestamps reveal delays in domestic mail and censorship after a quick trans-Atlantic trip.

The letter was posted February 3, 1944, at Alexandria, Egypt, with wax seals across the flap and at each corner of the envelope. It was opened, examined, passed and resealed by at least two British imperial censors at Cairo before departing on its trans-Africa journey. It transited Miami on February 19, but in New York was opened, examined, passed, and resealed at the U.S. Office of Censorship, then backstamped on February 23 at the New York registry station and February 24 at the Station G delivery post office.

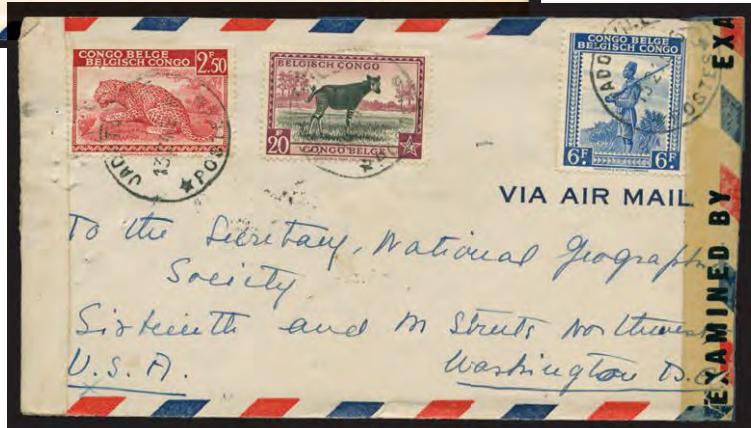
The colorful stamp medley included one dark violet 200-mills, two Prussian green 50-mills, one dark brown 40-mills, one rose-carmine 13-mills, and one brown-orange 1-mill King Farouk stamps, Egypt Scott 238, 236, 235, 213, and 206, for a total franking of 354 mills, allocated as follows: surface postage for a letter weighing up to 20 grams, 22 mills; air mail surcharge, 300 mills for 20 grams (75 mills per five grams); registry fee, 32 mills.

The Final Year of FAM 22 and the Africa-Orient Route

After the Secretary of War notified the Civil Aeronautics Board that service to Leopoldville was no longer needed for national defense, the CAB canceled Pan Am's FAM 22



The censor's tape inscribed EXAMINED BY 31259 provides positive evidence that this February 13, 1945, air mail letter from Jadotville, Belgian Congo, passed through Miami en route to Washington, D.C.



authorization effective August 12, 1944. But new orders issued August 12 and 28 renewed the certificate, and service resumed in September.

On that occasion an internal Post Office Department directive mistakenly referred to the route as a "branch" of "FAM-18," muddling and conflating FAM 22, under Army Air Transport Command jurisdiction, with Pan Am's northern trans-Atlantic FAM 18 route from New York, which operated under a Naval Air Transport Service contract.

The "FAM-18" order was rescinded and corrected three weeks later, but it has caused misunderstanding and mischief among aerophilatelic scholars for the past five years. Pan Am's northern and southern trans-Atlantic routes, including twice-monthly service between Miami and Leopoldville, eventually



Sent by registered air mail from Chicago to a village in the remote interior of French Cameroun, this letter left Chicago on February 6, 1945, arrived in Miami the next day, where it was opened, examined, passed, and resealed by a censor, and returned to the post office on February 10. On February 22 it transited Lagos, Nigeria, en route to Douala, March 13, and Yaoundé, March 15.





The special cancel on this over-the-Hump route and Cannonball run cover mailed at Chungking, China, commemorated Victory Day, September 3, 1945, one day after Japan formally surrendered to the Allied Powers at Tokyo Bay. It transited Miami on October 8 and arrived at Knoxville, New York, on October 10.



were listed on a single schedule when commercial service was restored effective January 1, 1945, and a May 7 order ended the separate route to Leopoldville effective May 14, but War and Navy Department priorities continued to control international air mail service until October 15, according to a postwar report by the Postmaster General.

On January 8, 1945, the *China Clipper*, the last Pan Am seaplane that flew the South Atlantic crossing, crashed during a nighttime landing at Trinidad on a flight to Leopoldville. Some air mail specialists appear to believe that the tragedy effectively brought a close to FAM22 service. If FAM 22 service had consisted exclusively of flying boat service from Miami to West Africa which terminated at Leopoldville, that might have been so, but as I have tried to demonstrate in this essay, Pan Am's Route 6 had evolved considerably since its December 1941 inaugural flight.

Once it had matured as Pan Am's Africa-Orient route under an Air Transport Command contract that included mostly trans-Atlantic flights by land-based aircraft, air mail to and from Africa and Asia flew aboard any airplane on that circuit that had space for it, and by 1945, nearly all of them did, sometimes several on a single day. One cannot tell from an envelope or its markings whether a letter was carried on a land- or seaplane unless one happens to know which aircraft was available on specific dates.

The Belgian Congo air mail cover shows how rapidly and seamlessly the transition occurred after the last flying boat's demise. The letter was posted February 13, 1945, at Jadotville, dispatched by a domestic Belgian airline from nearby Elisabethville, and arrived at Leopoldville on February 15. It was censored there and flown onward by Pan Am to Miami, where it was opened for the second time, examined, passed, and resealed before being sent to Washington aboard a domestic U.S. flight.

The franking consisted of a carmine 2-francs 50-centimes Leopard stamp, a plum and black 20-francs Okapi stamp, and a 6-francs Askari (African soldier) stamp, Bel-

gian Congo Scott 219, 225, and 222. This correctly paid the 20-gram single letter surface rate of 3 francs 50 centimes plus double the 5-gram 12 francs 50 centimes air mail surcharge to the United States.

The next registered air mail cover is one of the most marvelously tracked World War II trans-Atlantic letters I have seen, even though the last transit point, Ngaoundere, and the destination, Meiganga, both deep in the Cameroun interior, were not recorded. All the datestamps are on the back of the envelope because U.S. postal practice forbade the use of dated cancels on the front of registered letters: February 6, 1945, Chicago, Illinois; February 7 and 10, Miami (before and after examination by the Office of Censorship); February 22, Lagos, Nigeria; March 13, Douala, (censored a second time there); and March 15, Yaoundé.

Single deep ultramarine 30-cent Theodore Roosevelt and light red-violet 50-cent William Howard Taft stamps, U.S. Scott 830 and 831, combined to pay the 60 cents postage and 20 cents registry fee. I see nothing of significance in that cover's journey which would classify it differently from the other covers illustrated here that were flown before the *China Clipper*'s crash. Why then should earlier covers arbitrarily be identified as FAM 22 mail while this one isn't?

Flying the News of Victory

As fortunes of war favored the United States, trans-Pacific flying boat transport of civilian air mail was restored west of Hawaii to Guam on December 1, 1944 and to liberated parts of the Philippines as early as April 22, 1945, omens that presaged the end of Miami's days as the postal gateway to Asia — but not until after the war ended in victory.

Passengers on Cannonball run cargo planes in the summer of 1945 included troops who were redeployed from Eu-

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rope to Asia after the defeat of Nazi Germany. The final image shows a late example of a cover carried on a westbound Hump and Cannonball trip, mailed at Chungking on September 3 — celebrated as Victory Day in China, the day after Japan's formal surrender — and censored at Calcutta, which transited Miami on October 8 and arrived at Knoxville, New York, on October 10.

The three \$6 and two \$5 multi-color stamps that pictured the Statue of Liberty, a map of China, flags of Great Britain, the United States, and China, and a portrait of Chiang Kai-shek, China Scott 596 and 595, were probably chosen as patriotically appropriate in combination with the Victory Day commemorative cancellation. The postal amount equaled \$4 surface postage plus an \$18 air surcharge and a registry fee of \$6.

The final Cannonball trip ended its run on November 16, 1945, while members of flight and ground crews who operated the Hump route were shuttering their shops and departing for home at about the same time.

International air mail covers that passed through the Miami post office, over difficult and dangerous routes of travel to and from some of the world's least hospitable places, are splendid reminders of the blessings we inherited from the gallant heroes who built, serviced, and flew the aircraft that carried them. Raise a toast to those men and women of Pan

American Airways as you enjoy and appreciate your collection of wartime air mail.

The Author

Ken Lawrence (apsken@aol.com), a former APS vice president and APRL trustee, is the Spotlight columnist for *Linn's Stamp News*. In November 2013 the United States Stamp Society awarded him the Walter W. Hopkinson Award for a series of articles in *The United States Specialist on Unpublished Air Mail Rates for United States Pacific Island Possessions 1935–1946*. Ken advises readers, "If this article piqued your interest, please plan to join me in attending Aerophilately 2014 at the American Philatelic Center in Bellefonte, September 12–14. It promises to showcase this decade's grandest exhibition of air mail, and will be held in conjunction with the 2014 Postal History Symposium sponsored by the National Postal Museum and the American Philatelic Research Library."

Members who want to learn more on these subjects may enroll in the APS Summer Seminar on Philately, which will be held June 15–20, 2014, at the American Philatelic Center in Bellefonte. David Crotty and Ken Lawrence will teach a four-day class on World War II Trans-Atlantic Air Mail.

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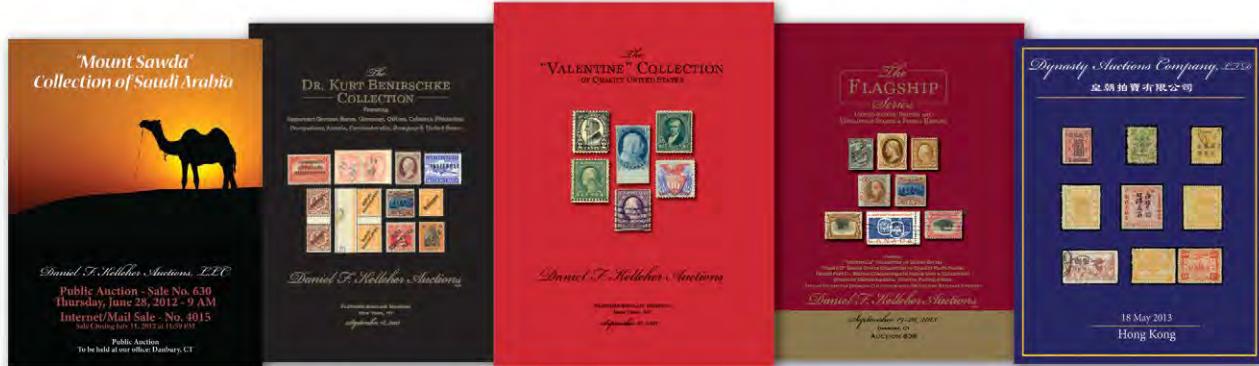
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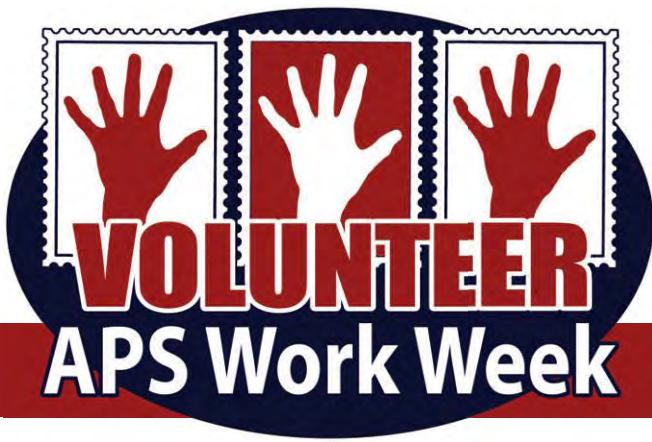
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Volunteer Work Week is becoming a tradition for some APS members and their families. Please join them and the APS staff at the American Philatelic Center to work on projects for both the Society and the Library.

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

Travel, lodging, and most food will be the participants' responsibility, but your out-of-pocket expenses are tax deductible. Although the principal purpose of the week will be to accomplish tasks, volunteers will have evening opportunities to use the American Philatelic Research Library, peruse Circuit Sales and donations materials, and view the Reference Collection.

Individuals may spend the entire week on one project or help with several different projects by spending as little as half a day on a single project. Many tasks do not require special skills and are open to spouses or other non-member guests. Sample opportunities are listed below, but we are open to suggestions if you have a particular talent that you would like to share.

Come for the week, come for a day — we look forward to working with you!

If you can't make it to the APC, but still would like to be an APS Volunteer, please get in touch with Gretchen Moody at 814-933-3803, ext. 239 or gretchen@stamps.org.

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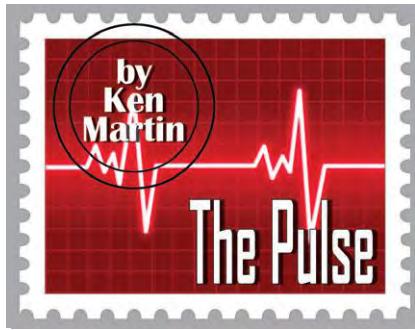
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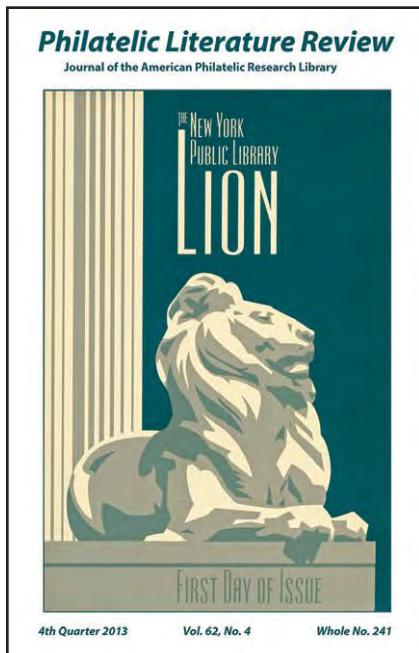
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or register online at www.stamps.org/Volunteer-Work-Week



Thank You for Renewing Your Membership

I don't often talk about our Library's publication, *Philatelic Literature Review*, but I just finished reading the 4th quarter 2013 issue and found a lot of useful information. Librarian Tara Murray mentioned that we recently made the 1873 *Scott Catalogue* available as a digital publication accessible from our online catalog. She also reported on a visit to the Collectors Club of New York Library. Former Library Trustee Larry Nix reported on news of the Northern Philatelic Library (St. Paul, MN), the Rocky Mountain Philatelic Library (Denver, CO), the Northwest Philatelic Library (Portland, OR), and the Smithsonian National Postal Museum Library (DC).



The 4th quarter 2013 *PLR* also includes a finding guide for the Harlan Stone papers, the personal research materials on Swiss stamps and postal history that Stone accumulated over a period of forty-five years. With the purchase of a microfilm scanner we can now easily provide access to our microfilm and microfiche holdings. The issue also includes the first part of a multi-part list of these holdings. Other features include "What's on Your Bookshelf?," several in-depth book reviews, new acquisitions, and a clearinghouse of philatelic literature for sale.

It's not too late to get a 2014 *PLR* subscription. The cost for U.S. addresses (and for digital access outside of the U.S.) is only \$18. Mention that you read about the *PLR* in my column and we'll also send you the 4th quarter 2013 issue (while supplies last) at no additional cost.

Speaking of digital content, the APS publication on detecting *Counterfeit Kansas-Nebraska Overprints*, which has been out of print for several years, is now available free of charge through the Members-Only area of our website. Please note that you must create a (free) account on our website and the e-mail you use must match the e-mail in our member database for the site to recognize you as an APS member and give you access to the Members-Only area.

A mobile application is available for our February 14–16 AMERISTAMP EXPO in Little Rock. In addition to allowing for searches of dealers and exhibits, the application allows users to set up a schedule of meetings and seminars with automated reminders. We also intend to videotape select seminars, which will be posted to our website after the show.

We often hear, "I cannot travel to APS headquarters to take a Summer Seminar course," or "When will you offer an APS On-the-Road course in my city?" A small



Counterfeit Kansas-Nebraska Overprints on 1922-34 Issue
By Robert H. Schoen and James T. DeVoss

First Day Covers of the Kansas-Nebraska Overprints
By Jack V. Harvey

APS Handbook Series

number of courses have been offered online, but in March we will begin offering "Collecting Connections" using GoToMeeting.com, so that attendees can actually see each other. Instructors will offer portions of their popular courses in smaller segments, often lasting 1½ hours, at various times throughout the year.

U.S. rate and postal history guru Tony Wawrukiewicz will offer the first two. On March 1 Tony's offering will be on searching the *U.S. Postal Bulletin* database. The following week he will offer a short course on searching *U.S. Postal Laws and Regulations*. Each module is only \$15 for APS members.

Two final technology related items. Our Young Philatelic Leader Fellows now have their own blog, which members are welcome to visit at <http://stampfellowship.wordpress.com/>. Printed encyclopedias are becoming a thing of the past, largely replaced by Wikipedia and the Internet. As you may know Wikipedia relies on thousands of individuals for its entries. That provides us with a wonderful opportunity. Stamp collecting could get a lot of good publicity if every Wikipedia entry for which a stamp was issued gets a mention of that. And even better would be including a picture of the stamp. Let us know if you would like to help out with this project.

Thanks very much for the holiday cards received from many members. One card from Dennis and Nancy Moore

came with an annual letter. They wrote, in part, "Our Happy Face Stamp Club is in its 11th year. Our 2 dozen some-odd members range from 8 to 19 years old, with some in other states. Who woulda thought?" Great work, Dennis and Nancy!

We also heard from Dr. Don Hurley. He wrote "Happy New Year! Come join us and start the year off with a great family activity! The Charleston Junior Stamp Club meeting is this Saturday, 4 Jan from 10AM-12 @ HOBBYTOWN! West Ashley, 1812 Sam Rittenberg Blvd, Charleston, SC. We are open to kids and their family, friends, teachers and any others interested. We have stamps, album pages and many gifts for kids. Everyone has fun and (don't tell the kids) they may learn something. Beware, parents can catch the 'Philatelic' bug too."

And as a final note, here is an APS member in the news. The last time he visited the APS, Bill Melver, who serves on our Membership Committee and has helped with the Stamp Buddy Service, told us about putting together an exhibit on astronaut and school teacher Judy Resnik. His subsequent donation of the exhibit to the Resnik School was recognized by a story in *West Side Leader*, an Akron newspaper. Great job, Bill!

Keep plugging away. We received sixty more membership applications in November and December 2013 than we did in 2012. We need help from all of you to keep this up. This is a great hobby. Let's help it grow.

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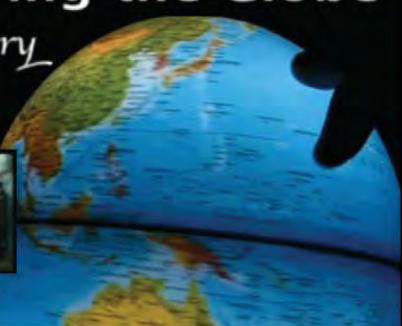
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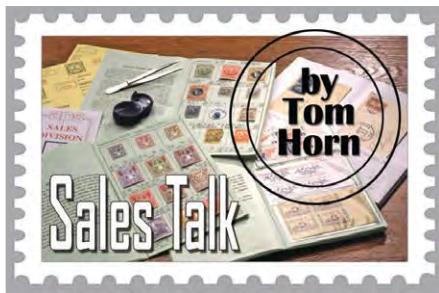


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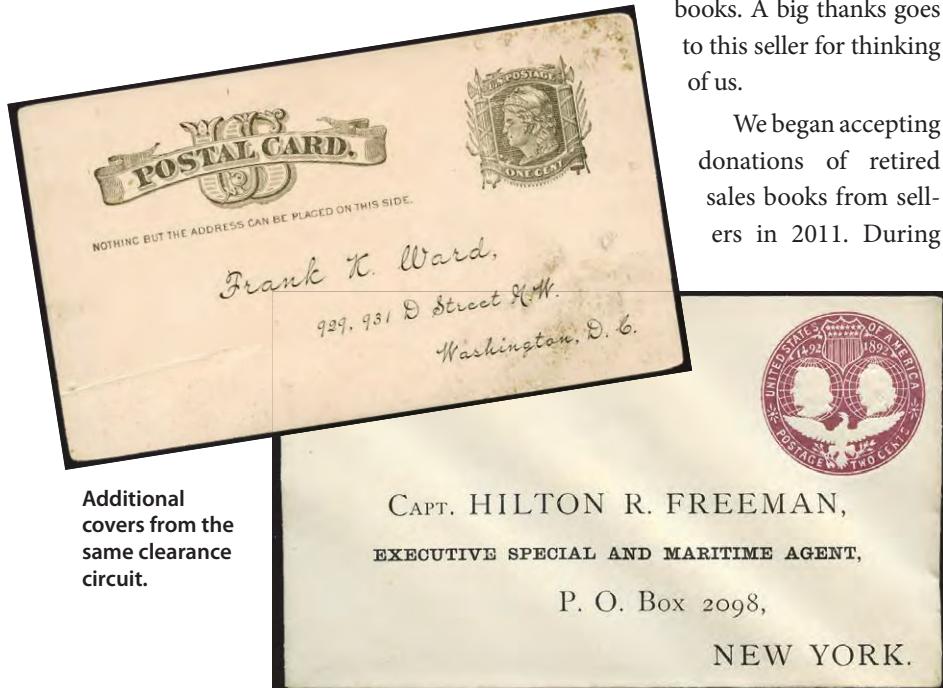




Sales Book Donations

The postal reply card pictured to the right was mounted in a sales book for circulation on the regular circuits, but did not get any takers. The 2013 Scott U.S. Specialized Catalogue value is \$450 for a used card that is un-severed. The seller was asking \$200, since the unused portion of the card had paper hinge remnants on it. The seller has a standing instruction to retire his books at the appropriate time (eighteen months) and place the books into the Clearance circuits at a 50 percent discount. If a book does not sell in an additional eighteen months, we drop the price by another 50 percent and circulate it again the Clearance circuits. When the book eventually drops to the point where our minimum was met on Clearance book prices, he donates the unsold book to the APS Sales Division. His words are, "I don't want anything returned to me and I don't want the tax deduction."

As I am writing this column, the book



Additional covers from the same clearance circuit.



that contains the pictured reply card has had its price drop from the \$237 at its first retirement to its current price of \$59.25, and there are seven U.S. postal stationery items in the book with the Hawaiian card. To date, this seller has donated more than five hundred books to us after they have traveled in both types of circuits, and he has sold more than 460 books. A big thanks goes to this seller for thinking of us.

We began accepting donations of retired sales books from sellers in 2011. During

that year, we received \$27,461.80 in noted value of these sales books. In 2012 there was a drop in value to \$19,468.18, but an increase in the *number* of donations. We like to think that these sales books sold more before being retired than the ones in 2011 sold. In fact, we did have a notable increase in sales overall in 2012. As I am writing this, the last of the donations for 2013 has yet to be recorded, but it appears that the amount will be more than \$30,000.

We process some of the books for remounting in new sales books — a job that volunteers perform occasionally during the year. Other books might be better suited for the Clearance circuits, reducing the amount of time it takes to have the material remounted and hopefully turning the books into cash. Some of the sales books are held for three years, if an IRS tax deduction form has been presented to us for signing. An annual donation amount of \$500 or more requires the donor file Form 8283, if an IRS tax deduction is taken.

We acknowledge each donation on a quarterly basis. An annual total is only sent if requested before the end of the

year. We appreciate all donations, knowing that you love the hobby and are able to make a contribution to its continuance through the work of your Society. Thanks to all who contribute time, money and talent to perpetuate this FUN HOBBY.

Sealing Flat-Rate Boxes

The newer small, flat rate Priority boxes have an adhesive that does not appear to be sticking as well when sealing it. We suggest, as an added measure, that you use strapping tape or package tape to secure each box before mailing circuits to the next addresses or sending new sales books to the APS. Many members have been doing this just out of habit.

Circuit Mailing Labels

Circuit members have called to note that mailing labels were not in the package when they received a circuit from another member. The mailing labels are a convenience that was added when we installed our computer program in 2002. It was meant to eliminate addressing mistakes and avoid having to decipher someone's handwriting. However, the labels have a back-up system on the circuits. The names and addresses of that list's members are printed on the pink routing sheet into which we place the labels when mailing a circuit to the first member on the list.

Clearance Sales Books

Notes on Selling Clearance Books:

- There should be no duplication of stamps within a sales book. Buyers are looking to fill in many spaces and they may be willing to buy a book to get those stamps, even though they have some of the others mounted in the book. However, to have multiple copies of several stamps in a book can be a sales killer.
- The average price of a sold Clearance book is about \$72. The average price of an unsold Clearance when it is retired is about \$96. The asking price for the book has some impact on the buying decision, but so do the discount percentage and the original discount asking price when the book was making its rounds on regular cir-



Sample page from a Clearance circuit.

cuits. The more successful Clearance books have been discounted by 50%, at least, and the original pricing has also been in the 30–45% of catalogue value range.

- As of December 1, 2013, a total of 7,057 Clearance books have been re-tired, 2868 of which have been sold — or 40% of the number of offered books.

Specials for Sellers

We have several categories that have been in short supply for quite a while. Beginning last month and running until March 31, 2014, we have been offering an

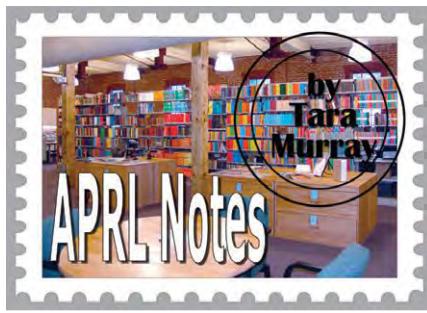
additional reward to the “5 for 10” noted here every month. For every 10 books submitted for circulation in the categories listed here, we will **double the points you receive** to get free blank books. This means that instead of the usual 5 free books for 10 submitted, it will be 10 for 10. The qualifying categories are:

- U.S. Air Mails (stamps only)
- U.S. Back of the Book
- U.S. Coils
- U.S. Cut Squares
- U.S. Fancy Cancels
- U.S. Officials
- U.S. Plate # Singles
- U.S. Possessions
- U.S. Precancels
- Australian States
- The Bahamas
- Baltic States
- Bermuda
- China (pre-1960)
- Danzig
- Egypt
- Ethiopia
- German Colonies
- Hong Kong
- India
- Jamaica
- Japan (pre-1960)
- Liberia
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Search & Browse the APRL Exhibit Collection

Most of the APRL's **book collection** has now been assigned call numbers and arranged by subject. This not only allows Library visitors to browse books by subject, but also allows Library staff to locate items on the shelves for member requests more quickly.

Now our **exhibit collection** also has call numbers and is arranged by *subject*. Many Library visitors requested this, and we listened. Now visitors can find all the exhibits on a country or subject together on the shelf. For those who wish to look for exhibits by *exhibitor*, it is quite easy to generate a list using our online catalog.

If using the **basic search**, enter the exhibitor name in the *Any Word* box and enter "exhibit" in the *Record Type* box. If using the **advanced search**, enter the exhibitor name in the *Author* box and enter "exhibit" in the *Record Type* box. You also can use other fields, such as Title and Subject, to narrow your search.

Note that this search will include exhibits in paper or digital format available for *loan* as well those available on the APS website in our new (and growing) *online exhibit* collection. You can also browse the online exhibits at www.stamps.org/Online-Exhibits.

Search Tip

Speaking of call numbers, you can use these numbers to help you search the online catalog. Searching by subject is a great library innovation, but often the results are not dedicated entirely to that subject. If you are looking for a book just about revenue stamps, for example, it can be frustrating to sift through records for postage stamp catalogs that also contain revenue listings.

If you were in the Library, you could go to the appropriate section — let's say Great Britain, call number G5741 — and look for call numbers with .R451, the cutter number for revenues. (Cutter

numbers are used to further narrow subject call numbers by subject or author.) To replicate this in the online catalog, you could enter "G5741 .R451" in the Any Word box. In some ways, this is even better than browsing the shelves, because you'll see results from all sections of the Library, including books, vertical file, and, now, exhibits.

You also can do either part of this call number search independently. So, if you were looking for all books about revenues published by Barefoot, you could search for "Barefoot .R451" in the basic search or "Barefoot & .R451" in the advanced search.

To find *geographic call numbers*, try this map from the University of Oregon Libraries: <http://library.uoregon.edu/map/callNumberMap.htm>. (You also can view the geographic call numbers as a list: <http://library.uoregon.edu/map/lc/call.htm>.) Note that call numbers for general books end in 0 and call numbers

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3. **Allied intervention in the Boxer Uprising [exhibit]** / ([2002 version] --) / Kugel, Alfred F. -- [Hinsdale, IL: A.F. Kugel],, [2002]. (*Exhibit*) G7821 .M644 K95a 2002 EXHIBIT
Location: APRL
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4. **The Allied Occupation of Germany 1918-1935 [exhibit]** / / Kugel, Alfred F. -- [Hinsdale, IL: A.F. Kugel],, [1995?]. (*Exhibit*) G6081 .M644 K95ao 1995 EXHIBIT
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We encourage our members to showcase their exhibits and allow fellow members the opportunity to view, and learn from them.

The American Philatelic Research Library has almost 700 exhibit reproductions, 50 of which are digital scans with the remainder being paper copies. As we receive permission, we will post member exhibits here to be viewed.

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Air Mail Online Exhibits

① ["The Jenny" Printing Variations of America's First Airmail Stamp](#)
by Don David Price, 2012, single frame, 8 pages, 5.63 MB

Awards: 2012 AmeriStamp Expo – Gold; 2010 Sarasota – Single Frame Grand; 2008 Portugal – Gold; 2008 WIPA – Gold; 2008 Israel World Stamp Championship – Large Gold; 2007 Aerophilately – Single Frame Grand; 2006 Washington – Gold; 2005 Chicagopex – Grand.

Description: This single-frame traditional exhibit illustrates problems encountered in the production of the first U.S. airmail stamp in 1918. The 24¢ airmail rate was ratified by Congress only days before the flights leaving little time for the production of the stamp and the bicolor nature of the stamp necessitated two passes through the printing press: once for the red frame and a second time for the blue "Jenny" vignette. In addition to the famous invert, changes to the marginal markings were made in the second and third printings and there were misalignment problems causing shifted vignette varieties.

② [Clippers over the Pacific: Development and Operations of Pan American Airways Trans-Pacific Airmail Routes 1935-1941](#)
by Roger G. Schnell, 2004, 80 pages (5 frames), 10.6 MB

Awards: Gold Award at Minnesota Stamp Expo 2004; Large Vermell at Pacific Explorer (FIP) 2005; Gold at Filatelic Fiesta 2008. Black and white copy of exhibit.

Description: This is an exhibit of Pan American World Airways Trans-Pacific route evolution, from its 1935 early survey flights to termination due to World War II. It is presented chronologically. Service evolution is primarily demonstrated using commercial airmail, selected to show origins, destinations, and rates.

Visit www.stamps.org/Online-Exhibits

Need More Help?

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

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

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

Georgia January 31-February 2

Southeastern Stamp Expo Southeastern Federation of Stamp Clubs, Hilton Hotel Atlanta Northeast, 5993 Peachtree Industrial Blvd., Norcross. *WSP*

Contact: Scott Mark

E-mail: sestampexpo@gmail.com

Website: www.stampclubs.com

Florida February 7-9

Sarasota National Stamp Exhibition Sarasota Philatelic Club, Inc., Sarasota Municipal Auditorium, (US 41) 801 N. Tamiami Trail, Sarasota. *WSP*

Contact: Jack Seaman, 941-922-7191

E-mail: jakcman@verizon.net

Website: www.sarasotastampclub.com

South Carolina February 8-9

Myrtle Beach Stamp & Postcard Show Myrtle Beach Stamp Club, Clarion Hotel & Conference Center, 101 Fantasy Harbour Blvd., Myrtle Beach. *B*

Contact: Donn M. Ebert, 843-347-0087

E-mail: lifort@scccoast.net

Website: <http://sites.google.com/site/myrtlebeachstampclub/>

Michigan February 9

Lansing Stamp Show Lansing Area Stamp Club, Royal Scot Golf and Bowl, 4722 West Grand River, Lansing. *B*

Contact: Jim Adams, 517-394-5953

E-mail: 48jim15@comcast.net

Arkansas February 14-16

APS AMERISTAMP EXPO 2014 Statehouse Convention Center, 1 Statehouse Plaza, Little Rock. *APS*

Contact: Barb Johnson, 814-933-3803 ext 217

E-mail: stampshow@stamps.org

Website: www.stamps.org/AmeriStamp-Expo-ASE

Florida February 14-16

ASDA Florida Winter Stamp Show American Stamp Dealers Association, Broward County Convention Center, 1950 Eisenhower Blvd., Ft. Lauderdale. *B*

Contact: Amy Nicklaus, 973-267-1644

E-mail: asda@asdaronline.com

Website: www.americanstampdealer.com

Florida February 15

Annual Stamp Show West Volusia Stamp Club, Clarion Hotel, 350 E. International Speedway Blvd., Deland.

Contact: Mike Daley, 407-417-7818

E-mail: miked129e@gmail.com

Website: www.floridacsp.com/wvstamp/

Virginia February 15

Charlottesville StampFest Holiday Inn & Conference Center, 1901 Emmet St. North,

Rt. 29, 1/4 mile North of Rt. 250 By-pass), Charlottesville. *B*

Contact: Jack Ott, 888-297-3536

E-mail: jackott@comcast.net

Website: www.jackottstamps.com

Alabama February 15-16

ALAPEX 2014 Birmingham Philatelic Society, Pelham Civic Complex, 500 Amphitheatre Road, Pelham. *B*

Contact: Ken Waltsgott, 205-621-4200

E-mail: kwalts@charter.net

Website: www.stampclubs.com

Kansas February 15-16

The Cessna Show The Cessna Stamp & Coin Club, Cessna Activity Center, 2744 George Washington Blvd., Wichita.

Contact: Ralph E. Lott, 316-683-6593

E-mail: ralphlott@sbcglobal.net

Ohio February 16

Hudson Stamp Bourse Lincolnway Stamps, Clarion Inn, 6625 Dean Memorial Parkway, Hudson. *B*

Contact: David G. Pool, 330-832-5992

E-mail: lincolnway@sssnet.com

Arizona February 21-23

ARIPEX Arizona Fed. of Stamp Clubs, Mesa Convention Center, 201 N. Center St., Mesa. *WSP*

Contact: Kevin Lesk, 480-240-0388

E-mail: kwkual@aol.com

Website: www.aripepx.org

Nebraska February 22-23

LINPEX 2014 Lincoln Stamp Club, Country Inn & Suites, 5353 N. 27th St., Lincoln.

Contact: Kenneth Pruess, 402-464-6939

E-mail: kpruess2@unl.edu

Website: www.lincolnstampclub.org

Ohio February 22-23

Toledo Stamp Expo 2014 Stamp Collectors Club of Toledo, Holland Gardens, 6530 Angola Rd., Holland.



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Contact: Clifford Campbell, 419-874-6241
Website: www.toledostampclub.org

Indiana February 28-March 1

CALUPEX 2014 Calumet Stamp Club, Saint James Parish Hall, 9640 Kennedy Ave., Highland.
Contact: Jerry Emerson, 219-662-1296
Website: <http://calumetstampclub.org>

Alaska February 28 -March 2

Anchorage Philatelic Exhibition Anchorage Philatelic Society, Anchorage Senior Activity Center, 1300 East 19th Avenue, Anchorage.
Contact: Patrick Hoffmann, 907-346-2717
E-mail: phoffmann@alaska.net

Website: <http://anchoragephilatelic.org/>

Texas February 28- March 2

TEXPEX 2014 Texas Philatelic Association, Hilton DFW Lakes Executive Conference Center, 1800 HWY 26 E, Grapevine. *WSP*
Contact: Vince King, 940-898-1173
E-mail: vking@entechdesign.com
Website: www.texasphilatelic.org/texpex.htm

New Jersey March 1

Westfield StampShow Westfield Stamp Club, Westfleld Municipal Building, 425 East Broad Street, Westfield.
Contact: Ed Grabowski, 908-233-9318
E-mail: edjjg@alum.mit.edu

Website: www.westfieldstampclub.org

California March 1-2

NOVAPEX 2014 Redding Stamp Club, Redding Senior Cener, 2290 Benton Drive, Redding. *B*
Contact: A. Fracchia, 530-227-2133
E-mail: ajrv1938@charter.net
Website: www.reddingstampclub.com

New York March 1-2

BUFFPEX 2014 The Buffalo Stamp Club, VFW Leonard Post, 2450 Walden Avenue, Cheektowaga.
Contact: George Gates, 716-633-8358
E-mail: gghg53@aol.com



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KNOXPEX 2014 - Star Spangled Banner Bicentennial	Knoxville Philatelic Society, Holiday Inn Knoxville-West, 304 Cedar Bluff, Knoxville.		Nashville Stamp Show 2014	Nashville Philatelic Society, Fifty Forward, 301 Madison Street, Madison.
Contact: Tom Broadhead, 865-974-1151	E-mail: broadhea@utk.edu		Contact: Tom Tribke, 615-833-5161	
Website: http://stampclubs.com/knoxville/index.htm			E-mail: show@nashvillephilatelic.org	
Virginia	March 1-2		Website: www.nashvillephilatelic.org	
SPRINGPEX 2014	Springfield Stamp Club, Robert E. Lee High School, 6540 Franconia Rd., Springfield.		Massachusetts	March 9
Contact: James Dobbs, 703-887-4132	E-mail: jdobbs61@gmail.com		SOPEX 2014	Samuel Osgood Stamp Club, Elks Hall, 652 Andover Street, Lawrence. *B*
Website: www.springfieldstampclub.org			Contact: Robert A. Dominique, 978-470-0583	
Wisconsin	March 1-2		E-mail: radpm67@gmail.com	
Stampfest	Milwaukee Philatelic Society, Inc., St. Aloysius Gonzaga Hall 14, S 92nd Street, West Allis. *B*		Website: www.norcalstamps.org/sopex.htm	
Contact: Carol Schutta, 262-388-1453	E-mail: harryncarolschutta@gmail.com		Illinois	March 14-16
Website: www.milwaukeephilatelic.org			ASDA Midwest Postage Stamp Show 2014	American Stamp Dealers Association, Linder Conference Center, 610 East Butterfield Road, Lombard. *B*
Maryland	March 8		Contact: Amy Nicklaus, 973-267-1644	
Tidewater Stamp Club	Tidewater Stamp Club, Easton Volunteer Fire Department Auditorium, Creamy Lane, Easton.		E-mail: asda@asdaweb.com	
Contact: Hope Messick, 410-822-6471			Website: www.americanstampdealer.com	
Texas	March 8		Ohio	March 16
The Greater Rio Grande Valley Stamp Bourse	McAllen Texas Stamp Club, Mission Historical Museum Annex (Old City Post Office), 200 E. Tom Landry, Mission. *B*		Spring 'Filatelic' Fair	Central Ohio Stamp & Postcard Dealers, Holiday Inn Columbus/Worthington, 7007 N. High St., Worthington. *B*
			Contact: Mark Reasoner, 614-579-6526	
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Missouri**March 19-20**

Stamps and Stories of the 1920's On the Road Course, Prior to St. Louis Stamp Expo., St. Louis Renaissance Airport Hotel, St. Louis. ***APS***

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

Missouri**March 21-23**

St. Louis Stamp Expo Area Clubs, St. Louis Renaissance Airport Hotel, 9801 Natural Bridge Road, St. Louis. ***WSP***
Contact: David Kols, 800-782-0066
E-mail: expo@regencystamps.com

Website: www.stlstampexpo.org**Pennsylvania****March 22**

HAVEX 2014 Havertown Stamp Club, Union United Methodist Church, 200 Brookline Boulevard, Havertown.

Contact: Stanley Sandler
E-mail: stanshel@msn.com

Wisconsin**March 22**

BAYPEX 14 Green Bay Philatelic Society, St. Matthew's Church Multi-Purpose Room, 2575 South Webster Ave., Green Bay. ***B***

Contact: Ray D. Perry, 920-469-8925
E-mail: fiveperrys@athenet.net

CANADA**March 22-23**

Edmonton Spring National Stamp Show

Edmonton Stamp Club, Central Lions Centre, 11113 113 St., NW, Edmonton. ***WSP***

Contact: Ed Dykstra, 780-420-7243

E-mail: eddykstra@shaw.ca

Website: www.edmontonstampclub.com

Florida**March 22-23**

TALPEX 2014 Tallahassee Stamp and Cover Club, Tallahassee Seniors Center, 1400 North Monroe Street, Tallahassee. ***B***

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Website: www.plymouthshow.com

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May 2-4

Philatelic Show Northeastern Fed. of Stamp Clubs, Holiday Inn Boxborough Woods, 242 Adams Place, Boxborough. *WSP*

Contact: Jeff Shapiro

E-mail: coverlover@gmail.com

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Oregon

May 9-11

PIPEX Northwest Federation of Stamp Clubs, Red Lion Hotel on the River - Jantzen Beach, 909 N. Hayden Island Drive, Portland. *WSP*

Contact: Tony Wawrukiewicz, 503-244-8223
E-mail: tonywaw@spiritone.com

Website: www.pipexshow.org

Pennsylvania

May 9-10

BUTLERPEX Butler County Philatelic Society, Tanglewood Senior Center, 10 Austin Ave., Lyndora.

Contact: Tom Sivak, 724-287-1931

E-mail: tomsstamps@zoominternet.net

Ohio

May 10

TRUMPEX 2014 The Warren Area Stamp Club, St Demetrios Community Center, 3223 Atlantic St., NE, Warren, Trumbull County.

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Halifax, *WSP*
Contact: John Hall, 902-434-6529
E-mail: john_hall_13@hotmail.com
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NOJEX North Jersey Federated Stamp Clubs,
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Contact: Robert G. Rose, 973-966-8070
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SCOPEX 2014 Mt. Nittany Philatelic Society, American Philatelic Center, 100 Match Factory Place, Bellefonte.

Contact: Don Heller, 814-861-5720

E-mail: dheller5720@yahoo.com

Missouri

June 27-29

National Topical Stamp Show American Topical Association, St. Louis Renaissance Airport Hotel, 9801 Natural Bridge Rd., St. Louis. *WSP*

Contact: Vera Felts, 618-985-5100

E-mail: american topical@msn.com

Website: www.american topicalassn.org

California

July 11-13

ASDA Northern California 2014 Postage Stamp Show American Stamp Dealers Association, The Westin Hotel, 1 Old Bayshore Hwy., Millbrae. *B*

Contact: Amy Nicklaus, 973-267-1644

E-mail: asda@asdaonline.com

Website: www.american stamp dealer.com

Minnesota

July 16-17

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

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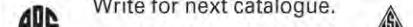
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Membership Report

NEW APPLICANTS

The following applications were received during December 2013. If no objections are received by the Executive Director (814-933-3803) prior to February 28, 2014 these applicants will be admitted to membership and notice to this effect will appear in the April 2014 issue.

Allen, Terry (222632) **Grand Junction, CO** US, CO POSTAL HISTORY, COMMEMORATIVES, FDC, ADVERTISING COVERS, CIVIL WAR COVERS; 48
 Alvare, Nemesio J. (222612) **Wynnewood, PA**; 86; Retired
 Appleby, Joan (222603) **Woodinville, WA**
 Bachmann, Robert (222631) **Wilmington, DE** USED WORLDWIDE
 Baerreis, Philip G. (222574) **Murphy, NC** US COVERS, ID POSTAL HISTORY-FOREIGN FDC, AIR MAIL-GERMAN COLONIES
 Blake, Robert (222583) **Gladstone, MO**
 Bleaken, Suzanne E. (222637) **Red Deer, AB** USED WORLDWIDE; Retired
 Bohlen, Peter (222556) **Memphis, TN** SWITZERLAND; Retired
 Bourland, Roger (222605) **Los Altos, CA** US COMMEMORATIVES, DEFINITIVES, POSTAGE DUE-MEXICO-PHILATELIC LITERATURE; 61; Composer
 Bradley, R. Allan (222599) **Dallas, TX**; 62
 Brooks, Howard S. (222542) **Wake Forest, NC**
 Butland, Edward (222564) **Randolph, MA** US, 19TH & 20TH C, AIR MAILED, CIVIL WAR COVERS-LINCOLN; 66; Retired
 Cai, Danfeng (222606) **Roseburg, OR**; 30
 Cellino, Michael (222613) **Orchard Park, NY** US-VAT-ITALY; Physician
 Churchill, Mechthild (222557) **Hingham, MA**; 79
 Coe, LeAnna K. (S-222570) **Chamblee, GA** US-CANADA-TEXTILES-DANCE-BUTTERFLIES-CHILDREN'S LITERATURE; 59; Registered Associate/Investments
 Colburn, Ronald P. (222614) **Saint Cloud, FL** US; 64; Professor
 Combs, Keith R. (222640) **Denver, CO** NEW ZEALAND; 62; Realtor
 Corman, Mora (J-222615) **Sayreville, NJ**
 Costa, Ron (222616) **Santee, CA** PORTUGAL & AZORES; 72; Chef

Crawford, Raymond (222591) **Roxbury, CT** US PRESIDENTS, HISTORY, MILITARY-VATICAN; 69; Retired
 Dunlap, Edgar (222617) **Gainesville, GA** PRE 1950 WORLDWIDE; 64; Attorney
 Erk, Ronald E. (222581) **Deer Park, NY** USED WESTERN EUROPE; 72; Retired
 Estey, Archie (222543) **Ingleside, IL**; 73
 Feder, Bob (222597) **White Plains, NY** USED-US FDC; 83; Lawyer
 Fokke, Charles A. (222618) **Coto De Caza, CA** US POSSESSIONS-SHANGAI OVERPRINTS; 69; Realtor
 Frazeur, Clare (S-222646) **Grants Pass, OR** US; 50
 Frazeur, Winfield S. (222645) **Grants Pass, OR** US, COMMEMORATIVES, POSTAL HISTORY-JAPAN-KOREA; 72; Retired
 Frissell, Brian (222569) **Fort Wayne, IN** US 19TH C, BLOCKS/GUIDELINE BLOCKS-CHINA-PRC-FOREIGN REVENUES, POSTAL STATIONERY
 Gillis, John P. (222558) **Crown Point, IN** BRITISH-CANADA-GREAT BRITAIN-AUSTRALIA-NEW ZEALAND; 82; Retired
 Goldfarb, Stanley (222619) **Potomac, MD** US EFO; 70; Retired
 Guertin, Paul H. (222638) **Warwick, RI**; 63; Retired
 Halula, Maria R. (222620) **Marshall, NC** BERMUDA; 91; Homemaker
 Hanson, Steven (222549) **Henderson, NV** SAUDI ARABIA; 68; Retired
 Haskett, Daniel J. (222621) **Westfield, IN** US BANKNOTES; 71; Retired
 Heise, Paul R. (222622) **Elyria, OH** US-GERMANY-CHANNEL ISLANDS-DENMARK; 68; Bus Driver
 Heiss, Thomas M. (222623) **Janesville, WI** US; 49; Teacher
 Hiatt, Wayne (222584) **Reston, VA** OLDER US; 45; Active Duty Army Officer
 Hofmeyr, Jan H. (222568) **Hout Bay, South Africa** US 19TH C; Marketing
 Hornold, Titus F. (222600) **Redmond, WA** BRITISH COMMONWEALTH-GERMAN, FRENCH, ITALIAN COLONIES-ROMANIA-BELGIAN CONGO-GERMAN COLONIES POSTMARK; Retired
 Hughes, Luree T. (222602) **Boynton Beach, FL** US DUCK/HUNTING/FISHING, FDC, IMPERFORATES-WHALES-DOGS-FISH/MARINE LIFE
 Jamieson, John (222576) **Mill Creek, WA** US BUREAU ISSUES-BRITISH EMPIRE-HUNGARY-MIDDLE EAST; 72

NEW MEMBERS

Applications 222342 through 222457 as previously published have been accepted for membership by the Board of Vice Presidents.

SUMMARY

Total Membership, Nov. 30, 2013 ..	32,586
New Members	116
Reinstated	51 167
	32,753
Deceased	33
Resignations.....	68
Expelled	3
Inactive Chapter.....	1
Disbanded Chapter.....	1 106
Total Membership, Dec. 31, 2013..	32,647

Johnson, John M. (222552) **Springfield, MO** US 19TH & 20TH C, AIR MAILED-CANADA-GERMANY-HUNGARY; 52
 Johnson, Thomas J. (222565) **Brighton, IL** BIRDS-US DUCK/HUNTING/FISHING; 49
 Jutras, Henry H. (222585) **Jonesboro, GA** US-WORLDWIDE; 69; Retired
 Kelley, Barbara (222553) **Montgomery, AL**
 Kelley, Richard L. (222571) **Reno, NV** UN-ISLE OF MAN-MARSHALL ISLANDS-MAURITIUS-UKRAINE-MACAU; 71; Retired
 Kimball, Richard (222567) **Chattanooga, TN**
 Klingensmith, Ray L. (222648) **Parkman, OH** ADVERTISING COVERS; 58; Self Employed
 Kofron, Francis J. (222586) **Lake Wales, FL**
 Kohn, Mike (222572) **Highland Park, IL**; 79; Retired
 Leonard, John L. (222551) **Sun City Center, FL** US 19TH C; 71
 Lewis, Robert (222573) **Dayton, NV** PRE 1940 EUROPE & US; 72; Retired
 Ligenza, Thaddeus J. (222559) **Lock Haven, PA**; 56; Forester
 Lincow, Arnold S. (222647) **Philadelphia, PA** US; 71; Retired

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Magnus, Jeff P. (222544) **Elkhorn, WI** US, POSSESSIONS-ISRAEL-EUROPE-HAWAII; 51; Aquatic Consultant

Maiville, Brian (222548) **Dexter, MI** HISTORICAL; 63; Retired

Malhotra, Deepak (222624) **Golden, CO** MINING-DISNEY-COSTUMES; Engineer

Malone, Leslie (222641) **Little Compton, RI**; Retired

Masor, Harvey G. (222636) **South Orange, NJ** US COMMEMORATIVES, SHEETS/SMALL PANES, COMMEMORATIVES-WORLDWIDE; 72

Matz, Kevin (222561) **Anaheim Hills, CA** US 19TH & 20TH C, AIR MAILED, BOOKLETS/PANES, COILS, COMMEMORATIVES

McClary, Steve (222545) **Hinsdale, IL** US; 53; Accountant

Miller, Nancy L. (222575) **Lafayette Hill, PA** ART-PAINTINGS-FINE ARTS-EMBROIDERY-QUILTS/ QUILTING; Retired

Mills, Jared R. (222566) **Byron, NY**

Murray, David (222610) **New York, NY**

Ng, May (222594) **Los Angeles, CA**

Oldham, Gabriella M. (222550) **New York, NY** DUCK-US-UN-GREAT BRITAIN-ITALY-VATICAN-SAN MARINO-CHINA-JAPAN-DISNEY; 59; Author/Educator

Olson, David C. (222639) **Chicago, IL** US-CANADA-AUSTRALIA-NEW ZEALAND; 75; Retired

Oppenheimer, Richard J. (222625) **San Francisco, CA** BRITISH COMMONWEALTH USED, GEORGE VI; 74; Retired

Phillips, Robert (222634) **Saline, MI** US 19TH & 20TH C-FOREIGN 19TH C; 50

Phipps, Patricia (222563) **Tucker, GA** US COMMEMORATIVES, DEFINITIVES

Plassman, Michael (12520-222592) **Centralia, IL** PRE 1985 US & WORLDWIDE; 65; Inventory Clerk

Polsson, Ken (222611) **Victoria, BC**

Pompian, Neil M. (222642) **Boynton Beach, FL** SCANDINAVIA; 73; Retired

Pouleris, Stephen L. (222578) **Pittsburgh, PA**; 67; Retired

Rauschenberg, Bradford L. (222635) **Winston Salem, NC** US 19TH C, CONFEDERATE STATES, CLASSICS, NC POSTAL HISTORY, COVERS-ZEPPELIN COVERS/STAMPS; 73; Retired

Riley, Guthrie (222587) **Sheboygan, WI** US, FDC-NEW ZEALAND-ANTARCTICA; 78; Retired

Roberts, Virginia (222579) **Asheville, NC** BIRDS-BUGS-BUTTERFLIES; 73

Rodriguez, Ignacio (222577) **Miami, FL** WORLDWIDE; 69; Retired

Rudee, Stephen D. (222626) **Foster City, CA** US ERRORS; 66; Retired

Rudy, Lynn A. (222627) **Kansas City, MO**; 68; Retired

Schaffer, Richard L. (222595) **New York, NY** US; 66; Nonprofit Executive

Schmorleitz, Robert (222562) **Escondido, CA** US 20TH C; 73

Schrock, Bonnie (222593) **Aztec, NM**; 67; Retired

Schroeder, Mark (222601) **Plano, TX** US 19TH & 20TH C, AIR MAILED, POSSESSIONS, DUCK/HUNTING/FISHING-ICELAND; 62

Schulte, Francis J. (222608) **Saint Louis, MO** US PLATE BLOCKS, AIR MAILED, 19TH & 20TH C, COMMEMORATIVES, BLOCKS/GUIDELINE BLOCKS; 52; Painter

Shipley, John B. (222643) **Oak Park, IL** ANGLOPHONE AUTHORS-FRANCE; 90; Retired

Siegel, Howard J. (222588) **Phoenix, AZ** US-UN-WORLDWIDE; 70

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Smith, Philmore (222633) **West Springfield, MA** US, DUCK/HUNTING/FISHING, CIVIL WAR COVERS; 66

Snead, Leonard A. (222598) **Wilmington, DE**

Stanley, Mel (222546) **Oak Ridge, NJ** BRITISH COLONIES-SCANDINAVIA; 66; Executive

States, Julia Lynn (222554) **Hazard, KY**

Summerlot, John (222609) **Orlando, FL**; 64

Taylor, Willis (222555) **New York, NY**

Thiel, James N. (222628) **East Walpole, MA** LUNAR NEW YEAR-US; 74; Prosthodontist

Tomisek, Steven J. (222596) **Woodbridge, VA**

Trudeau, Norman J. (222589) **Swansea, MA** OLDER WORLDWIDE; 71; Retired

Walters, Scott (222560) **Brookfield, WI** PRE 1960 GERMANY, WORLDWIDE; 57; Clergy

Werner, Klaus W. (222644) **Greenbrae, CA**

Wisotsky, Philip (222629) **Rockville, MD** US-GREAT BRITAIN-CARIBBEAN; 65; Physician

Wittenberg, James (222604) **Franklin, WI**; 63

Woodman, Dick (222590) **Lilburn, GA** MALAYA KEDAH-OVERPRINTS; 80; Retired

Worland, Ted (222582) **Lebanon, OH**; Vice President of Sales

Yanagida, Makoto (222547) **Tokyo, Japan**; 64; Stamp Dealer

Zabihach, Roman (222630) **Ventnor City, NJ**; Retired

Zagorsky, Valery (222649) **Hallandale, FL**; 58

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CHANGE IN NAME

Thompson, Gayle (165844), Fremont, CA has
changed her name to Gayle Deal.

DECEASED

Abrams, Howard M. (10326-070825), Stockton, CA
Ahrens, Richard W. (4355-140595), Florida, NY
Angevine, David W. (7443-052638), Winchester, VA
Arfmann, Margaret A. (8993-060774),
Vancouver, WA
Bain, Harry P. (100387), Highland, NY
Belsky, Jack I. (086324), West Bend, WI
Bennett, Lois F. (8270-057197), Waverly, VA
Berger, Arthur J. (104743), Pittsburgh, PA
Chiszar, James F. (11085-068509), Sarasota, FL
Cholewinski, Floriean J. (169454), Elizabeth, IL
Helms, Robert D. (10584-073530), Cortez, CO
Hulick, Elmer P. (200646), Ludington, MI
Johnston, Roy (5941-040342), Canandaigua, NY
Kraemer, Alfred J. (8885-062101), Springfield, VA
Logan, Serge E. (085132), Racine, WI
Lyman, Robert W. (5446-029627), Sleepy
Hollow, NY
Macdonald, Michael G. (196332), Warrenton, VA
Michalove, Peter A. (130131), Champaign, IL

Miller, Alexander K. (5819-042960), Spruce Grove,
AB, Canada

Mueller, Al (220847), St. Louis, MO

Nichols, Nick J. (6196-044963), Chicopee, MA

Pallister, Hugh D., Jr. (2937-016777),
Willoughby, OH

Perby, William R. (173132), Chardon, OH

Rose, A. John (8230-056644), Mission, TX

Schwartz, Roy (207531), Randolph, NJ

Siegler, Ira (174644), Chevy Chase, MD

Stefanowicz, Michael A. (5513-040746),
Philadelphia, PA

Swenson, Charles A. L. (091179), Alpharetta, GA

Tavenner, Dean W. (10594-049823), Missoula, MT

Teall, Edward J., Jr. (6435-021425), St. Petersburg,
FL

Vanden Hurk, George J. (108119), Edenvale, South
Africa

Wilson, Kennedy L. (8566-079290), South

Thomaston, ME

Windham, Charles S. (141946), San Jacinto, CA

EXPELLED

Magerl, Carl (219719), 1010 Hunter Hill Dr.,
Lansdale, PA, for conduct unbecoming a
member for failure to account for sales
circuits (violation of APS Code of Ethics #8),
and for failure to respond to official Society
correspondence.

McComas, Jesse W. (8579-073606), 3120 3rd Ave.,
Huntington, WV, for conduct unbecoming
a member for failure to account for sales
circuits (violation of APS Code of Ethics #8),
and for failure to respond to official Society
correspondence.

Sabater, Alberto (207429), 2140 N.W. 34th St.,
Miami, FL, for conduct unbecoming a
member for failure to pay for purchases from
APS sales circuits (violation of APS Code of
Ethics #8), and for failure to respond to official
Society correspondence.

SPECIAL NOTICE

Anyone having any information on the status
or address of the following members are
requested to advise the Membership Records
Secretary (814-933-3803) by February
28, 2014. If no information is received,
these members will be removed from the
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Adler, Harry (6382-045908), Phoenix, AZ

Albert, Andre J., Jr. (2772-051143), Dundas, ON,
Canada

Averill, Richard M. (159748), Portland, OR

Bates, Warren B. (5408-040911), Thompson, CT

Beeson, William R. (176714), Union City, CA

Bermingham, John R. (210017), New Canaan, CT

Bradbury, Richard H. (127223), Pipersville, PA

Bradshaw, Robert (219363), Sturgis, SD

Brown, Robert D. (6308-019600), Pamplin, VA

Davila, Ovidio (3929-104831), San Juan, PR

Duerr, Laura J. (195231), Batesville, MS

Edwards, Michael (191035), Niantic, CT

Flumerfelt, Raymond (093485), Houston, TX

Hill, Edward M. (11392-075523), Houston, TX

Holben, Diane M. (221174), Allentown, PA

Ingraham, Douglas (153549), San Jose, CA

Jeffrey, Robert W. (135041), Carmichael, CA

Kazmierczak, Edward M. (121010), Huntsville, AL

Liu, Wu H. (183246), Burlingame, CA

Marshall, Anthony (135504), Bothell, WA

Matysek, Alex (3473-105511), Hobart, Australia

Robison, Victor J. (4303-034037), Washington, DC

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Stewart, Rory M. (089368), Aurora, ON, Canada

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Lunar New Year: Year of the Horse

On January 15, in San Francisco, California, the U.S. Postal Service issued the *Lunar New Year: Year of the Horse* First-Class Mail stamp (Forever® stamp priced at 46 cents) in one design in a pressure-sensitive adhesive pane of twelve stamps. The Year of the Horse stamp is the seventh of twelve stamps in the Celebrating Lunar New Year series. The Year of the Horse begins on January 31, 2014, and ends on February 18, 2015. The stamp art depicts Chinese drums, with drumsticks painted red for luck, of the sort traditionally played to welcome the New Year. Artist Kam Mak created this original painting. Art director Ethel Kessler incorporated elements from the previous series of Lunar New Year stamps to create continuity between the series.

Denomination: First-Class Forever

Format: Souvenir Sheet of 12 (1 design)

Series: Celebrating Lunar New Year

Designer/Art Director/Typographyher:

Ethel Kessler, Bethesda, MD

Artist: Kam Mak, Brooklyn, NY

Engraver: Trident

Modeler: CCL Label, Inc.

Manufacturing Process: Gravure

Printer: CCL Label, Inc., Clinton, SC 29325

Press Type: Dia Nippon Kiko (DNK)

Print Quantity: 17,600,400 stamps

Paper Type: Phosphored Tagged, Block;
Nonphosphored Type III

Adhesive Type: Pressure-sensitive

Colors: Yellow, Magenta, Cyan, Black,
Brown, Lavender, Gold

Stamp Orientation: Horizontal

Sizes (w x h): 36.07 x 21.59 mm (image);

39.62 x 24.89 mm (overall); 184.15 x

148.59 mm (pane)

Plate Numbers: N/A

Marginal Markings: *Front:* Header —

"CELEBRATING LUNAR NEW YEAR."

Back: © 2013 USPS; USPS logo; Header

— "CELEBRATING LUNAR NEW

YEAR"; Short summary of Lunar New

Year; Barcode (587100) at bottom of

pane; Promotional text.



Chippendale Chair

On January 2, in Kansas City, Missouri, the U.S. Postal Service reissued the *Chippendale Chair* 4-cent definitive stamp in one design in a water-activated gum coil of 10,000 stamps. Chippendale Chair, the fourth stamp in the American Design series, was first issued March 5, 2004. It features a stylized treatment of a Chippendale chair made in Philadelphia between 1760–1765. The artist, the late Lou Nolan, based his design on a Chippendale side chair, or chair without arms. The colors he used for the wood and seat cover give the stamp design a contemporary feel. Derry Noyes was the art director.

Denomination: 4-cent Definitive



Format: Coil of 10,000 (1 design)

Series: American Design

Designer/Art Director/Typographyher:

Derry Noyes, Washington, DC

Artist: Lou Nolan

Modeler: Joseph Sheeran

Manufacturing Process: Gravure

Engraver: N/A

Printer: Ashton Potter/Guilford Gravure, Williamsville, NY

Press Type: Cerutti, 118

Print Quantity: 100 million stamps

Paper Type: Nonphosphored, Type III

Adhesive Type: Water-activated

Stamp Orientation: Vertical

Sizes (w x h): 17.98 x 21.37 mm (image);
22.10 x 24.89 mm (overall)

Colors: Brown, Yellow, Orange

Plate Numbers: "P" followed by four
single digits

Plate Number Frequency: Plate block
number on 1st stamp of the form below
stamp

Coil Back Number Frequency: N/A

Marginal Markings: N/A

Harry Potter

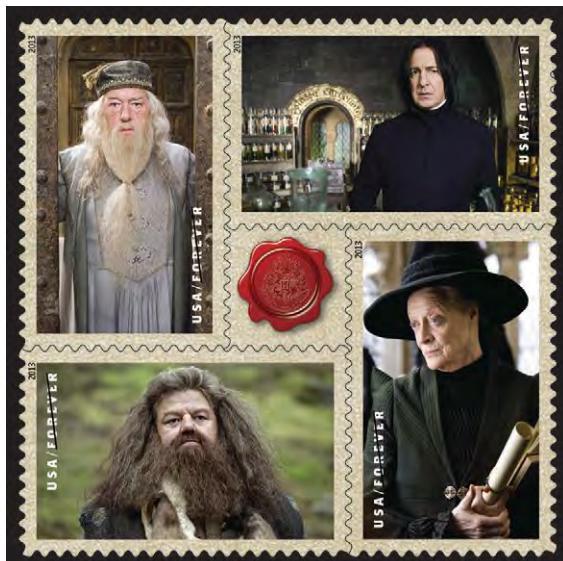
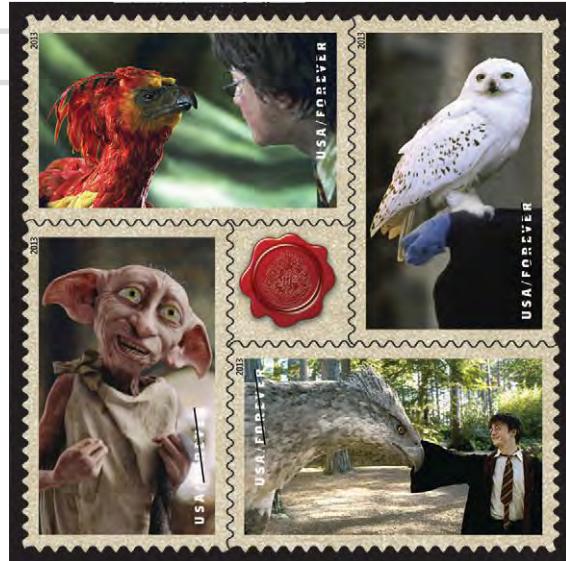
On November 19, 2013, in Orlando, Florida, the U.S. Postal Service celebrated the world of *Harry Potter* with a souvenir booklet that includes twenty new, colorful stamps (Forever® priced at 46 cents) that pay tribute to the magical stories that have inspired fans of all ages. The courageous heroes, fearsome villains, and extraordinary creatures of J.K. Rowling's novels, as depicted in Warner Bros.' award-winning films, come to life on the stamps that capture the enchantment of Harry's world. Art directors Greg Breeding and William J. Gicker worked with Warner Bros. to design the souvenir booklet.

Denomination: First-Class Forever
Commemorative

Format: Souvenir Booklet of 20 (20
designs)

Series: N/A

Art Directors: Greg Breeding,



Charlottesville, VA and William J.
Gicker, Washington, DC

Designer/Typographer: Greg Breeding,
Charlottesville, VA

Modeler: Joseph Sheeran

Manufacturing Process: Offset/Hidden
Microprint

Engraver: N/A

Printer: Ashton Potter (USA) Ltd.,
Williamsville, NY

Press Type: Mueller Martini, A76

Print Quantity: 100 million stamps

Paper Type: Nonphosphored, Type III
Block Tag

Adhesive Type: Pressure-sensitive

Stamp Orientation: Horizontal/Vertical

Sizes (w x h): 21.34 x 36.07 mm (image);
24.89 x 39.62 mm (overall); 508.00
x 101.60 mm (flat booklet); 101.60

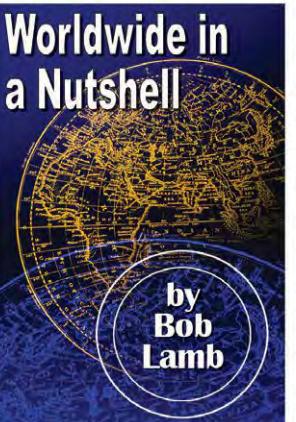
x 101.60 mm (folded
booklet)

Colors: Black, Cyan, Magenta,
Yellow

Plate Numbers: N/A

Marginal Markings: Cover
side: "Harry Potter"; 20
FIRST-CLASS FOREVER®
STAMPS. Other: HARRY
POTTER: TM & ©Warner
Bros. Entertainment
Inc.; "Just before his ...
for generations." Back:
©2013 USPS; Header
— "Harry Potter";
Verso-text; USPS Logo;
Barcode (015645471108);
Promotional text.





Transnistra

Status: Extralegal state in Eastern Europe

Population: 509,439 (2013 est.)

Area: 1,607 square miles

Currency: 100 kopeck = 1 Ruble, 11.1Rubles = US\$1



On borders of the old Soviet Union, there are several small, poor enclaves that have seceded from the newly independent republics that sprang up in the wake of a collapsing Soviet empire. They had been included in one of the former Soviet republics — sometimes unwillingly — by Stalin as he capriciously redrew Soviet borders to suit his political goals. Their separate statehood is sustained by nationalism and dependent on continued Russian support. One of the most interesting of these is Transnistria — officially Pridnestrovskaya Moldávskaya Respúblíka. Transnistria is a narrow sliver of land, slightly larger than Rhode Island, along the east bank of the Dniester River. It is about 150 miles long and in places only several miles wide.

When Moldova declared its independence from Russia on August 27, 1991, Transnistria effectively seceded from the new state, fearing that independence was only a step toward merger with Romania and would mean further loss of their privileged status. Fighting broke out, but the Transnistrans, equipped with Russian arms and supported by Russian “volunteers,” held off superior Moldovan forces. Diplomatic negotiations directly with the Russians reached an accommodation that made Transnistria *de jure* a part of Moldova, but with *de facto* independence.

The first stamps appeared in June 1992 when postal authorities in Tiraspol overprinted two former Soviet stamps “Tiraspol/30-June 1992” and new values. These overprints had a very practical purpose: to satisfy the make-up rate on the ubiquitous Soviet prestamped envelopes. These were in use for about three weeks before they were confiscated by the Moldovan authorities.

In late 1993 the Transnistrian Supreme Soviet authorized separate postage stamps. A 12-ruble imperf stamp depicting the coat of arms, was released on December 31 1993. It continues to issue a few stamps each year; however, the stamps are valid only for local postage. Post Offices also stock a couple of Moldovan stamps for international mail. In Transnistria, the mails are not widely used. Most people rely on cell phones to correspond with friends and even to pay bills. Collectors should beware, however as many of the Transnistrian “stamps” offered in the philatelic market place are bogus. Transnistrian stamps are inscribed PMR in Latin or Cyrillic characters. This is the abbreviation for the official country name in the three official languages.



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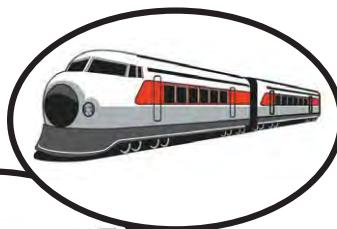
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Saturday, March 1 • 4–5:30 p.m. EST
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Saturday, March 8 • 4–5:30 p.m. EST
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The *Postal Laws and Regulations* database is part of the *Postal Bulletin* website. You will learn the two types of possible searches. The searches will include but will not be limited to special request envelopes, transient second-class rate, returned for better direction, reregistration, postage due stamps, re-mailing, and enclosures.

You may suggest searches that you would like to see demonstrated. Students with experience searching both databases are welcome to take this course and may suggest searches or ask questions that have arisen as they have used the site.

For more information on this new educational opportunity or on these two modules, contact Gretchen at 814-933-3803, ext. 239, gretchen@stamps.org, or visit www.stamps.org/StampCampus

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