

# THE AMERICAN PHILATELIST

MONTHLY JOURNAL OF THE AMERICAN PHILATELIC SOCIETY

OCTOBER 2016 \$4.95



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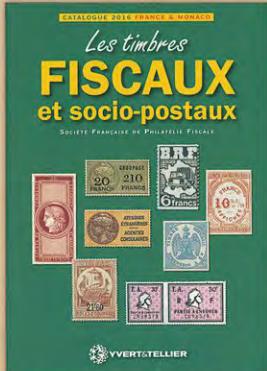
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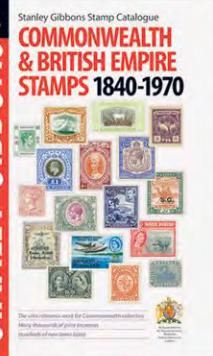


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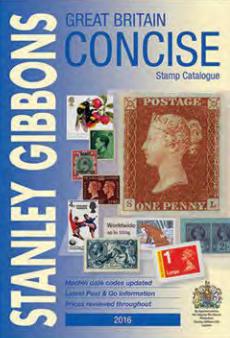
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# OCTOBER 2016

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Since 1887 — The Premier  
Philatelic Magazine in the Nation

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*The American Philatelist* (ISSN 0003-0473) is published monthly by the American Philatelic Society, Inc., 100 Match Factory Place, Bellefonte, PA 16823 and at additional mailing office. Price per copy \$4.95. Canadian Distribution Agreement Number 40030959.

Opinions expressed in articles in this magazine are those of the writers and are not necessarily endorsed by the society and/or the magazine. *The American Philatelist* cannot be responsible for the accuracy of any information printed herein.

Postmaster: Send address changes to:

*The American Philatelist*  
100 Match Factory Place, Bellefonte, PA 16823.  
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# American Philatelic Research Library Grand Opening Event, October 28–29, 2016

We are celebrating the new American Philatelic Research Library space with a grand opening event October 28–29 at the American Philatelic Center in Bellefonte, Pennsylvania.

Make plans to join us today.

Event details are available online at [stamplibrary.org](http://stamplibrary.org) and highlights include:

- A celebration dinner Friday, October 28 with keynote speaker David Beech (Tickets may be purchased via the above website link. Seating is limited).
- A ribbon cutting ceremony on Saturday, October 29
- Displays and tours
- Special Saturday hours for the Library and APS departments
- A pictorial cancellation and souvenirs

Details on hotels and other area information are available online at [stamps.org/visit-us](http://stamps.org/visit-us).

## DAVID BEECH

### FRIDAY DINNER KEYNOTE SPEAKER

David Beech was the curator of the Philatelic Collections at the British Library from 1983 to 2013, and Head of that department from 1991 until his retirement in 2013. His responsibilities included the Crawford Library of philatelic literature and he initiated its conservation program, the publication of its modern printed catalog and its recent digitization project. He is a fellow of the Royal Philatelic Society London and was its President from 2003 to 2005. In 2003, he gave the Second Maynard Sundman Philatelic Lecture: The Hawaiian Missionaries and The Grinnells at the Smithsonian's National Postal Museum. He is one of the three compilers of *New Zealand and Dependencies – A Philatelic Bibliography*, 2004. In 2012, he was invested by The Queen as a Member of the Order of the British Empire (MBE) for Services to Philately, and in 2013 he received the Smithsonian Institution Philatelic Achievement Award for outstanding lifetime accomplishments in the field of philately. In retirement David is still active in philatelic research and its publication having published more than 50 articles at research level, since 1971. In 2016, he celebrates 50 years in organized philately since becoming secretary of his school stamp club at age 12.



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# Show Your Enthusiasm

## It's the Perfect Month to Join a Club, Visit a Stamp Exhibition

Since 1981, October has been National Stamp Collecting Month. This is a terrific reason to splurge on that big-ticket item for your collection that you have been coveting for so long. And if your spouse asks you to justify the expense, you have a ready explanation, "But honey, it's National Stamp Collecting Month."

One thing that makes the American stamp scene the envy of so many countries is our extensive network of stamp shows. For starters, we have **local shows** sponsored by local stamp clubs. For example, in my hometown of Columbia, South Carolina, our Columbia Philatelic Society hosts two shows a year. Our shows consist of a bourse of around 10 dealers, some informal exhibits prepared by club members, Boy Scout merit badge sessions, and a special cancellation reflecting that show's theme.

Our most recent theme was "Centennial of the National Park Service." A ranger from South Carolina's Congaree National Park was there with an exhibit and to speak at the opening ceremony. The postmaster and the director of communications for the Columbia District of the U.S. Postal Service also participated. And our club prepared, serviced, and sold Congaree National Park show covers designed by stamp artist and APS member Chris Calle. People like club President Captain John Owen, Vice President Bill Mitchell, and Mark Postmus, our show chairman, work hard to organize and publicize our shows. Across the country hundreds of dedicated volunteers commit many hours organizing local shows that do so much for our hobby.

There is a saying that "all politics is local." One might say the same thing for organized philately. If you are a member of APS but not a member of your local club, you should consider joining. There are more than 480 local clubs across the nation that are APS chapters. If your town doesn't have a club, consider organizing one. The APS can assist you with a model charter and bylaws in a publication, "How to Start a Stamp Club" which also is available on our website.

After the local shows, which are found in so many medium-size towns, we find the **regional shows** in our larger metropolitan areas. These are the 30 or so World Series of Philately shows that have much larger bourses, formal exhibits with accredited judging, meetings of national societies and affiliates, lectures, and seminars. Regional shows are often sponsored by several local clubs working together. For example, my local club is a member of the Southeastern Federation of Stamp Clubs, which sponsors the annual Southeastern Stamp



HONORING CENTENNIAL OF NATIONAL PARK SERVICE  
COVER SERVICED @ 2016 COLUMBIA PHILATELIC SOCIETY STAMP & POSTCARD SHOW

A South Carolina stamp club produced this cover marking for the National Parks centennial. It was canceled at Congaree National Park and the cover honors that park. Chris Calle designed the cachet.

Expo in Atlanta each January. President Charles O'Brien, show Chairman Scott Mark, and their team do a superb job every year organizing and hosting this regional show.

Finally, the APS sponsors two **national shows** every year, one in the summer and one in the winter. If you've never been to StampShow (summer) or AmeriStamp Expo (winter), you owe it to yourself to make the trip. These national shows are held in various locations around the country. For example, our next AmeriStamp Expo will be March 3 to 5 in Reno, Nevada. The next summer show will be August 3 to 6 in Richmond, Virginia. These national shows have scores of dealers, more seminars and meetings than one can possibly attend, and eye-popping exhibits.

My entire philatelic experience has been enormously enriched by attending all three levels of stamp shows. While eBay and other online stamp auctions are nice, show dealers are able to offer so much more than one will ever find online, and often at far better prices. The exhibits are simply amazing. They demonstrate the enormous range of collecting interests, from postcards to postal history before the invention of postage stamps. Finally, the friendships one is able to establish with other like-minded collectors are invaluable.

So, for National Stamp Collecting Month, resolve to visit a show or two in the coming year. You can find the shows that are nearest you by going to the APS website ([stamps.org](http://stamps.org)). In the upper-right corner of the homepage search for "show calendar." It's amazing how many shows there are. For the month of October alone, the website lists more than 40 shows in 25 states and Canada. You'll have fun and enrich your hobby experience in the process.



Alfred H. Caspary



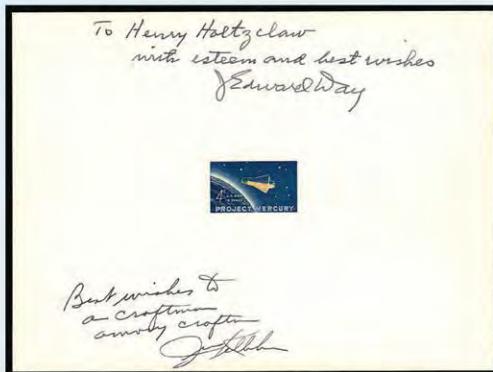
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Alfred F. Lichtenstein

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Highlights from our upcoming sale, October 13-15



1962 Project Mercury Unique large die proof



1901 First Bureau issue used in Shanghai



1845 New York  
Provisional



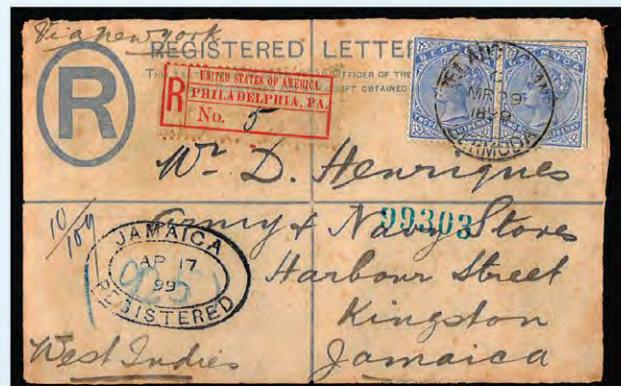
1967 Anguilla  
First issue



1922 Trengganu  
overprints



1934 Mexico National University airmail issue,  
complete set on three covers



1899 Bermuda to Jamaica cover, via  
New York and Philadelphia



**INSIDE PHILATELY**



BY JAY BIGALKE editor  
[jbigalke@stamps.org](mailto:jbigalke@stamps.org)

# Stamp Collecting Meaning

## Celebrating Our Month With Different Articles

National Stamp Collecting Month. Each October the topic pops up in every philatelists mind. How do we mark the occasion? In many recent years there has been a new U.S. stamp issued in the beginning of the month that was designated as the stamp collecting issue. Sometimes mainstream media writes about stamp collecting specifically in October. Collectors also note the month through social media posts, stamp club activities, or pictorial postmarks.

So when October rolls around on the editorial calendar, as an editor I want to do something meaningful for the month. This issue of *The American Philatelist* I feel accomplishes the goal of getting us thinking more about the postage stamp and stamp collecting.

In spring 2015, an essay about the postage stamp by Austrian artist Friedensreich Hundertwasser caught my attention in a big way. The artist designed stamps for the United Nations and penned the essay at around the same time. The essay text is shown along with his stamps and original artwork at his house, now a museum, in Vienna, Austria. No photos were allowed in the gallery, so I just enjoyed the essay. Imagine my surprise then when collector Tom Broadhead gave a presentation at a recent stamp show that used that essay as the framework. Tom graciously accepted the task of turning the presentation into an article and I hope you enjoy it.

APS's Tom Horn also wrote a separate piece in this issue that shows one way a collector really pulled him into the world of philately — perhaps this might be a way you might try to do the same for a future collector?

Lastly, this issue also includes a call to action piece by Cheryl Ganz. She received the Collectors Club of New York 2016 Alfred F. Lichtenstein Memorial Award for Distinguished Service to Philately and her speech, calling for more outreach for our hobby, is highlighted here.

This issue also includes a look at the Trucking Industry stamp issue from the 1950s and much more. Happy National Stamp Collecting Month.

Editor,  
*The American Philatelist*



Austrian Hundertwasser House stamp issued in 1987 (Scott 1389) and a photograph of the house in Vienna taken in May 2015. Photo by Jay Bigalke.

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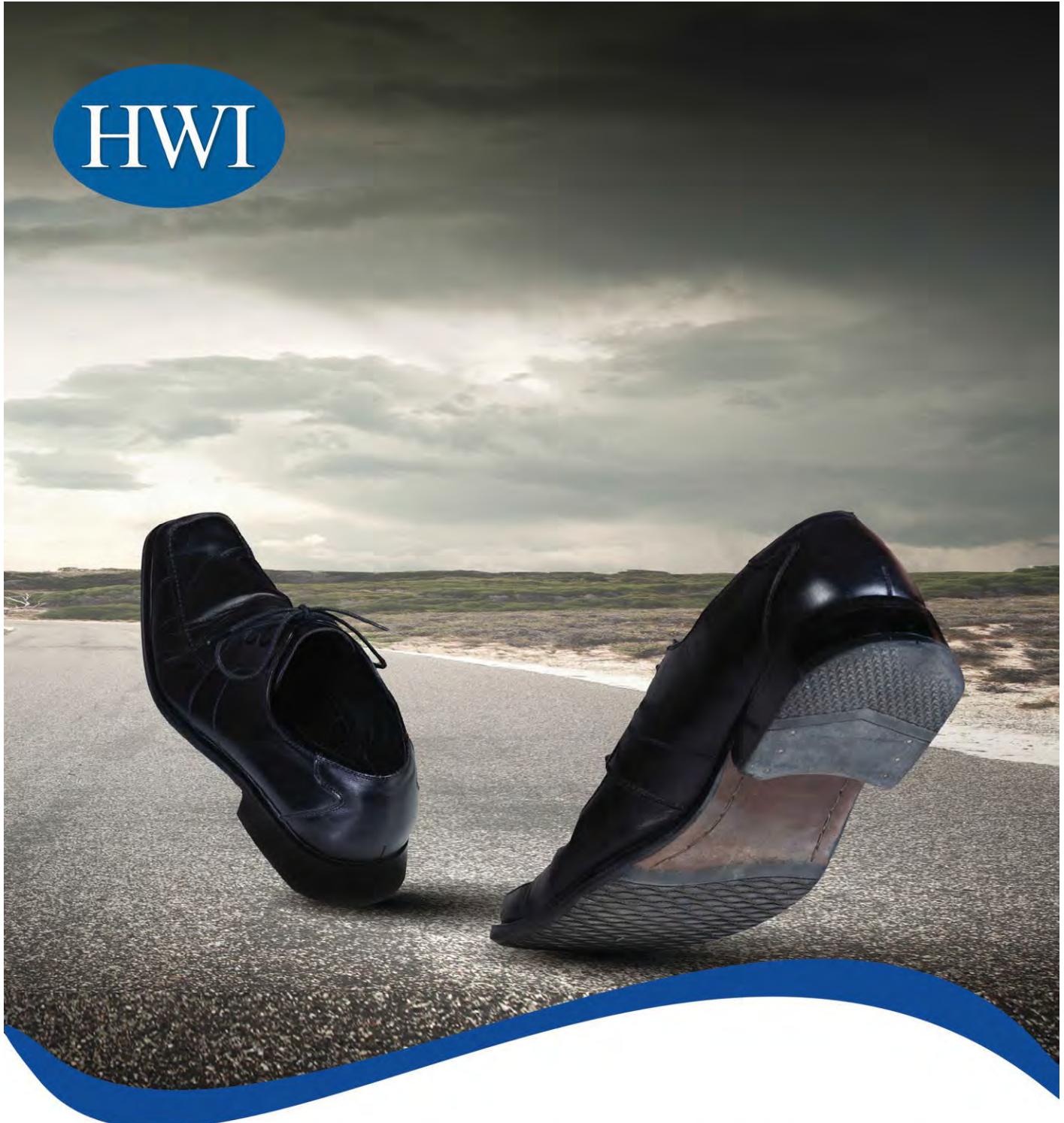
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## LETTERS TO THE EDITOR

### Linking Stamps, Parks Became a Passion

I purchased my first National Parks Passport at Great Smoky Mountains National Park in 1994. I had passed up the opportunity to purchase one at previous visits to Denali and Hawaii Volcanoes National Parks because I knew if I bought one it would become a "mission." And it did. I lived near Shiloh National Military Park at the time and whenever friends came to visit, Shiloh was one of the places I took them. On a visit there June 22, 1997, I came up with the idea to put a Shiloh commemorative postage stamp in my passport and place my cancel on it. I now have 73 stamps appropriately canceled in my two passports. I have visited 341 of the 395 National Park sites listed on the 2011 edition of the National Park System Map and guide, which is the latest edition I have. None of them are first-day-of-issue, however.

Several years ago, you [AP Editor Jay Bigalke] wrote an article about a trip to Guam and to visit the national park and get a first-day cover. I looked you up at the next APS show I attended, so I could talk with you about your experience. You were very generous with your time, thank you. I have enjoyed



APS member Frank Kos created a maximum card with a friend at the Vietnam War Memorial in Washington, D.C.

reading your articles on the subject ever since.

My best friend Frank Ota is a Marine Corps veteran who did three tours in Vietnam. When we lived near Washington, D.C., we made day trips there on weekends. Frank had never visited the Vietnam Veterans Memorial and was hesitant to do so because of his feelings for the friends he lost

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Israel Pl. Blks	66	U.N. IB-6 89
Souvenir Sheets	68	Sizes 100, 120mm pkg-7
U.N. IB-4.	74	U.N. IB-6 100
Souvenir Sheets	80	Mini Sheets 120

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Saratoga M/S (5)	265/188	16.75	13.40
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Legends of West (5)	192/201	13.50	10.80
Presidents (4)	120/207	7.75	6.20
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ZSG-\_\_\_\_(Fill in mm size or code)

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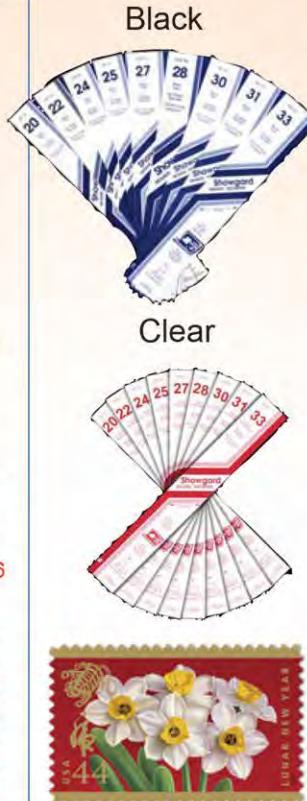
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there, whose names he would see [on the memorial]. Finally, around the time the Vietnam Memorial stamp was being issued, I talked him into going with me. The picture we took made a perfect maximum card that I was able to get a first-day cancellation on. Frank is on the upper left of the wall in the picture.

**Frank E. Kos**

Franklin, Wisconsin

## Parks, Stamps, and Cancels

Thanks for the article in the August 2016 *American Philatelist* on the National Parks centennial and the challenge to find collectors who have created souvenirs of their parks visits.

My father (also an APS member), who got me into stamp collecting at a young age, also instilled a love of this country and its national parks.

Before I went to college, I had visited dozens across our nation. I also eventually started canceling the National Parks passport, and about six years ago decided to combine my two hobbies — parks and stamps by creating individual



One of John Tesmer's parks cards with a matching postage stamp and park cancel.

cards to capture a stamp tied with the park cancel. For some parks, this has been easy, for others, more challenging finding a stamp that somehow relates to the park. When I finally give up, I will revert to the National Park Service stamp of 1966 (Scott 1314).

The second challenge is to find a way to review the park in a couple of sen-

tences that tie the park and the stamp together. I now have a goal to visit every one of our more than 400 national parks, monuments, rivers, and historic sites.

I want to put in a plug for another great organization, the National Parks Travelers club ([parkstamps.org](http://parkstamps.org)), a club that acts to support and expand appreciation of the national parks and provide lots of information on the cancellation program.

Shown is one of the 75 canceled cards I have been able to make so far.

**John Tesmer**

Elizabethtown, Pennsylvania

## Stamps Appeared in Early Silent European Films

I was watching a 1950s television episode that showed two letters on a desk with 3-cent Jefferson stamps on them. The stamps appeared to be cancelled. I started wondering when the first actual postage stamp appeared in a movie, as it would predate television.

**Michael Lowe**

Logan, Iowa

**Editor's note:** That information is a tad sparse to be able to identify which show you were watching and if it might be chronicled in Howard Summers' book, *Stamps and Stamp Collecting in Popular Culture* (2015). However, from the book, we can tell you that the first appearance of stamps in films occurred in the early 1900s, mostly in more than a dozen silent French and German films, the earliest of which is the French film, *Lèvres Collées* (Stuck Lips) in 1907. Customers are shown buying

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stamps in a post office and chaos ensues when adhesive from the stamps causes a couple to become stuck during a kiss. The first English-speaking film noted in which stamps appear is *My Weakness* (1933), starring Lew Ayres and Lilian Harvey. A character is an ardent philatelist who only eats raw carrots, cornflakes, and milk. Sounds about right.

### Article on Unique Overprints, A Worthy Landmark

I was surprised to see such a negative letter in the August issue regarding Henry Scheuer's April article on the Kansas-Nebraska overprints. These unusual stamps have long fascinated United States collectors. The letter writer refers to eliminating "fluff" from this thoroughly researched article. There is no fluff in this intensely studied report. Instead it is a serious record from a wide variety of sources that will serve researchers for years to come.

Scheuer's scholarly work resulted in the definitive treatment of these stamps that have puzzled collectors for years. Why, where, and how they were produced and issued and the important philatelic players who have studied this material over decades now reside in this key article. What the letter writer feels is "useless information" in fact is vital to a full understanding of these stamps and their intended purpose.

*The American Philatelist* has content to meet the interests of a wide audience, be they beginner, intermediate, or advanced collectors. The editorial staff works hard to provide such wide appeal without promising that all articles will sat-

isfy all readers. Scheuer's landmark article deserves the space devoted to it and offers future students of the Kansas-Nebraska overprints a time-saving resource.

Alan Warren

Exton, Pennsylvania

### Censorship Cover Becomes Clearer Through Experts, More Research

This is an addendum to my article titled "Mail Censorship-Work of American and German Censors Before December 7, 1941" in the August issue of *The American Philatelist*, page 930.

The first question was concerning censorship, i.e., who examined the mail and why is there no evidence of a U.S. censor notation or a tape. The existing censor marking or tape on this cover was recognized as being censored by the British authorities in Bermuda as communicated to me by several people, including Graham Mark (of the Civil Censorship Study

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Group, located both in the United States and the United Kingdom). His comments appear in the September 2016 AP "Letter to the Editor" column on page 986 and 988. It was noted that the process of U.S. censoring and the use of tape to reseal was not used until 1941.

After the article appeared, there were several questions raised by members of the Civil Censorship Study Group. Another question was raised as to who placed the following three-line warning message on the front of the envelope sent by Deutsche Bank that stated: "SUPPOSED TO CONTAIN MATTER — SUBJECT TO THE PROVISIONS OF — EXECUTIVE ORDER 8389 AS AMENDED."

I initiated a more in-depth search of the literature on "Executive Order 8389" and this was helped along by Scott Tiffney at the American Philatelic Research Library. The following resources were searched: "The Postal Bulletins," "Postal Laws and Regulations," "Postal Guides" through the National Archives (online), "Federal Registers," and "Information Releases from U.S. Post Offices." Also found was an article by A. Shumsky in the September 2004 issue of *Stamp News* (page 23), which discussed Executive Order 8389. However, none of the information we sought was answered in this article.

In summary, the most significant reference from our literature search was one from the federal government's *The Postal Bulletin* of June 11, 1940. This documented and explained in detail the entire process for examining suspected letters that contained the above message starting with the "SUPPOSED TO--" warning. The examination process was only carried out at the "U.S. post office of destination," in the presence of a bank (or a financial institution) representative (the addressee) and the postmaster, as witnesses. If nothing of financial concern was found, then the letter was given to the addressee. There was no need to reseal the letter. It was implied that the warning message was only placed on the mail by a U.S. post office after it had arrived in the United States and was suspected of falling under Executive Order 8389. No postal regulation was specifically found that discussed this aspect of the process. These stamped warning messages were only for letters from foreign banks or financial institutions (to U.S. financial institutions) whose countries were listed as enemy countries. This also is described in the "United States Official Postal Guide" of July 1940, pages 8–9, which was issued by the Post Office Department in Washington, D.C. Online copies also are located at APRL. This information answers the two questions that were raised above.

**Stanley R. Sandler**

Springfield, Pennsylvania

## Corrections and Clarifications

The Worldwide in a Nutshell column in the August edition of *The American Philatelist* should have noted that the first substantial settlement of Sephardic Jews in Suriname was in 1639 in the old capital of Torarica.



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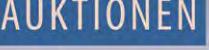
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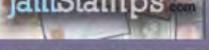
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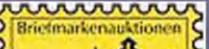
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In making this transformative discovery, Dr. Salk put it plainly, "What people think of as the moment of discovery is really the discovery of the question." For some time, the APS and stamp collectors have recognized a problem with membership and the overall state of the hobby. We reached peak membership in 1988 and have been losing ground ever since.

In June, the APS Board of Directors approved our first survey since 2007 to solicit ideas and opinions from members, former members, and collectors who have never been members. Our first two steps toward that survey were to solicit input from recently dropped members and focus groups at our StampShow in Portland. Both of those surveys yielded many different thoughts that will help us with the next step, developing a broader survey of collectors, both members and non-members. The two reports developed so far can be found on our website under the "APS Survey Results" section at [stamps.org/plans-and-reports](http://stamps.org/plans-and-reports). We would



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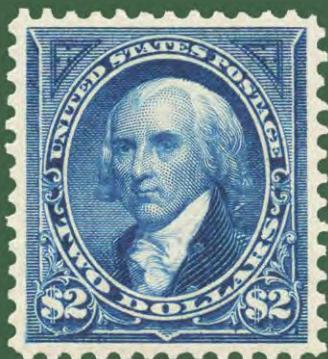
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encourage you to read these reports and discuss them at an upcoming club meeting or with fellow collectors online.

From the results so far, our magazine is the most well-known service among our membership. Generally, the feedback is positive and members are noticing some of the changes instituted by our editor, Jay Bigalke.

The challenge is balancing the interests and the skills of our collective membership — so the insights have been instructive. As we were gathering the results of these two efforts, I received an interesting letter from Bill Sweitzer, a 36-year member of the APS. His letter really captured the discussions we heard in Portland and the feedback in our dropped member survey. I wanted to share a portion of his letter with you here:

First, as I see it, the Journal is written by and for old fuddy-duddies. Although most of the articles are well written and the collateral material provided is excellent, they are much too long. I know there is a tremendous amount of work involved and it shows in the presentation but I would be curious (and maybe you know the answer to this) as to how many members really spend the time to go through the articles from start to finish. And of those who do, what are their ages. The point is that Millennials won't take the time to read this much material.

This is a time of minimal engagement. The thinking is that we need to do it quickly, and if possible, electronically. Look at the newspaper industry. Newspapers are closing

down all of the time. News comes from the internet. To illustrate my position, look at the format for a news magazine by the name of *The World* [based in southwest Oregon]. Find one and read through it (forget their position, but look at the format) and see how they have addressed news in today's Millennial world. They want short articles, sound bites, pictures, anything to make things quick, but newsworthy. They also have an electronic version and podcasts.

Second, as a collector, even a longtime collector, I look for information about collecting. For the most [part], I get this information from the "Letters to the Editor" section. It seems that you make the assumption that most of your members know the "basics" of stamp collecting but in my opinion that is a wrong assumption. I would like information on tagging, different types of printing, new products on the market, etc. I am one of the "old codgers" that likes to collect but hasn't invested the time to learn all of the ins and outs of collecting. I research things as it becomes necessary. One of the best articles you do is the one by Bob Lamb at the end of the Journal. It is short, informative, and packed with history. Well done!

We get many letters to the editor each month, typically focused on a particular article or event, but what readers think of the magazine and what they would like to see more or less of, not nearly as often.

So this is an invitation to give us your thoughts on the magazine. We are soliciting feedback through our surveys,

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but the door should always be open to our members to share their thoughts.

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### Philatelic Summit in October

After our elections in June, APS President Mick Zais and Vice President Trish Kaufmann began discussing the most important priorities for the incoming board. The three issues that came up were growing our membership, growing the hobby, and growing our finances for a long future.

As a result of those conversations, Mick and Trish joined with Mark Reasoner, president of the American Stamp Dealers Association, to invite leaders in the philatelic community for a "Summit on the Future of Philately." The Summit will happen at the American Philatelic Center on Friday, October 28 — just one day before the public grand opening of the new American Philatelic Research Library.

The goal of the meeting is to discuss and develop actions for strengthening the hobby for years to come.

There is no better way to celebrate National Stamp Collecting Month and a historic moment for our new library than leveraging our resources for a brighter future.

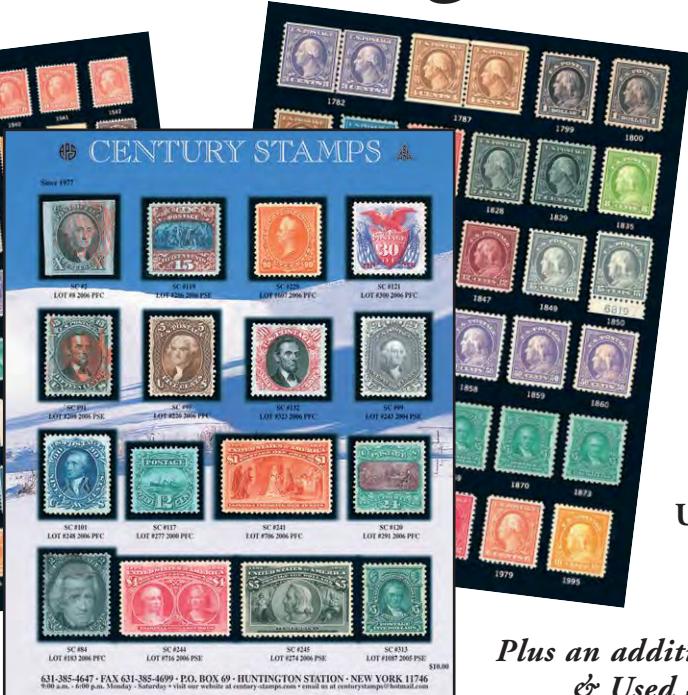
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# HOW I BECAME A STAMP COLLECTOR

BY BOB SAZAMA

I was about 12 years old when the stamp collecting "bug" hit me. As a Boy Scout our troop was selected to represent and display items related to the stamp collecting merit badge at the Winter Jamboree held in the East St. Louis National Guard Armory. It seems that at one time my troop had many avid stamp collectors; however, this was not the case when I was a member. As I recall there was only one collector in the troop; however, because our troop was chosen to represent the merit badge many of us got busy and started small collections.

My first album and stamps were purchased by my mother from the Ben Franklin dime store next to the First National Bank of East St. Louis, Illinois. My mother worked for the bank and alerted bank officials to begin saving stamps for me. I quickly filled up the beginners' album and moved onto a large album that I received for my birthday from my parents. I believe that album cost \$1.50, which was a huge investment for that time. My mother especially encouraged me to collect stamps (she had been a postcard collector) because she knew that stamps, like postcards, opened up the world for me.

I became totally fascinated with collecting stamps and quickly earned my first merit badge, for stamp collecting, on my way to becoming an Eagle Scout. My collection grew and grew. Both my parents supported my collecting interests. I was able to purchase many stamps for my collection as a result of the money I earned from my newspaper route, delivering the *East St. Louis Journal*.

I was lucky to have grown up in East St. Louis because it had a great public transportation system (I took the bus) that allowed me to travel from my home to downtown St. Louis, Missouri, in about 30 minutes. Yes, the buses ran on time and only cost 10 cents to ride. At that time, St. Louis had two stamp dealers on Pine Street (St. Louis Stamp & Coin at 808½ Pine and Martins' at 910 Pine), and the Minkus Stamp De-

BOY SCOUTS OF AMERICA



Troop 102, Trinity Lutheran Church,  
East St. Louis, Illinois, circa 1959  
Eagle Scouts:  
Robert M Sazama (PhD); James E Remkus (MD)

Greater St. Louis Area  
Council Station

July 28, 2010

Carbondale IL 62901



Bob Sazama created this cover for the Boy Scout centennial. The vintage photo used for the cachet shows Sazama as a young Scout working on his collecting merit badge.

partment in the May Company's Famous-Barr Department Store. It is here that I got to meet Jacques Minkus and chat with him. Young people today cannot attend a stamp show or visit a stamp dealer unless they are old enough to drive or their parents take them.

At that time, many stamp shows were held at the major hotels in St. Louis. I can remember attending a large show at the Hotel Jefferson. I bought the U.S. booklet of airmail stamps (Scott C60a) at the first-day ceremony held at the Jefferson. I still have that cover today.

When I went off to Carbondale, Illinois to attend Southern Illinois University, the collection was put on hold for several years. I was drafted into the U.S. Army in 1970 and stationed for two years at Fort Leonard Wood, Missouri. There was little to do in the area, so I spent most of my off-duty hours reading, exploring caves, and returned again to working on my stamp collection. It is during this time I became interested in collecting Czech stamps. I'm especially proud of the cover shown that I produced in 2010 for the Boy Scouts' 100-year anniversary. Yes, that's me in my Scout uniform at Troop 102's stamp collecting merit badge booth on the Boy Scouts cover shown.

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# Amuse Yourself

## Making Your Own Collecting Rules Doesn't Have to Be Scary

Regardless when you began collecting, you almost certainly started this hobby as a means of enjoyment and relaxation. It's the very essence of why we collect. If you're like me, as your study of a specific area or pursuit of certain material became more serious over time, it became possible to lose some of the simple enjoyment that stamp collecting provided (emphasis on "simple"). After all, the last thing any of us wants is for our leisure pursuit to become work. It is my firm belief that we should all maintain at least one or two fun collections in addition to our more serious core pursuits (collections or exhibits). The criteria regarding what is contained in these collections may be no more complex than the fact that it simply amuses you, and all "rules" of what or how to collect are completely up to you. Among my own collections of this type of material (there are several) are humorous cancellations, items with personal ties, stamps produced as gimmicks — and Halloween.

Long before Halloween became a multi-billion dollar industry, I enjoyed everything connected with it, so it was a natural thing for me to start putting aside Halloween-related philatelic items. Because Halloween, for many years, was not celebrated as widely as it is now, Halloween-specific philatelic items are not all that common. With a bit of imagination, however, much can be found that plays into this topical, including many of the symbols now associated with the holiday. These include jack-o'-lanterns, witches, ghosts, black cats, skulls, and many others. A serious thematic collection could also be built on the holiday if desired but, for now, my collection is just for fun. Because this is a U.S.-related column, I'll focus only on a few items of a variety of domestic



Figure 2.  
Examples of two different skull and crossbones fancy cancels along with two types of jack-o'-lantern fancy cancels of the late 19th century.

material, but there is a wealth of worldwide material related to Halloween as well, including mourning covers, advertising covers, postmarks, and many other items.

It could be argued that the recent jack-o'-lantern stamps are the only Halloween-specific stamps released by the United States Postal Service. Closely related, of course, would be the 1997 Classic Movie Monsters stamps and postal cards (Scott 3168–3172), the 1974 Legend of Sleepy Hollow (Scott 1548), and the 1948 Edgar Allan Poe issue (Scott 986). But there is much more out there.

Shown [Figure 1] is one of the earliest items I've found. The cover (reminiscent of Halloween colors) is an embossed cameo advertising envelope from St. Louis, Missouri, postmarked October 31, 1860 (Halloween). The business, which among other things manufactured coffin nails, is long gone and the location itself lies buried beneath the Arch grounds.

The cancels shown from the 1870s and 1880s [Figure 2] feature two different types of skull and crossbones fancy cancels. The cancel on the cut square is from October 14, 1873 (Ballston,



Figure 1. This embossed cameo cover was postmarked October 31, 1860, in St. Louis.

# Kelleher and Rogers Announces A Major Hong Kong Auction November 4-6



The sale will consist of over 1,500 lots, with strength in the Peoples Republic of China, Imperial China, Taiwan and early Formosa issues, as well as outstanding sections of Japan and Korea. Also: a strong section of collections, dealers stocks and accumulations.

Larry Gibson, managing director of the firm, noted that the PRC portion of the sale will be the best in recent memory. "The depth of the PRC is quite outstanding—for instance, we will offer 4 examples, 1 mint and 3 used, of the iconic 'The Whole Country is Red' issue. Additionally, mint and used sets of the famous unissued 1952 35th anniversary of the Russian Revolution issue."

The classic era collectors of China will not be disappointed, as the sale features a very extensive offering of lots.

Early Formosa is highlighted by a nice range of the popular "train ticket" issues, while Taiwan proper is very comprehensive from the Flying Geese onward.

One of the rarest items in all of Shanghai will be featured, the newly discovered used example of the 3 cash on laid paper with watermark, Scott #28 var Chow printing #37a.

Korea is highlighted by a wonderful specialized collection formed by a well-known American specialist and Japan offers a solid range of singles and accumulation lots.

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Figure 3. An attractive and scarce 20th-century colored jack-o'-lantern fancy cancel from New Lenox, Illinois postmarked on October 31, 1933.

New York, Cole No. SK-39), and the example on the stamp is known from several post offices (Cole SK-24). Similarly, other cancels are jack-o'-lantern types, of which Cole records several dozen, with many others known.

Arguably, however, the most striking Halloween-related fancy cancel is this [Figure 3] “modern-day” fancy cancel (of the type created by fourth-class post offices to increase revenue during the 1920s and 1930s), featuring an orange postmark and jack-o'-lantern killer from New Lenox, Illinois, postmarked on Halloween in 1933. The type is Fishback and Walker N-550, of which only a few are recorded.

No section on postmarks would be complete without featuring the example from 1994 [Figure 4], originating in Woodridge, New York, “Halloween Station, Stamp Collecting Gets Under Your Skin.” This cancel perfectly combines philately (stamps, album and magnifying glass) with symbols of the spooky holiday (skeleton, witch, jack-o'-lantern, and bats).

Here [Figure 5] are several photographically cropped slogan sprayed-on postmarks from 1993–1994, and a generic Halloween-style pictorial meter (photographically cropped), from Healy, Kansas (October 3, 1996). There



Figure 4. A large pictorial postmark in Woodridge, New York, celebrating stamp collecting and Halloween.

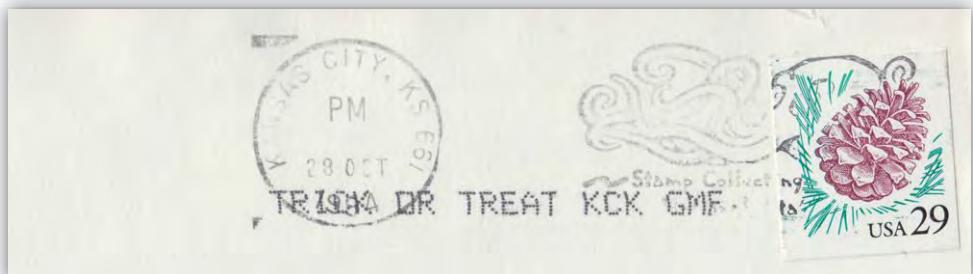
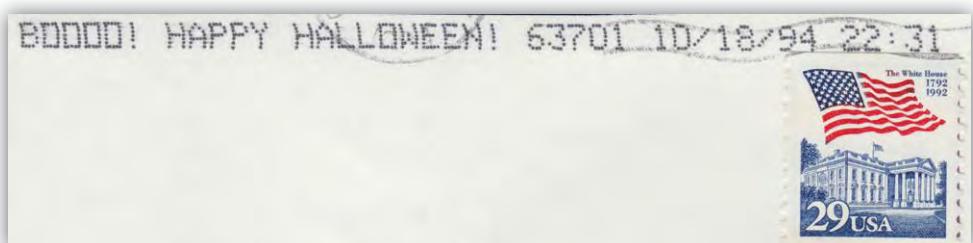


Figure 5. Examples of several slogan sprayed-on postmarks dealing with Halloween and an attractive 1996 pictorial meter.



are others that can be found as well.

Two items of Halloween-related postal stationery are shown. A postal card shown front and back [Figure 6], is illustrated advertising printed on a 1-cent Jefferson postal card (Scott UX27) promoting a Halloween party to be held in 1931 at the Automobile Country Club in Bloomington, Minn. A second item [Figure 7] is a surcharged 1952 Jefferson card (to 2 cents), Scott UX39, with a tied Cinderella label marking the passage of the penny postcard. The label, featuring a tombstone, reads "U.S.A. Taxed to Death A.D. 1951." The

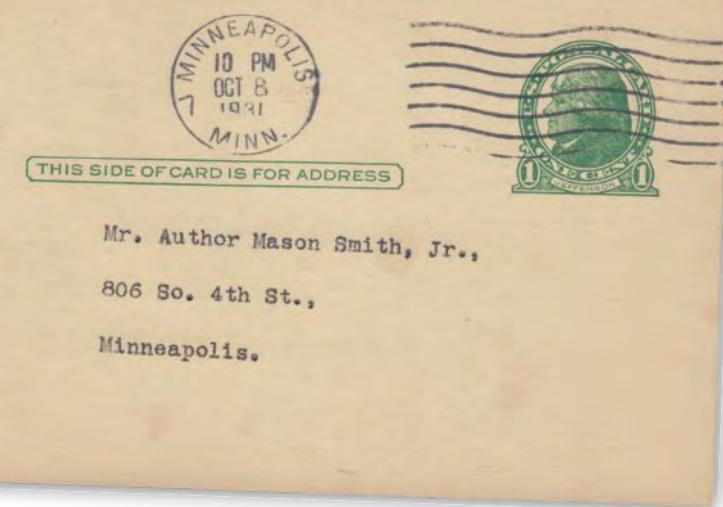


Figure 6. This postal card (shown front and back) features a color advertisement for a Halloween party in 1931.

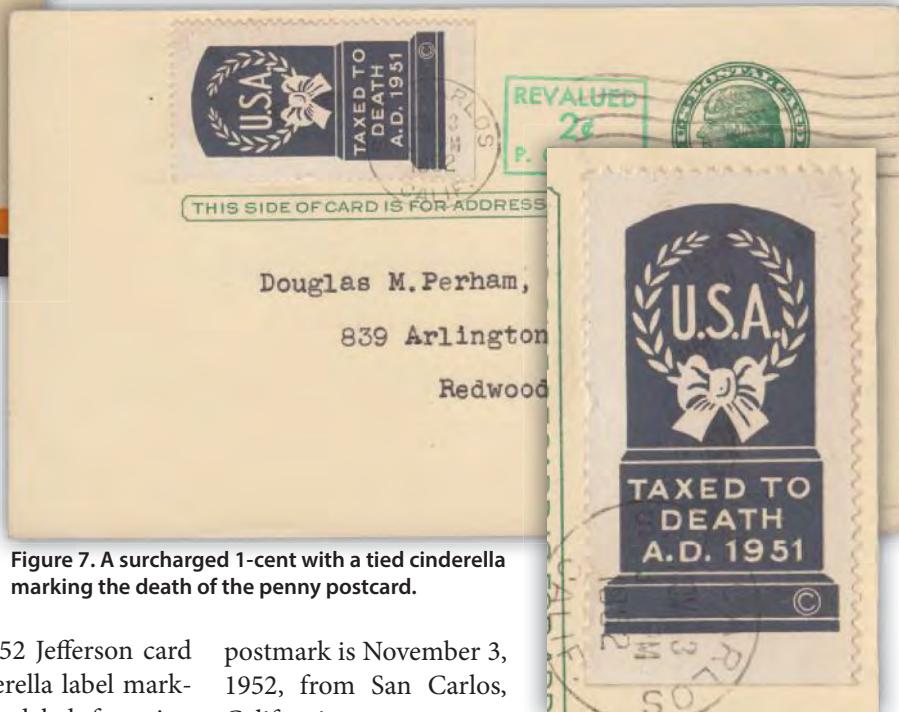


Figure 7. A surcharged 1-cent with a tied cinderella marking the death of the penny postcard.

postmark is November 3, 1952, from San Carlos, California.

But what about the

stamps themselves? Any collection or exhibit can benefit from the inclusion of errors, freaks and oddities that not only help show the archival aspects of a particular stamp, but also shed light on the production process. Let's take a brief look at the Sleepy Hollow stamp.

Released October 10, 1974, the Legend of Sleepy Hollow commemorative (Scott 1548) debuted in North Tarrytown, New York, where author Washington Irving died November 28, 1859. The first-day cover shown [Figure 8] was created from a part of a map showing North Tarrytown at left.

The only major error listed for the Sleepy Hollow stamp is a phosphor tagging omitted

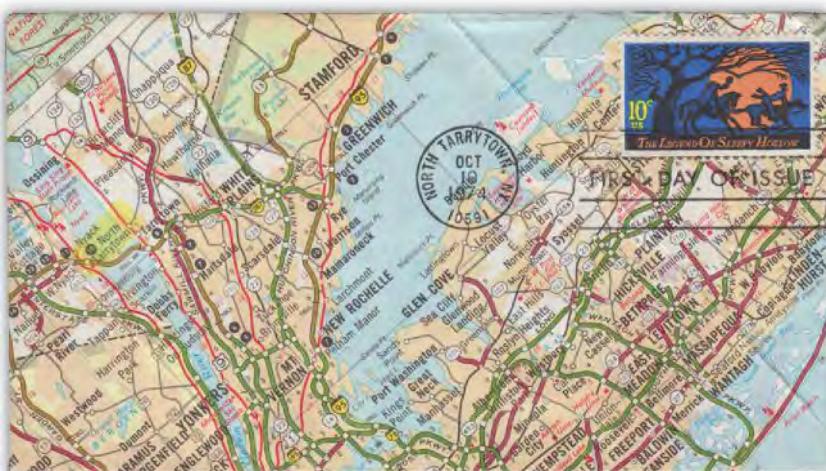


Figure 8. A map was used to create this Sleepy Hollow first-day cover.

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Figure 9. Photographed under shortwave ultraviolet light, these stamps, with improper application of phosphorescent taggant, have a very eerie appearance.



Figure 10. EFO material, like these two freaks (color shift and under ink), makes a great addition to virtually any collection, providing important and visual information about the printing and processing.



Figure 11. An unusual stamp, vandalized by an insect, left a zombie-like George Washington.



Figure 12. Although this looks like a meter stamp, it is actually a rubber-stamped impression created by a renowned children's book illustrator.

error, but there is a fair amount of error, freak, and oddity material available, such as the items shown [Figure 9], which were photographed under ultraviolet light. Because of the dense areas of the engraved portions of the design, the abrasive phosphorescent taggant wore down the tagging rollers, creating "hollows," where additional taggant gathered and was applied to the stamps, creating the eerie halo effect.

Two more items [Figure 10] emphasize a printing fact few know about this issue: there were two black inks used, one for litho printing and one for line engraving. The major color shift at top (ironically leaving Ichabod Crane's body-less head above the horse) shows the litho black in its normal position, framing the orange tablet at bottom. The underinked stamp at bottom shows the same thing, but with a slightly different eerie appearance.

Just for fun, I recently found the stamp shown [Figure 11], which came from a fragment of a leather postcard. An insect apparently found George Washington's eyeballs tasty.

### The Phantoms of Philately

In philately, phantoms are stamp-like items that are not real. What better way to wrap up a Halloween collection than with a few phantoms?

Shown [Figure 12] is what appears — at first glance — to be a meter, a U.S. "Ghostage" stamp denominated in "25 Boos." The item is actually the product of a rubber-stamping device created by artist Ron Barrett, best known for illustrating *Cloudy With a Chance of Meatballs*, a popular children's book. The stamp (the device, not the image) was created between 1985 and 1988 and exists with both 22 and 25 Boos denominations.

An unusual October 31, 1955 skull-and-crossbones "postmark" [Figure 13] was



Figure 13. What appears to be a 1955 Halloween fancy pictorial cancel from Detroit, Michigan, is very likely a philatelic-favor cover created by stamp collector A.C. Hutchinson.

## American Topical Association Study Unit

If you are interested in the topic of Halloween, specifically, you may wish to consider the American Topical Association's ([topicalsonline.com](http://topicalsonline.com)) study unit dedicated to Halloween. The group is the Halloween Spooktacular Stamps & Stuff unit, founded in 2015. The group studies all things Halloween, including Harry Potter, Sleepy Hollow, Edgar Allan Poe and others. The group's quarterly newsletter, *Bubbling Cauldron*, is edited by Denise Lazaroff, and dues are \$15 U.S., \$20 elsewhere. For more information, contact Denise Lazaroff, Box 624, Simpsonville SC 29681, or by e-mail, [deniselazaroff@gmail.com](mailto:deniselazaroff@gmail.com).



Figure 14. A phantom cover, complete with skeletal pointing finger "return to sender" auxiliary marking, created in 2015 by the author. The postmark is from Skull Valley, Arizona.

apparently created by A.C. Hutchinson of Detroit, Michigan. Hutchinson was involved for many years with the Detroit Philatelic Society. Since the cover is underfranked by 2 cents and cancellations such as this were unlawful in 1955, I can only conclude that he created these covers as philatelic favors for friends. I am sure others exist, but this is the only example I have seen.

Finally, as part of a friendly study group challenge, I created the Halloween cover shown [Figure 14] postmarked on October 31, 2015, in Skull Valley, Arizona, complete with a skeletal pointing finger "return to sender" auxiliary marking. Everything other than the postmark is an embellishment; phantom philately at its most phun!

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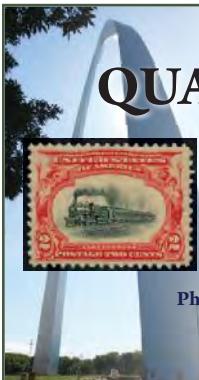
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# THE CULTURE OF STAMPS

Cultural Touchstones Are Vital to a Stamp's Purpose

BY THOMAS W. BROADHEAD



Figure 1. The area we know as modern Italy has long placed iconic cultural images on its official mail objects, from Venetian letter sheets of the 17th and 18th centuries that showed the Lion of St. Mark to heraldic images on modern stamps, including this one from Italy (Scott 932).



Figure 2. The Penny Black (Great Britain, Scott 1), the world's first adhesive postage stamp, issued three years after Queen Victoria's accession.

Nations and their peoples define themselves by their history and culture, and geographic boundaries are only of secondary importance. A single nation can be a mosaic of cultures, and larger nations predictably exhibit a diversity that can be amazingly great and also troubling. The cultures of nations are displayed to the world through language, art forms, government systems, and technology. They are the heritage, the DNA of nations. All of these, in turn, find their ways as images on postage stamps.

A postage stamp has two sides, literally and figuratively. As a practical object, it conveys the necessary information on one side to validate its purpose to prepay postage. On the other side, of course, it bears the responsibility to adhere to the object being mailed. In a collectible sense, the front illustrates both the denomination and any associated image, whereas the back may show printed serial numbers, advertisements, and, of course, usually the adhesive. Figuratively, the two sides of the stamp are its practical use and its cultural significance. Together, the medium is the message and the messenger.<sup>1</sup>

Cultural images related to postage can be traced to the Venetian letter sheets of the 17th and 18th centuries that showed the Lion of St. Mark [Figure 1], the symbol of Venice (Venetian letter sheets were prepaid postal stationery, and proceeds from their sale were used to maintain the city's water system for flood control — the first semipostals). Heraldic symbols played an important role in the designs of many early stamps, and still maintain an identifying significance for nations and regions. The appearance of Queen Victoria's cameo profile on the first adhesive stamps of Great Britain in 1840 [Figure 2] ushered in, not only the postage stamp era, but set the standard for their cultural and historical relevance. In the 176 years since their origin, postage stamps have evolved both in prac-

tical ways (e.g., perforations, self-adhesive) and as icons of the past, present, and future cultures of nations that issue them. And, that is why we collect them.

This view of the cultural and historical relevance of stamp images is not new, and it has inspired nations in unabashed self-promotion to their own people and to the world. There is nothing casual or off-hand about a stamp design, and those that only show the numeral denomination and country name have missed the opportunity to propagandize. Philately, the love of things without tax,<sup>2</sup> is deeply rooted, but not exclusively so, in the basic human ability to create and the need to gather and organize.

In 1983, the United Nations issued a series of stamps marking the 35th anniversary of the Universal Declaration of Human Rights ([un.org/en/universal-declaration-human-rights](http://un.org/en/universal-declaration-human-rights)). The designs were commissioned from artist Friedensreich Hundertwasser, better known as “Hundertwasser,” by then-U.N. Secretary General Javier Perez de Quellar. All six stamps [Figure 3] show Hundertwasser’s eclectic artistic sense, which is easily recognizable on stamps he designed for eight nations and postal entities, including his home, Austria. But, it is the stamp themed “The Right to Create” that best reflects his approach to life, this distinctive characteristic of humanity, and stamp images, in general.

With the stamps, Hundertwasser penned a short essay about “The Stamp,” a translation of which frames this essay, which is illustrated with stamps that reflect and expand upon his thoughts. The images shared here are a humble selection from the millions that exist, and readers will, I hope, be challenged to think about other stamps that reflect this message.

## The stamp is an important object. Although very small in format, it carries a message.

The stamp is both the messenger of a message and a message, in itself. All stamps carry the message of their postal monetary value and typically the name of the issuing country and an image that depicts a person, event, place, object, or theme. Some nations have chosen to recognize persons who were instrumental in the development of their postal systems and stamps [Figure 4].

Franz von Taxis was the founder of the first European postal system, 1506–1867, and the Thurn and Taxis princely house issued its own stamps from 1852 to 1867. Rowland Hill, British postal reformer is credited for the concept of “Uniform Penny Post” and the use of adhesive postage stamps as



**Figure 3.** A set of United Nations stamps in 1983, designed by an artist known as Hundertwasser, was dedicated to the 35th anniversary of the Universal Declaration of Human Rights (United Nations, Scott 415–416; U.N. Geneva, Scott 119–120; U.N. Vienna, Scott 37–38). The 120-Swiss franc stamp themed “The Right to Create” (Geneva, Scott 120) best reflects his approach to life, this distinctive characteristic of humanity, and stamp images, in general.

evidence of prepayment. Baron Hisoka Maejima, founder of the Japanese postal system has appeared on many stamps of that nation.

Stamps authorize the government transport of letters, cards, periodicals, and parcels — each a message from sender to recipient. Covers and postal history specifi-



**Figure 4.** Many countries have recognized those responsible for promoting the development of their postal systems. These stamps have included France (Scott B302) depicting Francois de Tassis; Rowland Hill shown by Great Britain (Scott 1625); and Hisoka Maejima in Japan (Scott 2405).

cally establish the precise historical context for the use of each stamp.

## Stamps are a measure of the culture of a country.

Even if we cannot hear the music, its representation on stamps establishes a significant part of a nation's cultural heritage and iconography. Its citizens will best be able to hear in their minds the sounds, implied by a stamp's image [Figure 5], whether they are indigenous instruments, celebrations, performance types, or composers. Musical theater is considered to be a distinctly American art form. Whether mailed locally or sent abroad, they raise the curiosity of peoples who may investigate further the meaning of the image. Stamps that only show a numeral of denomination are missed opportunities. There are always nuances of a nation's history and culture to be shared.

Frequently, stamp images stray from the cultures of their home countries. Some share a cultural relevance or congratulatory message for other nations. In addition to recognition by his native country, Austria, Mozart is depicted on a stamp

Figure 5. Culture, in this case music, is often reflected on stamps, like these picturing native instruments — Papua New Guinea (Scott 491) and French Polynesia (Scott 184) — and a distinctly cultural art form, such as a Broadway musical from the United States (Scott 2722).



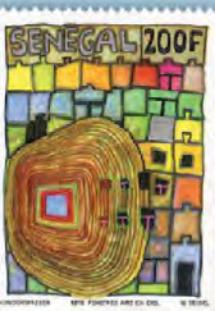
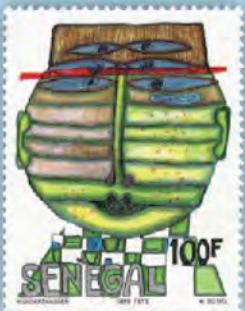
# Who Was Hundertwasser?

BY THOMAS W. BROADHEAD



Hundertwasser, born Friedensreich Stowasser in Vienna, December 15, 1928, was one of the most interestingly eccentric personages of the second half of the 20th century. His exuberant, colorful, artistic style is not only iconic, but is recognizable at a glance in his architectural designs, graphics, and postage stamps. Reported to have begun artistic drawing as young as 6, he began formal study in art after World War II, first in Vienna, and subsequently in Florence and Paris.

The website of the Hundertwasser Foundation ([hundertwasser.com](http://hundertwasser.com)) succinctly describes him. "Hundertwasser, a visionary and responsible creator, mobilizes the power of his art in order to spread his message for a life in harmony with nature and the individual creativity. He is a symbolic figure for a non-conformist



Three Senegal commemorative stamps (Scott 512–514) designed by Hundertwasser. Images courtesy of APS Reference Collection.



As abstract and eclectic as the design appears, the 1987 Austrian Europa stamp (Scott 1389), at upper left, is a true representation of the "Hundertwasserhaus," an apartment building in Vienna, built 1983–1985, in which Hundertwasser was a principal designer. Images courtesy of APS Reference Collection.

way of life, a forerunner of environmental protection and an ambassador for a self-determined alternative existence." That site shares many images of his distinctive graphic designs, many of which show images of tightly wound spirals, abstract human heads, and mosaic-like buildings. Wonderfully, his architectural designs that were built (Austria, Germany, Japan, New Zealand, and the Quixote Winery in Napa Valley, California, his only U.S. building) show the beautiful, large-scale, mosaic style of his graphic art.

Hundertwasser's first stamp representation was based on his painting 657 also known as *Night of the Woman Drinker*, painted earlier that year, and part of a large series from Cuba featuring modern art, issued in 1967. The large head theme appeared later singly and in multiples of small heads in 10 subsequent stamps. Ten stamps

## STAMP LIBRARY RESOURCES



**Figure 6.** Music is also reflected with Mozart stamps, specifically from Austria (Scott 2039), Uganda (Scott 798), or dozens of other countries.

of Uganda, and Mozart themes have appeared on 193 different stamps [Figure 6].

### This tiny, rectangular piece of paper links the hearts of sender and receiver.

There is an emotional pull generated by many stamp images, and there can be a strong intention in the selection of a

The following are available at the American Philatelic Research Library:

There are dozens of materials dealing with Austrian philately in German, including handbooks by Karl Kuhn and Edwin Mueller.

Compilation of United Nations columns published in *Linn's Stamp News* by Herbert E. Conway. Several books, often with "One Hundred and One" as part of the title, republish Conway's columns from *Linn's*. Titles include "Another One Hundred and One on the UN (1971, 70 pages)"; "The Eighth One Hundred and One on the United Nations (1981, 79 pages)"; and "The First Half of the Last 101 (1991, 73 pages)."

[HTTP://CATALOG.STAMPLIBRARY.ORG](http://catalog.stamplibrary.org)

stamp by the sender to convey more than just the contents of the item mailed.

Stamps celebrate times of joy and celebration, and many countries issue them regularly for holidays and special events. They draw attention to natural disasters that have affected

featuring Hundertwasser's works have been issued by Austria, and the first, the Spiral Tree (1975), shows a spiral motif that appeared later as subtle or major elements of 16 of his later designs. The third theme, architectural, of Hundertwasser's stamp designs was first shown in the 1987 Austrian Europa stamp. As abstract and eclectic as the design appears, it is a true representation of the "Hundertwasserhaus," an apartment building in Vienna, built 1983–1985, in which Hundertwasser was a principal designer. The abstract mosaic style is seen in other buildings he designed and appears in six other stamps that bear his designs.

Stamps showing Hundertwasser's art were issued by Aus-



**A Cuban stamp, *Night of the Woman Drinker* (Scott 1251), and one from Austria, shown on prior page, *The Spiral Tree* (Scott 1029), showing Hundertwasser's works.**

*Image courtesy of William Scheckel.*

tria, Cape Verde, Cuba, France (Council of Europe), Liechtenstein, Luxembourg, Senegal, and the United Nations offices in New York, Geneva, and Vienna.

Of the 39 stamps that show Hundertwasser's artwork, 10 were issued posthumously. The set commemorating the 2000 Hanover Exposition (Liechtenstein 1179–1181) appeared in early May of that year, only a few months after his death on February 19, 2000. At that time, he was also a citizen of New Zealand and was buried there, following his death aboard the ocean

liner, *Queen Elizabeth II*.

Visitors to Vienna should visit the Kunst Haus Wien, a museum incorporating the Hundertwasser Museum, devoted to the designer and his works. Dedicated in 1991, it bears the colorful and imaginative imprint of Hundertwasser's style and hosts temporary exhibitions of other artists, in addition to the permanent collections.

A detailed chronology of his life and works is on the museum's website, [www.kunsthauswien.com](http://www.kunsthauswien.com). A few other websites to check out are [hundertwasser.com/paint/view-657](http://hundertwasser.com/paint/view-657); [leninimports.com/hundertwasser\\_bio.html](http://leninimports.com/hundertwasser_bio.html); [hundertwasser-stamps.com](http://hundertwasser-stamps.com); and [hundertwasser.com](http://hundertwasser.com).



**Three United Nations stamps designed by Hundertwasser (United Nations Scott 656, U.N. Geneva Scott 263, and U.N. Vienna Scott 179).** *Images courtesy of APS Reference Collection.*



**Figure 7.** Some stamps carry a strong emotional pull, such as a 1962 semipostal from Iran seeking earthquake relief (Scott B36), a 1957 issue featuring the first president of newly independent Ghana (Scott 4), and a 1947 stamp memorializing a massacre in Lidice, Czechoslovakia (Scott 329).

nations and their citizens, and semipostal stamps [Figure 7] give citizens the opportunity to support relief efforts, such as those for the 1962 Iran earthquake. They seek assistance for both catastrophic events and continuing needs.

Stamps serve as vivid memorials, and each honors a person and personal achievements — even those that were recognized during the person's lifetime. President Kwame Nkrumah appeared on the first stamps of Ghana, issued on its day of independence, March 6, 1957. These stand in stark contrast to images that memorialize many who were victims of some of the darkest events in human history. The brutal massacre of citizens and destruction of the town of Lidice in 1942 has been memorialized by Czechoslovakia with many stamps, beginning in 1947.

## It is a bridge between peoples and nations.

Not only do stamps connect peoples and nations as carriers of messages, but they share those nations' cultures. Typically, the cultural or historical representation is indigenous to the issuing country, and these images create cultural connections among distant lands. Spectacular accomplishments of groups and individuals, depicted on stamps, can fire the imagination of the recipient or collector, who may choose to learn more about the country and the nature, people and human endeavors depicted [Figure 8]. Ernest Shackleton's epic 1916 open-boat journey from Antarctica to South Georgia Island to seek rescue for his crew, stranded near their ice-crushed ship is one of the great stories of human endurance and persistence. Japanese adventurer, Naomi Uemura, was memorialized after his disappearance on Mt. Denali, Alaska, in 1984. He

memorialized after his disappearance on Mt. Denali, Alaska, in 1984. He



**Figure 8.** Ernest Shackleton's epic South Pole excursion is marked in 1979 by British Antarctic Territory (Scott 56). Japanese adventurer Naomi Uemura, who disappeared in 1984 in Alaska, was honored with a 1976 stamp from Greenland (Scott 599).

had completed a solo dog-team trek from Greenland to Alaska in 1976.

These cultural bridges also take the form of shared content. Countless world leaders, musicians, artists, scientists, explorers and their accomplishments appear on stamps of countries far beyond those of their historical origins [Figure 9]. Important examples are Albert Einstein, who has appeared on 151 different stamps; Martin Luther King, honored by India (Scott 486); and Gandhi, who is one of the relatively few foreign citizens who has appeared on a U.S. stamp (Scott 1175).

## The stamp knows no borders. It reaches us even in prisons, asylums and hospitals, and wherever we may be on Earth.

Receiving mail can be one of the most comforting and reassuring things for people whose freedom or mobility is limited [Figure 10].

Images not only memorialize historical events of great importance, but they celebrate the human spirit rising above adversity and remind us of fundamental needs of others. Many stamps carry messages to those in need and they carry the messages of those needs. Since 1897, semipostal stamps have raised funds, such as those for war casualties, and commemorative stamps have brought to



**Figure 10.** Images on stamps celebrate the human spirit rising above adversity, such as this stamp from Australia (Scott 810), and also raise funds and remind us about a great range of human needs, such as this Romanian stamp (Scott B204) seeking help for war casualties.



Figure 11. Germany in 1998 marked the 50th anniversary of the United Nations' Universal Declaration of Human Rights with a commemorative (Scott 2023). The U.N. in 1972 presented an anti-nuclear proliferation stamp (Scott U.N. 227).

the public eye a great range of human needs.

Stamps address issues of global importance to all of humankind. The Universal Declaration of Human Rights, adopted by the United Nations General Assembly in 1948, set goals for the world and the fledgling United Nations [Figure 11]. Its 35th anniversary was the inspiration for Hundertwasser's 1983 stamps and essay, and has subsequently been commemorated by other countries. We also are reminded of the perils of human behavior, the influence of which ranges from subtle and chronic to potentially catastrophic. The United Nations, although not a sovereign state, characteristically issues stamps that are cultural and historical, honoring and recognizing its members and its goals for worldwide peace and global prosperity.

## Stamps should be ambassadors of art and life and not simply soulless proofs of postage paid.

There are very few stamps that are not beautiful representatives of the culture of their nations. They pull at our natural curiosity to know more about other people and what they do. They allow each of us to hold and own miniature versions of the greatest and most significant works of art, architectural wonders, and technological innovations.

As philatelists, we can choose to focus on a single nation and its art and life, a single topic that spans many nations,

or go entirely worldwide. We greet and accept these cultural ambassadors, from which we can learn so much [Figure 12]. We may never see, let alone own, priceless

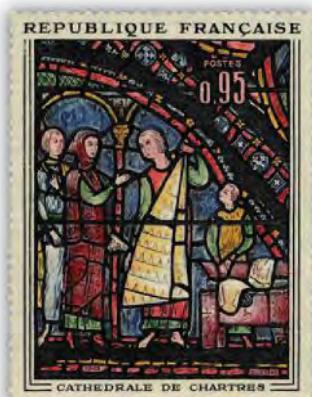


Figure 12. Artwork, rare and expensive items, and icons all find their way onto stamps. Among them, France's Chartres Cathedral's medieval stained glass (Scott 1077), a Rolls Royce from Great Britain (Scott 1005) and the United States' Brooklyn Bridge (Scott 3041).



Figure 13. Natural formations are presented by China — prehistoric rock art (Scott 2899) — and Japan — a lake in a volcanic crater (Scott 875). Stamps can take us off the planet — such as through the U.S. stamp showing human's first walk on the moon (Scott C76), or back in time, as this Russian stamp featuring a hadrosaurian dinosaur (Scott 5923).

medieval stained glass or a luxury automobile. And, despite the pleas of hucksters in the last two centuries, we can't buy the Brooklyn Bridge, but we can own a beautiful representation of it on a stamp.

Stamps mirror, realistically or in an abstract sense, the natural wonders of the Earth, from the depths of the oceans to the highest mountains [Figure 13]. We can visit and enjoy those all but unattainable places vicariously, without the need for distant travel, mountain climbing gear, a space capsule, or scuba through stamp images. They attract our interest to both the beauty of humans and their creations, and to the natural world and worlds beyond.

Prehistoric rock art, a lake in a volcanic crater, or a walk on the moon may never be part of our personal experiences, but they exist for us in the realm of stamps. Stamps become mini time machines that can transport us, through the eyes of the designer, to times that are centuries, millennia, or many millions of years ago. Our imaginations then have the luxury of drifting back in time to contemplate both history and prehistory.

## The stamp must experience its destiny. The stamp must once again fulfill its purpose, which means it must serve on letters.

In an ideal sense, yes it must. As stamps have frequently documented historical events, close in time to their occurrence, postally used stamps on covers create unique historical documents that pinpoint moments in time. But, as members of probably the most culturally diverse hobby on Earth, we accept and enthusiastically collect those that have not fulfilled their ultimate practical purpose.

The stamp, as a cultural icon, has a broader destiny to be an ambassador — postally used, mint never hinged, or even,



**Figure 14.** A barred oval cancel used on remainders from Labuan (Scott 35) and a canceled-to-order from Liberia (Scott 652), with an incongruous image of an antique automobile in a snow scene.



as shown, a Labuan remainder (barred oval cancel used on remainders) or a Liberian favor canceled stamp (canceled to order), with an incongruous image of an antique automobile in a snow scene [Figure 14]. It matters less whether it has fulfilled its postal mission than if it has reached the hands of collectors around the world. We can still marvel at hyperinflationary denominations (the largest numerical denomination, 500,000,000,000,000 pengos, from the catastrophic postwar hyperinflation of 1946, [Figure 15] and economic conditions through which we would never want to live. And, we can still enjoy the exquisite artwork of distant nations, without receiving all of our stamps as postage.

**A true stamp must feel the tongue of the sender moistening the gum. A stamp must be stuck on a letter. A stamp must experience the dark depths of the post office box. A stamp must suffer franking. A stamp must sense the hand of the postman handing the letter to the addressee.**

And, so many have. Whereas, others exist in greater abundance, never having experienced these postal processes, including self-adhesives. Let's accept this both literally and metaphorically, at least if we prefer used examples or postal history. Historically, many stamps have been issued without gum, requiring the sender to otherwise find ways to attach them. The advent of self-adhesive stamps, as troubling as they may be to collectors of used, off-cover examples, has created a technological analogy to the first of these statements. An extension of the former statement returns to the basic mission of a postage stamp. A piece of mail now passes through fewer human hands in our mechanized handling operations, than in the last two centuries [Figure 16]. A neatly placed circular date stamp, let alone a socked-on-the-nose cancel, is increasingly rare, with inkjet machine cancels. Attractive post boxes are less often seen. As collectors, we dread a future when tan-



**Figure 15.** Postwar hyperinflation of 1946 caused the astronomical denomination on this Hungarian stamp (Scott 774).



**Figure 16.** For many decades, hands-on service and delivery was the earmark of the postal industry as shown on these commemorative stamps from Spanish Sahara (Scott 186), Bhutan (Scott 155), and Australia (Scott 3055).



gible written messages may disappear from our cultures and stamped mail becomes collectible more as an archaic curiosity than a serious hobby. Rather than a mail carrier or postal clerk, handing us our mail, we may all be greeted with a cheery electronic voice that announces, "You've got mail!"

**A stamp which is not mailed on a letter is no stamp. It has never lived, it is a sham. It is like a fish who has never swum, a bird who has never flown. A stamp must have lived as a stamp.**

Few of us would take such a narrow view, but it again addresses the mission of a stamp. Collectors of used stamps and postal history will nod in vigorous agreement, not shared by those who prefer their stamps "post office fresh." It is the diversity and inclusiveness of philately that allows each of us to collect what we want in whichever format we prefer. The



culture of stamps is the culture of humanity expressed through communication [Figure 17]. Although birds may never have flown with letters in their beaks, they have delivered messages — without stamps — dur-



**Figure 17.** An iconic mail image used by many nations is that of a bird carrying a letter, such as this stamp from Spanish Ifni (Scott 153). Air delivery images, such as that on this stamp from the United Arab Republic (Egypt, Scott C121), have been mainstays of international postage since the early 20th century. Today, it's not unusual to find high-tech images, such as this satellite vignette from France (Scott 1485).



ing war times from the Franco-German war of 1870–1871 to World War II. Beyond the purpose of stamps, many images represent ancient and modern ways by which we communicate with each other, even those that are entirely electronic.

## The stamp is the only work of art that everyone can own, young and old, rich and poor, healthy and sick, educated and ignorant, free or robbed of freedom.



NAMIBIA N\$2.00  
Graan Rondvlekklypmeisie 1987



475  
KALAALIT NUNAQAT



**Figure 18.** You can almost feel the texture of the woven basket on this Namibia stamp (Scott 833). What is the meaning behind the indigenous art shown on this Greenland stamp (Scott 393)? Religious art of all faiths seeks to reinforce beliefs, such as that found on this Bulgarian stamp (Scott 2618).

art of all faiths seeks to reinforce beliefs, and the many religious themes of stamps share the embodiment of those beliefs.

## This precious piece of art reaches everyone as a gift from afar.

Philately is a global hobby, from which many of us have learned much about world geography and history. It records at our fingertips the rise and fall of nations and empires. Each

stamp is a gift — a genuine representation of its country of origin. They come from places that we can scarcely imagine, let alone visit, from the South Pacific [Figure 19] to the steppes and mountains of Asia to the seeming ends of the world. But, we can visit these far-flung places in our collections and enjoy the artistic beauty they depict. We hold these gifts in our hands, or better yet, our tongs, and can begin to imagine how the creative spirit of the designer led to their existence.



**Figure 19.** Visiting far away and exotic places — like Tokelau in the South Pacific (Scott 73), the mountains of Asia's Tannu Tuva (Scott 23), and the Australian Antarctic Territory (Scott L72) at the end of the earth — is standard fare (at least in our minds) for stamp collectors.

## A stamp should be a testimony to culture, beauty and the creative spirit of mankind.

Philatelists are conservators of culture and history. Each of our collections is a museum and archive of historical and cultural documents. We gather them and preserve them anywhere from the most general, shoebox accumulation to the most carefully studied and researched exhibit and publication. All are significant, but the latter take the shared nature of our hobby to its greatest heights.

Philately is the world's most inclusive hobby. It welcomes all people with all interests and invites them to explore the world of their immediate interests and look beyond. It is the loving mother depicted by muralist Diego Rivera [Figure 20], who nurtures all with her endless variety. Every time we touch our collections, we sit before her as she gently encourages our searching minds.



**Figure 20.** Famed muralist Diego Rivera presents the loving mother in one of his works, replicated on a stamp from Mexico (Scott 2737).

## Sources and Acknowledgments

1. A nod to H. Marshall McLuhan, Canadian educator, who famously is attributed the phrase, "the medium is the

## ARTICLE BONUS CONTENT

The complete nontranslated German text of Hundertwasser's 1983 poetic salute to the postage stamp, "The Stamp," can be found online in *The American Philatelist* bonus content section at stamps.org/ap-album. Members must sign in to gain access to the content.

## STAMPS.ORG/AP-ALBUM

message," a concept embodied in his book, *The Medium is the Message*.

2. Herpin, Georges. "Baptême" in *Le Collectionneur de Timbres-Postes*, Vol. I, 15 November 1864, p.20.

I thank Megan Orient, manager of shows and exhibitions of the APS for her encouragement to speak about the culture of stamps at AmeriStamp/Southeastern Stamp Expo 2016, despite my feeling that "everyone knows that."

Thanks also go to Jay Bigalke, editor of *The American Philatelist*, who encouraged me to write this illustrated essay. Data concerning numbers of stamps issued to commemorate Mozart, Einstein, King, and Gandhi, were provided by Vera Felts, executive director of the American Topical Association, based on its topical checklists. William Scheckel, curator of Hundertwasser-Stamps.com, kindly answered my inquiry through the Hundertwasser Stamp Resource website, and provided a copy of the essay, published in the *Catalogue Raisonné*. My colleague, Dr. Andrew Ray, University of Tennessee Center for International Education, kindly critiqued a draft of this essay.

### The Author

Tom Broadhead is professor of geology and director of undergraduate academic advancement at the University of Tennessee Knoxville. A lifelong collector, he has taught honors seminars relating culture and history to national identity using stamps and has given lectures at universities in China about stamps. He is a member of APS, ATA, France and Colonies Philatelic Society, and the Knoxville Philatelic Society.



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# The Power of One in Stamp Collecting

'I Savored What He Wrote and Got Busy Looking Up Stamps in the Catalog'

BY TOM HORN

I was one of eight children in my family that lived in the somewhat rural hills of central Pennsylvania. The time came one rainy summer day that my parents thought the three youngest of us were old enough to appreciate "messing" with stamps. My parents had joined their stamp collections together and all I knew was that they had a lot of stamps. My mother spent some time giving us the basics needed to work on some activities using the stamps that she spread on the table. She went back to the housework she wanted to get done without us interrupting her all day. Well, I didn't interrupt her too much!

I did get her attention when I started cutting stamps off first-day covers for soaking. I got an immediate lesson on looking for details that might make one item more special than another. (The first-day cover was the Great Britain set for the 50th anniversary of the Boy Scouts, which now has some value. I kept a couple of these covers as reminders of lessons learned.)

OK, so I was beginning to learn a little more about stamp collecting. But, I was soon introduced to a whole lot more by a man who worked for my family's company, Rufus "Rube" Wilson.

Rube and my father talked quite often about family and, of course, business. It was in September 1962 that Rube crafted a letter to my father that would set in motion a series of letters in the next 20 months about stamp collecting, most of them to me. My father gave me the letter and the stamps

it contained. His main premise in the letter was to help us "youngins" become more observant of the details involved in stamp collecting. By this time, I had been collecting for about two or three years. This was my thank-you letter to him: "Dear Mr. Wilson, Thank you for the stamps you sent me. (Dad told me to say this), but I collect foreign stamps and the next time send me some of these stamps. Sincerely yours, Tom Horn."

These next five letters reflect what he tried to get across to me, but there were quite a few more letters from him I received between these featured letters that I saved. There were only a few stamps removed from the letters, since I wanted to keep his notes with the stamps he highlighted. Read them and you will see what I mean.

The first letter "Unkle" (that's how he signed it) Rube sent directly to me was dated December 9, 1962, just a couple of days after I sent my thank-you note [Figure 1, next page]. Using draftsman lettering styles, he started off congratulating me for being a "world-wider" collector. Using a Canada goose stamp, he mentioned the bird's migration habits and then hits on a brief history of Canada to the year of its first stamp. "Along about 1851 Prince Albert & Queen Victoria decided to have regular postal service instead of smoke signals and other primitive ways of communicating!" he wrote.

He told me about the British Royal family rulers, using Canadian stamps, and he referred to their portraits from Queen Victoria to Queen Elizabeth II, some flattering and

"SNOWING"  
9 DECEMBER '62  
"SUNDAY"

DEAR Tom:-

GLAD TO HEAR YOUR NOT A — SPECIALIST IN THE — TAMP ACCUMULATING PROFFESION! SPECIALISTS ARE ANECESSITY, BUT USUALLY HAVE A ONE TRACK MIND. SO I AM GLAD TO HEAR YOUR A "WORLD-WIDER" LETS DO SOMETHING DIFFERENT WITH STAMPS?

THIS SON-GI-A-GUN  
AND SOUTH EVERY FALL, SO LET  
LETS GO NORTH RIGHT NOW!



GOES NORTH EVERY SPRING!  
YOU AND I BE DIFFERENT?  
(SCOTT 320) THIS WILL BE OUR

FIRST HISTORICAL PILGRIMAGE TO THE LAND THAT OLE' JOHN & SEBASTIAN CABOT NAVIGATED TO IN 1497 - THEN THE FRENCH CAME IN 1500 AND THE ENGLISH IN THE 1600'S - ALONG ABOUT 1851 PRINCE ALBERT & Queen VICTORIA DECIDED TO HAVE REGULAR POSTAL SERVICE INSTEAD OF SMOKE SIGNALS AND OTHER PRIMITIVE WAYS OF COMMUNICATING! SO WITH A CANADIAN BEAVER "THEY GOT THEIR PICTURE TOOK" AND THE FIRST OFFICIAL CANADIAN STAMPS APPEARED. QUEEN VICKY DOMINERRED THESE STAMPS TILL GOOD OLD

VICKY GOT WRINKLES.

"CUTE OLD BOZZARD! ISNTSHE?"

1898-1902 #75



#77

NOW IF YOU LOOK IN YOUR DADS CATALOG YOU'LL FIND (CAT 29) QUEEN VICKY MUST HAVE GROWN A DOUBLE CHIN 'CAUSE THIS STAMP SHOWS HER HOLDING IT UP WITH HER RIGHT HAND.

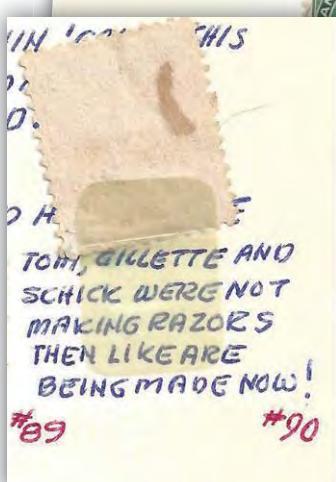
THEN ABOUT 1903 "KING ED. VII" HAD HIS GOATEE TRIMMED AND HIS "PICTURE TOOK" AND IT APPEARED ON THE STAMPS IN PLACE OF MOMS. EDDIE LOOKS LIKE MOM, DONT HE? - MAYBE HE LEFT THE GOATEE GROW TO HIDE HIS DOUBLE CHIN?

1903-08 CAT 29 #89



TO SC. 10T'S NOW! #90

NOW IN 1912 KING GEORGE V BECAME THE NO. 1. MAN AND HE PROCLAIMED TO HIS CANADIAN SUBJECTS THAT HE WAS THE "BOSS" IN A MULTITUDE OF COLOURS: - (Tom - you find the numbers on these, issued between 1912-25)



some not. Uncle Rube had me look up most of the stamps he mounted on the letter. A message [Figure 1 close-up] was hidden under one of the Edward VII stamps ("Tom, Gillette and Schick were not making razors then like are being made now").

From this point on, I looked for a little treasure under every stamp of every letter. He even threw in some extra Canadian stamps that did not have kings or queens on them to continue the history lesson about Canada.

To fill in the rest of the page, he threw in the inverted Dag Hammarskjöld stamp and a

Japanese duck stamp to give me something to look forward to in future letters [Figure 2].

I was now hooked, but didn't know when or if the next

letter would arrive. When I got the next letter in four weeks, I figured and hoped they would continue to arrive. I savored what he wrote and got busy looking up stamps in the catalog,



which was only one volume at that time. I tried to get to the post office first every day to check for another letter. The combination to PO Box 206 was G right 3 turns, B left 2 turns and back to G.

The next letter shows how Uncle Rube liked to use rhyme in his shorter letters [Figure 3]. He mounted some sets of stamps and rhymed the details he thought I needed to see. Twenty-two stamps, mostly

Figure 3. This letter (right) appears to have 22 stamps mounted among the text. But, that Uncle Rube sent the young reader on a treasure hunt to find five more stamps hidden on the page (below).



from Spain and Belgium, were clearly visible, but as always, others were included. The letter was folded vertically on the red lines and the middle panel is what I saw first when I opened the letter. I read the left panel next and the third panel gave me my treasure hunt for this letter, to find the other five stamps that made the total of 27 stamps on the page. See the accompanying image for the other five stamps.

At the bottom of the middle and right panels, Uncle Rube references "Pretty Doty." She is my sister and she, too, had a small collection. Earlier in 1963, she had written a letter to Uncle Rube complaining about how many stamps she didn't have. Rube's grandson, Rufus, gave me a letter a few years ago and I can't resist giving the content here:

"Dear Uncle Rube, This is Tom Horn's sister, Doty. I collect stamps. I was moaning because Tom gets [more] stamps than I do, because he has about 9,000 stamps. My Dad, did he tell you to give Tom some stamps? I have three stamps here. By the way do you have a stamp that has a one-dollar on it? I do. I have two of them. Well so long for now and don't forget me, ok? Ok. Good by Love, Doty Horn."

In an early letter, Uncle Rube said, "mayhaps next time we'll go hunting." Well, we finally did in the letter, dated 1 Tammuz 5723 by the Hebrew calendar — June 23, 1963 [Figure 4]. I didn't open it until I walked the several blocks home from the post office. I knew it must have had some good stamps in it. By this time, I was saving



Figure 4. Uncle Rube adapted a hunting theme in this letter, dated 1 Tammuz 5723 by the Hebrew calendar, which was June 23, 1963. You can see 11 stamps hinged to the letter.

Figure 5. This envelope and letter had a sports and athletics theme, using stamps featuring the Olympic Games, including (as usual) some hidden gems. A special P.S. (not shown) offered a tip about how to get stamps carrying water soluble ink off paper.



the letters, as is, so I could refer to the information on them and have the stamps as illustrations of what I was to learn.

So, at home, I carefully opened the envelope and found what became one of my favorite letters, with a cartoon drawing of Uncle Rube holding a gun that shoots loop-de-loop bullets, even though he said he was a straight shooter. We were now on an African (and Australian) safari of stamps, talking about eating donkey burgers, prong horn rump roast, "elufunts" snoot, striped meat from a zebra, and fried lion chops. He brings my family into the letter almost every time and it motivates me to do as much as I can with what he is sending me. After all, if I don't apply myself to work on the stamps, he might be disappointed with me (a natural thought at my age then). My father did send me postcards from Great Britain, France, and Germany during the European trip Uncle Rube wrote about.

The next letter [Figure 5], dated 2 Kislev 5724 — November 18, 1963 — took me to the Olympic Games. Uncle Rube wanted me to keep in shape, so why not use stamps to get the point across? The envelope had Uncle Rube as a basketball player and it was addressed to me in care of "Steve's Gym." To start with, my brother



AND TH  
THIS KI  
IS IN G  
YOU K  
LIKE TH  
RIDER  
THEHOI  
ALIKE  
THER  
FIT TH  
FENCE  
HUR  
MAYL  
ILL B  
THEI  
WAS TH

1162  
NOW I MAMEN GOT IT FIGGERED OUT

told him I had just turned 12 years old (2 months before) and then went right on into talking sports with me. As he gets to the bottom, he tells me to get my girlfriends in shape and, by the way, keep "gittin" "As" in school. And, of course, I had to flip all of the stamps up to see if there were any hiding underneath. Yep, there were.

Unkle Rube wanted to make sure I knew to carefully remove the stamp on the envelope by steaming it, because the ink runs in water. Well, I didn't remove the stamp, but this was the first time I had heard about this kind of ink.

I pulled the next letter out of our postal box before my sister got to it. It was dated 10 Adar 5724 — February 24, 1964, and came with-



MR TOM K. HORN  
"KETCHUP CENTRE"  
ALEXANDRIA, PENNA.



out cancels on it [Figure 6]. By this time, I was sure that Postmaster Grove had fun seeing these letters come in. I think he even asked about this one, but I couldn't answer him that day because I had to get it home to open, as my routine was set. All along, Unkle Rube referenced little details about my family and one or two of my brothers loving "ketchup" gave him something to work with.

I was surprised to find that Unkle Rube knew I was not as studious of late and got "Bee's" [pun for the grade of B]. He

Figure 6. This February 1964 letter somehow arrived without any postmarks on the cover. Taking a drive and cars was the theme of the letter, but Unkle Rube also, as he always did, made it personal by including references to the family.

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then took me on a ride in several different car stamps. His presence was in the cartoon drawing of his own self. I imagined sitting in them as we dodged "those pesky bugs" because three of them did not have windshields. He mentioned a brand of car my real uncle had, a car museum owner and a guy named Chick Sales. I asked Dad about this last guy and I think he said he was a local car salesman. At 12½ years old, I didn't need to know who the car salesmen were in the area. In closing the letter, Uncle Rube seemed relieved that I would have more "ketch up," as one of the brothers would be going away to college. And, yes, I did beat my sister at "spellin'" back then, but she still has those "sparklin' eyes."

Uncle Rube arranged to have one last run with stamp collecting fun that summer of 1964, by having my sister, youngest brother, and I make posters using stamps to compete with each other (actually to make a presentation to him for a party at my real uncle's place). I don't remember what my siblings chose for topics, but I chose to mount stamps of different countries that had the main denomination of the country, such as U.S. dollar, British pound, Norwegian krone, Japanese yen, etc. All three of us won prizes: more stamps. I was sad the letters would not be coming anymore, but I was hooked and continued to work on stamps from my father's company mail and occasional purchases I would make on trips to cities.

Reading through just these five letters gives us a sense of the time and effort put into helping someone grow in this hobby. Making it fun, bringing the stamp subjects into the

person's life, and being creative in how it is presented all point to what I call the Power of One. That power is knowledge, history, artistry, patience, humor (which I believe is essential for effective learning), attention to details, and fun. And here I am, now working in my favorite hobby for 40 years.

### Who Was Uncle Rube?

Rufus ("Rube") Wilson was an outstanding design engineer for my grandfather's road-marking companies. He was responsible for all of the early patents for reflective paint machines from small walk-behinds for crosswalks to the truck-mounted units that painted lines on highways and airport runways. His talent with machine designs and drafting was critical for the early success of the two companies and he continued to do an excellent job maintaining the companies' patents until his retirement. I will add here that I did not remember meeting him until the poster competition, even though he had visited our home several times over the years.

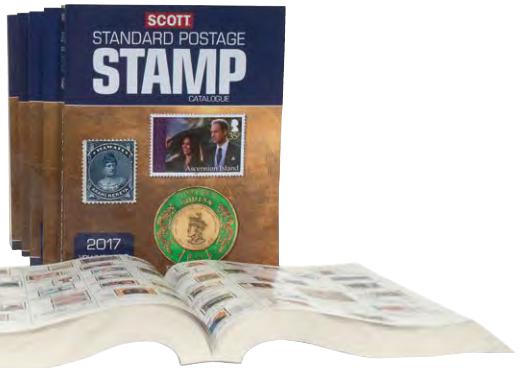
### The Author

**T**om Horn is director of Circuit Sales for the American Philatelic Society. He began working part-time in 1974 at the APS while he was a graduate student at Penn State. In 1980, after a two-year hiatus, he returned to the APS full time, serving as assistant director of sales. In 1995, he became director of sales and has written the "Sales Talk" column every month since then. He is a 45-year APS member.

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## It's Time to Enhance the Collecting Experience

Award-Winning Philatelist Shares Ideas About Much-Needed Outreach BY CHERYL R. GANZ

*The Collectors Club of New York awarded its 2016 Alfred F. Lichtenstein Memorial Award for Distinguished Service to Philately to Cheryl R. Ganz, Smithsonian Curator Emerita. Following are some excerpts from Ganz's acceptance speech.*

We all know that stamp collecting is at a crossroads, and so I want to reach out to those of you who are achievers. I want to inspire you to take action. For our hobby to remain vital during the 21st century, we need fresh initiatives and more collectors willing to share their creative talents and ideas.

My personal efforts at outreach have spanned five decades of writing, editing, speaking, exhibiting, curating, and volunteering at the local, national, and international levels. Through these avenues and as chief curator of philately at the Smithsonian's National Postal Museum, I have reached newcomers, beginners, and advanced collectors. In this essay, I want to share three of the many lessons I have learned from museum outreach. Museums are helping learners develop the core set of skills of critical thinking, synthesizing information, ability to innovate and think creatively, and collaboration. Visitor experience, know your audience, and marketing are lessons everyone can apply to our stamp collecting world.

### The Visitor Experience

Today in museums, the visitor experience provides the framework for mission and vision statements. Further, visitor

experience directs how on site and online exhibits and educational programming are conceptualized. No longer is the object, or postage stamp, alone in the center of the museum focus. It is not the gauge public historians and museum professionals use to measure success. Rather, the individuals and families who come through the door are the primary concern. They must have a positive experience interacting with the objects, labels, graphics, interactives, programs, and staff. They must have a unique experience, one not found in other museums. The museum must offer experiences for different types of learners of different ages.

So what does all that mean for philately? At stamp club meetings and stamp shows, we still put the stamps and covers at the center of our buying and discussions. We certainly do not want to lose that focus, but perhaps we can find ways to enhance the collector experience in order to attract new collectors.

Museum exhibits must put objects in contexts to reach wider audiences. The stories must connect to the visitors' lives and touch them emotionally. As a historian, I often ask the "So what?" question to search for ways the object or stamp could have more engaging meaning. When asked about their experiences, museum visitors often tell positive stories about interactions with people rather than objects, even though the objects and exhibits initially attracted them. When I was at the National Postal Museum, the most frequent question visi-

tors asked staff was, "Why do people collect stamps?"

So how do we rethink this model to shift the visitor experience concept to the stamp collector experience? Do visitors understand why we collect? When visitors come to a club meeting or local stamp show, do they first experience a greeting and smile? Can they find a friendly face to ask questions? Is there a variety of activities from which to choose, easy to find and navigate?

Want to try an experiment? Have a non-collector member of your family or a neighbor or friend visit your club meeting incognito. See what feedback you receive on his or her experience. In the museum world, this is an "assessment evaluation." Conduct "before and after" surveys to discover expectations, and then compare the results of visits. From these evaluations, you will better understand how to improve the visitor experience. Try an experiment yourself, and watch how people interact walking through the bourse or in the exhibit aisles. How can we better promote the positives of this learning and interactive experience?

## Know Your Audience

In the museum world, you must know your audience. Of course, you also want to target new audiences without losing your primary group of visitors. In other words, strive for both recruitment and retention. Museums have their regular visitors, but they also must reach out to their community, neighbors, schools, and specialty interest groups to continue attracting new audiences. Knowing the targeted audience and its interests helps devise new ways to reach out.

Many of us debate whether to put our energy into youth or older folks to inspire new collectors. I believe that instead of looking only at age groups, we should target people with skill sets that would be a good fit for philately. There are specific careers with exactly the transferable skill sets that we use every day. Think about why and how we collect. Motivated by our passions, we acquire, organize, and categorize; we do research and share our findings; we attend stamp shows, give talks, and meet other experts, and we mentor newcomers to our field. We find all of this fun!

Now think about professors, librarians, scientists, lawyers, investors, entrepreneurs, and computer scientists, to mention a few disciplines and careers. They do the same things every day in the work practice. They collect samples, manage data, analyze the results of their research, attend conferences, collaborate with other experts, and publish results of their studies. Decades ago, *Linn's Stamp News* regularly conducted surveys to assess its readers. Sure enough, these kinds of careers led the pack of its readers. The Institute for Analytical Philately is a success story in this regard. The leadership has been masterful at ensuring that retired scientists from many different disciplines find a way to apply their methodology and skills to stamps and mail and to share the amazing results and discoveries.

At the same time, we need to speak to younger collecting folks in their own language, which we all know is through the Internet. The web is transformative, and philately must

transform with it. Stamps and mail should connect school curricula with real-world concepts, something that is fundamental to inspiring curiosity. Today, more teaching focuses on self-directed, passion-based learning, which is something we know about!

Young people today are visually minded. The good news is that philately has many visuals to offer. Imagine young folks doing Google searches with short attention spans after they open a site. First, if your websites do not have the right key words so that you show up on the first page of hits, they will likely never find you. Now imagine they do reach your site. Will your site lure them in with easy navigation, compelling content, and exciting visuals?

We need to work harder to translate philately into language that excites new audiences.

Young people love do-it-yourself projects! Again, the good news is that philately is all about do it yourself, ranging from acquisition to research to writing and exhibiting.

While I am on the idea of websites and knowing your audience, we need strong content on all our philatelic websites. At the museum, the web motto is "Content is King." Because the postal museum is integrated into the entire Smithsonian Library and database system, the NPM consistently draws scholars to visit the library and collections for their research. What researchers discover in philatelic sources always amazes them. Every time they cite the museum as a source, it leads to more scholars looking at our resources. By the way, 75 percent of professional historians use the Internet to search, and of those, 90 percent use primary sources found online. And remember, history and genealogy are wide-open doors to reach potential collectors.

Specialized societies have such a great opportunity to identify, reach, and target new audiences with related interests. Look at any national show's exhibits and you will see cultural heritage proudly displayed. In America, citizens are proud of their ancestral heritage and find many ways to express it. Why not demonstrate pride through stamps too? We need to reach out to heritage websites, clubs, libraries, museums, and events to give talks, show exhibits, and give away stamps to children



The India Study Circle is an active and successful group that helps promote a specialized area of philately. Here are circle members in 2013 when it took the top three places for the annual Single-Frame Exhibit competition at the annual AmeriStamp show sponsored by the American Philatelic Society. Photo courtesy of Sandeep Jaiswal.

who want to learn about their family homelands.

Great websites are essential to the future and growth of our hobby. Both the United States Philatelic Classics Society ([uspcs.org](http://uspcs.org)) and The Royal Philatelic Society of London ([www.rpsl.org.uk](http://www.rpsl.org.uk)) have proven that membership can increase when web content is rich and accessible. Both have sites optimized to attract new viewers and, at the same time, provide resources and documents that allow researchers to work at home with previously unobtainable information, including the Travers Papers and Crawford Library. The Philatelic Foundation put certificates online for researchers, and the Collectors Club posts videos of talks online. Auction house websites, such as Robert A. Siegel Auction Galleries ([siegelauctions.com](http://siegelauctions.com)), have powerful search options to find the latest information and realizations for rare stamps. The National Postal Museum (<http://postalmuseum.si.edu>) has its Arago database collection available, and USPS recently launched a collector StampApp for its Guide to U.S. Stamps. We are only at the beginning of this digital age, and we must stay at the forefront of technological progress. Again, the Internet is essential to philately's future.

## Marketing

Museums, like commercial businesses, realize that marketing is essential to grabbing someone's time and imagination. At the postal museum, an advertising budget did not exist, so staff found innovative ways to reach new folks and share the good news. Fortunately, social media is a low-cost way to reach larger and larger groups of people. Staff continually researched all kinds of channels to market museum initiatives in local and national markets. One of my favorite outreach examples comes from the exhibition "Pacific Exchange: China and U.S. Mail," which I curated. The exhibit highlighted relations of these two countries over the past 150 years as seen through stamps and mail. I was able to work the exhibit budget to find all of \$200 for an ad in the local Chinese newspaper. Then I compiled a list of all Asian organizations and businesses in the local area to receive press releases.



The National Postal Museum in Washington, D.C. boosted its attendance — and hopefully philatelic interests — in 2014 during its exhibit, "Pacific Exchange: China and U.S. Mail." The museum promoted the exhibit's opening by buying an advertisement in the Washington Chinese Daily Times newspaper.

During the opening week, more Asian Americans visited the museum than had visited altogether in the previous decade. It was a low-cost effort with big results. To follow up, the Naper stamp show put an ad in the same Chinese newspaper. Suddenly, Asian American stamp collectors attended the show in visible numbers.

So how do we rethink marketing for philately? I must make mention of the strong outreach efforts of many philatelic professionals. The face-to-face mentoring of the storefront dealer is now part of our history, but we must not lose the personal contact element of our hobby. Collectors should not expect dealers and auction houses to shoulder the burden of outreach. And I realize that so many in the trade are already heroes of philatelic outreach. But we collectors also need to market clubs, societies, shows, and events.

I am a baby boomer and there are many of us recently retired or considering retirement. These folks want stimulating opportunities after leaving demanding careers that filled their schedules. We cannot simply market the idea, "Hey, look at this pretty, rare stamp." We must market our lifestyle. Think of stamp collecting as a smart, fun way to retire, travel to new and familiar places, be creative in research and exhibiting, do original research and publish, assume leadership roles or not, set goals and keep moving forward, define your own scope for time and financial spending, and meet fascinating people.

We need to see our hobby as more than collecting stamps or the collecting of historical objects. We, the fascinating people that we are, have so much to offer. We have healthy lifestyles with lifelong learning and many opportunities to enhance lives. Philately is the perfect anti-aging pill. We need to put the philatelic passion prescription in the hands of those seeking engaging and enriching lives.

Based on these three, brief lessons learned about visitor experience, know your audience, and marketing, I believe that:

- We need to continue ongoing dialogs to seek strategies and cost-effective ways to implement outreach to potential collectors. Outreach has no single solution, but rather needs multiple approaches by many of us.

- We need both easy solutions that offer immediate results as well as some longer-range initiatives that will be more demanding of our time and talents. We need to scale up and extend reach.

- My goal has been to spark your imaginations and, hopefully, we can work together to think outside the perforated margins to share the joys we have experienced with those receptive to join in the rewards of philately. The world of outreach to collectors and potential collectors lies within reach as never before.

## The Author

As a life-long collector of stamps and zeppelin posts, Cheryl R. Ganz, Ph.D., relishes the friendships and serendipity that the philatelic lifestyle and journey offers. Ganz is vice-chair of the Citizens' Stamp Advisory Committee and the 2016 recipient of the APS John N. Luff award for exceptional contributions to philately.

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CG



## —CATALOGING U.S. STAMPS—

BY CHARLES POSNER

# Trucking Industry (Scott 1025)



United States 3-cent Trucking Industry commemorative stamp.

### The Making of the Stamp

**W**hy was a stamp issued commemorating what was widely promoted as the 50th anniversary of the American trucking industry?

Understanding this decision requires looking at past actions by the Post Office Department. The 1952 decision to issue a stamp commemorating the railways was met with howls of protest from the truckers, even a legal action. Much of the dissent was skillfully stage-managed by the organization representing the industry, the American Trucking Associations Inc. Kent Stiles reported on July 6, 1952 in the *New York Times*, that the Post Office Department was being deluged with written and oral requests for a stamp to honor the American trucking industry.

The requests for a trucking stamp came from entrepreneurs, owner-drivers, and the trade unions representing workers in the industry. During 1952, identical bills to commemorate the 150th anniversary of the Act of 1802, that gave formal recognition to the importance of overland freight transportation, were introduced in both houses of Congress. The bills were tied to the long-standing appeal for the construction of a network of publicly owned interstate highways. Senator Homer Ferguson

(1889–1982), of Michigan, and U.S. Representative James Caleb ("Cale") Boggs (1909–1993), of Delaware pushed the issue. Jesse Donaldson, the outgoing postmaster general, said that the request arrived far too late for action to be taken that year. He contended that there was not enough time to go through the entire process of planning, designing, and printing a postage stamp. However, given the furor raised by the trucking industry, he indicated that "compensation" could be offered in 1953 in the form of a postage stamp.

The first modern trucks powered by gasoline engines had appeared in the United States in 1899, but no one had thought that a stamp should be issued to mark that anniversary in 1949, perhaps because of the outcry over the great number of issues — 28 commemoratives and two airmails

— that the Post Office issued during their *annus horribilis* [horrible year] of 1948.

It was all well and good to promise a postage stamp for 1953, but a major problem was to find an excuse. The Ford Motor Company was incorporated in 1903, and its first motorcars came off Henry Ford's newly invented assembly line. The problem was that none of these vehicles were trucks. The International Brotherhood of Teamsters, a combination of two smaller unions, was founded in 1903, but at that time the vast majority of its

### 3-CENT TRUCKING INDUSTRY COMMEMORATIVE STAMP

**Date of Issue:** October 27, 1953  
**First-day site:** Los Angeles, California  
**First-day covers serviced:** 875,021  
**Scott catalog number:** 1025  
**Designer:** William Karl Schrage  
**Vignette engraver:** Charles A. Brooks  
**Frame engraver:** John Edmondson  
**Letter engraver:** John Edmondson  
**Color:** Violet  
**Format:** Electric eye plates of 200 divided into four post office panes of 50 by horizontal gutters — arranged 5 horizontally by 10 vertically  
**Perforation:** Gauge 11 x 10.5  
**Size:** 1.44 x 0.84 inches (36.58 x 21.34mm)  
**Printing:** Bureau of Engraving and Printing on Stickney rotary presses  
**Quantity:** 123,709,600

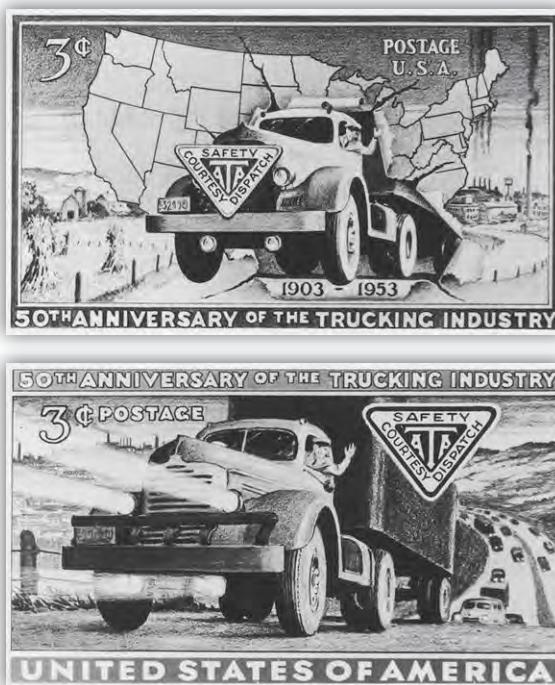
members drove horse-drawn vehicles. Moreover, individual trade unions as such were not postally honored at that time, and the Teamsters were about to be engulfed by scandals.

However, where there is a will there is certainly a way. Exactly 50 years before, in 1903, the Automobile Club of America sponsored a contest in New York City "to demonstrate that trucks," only introduced into the United States from Germany six years before, "... could be successfully used in commerce at less cost and to greater advantage than horse-drawn vehicles."

A race was held on May 20 and 21, 1903. There were 14 entries. The starting point was the headquarters of the Automobile Club of America at Fifth Avenue and 59th Street. Each truck was required to make a 20-mile journey to 230th Street and back, leaving the starting line at 3-minute intervals. The trucks varied in capacity from 12,000 pounds for a Coulthard steam truck down to the lightest, a Mobile rated at 750 pounds capacity. The lighter trucks were required to travel an additional 20 miles along the streets of Manhattan. The lighter of the two Knox trucks that participated in the race, rated at three-quarters of a ton, covered the entire route in three hours and 35 minutes.

The judges of the contest took several factors into account: speed, durability, economy, reliability, and carrying capacity. They reached the decision that the truck outperformed all other forms of conveyance. The Knox truck was the winner. For the American Trucking Associations this marked the beginning of the age of road transport. The results demonstrated, as the trucking industry argued in its petition to the Post Office Department for a postage stamp to be issued, that "the truck had a definite role in America's commerce, and the manufacturing and employment of trucks received a tremendous impetus."

On that basis, on July 14, 1953, the new postmaster general, Arthur Summerfield, announced that a stamp to mark



**Two rejected designs for the Trucking Industry stamp.  
Image courtesy the American Philatelic Research Library.**

the advent of the over-the-roads hauling industry would be one of the additional stamps to be issued that year. Summerfield knew the industry well, because he was the largest Chevrolet dealer in Michigan and worked closely with General Motors. He said it was to be placed on sale during the annual convention of the American Trucking Associations, which was to be held October 27 in Los Angeles, California, rather than the anniversary of either day of the New York race.

Another date could have been just as, if not more, fitting. According to the independent Advisory Committee to the Trucking Industry, the 50th birthday of the industry actually occurred the following month, November. The committee was a power-

ful one, representing both capital and labor. It consisted of Dave Beck (1894–1993), the general president of the International Brotherhood of Teamsters, Chauffeurs, Warehousemen and Helpers of America (1952–1957); Walter Frederick Carey (1905–1997), of Michigan, president of the American Trucking Associations and organizer of Commercial Carriers, Inc.; Roy Fruehauf (1908–1965), president of Fruehauf Trailer Company; Burge M. Seymour (1894–1967), president of Brown Trucking and Associated Transport; and Arthur David Condon, (1900–1976) who was Beck's attorney and general counsel of the advisory committee.

However, Summerfield was not to be moved and stood by the date he chose. In accordance with established practice, the Post Office Department sent a request to the Bureau of Engraving and Printing to develop a design for its consideration. The bureau responded by submitting three designs.

Normally one would expect the bureau artists to produce a variety of designs. Given that it was common practice at the time to present contrasting compositions, one would have expected at least one design to show a 1903 truck compared to a 1953 model. This was not to be. The three submitted designs were quite similar. The centerpiece of each was the cab of a 1949 truck. The design derived from a photograph of a truck manufactured by the Reo Motor Car Company of Lansing, Michigan. The design features an excited driver, in the person of Ben Winterberger of the Dohrn Transfer Company, saluting well-wishers through an open window with head and left hand extended. He was reacting to winning the coveted national truck-driving crown at that year's National Roadeo held in Boston.

On two of the designs there are some additions and changes. On one, the inverted triangular badge of the ATA covers its front grill. The badge consists of an inverted trian-

#### PLATE NUMBER REPORT

Plate. No.	Impressions	Printed
24867	115,349	October 15, 1953
24868	115,350	October 15, 1953
24869	117,298	October 16, 1953
24870	117,299	October 16, 1953
24871	97,000	October 19, 1953
24872	97,000	October 19, 1953

gle inscribed with the letters "ATA." Surrounding the words, at the top is the word "safety," on the left side "courtesy," and on the right side "dispatch." Behind the truck and partially obscured by it is a map of the continental United States. At the bottom left is a wheatfield and on the right side a town and industrial establishments. The driver has removed his left hand from the steering wheel and is vigorously waving through an open window.

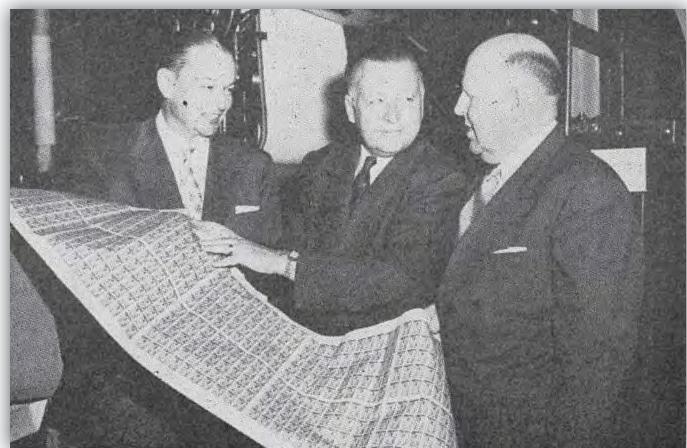
On the second proposal the truck is increased in size. The driver is again waving with his left hand outside the cab. On the left side of the composition is a cityscape, and on the right side a rustic scene. The headlights of the truck are fully on, and their glare projects to the left side of the stamp.

Both designs were rejected because it was felt they lacked artistic merit.

After some modifications the third submission was initially accepted. It was recalled for further modifications. One of the problems was that the artists originally did little to disguise the fact that the cab was easily identifiable as a product of Reo Motors. Whereas the Baltimore and Ohio was pleased as punch that their network was closely identified with the previous year's railway stamp, to the extent that they hosted a very elaborate and expensive first-day ceremony, Reo acted quite differently. Joseph S. Sherer Jr., the company's president, initially said he was "utterly delighted" when the design was revealed to the public, but on October 2, 1953, three weeks prior to the scheduled release of the stamp, the company issued a statement: "The Post Office Department might consider using a sketch of a covered wagon instead. That should make everyone happy." Arthur Summerfield's dismayed Detroit friends contacted him. Other manufacturers joined the chorus saying, "the design must be changed."

According to the *New York Times*, Summerfield was called to account by the Washington press. They asked how an old General Motors hand could help out a competitor. No government official likes to run the gauntlet of the press so early in his administration. Summerfield's response was that when he had approved the stamp he "did not think it looked like anybody's model in particular but he would take another look."

A chastened Summerfield personally re-examined the



Postmaster General Arthur Summerfield (center), with trucking industry officials, examining the stamp's first press run.

stamp with, as he said, great care and replied immediately saying "It shall be changed." Bureau artists quickly made the necessary alterations. They produced what the Post Office called "a non-partisan stamp" which was a "composite of all makes." The amended design was approved on October 8. To make amends, Summerfield revived a practice used by James Farley, who served as Roosevelt's postmaster general. He invited trucking industry representatives to a ceremony held October 17 at the Bureau of Engraving and Printing, when the presses began rolling. Unlike Farley, he did not distribute sheets of the stamps to those who attended.

## The Design

William K. Schrage produced the accepted design. It is composed of three main elements. The lower right section of the design is occupied by the cab of a generic commercial vehicle. The driver is no longer waving from the cab as officials realized that legally, drivers were required to keep both hands on the wheel or according to a near contemporary song written about a car full of teenagers "Keep your mind on your driving. Keep your hands on the wheel." The vertical-oriented grill is modified to render the cab unidentifiable.

To the left of the truck in the foreground and extending up the entire left side of the composition is a farm scene. It was something of a leftover from the Future Farmers of America stamp. It was taken from a photograph (No. S23007C), featuring a dairy farm, supplied by the United States Department of Agriculture. The photo in question — that of the Howe family farm in Tunbridge, Vermont — had previously been considered, and then rejected, as the model for the FFA commemorative, also issued in October 1953.

Extending to the right and top of the stamp is a distant urban conurbation connected to the rest of the background by a highway. On the left, rolling hills complete the bucolic portion of the stamp. Trucks and other vehicles move along the roads connecting rural and urban areas. The Post Office Department explained that the composition symbolized trucking's place in the nation's transportation system — linking farm, factory, store, and home; between remote rural regions and metropolitan communities.

In the upper left corner appears the wording "3¢ U.S. Postage" in dark modified Gothic. Across the bottom of the stamp in a dark panel is the wording "50th Anniversary of the Trucking Industry" in white-faced Gothic.

While the trucking industry was pleased that they had been awarded postal recognition, philatelists were less impressed by the results of a rampantly over-realistic depiction. Franklin Bruns wrote that the stamp was well below par.

## The Subject

By the 1890s, although the railways and canals extended over large expanses of American territory, vast areas could only be reached by stagecoaches and horse-drawn transport. Outside those urban areas already served by the railway network, roads were of poor quality and travel was as slow and

arduous as it had been at the beginning of the century. Travel times were so long that the transport by road of perishable items was risky, if not impossible. Moreover, the cost of terrestrial transport was high and often prohibitive.

In 1893 the first gasoline-powered "motor wagon" was built in the United States by two bicycle mechanics in Massachusetts. However, it was something of a novelty that was most appreciated for the advertising space it afforded.

In 1895, a revolution in transport was set in motion when the first truck powered by an internal combustion engine was designed and built by Karl Benz in Germany. Gottlieb Daimler produced his version of such a vehicle the following year. In 1899, Louis Semple Clarke (1867–1957) founder of Autocar of Hagerstown, Indiana, and Ardmore, Pennsylvania, manufactured the first truck in the U.S. based on a single-cylinder chain drive.

Like the passenger vehicles that were widely known as "horseless carriages," these early "motor wagons" resembled their horse-drawn predecessors, with the addition of their motors and other machinery suspended under their bodies. This design prevailed through the first decade of the 20th century. Because heavy machines were limited to short hauls on paved urban roads, the nascent trucking industry favored the more reliable electric wagons over those powered by as-yet-crude gasoline or steam engines. In any case, none of the early trucks were very efficient or reliable, and most carried only small loads. Inexperienced drivers found it difficult to drive and care for the vehicles. The prevailing conservatism of the business world and inadequate design retarded the use of motorized trucks until at least 1910.

Improvements were made. Newer trucks were powered by two-cylinder engines with a carrying capacity of between 3,300 and 4,400 pounds. Such vehicles proved their worth in the aforementioned contest with horse-drawn vehicles in 1903. In 1904, 700 heavy trucks were built in the United States. The pace of manufacture quickened, and in 1907, 1,000 were produced. By 1910, the number had increased to 6,000.

From 1910 the improvement of gasoline-powered internal combustion engines, improvements in transmissions, a move away from chain drives to gear drives and development of a tractor-semi-trailer combination proved the value of using trucks for transport.

Innovations first used with passenger-cars were adapted to goods vehicles. These improvements included vertical



Two photoessays for the Trucking Industry stamp with the bottom version having the driver waving. *Image courtesy the American Philatelic Research Library.*

four-cylinder engines located under a hood in front of the driver. Manufacturers began to use these improved engines to replace the single-cylinder and double-opposed engines as standard equipment. Sliding gear transmissions superseded planetary transmissions and the less efficient friction transmissions.

Important developments of 1912 were the appearance of the tractor and semi-trailer. The former had originally been introduced for use with the many serviceable wagons designed to be drawn by horses. The tractor and its rear wheels replaced the horses and front wheels of the wagons. During the period 1913 to 1915 there was a noticeable trend away from chain drive in favor of different forms of gear drive.

Given these improvements, by 1914 the production of trucks rose to 25,000 vehicles per annum. According to government statistics, 99,015 trucks were on American roads. Production was further stimulated by World War I. The railway system became woefully congested. However, the 15-mile-per hour maximum speed of these solid-tired trucks kept most of them confined to city streets. Shortly thereafter, major improvements were championed by Roy D. Chapin Sr., founder of Hudson Motor Company. Improvements included the introduction of pneumatic (inflated) tires capable of supporting heavier loads at higher speeds, replacing the earlier and more expensive full rubber versions.

During the war the military's almost insatiable need for trucks led to the Army's truck-standardization program. It focused the attention of truck engineers on component design and furthered the cause of the assembled truck as against the manufactured truck.

Before there were highways, there were just two-lane roads — and they were rarely paved before the 1920s, especially outside urban areas.

By 1920, 1,107,639 trucks were in use, and improvements to the road system began to make rural communities more accessible. Other ameliorations included the introduction of diesel engines, the standardization of truck and trailer sizes, and the introduction of fifth-wheel coupling systems.

Interstate trucking increased steadily during the 1920s, particularly where better roads were constructed. As the decade closed, such developments as power-assisted brakes, six-cylinder engines, and three-axle trucks began to contribute to the safety and efficiency of highway operations.

The lean years of the early 1930s had some adverse effects on trucking, but there was also some progress, as the use of

the semi-trailer, better adapted to heavier loads, increased 500 percent from 1929 to 1936. Likewise, in the early 1930s cooperative trailer-switching arrangements between carriers permitted through service by eliminating the extra freight handling that shifting loads from truck to truck had previously required.

At the same time, standardization in size, fifth wheels, brakes, and other new components progressed. However, the diesel truck, introduced in the early 1930s, was not found in significant numbers until the 1950s.

To press for the upgrading and building of an adequate system of interstate roads, on September 23, 1933, the American Trucking Associations was established as the national umbrella for state trucking organizations. It grew out of a merger between the American Highway Freight Association and the Federated Trucking Associations of America. The groups met in Chicago to discuss how to satisfy the National Recovery Administration's order for all industries to comply with a code of fair competition. Those assembled chose Edward "Ted" Vincent Rodgers (1888–1960), of Scranton, Pennsylvania, founder of Rodgers Motor Lines, an over-the-road common-carrier line, as the first president. He served until 1947.

The first National Truck Roadeo was held in 1937. Later, it became the National Truck Driving Championships. The American Trucking Associations' long-term headquarters was established in 1940 in Washington, D.C.

During World War II, the organization played an important role in the creation of the Office of Defense Transportation to coordinate their efforts with those of the armed forces. The Army asked the trucking associations to help recruit personnel for two quartermaster regiments that later became the U.S. Army Transportation Corps. More than 5,700 employees volunteered, and 258 became officers.

As early as 1941, aware of the lack of a viable national system of roads on a par with the German autobahns, President Franklin Roosevelt set up a committee to explore the creation of a national inter-regional highway system. The result of their work was the Act of 1944 to provide such a system. Given the exigencies of the war, no financial support was provided. Funding had to wait until 1956, when it became a priority of the Eisenhower administration.

By 1953, when the commemorative stamp was issued, there were more than 7.5 million tractors and trailers and 25,543 fleets operating eight or more trucks plying the roads. Of these, 6,152 were inter- and intra-state common freight carriers, 2,981 were owned by federal, state, county or municipal governments, 2,592 were run by public utilities, and the rest were run by contractors, dairies, breweries, department stores, manufacturers, and the like.

## First-Day Ceremony

On October 23, the 20th annual convention of the American Trucking Associations was called to order. The first-day of issue ceremony was held four days later. The presentation ceremonies were held at the Hotel Statler in Los Angeles in



The image for the Trucking Industry stamp was based off of this photograph. *Image courtesy the American Philatelic Research Library.*

conjunction with a lunch offered by Carey, president of the American Trucking Associations (ATA). The ceremony began at 1 p.m. before an audience of 2,500, with Carey in his role as president in the chair. In his introductory remarks he observed, "in the short span of 50 years the trucking industry has grown until it is America's second largest employer."

The postmaster general delivered the principal address. He traced the history of the trucking industry from WWI, indicating that trucks now handled more than two-thirds of domestic freight tonnage. "The truck has become such an integrated part of our daily lives that it was aptly characterized as our secret weapon during WWII on both the home front and in the battle areas." He concluded by saying that the industry was the epitome of all things American. It was "essentially small business with national dispersal of ownership."

He then proceeded to the distribution of the traditional souvenir albums, each enclosing a sheet of stamps that he had signed. The following were in receipt of the albums: Beck, Carey, Charles Ziegler, of Michigan (1888–1959), president of the American Association of State Highway Officials; Walter F. Mullady (1905–1989), chairman of the board of directors of the ATA and chair of Rogers Cartage Company, the world's largest haulers of oil; Rogers, honorary chairman for life of the board of directors of the ATA; Jack Cole (1910–1993), first vice president of that organization and founder of Jack Cole Company; Carroll J. Roush (1905–1982), co-founder of Roadway Express and chair of the Committee of One Hundred of the ATA and owner of Southern California Freight Lines; John V. Lawrence (1899–1971), managing director of the ATA; Bert B. Beveridge, then president of the group; and past presidents of the associations: Edward J. Buhner (president 1947–48), H.D. Horton (1948–49), Henry F. English (1949–1950), and Leland James (1950–1951).

Ted Rodgers delivered a speech of acceptance in the name of all of the recipients. The ceremonies closed with an address by Dave Beck.

Meanwhile in New York City the 50th anniversary was



The 10-year-old grandson of a trucker of more than 50 years received the first pane of Trucking Industry stamps sold in New York City.

marked by re-staging of the contest that the Automobile Club of American had organized in 1903. Eleven trucks and wagons powered by gasoline, steam and electricity out-hauled teams of horses, causing both amusement and chaos along the way.

A record 875,021 first-day covers were canceled. Trucking organizations sent more than 130,000 covers to truckers and truck operators, and all Firestone truck tire dealers received covers. In Los Angeles, one person bought 275,800 of the stamps.

A curious incident occurred some three weeks later. A

trucker named George Scott was driving in northern New Jersey on a cold, rainy night, when he was flagged down by a motorist whose new Cadillac had broken down by the side of the road. Scott stopped and offered to try to repair the car, but as soon as he looked under the hood he could tell that the car had blown a head gasket and needed major repairs, so he offered the motorist a ride to the next town. The motorist accepted.

Soon, the Cadillac owner started complaining about the bumpiness associated with riding in a truck. Then he noticed the first-day cover of the trucking stamp that had been framed and attached to the dashboard.

He said that first-day covers were contemptible junk and then railed against the issuance of the "unnecessary" truck stamp, finally sneering, "I'm a real stamp collector. I don't suppose you know what that means."

The trucker mildly replied that he, too, collected stamps. His passenger, by now forgetting all courtesy said, "Yeah. So what stamps do you have?"

The trucker was happy to talk about his stamps, which he dearly loved. "I have the 2-cent purple stamp showing the landing of Columbus. I also have a square blue 3-cent stamp showing an early train, and ..." At that point the passenger interrupted. "I use stamps like that to light my cigars. REAL stamp collectors only collect U.S. No. 1 and No. 2."

The trucker pulled to the side of a bridge, and shouted, "Get Out." When the passenger failed to move, Scott dragged

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him from the cab and dropped him into the stream.

By the time the trucker reached the next town, he started feeling badly about being so rough on his passenger, so he stopped at the police station and asked that a car be sent to rescue his former passenger.

After hearing the story, the police chief presented Scott with an official commendation, adding that he reckoned he could spare someone to drive out to the bridge in a few hours. Then he treated the trucker to supper in the best restaurant in town.

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— ADDITIONAL ONLINE ARTICLES —

[WWW.STAMPS.ORG/AP-ALBUM](http://WWW.STAMPS.ORG/AP-ALBUM)

The Trucking Industry article is the ninth in a series by Charles Posner on the nearly 120 United States stamps issued from the 1950s to the mid-1980s. Because of the large number of annual stamp issues, and the detailed information provided, the articles on the stamps below are found online as bonus content on *The American Philatelist* webpage.

Sagamore Hill (Scott 1023)



Theodore Roosevelt's Long Island estate, which often served as the Summer White House, opened as a National Historic Landmark in 1953. Oddly, the stamp featuring the grand estate so dearly loved by the president wasn't released until two months later.

General Patton (Scott 1026)



The opinionated, hard-edged Army commander, who promoted the military's armored forces, had an unexpected supporter for the commemorative, President Dwight Eisenhower. The two Army leaders had a rocky relationship during World War II.

Future Farmers of America (Scott 1024)



Despite the organization's relative youth, the nation's steady decline in family-owned farms, and the group's exclusivity — a boys-only club until 1969 that encouraged blacks to form their own agriculturally based organizations — successful lobbying led to this commemorative.

Gadsden Purchase (Scott 1028)



A new head of the Post Office Department's philatelic division recognized the importance and influence of collectors with this new stamp. Robert Fellers redesigned the *United States Postal Bulletin* with collectors in mind, including more details about new stamps, and for the first time, an image of the stamp.

# Trish Kaufmann

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BY TOM HORN circuit sales director  
twhorn@stamps.org

# A Stamp Store in Your Own Home

## Stamp Collecting Month is Perfect Time to Start Receiving Circuits

We have placed our list of offered categories for circuits in this issue (inside back cover of the magazine). Use it to request a circuit or two, sit back and wait for the fun to begin with your first mailing. Having a circuit on your desk is literally like having a mini-stamp store at your disposal. You have no one looking over your shoulder pressuring a sale. You have the stamps in front of you for inspection before making your purchase decision. View stamps and covers that you would not otherwise see in other sales venues outside of the APS sales venues.

The return/refund rate is very low for Circuit Sales purchases and nearly all that we have processed are the result of having purchases submitted through the APS Expertizing Service (APEX). A large percentage of circuit purchases submitted to APEX receive good certificates.

You have a direct line to the staff of Circuit Sales for answers to your questions (and there are no dumb questions). Each purchase is important to you and to the APS. We consider any suggestions or comments we receive from members as possibilities, first. Most problem situations are resolved the day we are notified about them and we consider each case individually.

Celebrate National Stamp Collect-

ing Month by taking time to work on your collection and introduce someone else to collecting stamps. And, while you are at it, treat yourself to getting these approvals throughout the rest of the year.

### How To ...

How to handle a circuit when you receive one in the mail. When you receive a circuit, it is a very good idea to clear an area for working on it, making sure there are no paper piles or non-stamp related items nearby. Have your tools ready to use.

Have some bookmarks available to place in catalogs and albums. You would be surprised how many buyers use sales books from the circuit to hold places in the catalogs and albums. (We see too many circuits sent to the next members with a book or two missing, because the one or two books were closed in the album or catalog.)

Next, count the number of books in the circuit and compare them to the book numbers on the report sheet or route sheet. Report any discrepancy of a missing book or one too many books to Circuit Sales immediately by phone (leave a message after hours at 814-933-3803, ext. 228) or e-mail [circuitsales@stamps.org](mailto:circuitsales@stamps.org). Browse through the books to check for empty spaces that have



A clean workspace is critical when working on your circuit books.



Count the number of your books and compare them to the report or route sheet.

no purchase mark or green APS mark, reporting these on the note section of your report sheet.

While browsing through the sales books to look for items for your collection, place a slip of paper as a marker for the page where you find an item, but

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don't remove the item yet. It is possible that you could find that same stamp in another book for a better price or in better condition. You would have to



Look through the entire book to make sure all boxes have an item for sale or have been marked as previously sold.



While browsing sales books don't remove items immediately, instead, use a bookmark to save the page and go back to it.



When removing items be sure to rubber stamp the spot where the item was.



Be sure to count books and use proper enclosed mailing label to send books along.

remount the first stamp if you did find something better. After going through all of the books, you are now ready to remove the stamps you want to buy.

As you remove them, mark the space with your rubber stamp and note the purchase on a paper for your records. After removing stamps from one book, record the total number of stamps and the total value of them on the report that has your name printed on it. You will not be sending us your itemized list of purchase from each sales book, so choose your own method of figuring your purchases. Place your purchases in one area of your space so that any stamp that might fall out of a book and is one that you do not want to buy is readily seen as you are working.

Having removed and recorded your last stamp, you are now ready to prepare the circuit for mailing to the next address. Count the books again just before placing them, with the rest of the paperwork, into the mailing container. This ensures that a book was not left behind. Mailing labels are included in each circuit, so select the one for the member after you on the routing sheet to apply to the packaging. (If you received a letter from Circuit Sales to bypass someone on the list, follow the instructions in the letter.) If the next address is ours, you may include the report sheet and payment with the circuit.

Mailing instructions are included with each circuit. You should receive a postal receipt with the tracking number from the postal clerk when you mail the circuit. Retain that receipt in case we need to get a copy of it. You can help us also by checking that tracking number online to see if it was delivered in the next week after mailing. Visit [usps.com/manage/welcome.htm](http://usps.com/manage/welcome.htm) and enter the lengthy tracking number. If it has not been delivered within 10 days, print the tracking results page and attach it to the postal receipt for future reference. There is no need to contact us at that point, unless we contact you about it.

"How do I handle circuits when more than one arrives around the same time?"

Choose one to process and do not open the second or third one yet. Process that first circuit within the seven-day period. After you mail the circuit, open the second one for processing within the next seven-day period. This means you might have the second circuit for 14 days, but processing each one separately avoids switching books between the two circuits or recording purchases on the wrong report sheets. Rushing through more than one circuit within the one seven-day period reduces your enjoyment of the circuit system. We want you to have a chance to really look through each circuit and make purchases.

## Impressive Seller Statistics

Since 2000, the sales book inventory records dating to 1996 have been on the computer in one form or another. Of the 2,180 sellers during this time, 516 are currently active. Three sellers had more than 10,000 sales books running through the system. This is an impres-

Total books	Submitted Value	Sales so Far
10,834	\$1,430,458	\$338,430
10,152	\$1,609,416	\$309,662
10,125	\$4,501,511	\$1,065,054
7,913	\$3,123,361	\$900,745
6,674	\$1,261,983	\$495,900
6,477	\$1,119,146	\$476,561
6,316	\$2,543,147	\$424,907
5,415	\$836,415	\$200,200
4,722	\$528,739	\$157,534
4,587	\$964,970	\$408,563

sive list of the statistics [see nearby chart] from the top 10 submitters of books showing the number of books, total value of the books and the sales so far from them.

Four members from this list are now deceased while another has no more books in our system. It is great to have members who have the volume of material offered by these sellers. The top 25 percent of the sellers accounted for about 90 percent of the sales books sub-

mitted, while 75 percent of the sellers submitted fewer than 100 sales books each and 10 percent of the sales books submitted since 1996. Of the 392,090 sales books, the top 10 submitters sent 73,363 sales books (19 percent of the total).

These books accounted for \$17.9 million (23 percent) of the total book value of \$79.5 million, and were responsible for \$4.8 million (20 percent) of the overall total sales of \$24.3 million. These figures include 3,000 sales books valued at \$675,000 that had to be rejected for one reason or another and the books that are in circulation now that will have future sales. Payment amounts of \$370,630 for 1,520 books lost in the mail also are included.

This all points to the confidence the sellers have in us to properly handle their material for 18 months or more. It also shows how much the buyer members support the service while finding items to fill in their collections, many of them finding gems and great bargains.

#### Special for Clearance Circuits

Now through December, you can receive one clearance circuit with a special waiver of the 5 percent buyers fee on your purchase. Individual members and APS chapters qualify for this special.

Just provide your name and/or chapter name, APS number, mailing address, two or three categories of interest and a reference to this promotion. Please be aware that there could be a shortage of material in one or two of your chosen categories, so it might

take some time to amass enough of it to send.

#### ‘5 For 10’ Categories (Needs)

You can earn coupons for free blank books for every 10 completed books (clearance books do not qualify) containing material from a set list of categories. As you earn coupons for free blank books, the coupons can only be redeemed if accompanied by an order for sales books and/or mounts. Each month we list categories that are in particularly short supply. (Single-country books usually have better sales.)

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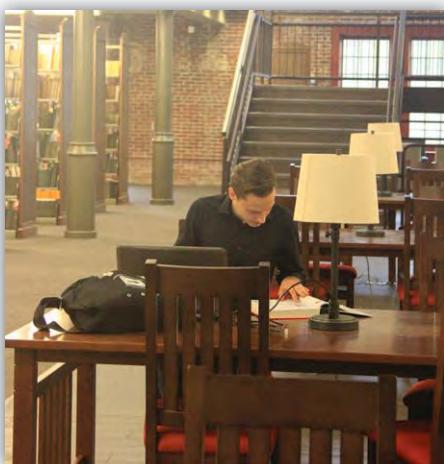
## PHILATELIC HAPPENINGS



BY KEN MARTIN chief operating officer

[kpmartin@stamps.org](mailto:kpmartin@stamps.org) • Share your photos of your stamp show, club, or affiliate activities with us via e-mail at [aparticle@stamps.org](mailto:aparticle@stamps.org) for possible use online and in print.

**I**t's open! After years in the making, including a final 12 months of heavy construction, design, and moving, the American Philatelic Research Library opened its new doors to members and the public August 16 at the American Philatelic Center in central Pennsylvania. APS member Tim Hodge, of Virginia, was the first researcher at the world's largest philatelic library. A grand opening weekend



Tim Hodge, the first researcher in the new American Philatelic Research Library space when it opened on August 16.

is planned for October 28–29, with details available on the library's website [stamplibrary.org](http://stamplibrary.org).

### StampShow: Awards and Much More

Our annual StampShow, held in August in Portland, Oregon, marked the unofficial end of a busy philatelic summer. Congratulations to Richard



Richard Malmgren (left) receives the Champion of Champions award from APS President Mick Zais at StampShow.

**Malmgren** for becoming the 2016 Benjamin Wishnietsky World Series Champion of Champions for his exhibit, "Hawaiian Foreign Mail." **Darren Corapcioglu** won the American Association of Philatelic Exhibitors Youth Champion of Champions for "The Universe."

**Jim Graue** won the multi-frame grand for "Zeppelin South America Flights 1930–1937." **Alfredo Frohlich** won the Single Frame Grand for "Replating Colombia's 1861 1 Peso Stamp." **Ghassan Diab Riachi** won the literature grand for "The Sultanate of Nejd, A Philatelic Manual." Congratulations also to **Rick Gibson**, who was chosen by the show attendees to receive the National Stamp Dealers Association Most Popular Award for his "Smokey Bear Issue of 1984."

StampShow had 23 youth exhibits, including 12 in the open competition and 11 in the Youth Champion of Champions. Congratulations to **Rebec-**

**ca Liebson**, daughter of APS Membership Committee Chair **Matt Liebson**, who won the Bonnie and Rich Drews Youth Grand for "The 8.4¢ Americana Piano Coil." Thanks also to **Phil Kumler**, who recruited and mentored several youth exhibitors from the Portland area and also brought a group of Scouts, many of whom had already earned stamp collecting merit badges.

At both the APS summer and winter shows our Young Philatelic Leader Fellows run a dealer booth selling material in support of the YPLF program. But at our Portland show, five other local youths also participated in a "dealer for a day" program. I was lucky enough



Rebecca Liebson, Youth Grand exhibit award winner at StampShow 2016.

to give a brief show tour to our new YPLF Fellows and, as expected, they offer great hope for our hobby's future.

### Awards at AmeriCover

AmeriCover, the annual World Series show of the American First Day Cover Society, followed two weeks after StampShow. **Ron Klimley** won the Claude C. Ries Chapter show grand for "The 1964 New York World's Fair Commemorative." **Anthony Dewey** won the Richard H. Thompson Reserve Grand for his exhibit, "The 3-cent Connecticut Tercentenary Issue of 1935 and its First Days." The American First Day Cover Society also has an annual cachetmaker contest for which it announces the winners in 18 categories at AmeriCover. There also is a top award, regardless of



Scouts and YPLF booth at APS StampShow 2016 in Portland, Oregon.

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category. The award for best 2015 cachet went to **Fred Collins** for his Rudy Duck artwork for the federal Duck Stamp.

## Dedicated to Collectors in Homeland

Thanks to **Sergio Lugo** for informing me about APS member **Ann Wood**. Ann is a dedicated philatelist who has one passion in life — promoting stamp collecting in her native Guyana. To that extent she has been the chief cook and bottle washer for promoting the hobby there, making two trips a year to Guyana from San Diego, California to run a youth stamp club in Georgetown and undertake other activities. No stamp stores exist in Georgetown, and the club was using a 1963 Scott catalog until the Rocky Mountain Philatelic Library donated a 2002 catalog.

According to Sergio, Ann has financed everything for the Guyana Stamp Society, consisting of roughly 140 children and 40 adults for nearly a decade, even to the development of a webpage with an acquaintance who was willing to help her (see [guyanastamps.com](http://guyanastamps.com)). She has been such an effective spokeswoman that she is on a first name basis with the prime minister, the postmaster and all 65 local postmasters in Guyana.

## More Members Reach Out

Thanks also to APS member **Bill Schultz**. Bill recently mailed a letter to the activities directors of more than 20 facilities for clients 55 and older in the Philadelphia area offering a free presentation on stamp collecting. His first presentation, hopefully many, was to take place for a group of 50 to 60 at the Wellington Retirement facility in the West Chester, Pennsylvania area.

And another thanks to **Ken Weber**, past president of the Ventura County (California) Philatelic Society and co-



Adult education course in California.

ordinator of its first-ever adult education in stamp collecting seminar, which was attended by 31 people. The morning portion of the event was classes on How to Collect, What to Collect, and Understanding a Stamp Catalog. The afternoon consisted of a free evaluation of collections with demand great enough that some had to wait for an hour.

## News Among Club Affiliates

The Oregon Stamp Society, host chapter for StampShow, celebrates its 100th anniversary this year. As part of its celebration, the club had a Centennial Exhibition, which included 15 exhibits, from July 9 through September 5 in the Collins Gallery of the Mult-



Oregon Stamp Society presentation at a library in Portland, Oregon.

nomah County Library. A few photos are included here but for more details visit [sherryl.net/Stamps\\_Pathways\\_To\\_Our\\_World/OSS\\_2016\\_Centennial\\_Exhibition\\_Library\\_Setup\\_with\\_names.compressed.pdf](http://sherryl.net/Stamps_Pathways_To_Our_World/OSS_2016_Centennial_Exhibition_Library_Setup_with_names.compressed.pdf)

Do clubs and national specialty societies you belong to advertise that they are a chapter or affiliate of the APS? Many include the APS logo and their chapter or affiliate number on their website and newsletter. Special thanks to the Indiana Stamp Club who included a very large logo and the text “Support the American Philatelic Society! Take your collecting to a whole new level! 130 years of Philatelic Excellence!” on the front page of its September monthly newsletter.

Another of our 483 chapters is the Cape Cod Area Philatelic Group, APS Chapter 1532. It gathered July 10 for its annual summer picnic at the home of Chapter President **Cliff Irving** and his wife, **Christine**, in East Sandwich, Mas-

sachusetts. Philatelic fun was had by all! More details on the club, which will celebrate 15 years of APS membership early next year, are available from the club website, [sefsc.org/cape-cod.html](http://sefsc.org/cape-cod.html).

Many collectors find that meeting and getting to know other stamp collectors is a great benefit of the hobby. To help facilitate this, the Spellman Museum



Spellman Museum of Stamps and Postal History annual picnic attendees.

of Stamps and Postal History in Massachusetts holds an annual cookout for its members. This year, since the temperature outside was almost 100, the dining was moved indoors. Only museum Curator **George Norton** and board member **Norm Shufrin** had to endure the heat as they prepared the hot dogs and hamburgers for the hungry philatelists.

I hope the Spellman members ate well. We need them to be healthy as many of them will be depended upon to provide leadership for the next U.S. international show, Boston 2026 World Stamp Show. Planning for the show should get off to a solid start with the



World Stamp Show-NY 2016 presentation of a \$100,000 check to Boston 2026 World Stamp Show. The presentation took place during APS StampShow 2016.

generous pledge of \$100,000 that World Stamp Show-NY 2016 announced during APS StampShow in Portland.

Our members are involved in a lot of great efforts to promote the hobby. Let's keep up the great work as we celebrate National Stamp Collecting Month.

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SENEGAL, 1887, 5c on 30c BROWN ON BISTER TYPE III SURCHARGE - DAMAGED "5" ("CASSÉ") MINT, #7 var., well-centered, lightly hinged, very fine, signed Scheller and with his 2015 certificate, cat. \$1,400.00 as normal, Maury #2 III a @ €3,000.00 as the variety Our Price Only: \$1,450 (Lot #44722)



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**[SHOW TIME]**



BY MEGAN ORIENT shows and exhibitions manager  
[meganorient@stamps.org](mailto:meganorient@stamps.org)

# A Diamond Jubilee for AmeriStamp Expo

## Call for Exhibits Related to World War I, Silver, or Nevada

The year 2017 marks the American Philatelic Society's 60th annual winter meeting. At its inception in 1958, this meeting was hosted at other shows around the country, and as far away as Toronto, Canada and London, England. In 1998, the APS began hosting the meeting with a full stamp show — named AmeriStamp Expo — to go along with its grand annual summer show and convention. This year, the AmeriStamp Expo diamond jubilee event will be headquartered at a befitting AAA four-diamond hotel, the Atlantis Casino Resort Spa, and the adjacent Reno-Sparks Convention Center. If you haven't been to Reno since our last Nevada meeting nearly 30 years ago, you are in for pleasant surprises, including a revitalized riverfront along the Truckee River and a blooming brewery and restaurant scene.

The show's exhibit prospectus is available at [stamps.org/stampexpo](http://stamps.org/stampexpo), and submissions are due November 1. AmeriStamp annually holds the Single Frame and Most Popular exhibit championships (winners at WSP shows from the previous 12 months are invited). But there is plenty of room for new exhibits. If you are seeking inspiration, perhaps the aforementioned diamond references will inspire a topical submis-

sion, or consider something tied geographically to the host state of Nevada and its storied silver history. Also, April 2017 marks the centennial entry of the United States into World War I, another possible topic.

As you look to amass your exhibiting material, keep in mind that 2017 also marks the 150th anniversary of grills on U.S. stamps and Canada's 150th anniversary, perhaps potential inspiration for any World Series of Philately exhibition for StampShow 2017 in Richmond, Virginia.

Here's an important note regarding 2017 exhibits. In August, the APS Board of Directors approved the seventh edition of the *Manual of Philatelic Judging and Exhibiting*, as released by the Committee for National Exhibitions and Judges (CANEJ). Available online in a downloadable PDF format ([stamps.org/manual-and-scoresheets](http://stamps.org/manual-and-scoresheets)), this edition goes into effect January 1, resulting in a few changes for APS-run shows as well as World Series of Philately shows around the country. Three notable changes include: a new class of Experimental Exhibits has been added; point scores will be used to evaluate criteria; and three additional medal levels will be implemented (large gold, large vermeil, and large silver).

Please review the manual for complete details.

We look forward to accepting some new experimental exhibits, and awarding our first official large silver awards, among others, in the Silver State of Nevada. See you there!



The Atlantis Casino Resort Spa in Reno, Nevada and the Reno-Sparks Convention Center. Home of the AmeriStamp Expo stamp show 2017, March 3–5.

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](http://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](http://www.stamps.org>Show-Calendar) for a

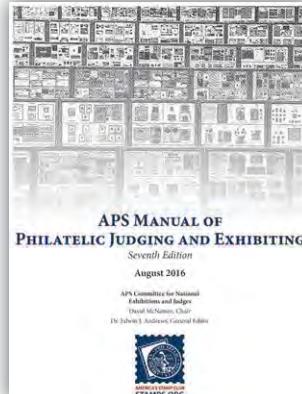
complete listing of shows and APS events.

### Pennsylvania October 1

**Fall Stamp Expo;** Cumberland Valley Philatelic Society, Eugene C. Clark, Jr. Community Center, 235 S. Third Street, Chambersburg. \*B\* Contact: Quinn Witherspoon, 717-264-1252

### Vermont October 1

**Crossroads Stamp & Postcard Show;** Upper Valley Stamp Club, Mid-Vermont Christian School



Cover of the new exhibit judging manual, with new medal levels, to take effect January 1.

Gym, 399 W. Gilson Avenue, Quechee. \*B\*  
Contact: John Lutz, 802-728-6212; jalutz@gmail.com

**Florida** **October 1-2**  
**Tampa Stamp & Coin Expo;** Tampa Collectors Club, Tampa Stadium Hotel, 4750 North Dale Mabry Hwy., Tampa. \*B\* Contact: Sheldon Rogg, 727-364-6897; h.rogg@verizon.net; www.floridastampdealers.com / www.floridastampdealers.org

**Illinois** **October 1-2**  
**MSDA Fall Show North;** Midwest Stamp Dealers Association, Country Inn and Suites, 600 Milwaukee Avenue, Prospect Heights. \*B\* Contact: Jim Bardo, 847-634-2676; jfb7437@aol.com; www.msdastamp.com

**Michigan** **October 1-2**  
**Kalamazoo Stamp Club Fall Show;** Kalamazoo Stamp Club, Kalamazoo County Expo Center, 2900 Lake Street, Kalamazoo. Contact: Mike Dennany

**Tennessee** **October 1-2**  
**MEMPHEX 2016 Stamp & Postcard Show;** Memphis Stamp Collector's Society, Agricenter International; Wing "C" Banquet Room, 7777 Walnut Grove Road, Memphis. Contact: Andrew J. Burkman, 901-382-1772; andburk@usit.net; www.memphisstampcollectorsociety.org

**Virginia** **October 1-2**  
**Fairfax StampFest;** Elk's Club, 8421 Arlington Blvd., (Rte. 50) - 3/4 miles west of I-495 Beltway), Fairfax. \*B\* Contact: Jack Ott, 888-297-3536; jackott@comcat.net

**Washington** **October 1-2**  
**Tri-Cities Stamp and Coin Show;** Tri-Cities Stamp Club, The M Hotel, 1515 George Washington Way, Richland. \*B\* Contact: Randall Vessey, 509-837-4084; randyvessey@hotmail.com

**New York** **October 2**  
**2016 Brockport Stamp Show & Philatelic Open House;** Western Monroe Philatelic Society, Brockport Exempts Club, 248 WEst Avenue, Brockport. \*B\* Contact: David Bombard, 585-352-6955; dbombar1@rochester.rr.com

**New York** **October 6-9**  
**ASDA Fall Postage Stamp Show 2016;** American Stamp Dealers Association, The Hilton Midtown, 1335 Avenue of the Americas, New York. \*B\* Contact: Dana Guyer, 800-369-8207; dana@americanstampdealer.com; www.americanstampdealer.com

**California** **October 7-8**  
**POWPEX 2016;** POWAY Stamp Club, Al Bahr Shrine Center, 5440 Kearny Mesa Road, San Diego. \*B\* Contact: Stephen Twenige, 858-368-9109; jands.twenige@gmail.com; www.sandiegophilatelibrary.org

**Utah** **October 7-8**  
**Utah County Stamps and Collectables Show;** Utah Philatelic Society, Orem Community Church, 130 N. 400 East, Orem. \*B\* Contact: Don Marr, 801-561-4723

**Indiana** **October 7-9**  
**INDYPLEX;** Indiana Stamp Club, Hamilton County Fairgrounds and Exhibition Center, 2003 Pleasant Street, Noblesville. \*WSP\* Contact: Rick Nelson, 317-595-0304; info@indianastampclub.org; www.indianastampclub.org

**Illinois** **October 8**  
**Will County Stamp Show;** Philatelic Club of Will County, Messiah Lutheran Church, 40 Houbolt, Joliet. Contact: Rodney Juell; rajuell2@gmail.com; willcountystampclub.wordpress.com

**New York** **October 8**  
**Olepex 2016;** Olean Stamp Club, B.O. Elks Club No. 491, 209 West State Street, Olean. \*B\* Contact: Ron Yeager, 814-362-4471; cry@atlanticbb.net

**Indiana** **October 8-9**  
**EVANSPEX;** Evansville Stamp Club, SWIRCA, 28 West Virginia Street, Evansville. Contact: Arnold Sorenson, 812-480-6532; valbydw@hotmai.com; www.evansvillestampclub.com

**Pennsylvania** **October 9**  
**Fall 2015 CAPEX;** Capital City Philatelic Society, Sara Lindenmuth Elementary School, 1201 N. Progress Ave., Harrisburg. \*B\* Contact: Marlin Wilson, 717-939-8715; baronvonwils@aol.com

**Minnesota** **October 14-15**  
**METROPEX 2016;** Maplewood Stamp Club, Roseville Oval, 2661 Civic Center Dr., Roseville. \*B\* Contact: Pete Boulay, 651-490-3251; happypebbl@hotmail.com; www.facebook.com/maplewoodstampclub/

**California** **October 14-16**  
**WINEPEX 2016;** Redwood Empire Collectors Club, Marin Civic Center, 10 Avenue of the Flags, San Rafael. Contact: Kurt Schau, 707-347-6343; kurtschau@comcast.net; www.redwoodempirecollectorsclub.org

**Delaware** **October 15**  
**Dover's 65th Stamp Show;** Dover Stamp Club, Camden-Wyoming Fire Hall, 200 E. Camden-Wyoming Avenue, Camden. \*B\* Contact: Melvin

Nace, 302-674-0837; doverstampclub@aol.com

**New York** **October 15**  
**Stamp and Postcard Show/Sale;** Leatherstocking Stamp Club & Tri County, Holiday Inn, 5206 State Highway 23, Oneonta. \*B\* Contact: Ellen Tillapaugh, 607-547-5646; kuchtill@gmail.com

**Pennsylvania** **October 15**  
**Gettypex 2016;** Blue and Gray Stamp Club, Gettysburg Fire Company, 35 North Stratton Street, Gettysburg. \*B\* Contact: Dwight L. Monn, 717-624-4864; dmonn@pa.net

**Wisconsin** **October 15**  
**CENWISPEX 2016;** Central Wisconsin Stamp Club, Holiday Inn Convention Center, 1001 Amber Ave., Stevens Point. Contact: J. D. Manville, 715-498-1111; jadeco@charter.net

**Florida** **October 15-16**  
**Ocala Stamp & Coin Show;** General Francis Marion Stamp Club, Munroe Auxiliary Conference Center, 1542 SW 1st Avenue, Ocala. Contact: Sheldon Rogg, 727-364-6897; h.rogg@verizon.net; www.floridastampshow.com/www.floridastampdealers.org

**Illinois** **October 15-16**  
**CUPEX 2016;** Champaign-Urbana Stamp Club, Urbana Civic Center, 108 E. Water Street, Urbana. Contact: Louise B. Toft, 217-359-9115; ndx4031r@att.net; custampclub.org/

**Michigan** **October 15-16**  
**MOTOPEX-16;** Motor City Stamp & Cover Club, Sokol Hall, 23600 W. Warren Ave., Dearborn Heights. \*B\* Contact: Bob Quintero, 248-546-0038; qover@comcast.net; www.

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**Montana                              October 15-16**

**GLAPEX 2016;** Glacier Stamp Club, Museum at Central School, 124 Second Avenue East, Kalispell. \*B\* Contact: Adam Wenz; [glacierstampclubmt@gmail.com](mailto:glacierstampclubmt@gmail.com); [sites.google.com/site/glacierstampclub/home](http://sites.google.com/site/glacierstampclub/home)

**New Mexico                              October 15-16**

**NewMexPex 2016 Stamp Show;** Albuquerque Philatelic Society, Meadowlark Senior Center, 4330 Meadowlark Lane, SE, Rio Rancho. Contact: Paul L. Morton, 505-867-9664; [morton.paul@gmail.com](mailto:morton.paul@gmail.com); [madjac.com/stamps.htm](http://madjac.com/stamps.htm) & <https://sites.google.com/site/rioranchostampclub/home>

**Ontario**

**October 15-16**  
**CANPEX 2016;** Middlesex Stamp Club, Hellenic Centre, 133 Southdale Road West, London. Contact: John Sheffield, 519-681-3420; [info@canpex.ca](mailto:info@canpex.ca); [www.canpex.ca](http://www.canpex.ca)

**Connecticut**

**October 16**  
**THAMESPEX 2016;** Thames Stamp Club, Clark Lane Middle School, 105 Clark Lane, Waterford. Contact: Obie Hill, 860-464-0000; [obiehill@tvccconnect.net](mailto:obiehill@tvccconnect.net)

**New York**

**October 21-22**  
**STEPEX 2016 (Southern Tier - Elmira Philatelic Exposition);** Elmira Stamp Club, American Legion Post, 45 S. Olcott Rd. (I-86, Exit 49), Big Flats. Contact: Alan Parsons, 607-732-0181;

[alatholleyrd@stny.rr.com](mailto:alatholleyrd@stny.rr.com)

**Taipei, Chinese Taipei**

**October 21-26**  
**PHILATAIPEI 2016 World Stamp Exhibition;** General World Philatelic Exhibition, Taipei. Contact: Commissioner: Dr. Ross A. Towle Contact address: 400 Clayton Street, San Francisco, CA 94117; [rosstowle@yahoo.com](mailto:rosstowle@yahoo.com)

**Maryland**

**October 22**  
**Laurel StampFest;** Doubletree Hotel, 15101 Sweitzer Lane, Laurel. \*B\* Contact: Jack Ott, 1-888-297-3536; [jackott@comcat.net](mailto:jackott@comcat.net)

**Oregon**

**October 22**  
**Umpqua Valley Stempfest and Coin Show;** 7 Feathers Convention Center and Casino Resort, 146 Chief Miwaleta Lane, Canyonville. \*B\*

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Contact: Doug Holloway, 541-673-4949; dough@riousa.com

**Arkansas** **October 22-23**

**PINPEX 2016;** Pinnacle Stamp Club of Arkansas, Jacksonville Community Center, #5 Municipal Drive, Jacksonville. \*B\* Contact: Ann Austen, 501-868-4553; anniephant@aol.com

**Florida** **October 22-23**

**FSDA Sarasota Fall Stamp Show;** Florida Stampdealers Assoc. & Venice & Sarasota Stamp Clubs, Sahib Shrines, 600 N. Beneva Road, Sarasota. \*B\* Contact: Sheldon Rogg, 727-364-6897; h.rogg@verizon.net; www.floridastampshows.com / www.floridastampdealers.org

**Indiana** **October 22-23**

**AWPEX 2016;** Anthony Wayne Stamp Society, Concordia Lutheran High School, 1601 Saint Joe River Road, Fort Wayne. \*B\* Contact: James Mowrer, 260-422-1716; stamp4@frontier.com

**Connecticut** **October 23**

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

**California** **October 29**

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

**Pennsylvania** **October 29**

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

**Virginia**

**October 29**

**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; jackott@comcat.net

**California**

**October 29-30**

**East Bay Collectors Club 71st Annual Show;** East Bay Collectors Club, Civic Center Assembly Hall, 1375 Civic Drive, Walnut Creek. Contact: Randy Tuuri, 510-653-3471; tuurifam@comcat.net

**Massachusetts**

**October 29-30**

**WALPEX 2016;** Waltham Stamp Club, Minuteman Science-Technology High School, 748 Marrett Road, Route 2A West, Exit 30B off I-95/128 then second left, Lexington. Contact: Norm Shufrin, 508-877-3296; normshu@verizon.net; www.walpex.org

**Ohio**

**October 29-30**

**Cuy-LorPex 2016;** Cuy-Lor Stamp Club, Rocky River Civic Center: Memorial Hall, 21016 Hilliard Boulevard, Rocky River. Contact: Stan Fairchild, 440-333-2536; cuylorclub@gmail.com; www.virtualstampclub.com/apschap\_cuylor.html

**Wisconsin**

**October 29-30**

**Tosapex 2016;** Wauwatosa Philatelic Society, Inc., Gonzaga Hall, 1435 S. 92nd Street, West Allis. \*B\* Contact: Carol Schutta, 262-388-1453; harryncarolschutta@gmail.com; www.milwaukeephilatelic.org

**Utah**

**November 4-5**

**Utah County Stamps and Collectables Show;** Utah Philatelic Society, Orem Community Church, 130 N. 400 East, Orem. \*B\* Contact: Don Marr, 801-561-4723

**Utah**

**November 4-5**

**Utah Valley Stamps and Collectables Show;** Utah Philatelic Society, Orem Community Church Events Building, 130 N. 400 East, Orem. \*B\*

Contact: Don Marr, 801-561-4723

**Iowa**

**November 5**

**Tri-State Stamp Expo;** Tri-State Stamp Club, Northeast Iowa Community College (NICC), 8342 NICC Drive, Peosta. \*B\* Contact: Sally Maier; 3statetstamp@gmail.com; stamps.org/Tri-State-Stamp-Club

**Pennsylvania**

**November 5**

**Annual Reading Stamp Club Show;** Reading Stamp Club, Leesport, PA Auction Pavilion, State Route 61 in North Leesport. 8 Miles North of Reading, Reading. \*B\* Contact: Kent Weaver, 610-779-0175; kewsr78@yahoo.com

**California**

**November 5-6**

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## MEMBERSHIP REPORT

No. 8, August 31, 2016

### NEW APPLICANTS

The following applications were received during August 2016. If no objections are received by the Executive Director (814-933-3803) prior to October 31, 2016 these applicants will be admitted to membership and notice to this effect will appear in the November 2016 issue.

Alexander, Joe D. (226551) **San Diego, CA** US 19TH & 20TH CENTURY, COILS, BLOCKS/GUIDELINE BLOCKS-CANADA; Social Service

Amatore, Joe J. (226604) **Charlestown, RI** US 19TH & 20TH CENTURY, AIR MAIls, REVENUES/TAX PAIDS (FEDERAL), ADVERTISING COVERS-PHILATELIC LITERATURE; 58; Engineering

Aston, John (226562) **Boyertown, PA** US FDC; 30

Avey, Phillip (226517) **Spokane, WA** US CLASSICS, AIR MAIls, ERRORS/FREAKS/ODDITIES, DUCK/HUNTING/FISHING, JOINT ISSUES (US & FOREIGN), N; 46

Baulin, Evgenny (226575) **Pushkino, Russia**; 33

Blackwood, Roger (226584) **Cleveland, AL** PLATE BLOCKS; 61; Sales

Blum, Howard (226521) **Silver Spring, MD** US, 19TH & 20TH CENTURY, AIR MAIls, REVENUES/TAX PAIDS (FEDERAL);

Borden, Gene (226518) **Knoxville, TN** US 19TH & 20TH CENTURY;

Brand, Daniel (226611) **Rockville, MD** US COMMEMORATIVES; 87; Retired

Bresett, Stephen (226617) **Ogdensburg, NY** US COMMEMORATIVES, FDC, POSTAL CARDS, SOUVENIR SHEETS, DUCK/HUNTING/FISHING; 61

Briggs, John (226578) **Bath, ME** US PLATE BLOCKS, SOUVENIR SHEETS, CLASSICS, COMMEMORATIVES, DEFINITIVES, LIBERTY SERIES; 54

Brogden, Nicholas (226583)

**Livingston, TX** TURKEY-GEOLOGY/GEMS/MINERALS-ARUBA-KUWAIT-GREAT BRITAIN-FLOWERS/PLANETS; 65

Bronder, Christine E. (226552) **Hanover, PA** MUSIC-WORLDWAR II-HORSES/HORSERACING; 65; Retired

Brooks, Thomas A. (226520) **Saint James, NY** TOPICALS-POSTER-CINDERELLAS;

Bush, John (226542) **Portland, OR**; 51; IT

Cantin, Bernard M. (226579)

**Pueblo, CO** GERMANY, 3RD REICH/OCCUPATIONS-US, BUREAU ISSUES, ERRORS/FREAKS/ODDITIES, DUCK/HUNTING/FISHING; 56; Corrections Officer

Carlson, Craig S. (226585) **Duluth, MN** US; 66; Clergy

Chevrette, Stephane (226605)

**Laval, QC** EUROPA/CEPT-GREAT BRITAIN-US COMMEMORATIVES, PLATE NUMBER COILS, DEFINITIVES-CANADA; 55; IT Manager

Chilton, James (226600) **Cypress, TX** US, 19TH & 20TH CENTURY, COIL LINE PAIRS, REVENUES/TAX PAIDS (FEDERAL), NEWSPAPERS & PERIODICALS; 62

Cohen, Bradley (226548) **Santa Monica, CA** US, AIR MAIls, CA POSTAL HISTORY, SPECIAL DELIVERIES;

Cohen, Mara D. (226504) **Mineola, NY** US, CIVIL WAR COVERS- TRAINS-WORLD WAR II; Comberiate, Len (226586)

**Ossining, NY** US; 65; Actuary

Cook, Elizabeth T. (226610)

**Franklin, TN** US AIR MAIls, COMMEMORATIVES-CZECHOSLOVAKIA; 45

Craul, Paul D. (226532) **Kent, WA** WORLDWIDE; 73; Retired

Crooks, Richard B. (226527) **Maple Valley, WA** US-FDC; 61; Sales

Davis, John C. (226567) **Iowa Park, TX** WORLDWIDE; 64; Retired

Dennis, Tom R. (226587) **Maricopa, AZ** DUCK STAMPS; 71; Retired

Denny, Jacob G. (226559)

**Bellefonte, PA** US 19TH CENTURY, COVERS, FLIGHT COVERS-CANADA-GREAT BRITAIN; 66; Retired

Dernedde, Robert L. (226528) **West Linn, OR** MINT US; 77; Retired

Desautels, Shane (226599) **Chicago, IL** US COMMEMORATIVES, 19TH & 20TH CENTURY, AIR MAIls; 50; Literacy Consultant

Devall, Ron D. (226533) **Oregon City, OR** US-CANADA-PITCAIRN-FEDERAL DUCKS; 72; Retired

Dewberry, Stephen R. (226505)

**Warner Robins, GA** US, BOB, REVENUES; 69; Retired

Domaschofsky, Michael R. (226543) **Portland, OR** US-CANADA-TOPICAL; 54

Dow, Gregory S. (226495)

**Palmdale, CA** US COMMEMORATIVES, AIR MAIls, CLASSICS, COMMEMORATIVE PANELS; 62

Ecklund, Ronald (226568) **Lincoln, NE** USED US, POSTAL CARDS; 66; CPA

Edmonds, Guy C. (226522) **Keizer, OR** US-AUSTRIA-NEW ZEALAND-ISRAEL; 70; Retired

Feiser, John S. (226553)

**Fayetteville, PA** US-WEST GERMANY-BERLIN-VATICAN-UN/NY-NEW ZEALAND; 80; Retired

Field, David (226544) **Longview, WA** EARLY US; 69; Retired

Flory, Benson B. (226582) **Atlanta, GA** US 19TH & 20TH CENTURY; 61; Retired

Fox, Eric (226498) **Riverside, CA**; 53

Galinos, Alexandre A. (226597) **Athens, Greece** GREECE-TURKEY-ALBANIA-BALKANS-MIDDLE EAST; Philatelic Dealer & Expert

Ganske, Gary L. (226534) **Nampa, ID** POSTAL STATIONERY; 73; Retired

Gersomino, Dennis E. (226554) **Alexandria, VA** US-CANADA; Manager

Glicksberg, Barbara G. (226506)

**Seattle, WA** GREAT BRITAIN-FRANCE-SCANDINAVIA-SWITZERLAND-ISRAEL-CANADA; 87; Retired

Globe, Alexander (226535) **White Rock, BC** VIETNAM-CANADA, SEMI OFFICIAL AIR MAIL; Writer

### NEW MEMBERS

#### NEW MEMBERS

Applications 226221 through 226337 as previously published have been accepted for membership by the Board of Vice Presidents.

### SUMMARY

Total Membership,	
July 31, 2016 .....	30,020
New Members	116
Reinstated	100 .....
Deceased	21
Resignations	5 .....
Total Membership,	
August 31, 2016 .....	30,210
(Total Membership, August 31, 2015 was 30,793 a difference of -583)	

Goodwin, Virginia G. (226507) **South Glastonbury, CT** US; 81; Retired

Greenlaw, Paul (226561)

**Talking Rock, GA** US COMMEMORATIVES-MEXICO-ISRAEL-RUSSIA/USSR/INDEPENDENT REPUBLICS-DOMINICAN REPUBLIC-VENEZUELA; 66

Grill, Jeffrey (226503) **Saint Clair Shores, MI** US POSTAL HISTORY, AIR MAIls, CLASSICS-GERMANY; 40

Gwaltney, Patrick M. (226580) **Anderson, IN** US, AIR MAIls, PLATE BLOCKS, PLATE NUMBER COILS, PLATE SINGLES, PLATE VARIETIES; 54

Hamling, Alexander M. (226536) **Seattle, WA** US; 35; Physician

Hare, Jill T. (S-226537) **Ottawa, ON** CANADIAN ADMIRALS; 59

Harms, Haley (226547) **Otis, CO** HISTORY-SCIENCE/SCIENTISTS-SPACE-COMPUTERS-WOMEN/IVY-TRACTORS; 36; Archaeologist

Hay, Dar (226606) **Portola Valley, CA** US SHEETS/SMALL PANES, PLATE BLOCKS, COILS; 50

Haynes, Steve (226588) **Woodland, CA** CANAL ZONE-LATIN AMERICA-US 19TH CENTURY; 58; Teacher

Hill, Herbert B. (12701-226612) <b>Crestview, FL</b> US COMMEMORATIVE PLATE BLOCKS; 67; Retired	Lawson, Terry P. (226502) <b>Goose Creek, SC</b> US BLOCKS/GUIDELINE BLOCKS, FDC-TRANSPORTATION-WATERFALLS/DAMS-CINDERELLAS-FOREIGN FDC; 55; Visual Art	McArthur, Sarah R. (226576) <b>Santa Fe, NM</b> US 19TH & 20TH CENTURY, AIR MAILED, COMMEMORATIVES-EUROPE-MIDDLE EAST; 54; Administrative Law Judge	Radisch, Stephen F. (226501) <b>Salinas, CA</b> US, COMMEMORATIVES, CLASSICS, DEFINITIVES, AIR MAILED, LIBERTY SERIES; 69; Retired
Hoffman, Rachael (226603) <b>Pittsburgh, PA</b> ; 35	Ledwith, Robert Pa (226564) <b>Dublin, Ireland</b> US 19TH & 20TH CENTURY, DEFINITIVES, BUREAU ISSUES, CLASSICS, COMMEMORATIVES; 65; Retired	McCoy, Charles (226577) <b>Thebes, IL</b> US WASHINGTON FRANKLINS; 78; Retired	Read, Robert A. (226621) <b>Ringgold, GA</b> US COMMEMORATIVES; 75
Howard, Marshall R. (226589) <b>Mooresville, NC</b> US; 94; Retired	Lee, James (226558) <b>Seymour, TN</b> US 19TH & 20TH CENTURY, PLATE BLOCKS, SHEETS/SMALL PANES-OCCUPATION ISSUES-WORLDWIDE; 46	McFarland, Pat (226607) <b>Nevada, IA</b> ; 57	Riggs, Patrick (226529) <b>Eureka, CA</b> IRELAND-SWITZERLAND; 68; Herb Farmer
Hubbard, Ray (226508) <b>Warner Robins, GA</b> US; 75; Retired	Lemons, Roger (226601) <b>Harrisville, MI</b> US AIR MAILED, CIVIL WAR COVERS, METERS, ENCASED POSTAGE/POSTAGE CURRENCY, PATRIOTIC COVERS-MILITARY; 58	McKinney, Kerry L. (226556) <b>Aurora, IL</b> GERMANY; 68; Landscaping	Robison, Terry (226614) <b>Frankfort, KY</b> US-CUBA-RUSSIA-VATICAN; 64; Handyman/Gardener
Huston, Jim (226538) <b>Maple Valley, WA</b> CINDERELLAS; 70; Retired	Long, Mychael E. (226516) <b>Dallas, TX</b> US SPECIAL DELIVERIES, PLATE BLOCKS, FDC, 19TH CENTURY, ENCASED POSTAGE/POSTAGE CURRENCY, POSTAGE DUE; 55; Artist	Miller, John (226613) <b>Centralia, WA</b> US; 76; Retired	Rockey, Clinton C. (226524) <b>Portland, OR</b> US; 49; Meteorologist
Hutchison, Timothy (226581) <b>Indianapolis, IN</b> US COMMEMORATIVES; 62	Mace, Robert (226555) <b>Lockhart, TX</b> US-BRITISH COMMONWEALTH-TEXAS CENTENNIAL COVERS, PROVISIONS; 70; Retired	Millner, Barbara (S-226540) <b>Long Beach, WA</b> WORLDWIDE; Retired	Rode, Janet L. (226496) <b>Kemmerer, WY</b> US; 64; HR Consultant
Johnson, Don (226619) <b>Port Alberni, BC</b> US, 19TH & 20TH CENTURY, AIR MAILED, COMMEMORATIVES; 72; Retired	Martinez, Ulises (226618) <b>Merrifield, VA</b> US CLASSICS, CIVIL WAR COVERS, CONFEDERATE STATES, CANCELS, ENCASED POSTAGE/POSTAGE CURRENCY, FANCY CANCELS;	Millner, Raymond T. (226539) <b>Long Beach, WA</b> WORLDWIDE; 79; Retired	Rogers, Burlyn K. (226530) <b>Providence Forge, VA</b> RAILROADS-CHRISTMAS-RELIGIOUS-CATHOLIC-ANGLICAN-AMERICAN HISTORY; 66; Retired
Johnson, Jerry E. (226493) <b>Gorham, ME</b> US 19TH & 20TH CENTURY, AIR MAILED; 65; Quality Manager	Mayers, James (226573) <b>Holbrook, NY</b> US, FDC-UN; 74	Moody, Paul B. (226563) <b>Hinsdale, MA</b> GERMAN STATES-ICELAND-FAROE ISLANDS-US DUCK/HUNTING/FISHING, CLASSICS, AIR MAILED; 65; Retired	Ross, James (226514) <b>Woodstock, IL</b> US, ERRORS/FREAKS/ODDITIES, 19TH CENTURY, AIR MAILED-LOTS & COLLECTIONS-USED WORLDWIDE;
Kahler, David (226515) <b>Chatham, VA</b> US PLATE BLOCKS, SHEETS/SMALL PANES, DEFINITIVES; 47	Plastino, Joseph (226549) <b>Courtice, ON</b> AUSTRIA-ITALY, STATES-CANADIAN CANCELS-VATICAN CITY-CHRISTMAS; 37	O'Connell, Patrick J. (226499) <b>Bakersfield, CA</b> US 19TH & 20TH CENTURY, AIR MAILED; 57; Physician	Ryan, Joe W. (226590) <b>Waxhaw, NC</b> US; 50; Retired
Kerr, William E. (226523) <b>Portland, OR</b> US HISTORY; 64; Retired	Polelle, Michael (226494) <b>Madison, WI</b> US; 52	Orlando, Elisa (226574) <b>Staten Island, NY</b> US 19TH & 20TH CENTURY, REVENUES/TAX PAIDS (FEDERAL), CANCELS;	Sachs, Laura (226598) <b>Sedro Woolley, WA</b> US 19TH & 20TH CENTURY, AIR MAILED, POSTAGE DUES, DUCK/HUNTING/FISHING, AIR MAILED; Executive
Kerwin, Michael (226569) <b>Appleton, WI</b> US-CANADA; 67; Retired	Price, Stephen (226509) <b>Fairview Heights, IL</b> US, BOB, REVENUES, STATIONERY; 61; Retired	Plastino, Joseph (226549) <b>Courtice, ON</b> AUSTRIA-ITALY, STATES-CANADIAN CANCELS-VATICAN CITY-CHRISTMAS; 37	Salsman, Patricia (226591) <b>Saratoga, CA</b> US CLASSICS-COSTA RICA; 78; Retired
Kirwan, Peter C. (226519) <b>Portland, OR</b> US COMMEMORATIVES, FDC, BOOKLETS/PANES, PRESS SHEETS; 52; Tech Executive	Plastino, Joseph (226549) <b>Courtice, ON</b> AUSTRIA-ITALY, STATES-CANADIAN CANCELS-VATICAN CITY-CHRISTMAS; 37	Polelle, Michael (226494) <b>Madison, WI</b> US; 52	Sanders, Sue Anne (226525) <b>Seattle, WA</b> US-POSTCARDS; 72; Retired
Krinsky, Clifford M. (226497) <b>New York, NY</b> US PLATE BLOCKS, DEFINITIVES, COMMEMORATIVES, POSTAGE DUES, FDC; 57; Registered Nurse	Price, Stephen (226509) <b>Fairview Heights, IL</b> US, BOB, REVENUES, STATIONERY; 61; Retired	Plastino, Joseph (226549) <b>Courtice, ON</b> AUSTRIA-ITALY, STATES-CANADIAN CANCELS-VATICAN CITY-CHRISTMAS; 37	

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Santulli, Michael (226500) **Longmont, CO** US, 19TH & 20TH CENTURY, COMMEMORATIVES, ERRORS; Broker

Schibley, Daniel (226560) **Fort Wayne, IN** US, POSTAL HISTORY, FDC, AIR MAILED, FLIGHT COVERS, SOUVENIR CARDS; 58

Schulze, Barbara (226531) **Portland, OR** TOPICALS; Retired

Schwieters, Rita J. (226510) **Loretto, PA** JAPAN-GHANA-US-AUSTRALIA-ANIMALS-SCOUTS-BIRDS-DRAGONS; 57; Retired

Sefton, Dick (226592) **Fort Wayne, IN**; 87

Senft, Stan (226557) **Winston Salem, NC** US COMMEMORATIVES, MINT; 68; Construction

Setser, Henry (226594) **The Villages, FL**

Shoaf, Shirley A. (226593) **DeLand, FL** SCANDINAVIA-US PLATE BLOCKS, PRECANCELS; 83

Snitker, Jorgen F. (226545) **Portland, OR** DENMARK-GREENLAND-FAROE ISLAND; 81; Retired

Souers, Philip (226566) **Pleasanton, CA** FAKES & FORGERIES-FORMER DEAD COUNTRIES-OCCUPATION ISSUES-OVERPRINTS & SURCHARGES-CINDERELLAS-GERMAN; 77; Chemist

St. Cyr, Jack (226565) **New Orleans, LA** UN-AMERICAN INDIANS-MUSIC/MUSICIANS/INSTRUMENTS-STAMP DESIGN ERRORS-US ERRORS/FREAKS/ODDITIES; 81; Retired

Steerman, Charles E. (226615) **Edgewater, MD** PRE 1960 US & WORLDWIDE; 77; Retired

Stepro, Bill (226609) **Galion, OH** US; 70

Stiles-Hastings, Judi (226570) **Fair Oaks, CA** ART 13TH-20TH CENTURY; 71; Travel Agent

Swann, Gregory L. (226595) **Waldorf, MD**; 48

Taylor, Kim J. (226511) **Lakeland, FL** US; 56; Retail

Tourish, Daniel B. (226602) **Feasterville Trevose, PA** US COVERS, 19TH CENTURY-SPACE;

Van Derdys Vidal, Jean Paul (226596) **Tohatchi, NM** US 19TH & 20TH CENTURY, NM POSTAL HISTORY, CANCELS-STAMP DESIGN ERRORS-PUERTO RICO; 34

Varga, Jeffrey (J-226571) **North Bend, OR** BRIDGES-PLANES-TRAINS-SHIPS-AUTOMOBILES; 11; Student

Vieira, Scott (226616) **Houston, TX** WORLDWIDE-STAMP DESIGN/DESIGNERS-FAKES & FORGERIES-PHILATELIC LITERATURE-POSTAL HISTORY; 48

Wagner, Steven R. (226608) **Tulsa, OK** US 19TH & 20TH CENTURY, AIR MAILED; 70; Accountant

Weiss, Leona (226550) **San Anselmo, CA** US-BELGIAN CONGO-GERMAN COLONIES; 68; Retired

Whitburn, David (226572) **Waupaca, WI** BRITISH COLONIES ENGRAVED MINT SETS; 78; Artist

White, Eric A. (226513) **Metairie, LA** NH TOWN CANCELS; 68; Entomologist/Identifier

Williams, Andrew E. (226620) **London, Great Britain** ROMANIA; 33

Wills, Jeffrey R. (226541) **Spokane, WA** WORLDWIDE; 59; Physical Therapist

Withers, John S. (226512) **Hamden, CT** RPO HISTORIC COVERS; 70; Retired

Woodland, Dennis W. (226526) **Gresham, OR** BOTANICAL-CHARLES DARWIN-BOTANICAL GARDENS-NEW ZEALAND; 75

Zhao, Han Yong (226546) **Clackamas, OR**; 52

#### REACTIVATED CHAPTER

Shenandoah Valley Stamp Club (0748-059428), Winchester, VA  
**CONTACT:** Calvin H. Allen, Jr. 207 Sheridan Ave., Winchester, VA 22601.

#### DECEASED

Adams, Robert A. (108149), Goodview, VA

Atkins, John (11005-181157), Lebanon, MO

Biehl, Norman H., Jr. (082369), Lakewood, CA

Gornjak, Daniel (171703), Midland, PA

Kaplan, Melvin (176174), Elmwood, NJ

Kass, Gerald (10294-063791), Lake Worth, FL

Koval, John (152605), Griffith, IN

Loesch, Christopher H., Jr. (106620), Arlington, VA

Murray, William Breen (179542), Mexico

Pelton, Eric H. (084688), Bingen, WA

Plomgren, Ronald A. (205482), Walnut Creek, CA

Pollock, Chris A. (9559-063548), Annapolis, MD

Quick, Thomas (220333), Reynoldsburg, OH

Roehm, Thomas (191377), Germany

Sager, Milton S. (9743-067532), Dunedin, FL

Saxton, Les (127549), Ridgecrest, CA

Schroeder, John H. (2528-050650), Evansville, IN

Smith, Rick C. (172692), Georgetown, TX

Walsh, Stanley A. (4662-026541), Baton Rouge, LA

Wilhelm, Charles R. (6171-027626), Indianapolis, IN

Zimmerman, Marvin S. (8443-059030), Hilliard, OH

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2016 NEW STAMPS

BY JEFF STAGE

# Pets, Songbirds, Apples, and More

## Recap of United States Stamps Issued in July and August

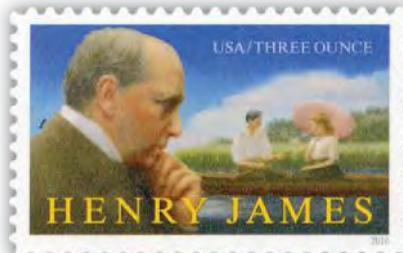
In August, the United States Postal Service issued 24 commemorative stamps and three definitive stamps (two different designs). The Henry James stamp, issued July 31, is also included in this article. For additional details about the 2016 U.S. Stamp Program, updated when new information is made available, visit online at [stamps.org/us-new-issues](http://stamps.org/us-new-issues).

### Henry James

Author Henry James (1843–1916), a towering figure in American literature, became the 31st honoree in the ongoing Literary Arts series with a “Three Ounce” rate stamp formally issued July 31 in Dulles, Virginia. There was no ceremony for the stamp.

In novels and stories that often explored the complex interplay between Americans and Europeans, James sought to portray the intricacies of society and the inner lives of his characters with exquisite realism, an intellectual and artistic achievement that earned him a reputation as one of the greatest writers America has ever produced, the U.S. Postal Service said in a detailed release about the author’s work.

The stamp features an original painting by Kate Sammons. On the left is a portrait of James based on a 1906



The nondenominated (89-cent) Henry James three ounce rate stamp.

photograph by Alvin Langdon Coburn; on the right side, behind James, is a vignette showing a man and a woman in a small boat, an artistic interpretation of the climactic scene from James’ 1903 novel, *The Ambassadors*. The words “Three Ounce” at the top right indicate its postage rate. The stamp, produced in panes of 20, will permanently pay the 3-ounce rate, even if it changes. That rate currently is 89 cents.

A U.S. Postal Service news release offered a thorough summary of James’ career, including the following:

James was born April 15, 1843 in New York City. His four siblings included William James, who would become one of the most influential American psychologists and philosophers, and Alice James, who would be recognized posthumously as a perceptive diarist. Their father was a wealthy philosopher and mystic who insisted that his children be intellectually stimulated. He took the entire family to Europe for three years in 1855, when James was 12, and re-

turned with them for a second yearlong trip from 1859 to 1860, an unconventional education that immersed them in galleries, museums, and theaters.

In 1861, James began to study law at Harvard, but soon committed himself to a literary life, writing for such prominent national journals as *The Atlantic Monthly* and *The Nation*. As he traveled in Europe, sometimes for several years at a time, he penned travel pieces, short stories, and two novels before settling permanently in London in 1876.

By this point, James had begun to explore one of his major preoccupations, which came to be known as “the international theme”: the drama that results, both comic and tragic, when Americans encounter Europe — or, sometimes, when Europeans travel or live in America. James’ first major novel, *The American*, serialized in 1876 and 1877, took up this theme.

James truly asserted the importance of the international theme with his 1878 story, “Daisy Miller.” A study of the problems that occur when people confuse manners with morals.

As his career progressed, James explored an array of themes and subject matter. He was particularly interested in the relationships between fathers and daughters, and his 1880 novel, *Washington Square* remains a memorable account of a father and a daughter locked in an irresolvable battle of wills.

During the 1890s, James explored the literary potential of ghost stories, portraying the supernatural with eerie, sinister subtlety. “The Turn of the Screw,” published in 1898, is the most memorable of his several supernatural tales.

In the final phase of his career, James

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returned to the international theme, crafting several novels that showcase his writing and his intellect at their most mature — and their most demanding.

All in all, James' literary output was prodigious: 20 complete novels, more than 100 shorter pieces of fiction, several plays, and hundreds of shorter works and articles, including travel observations, literary criticism, and theater reviews.

Art director Antonio Alcalá worked with Sammons. This is her first stamp design. Sammons portrays objects from contemporary domestic life in vivid photorealistic paintings, according to her website. "I have always strived for three elements in my paintings: bal-

ance, refinement, and originality," she says in a 2013 story by Norman Kolpas for Southwest Art. "It's important to me that my work not only expresses my most elevated feelings toward life — spirituality, awe, inspiration, love — to myself alone, but also communicates universal human sentiments that are felt by other people as well."

Sammons has had success in portraits, still lifes, florals, and tromp l'oeil, working often with oils and watercolors.

According to a biography posted online by Gallery 1261 of Denver, Colorado, Sammons was born in South Korea, adopted at the age of 1 by an Amer-

ican family, and grew up in Urbana, Illinois. She graduated with a bachelor of fine arts degree in 2002 from the University of Illinois and went on to study with several studios before beginning her professional career in 2007. She has since received more than 20 awards and has shown work through dozens of shows and galleries.

"I've always been intrigued by pattern and color," the artist says on her website. "Currently I am exploring these elements and going back to a more polished, detailed and elegant style. ... I create things that are about balance, beauty and quality."

## HENRY JAMES THREE-OUNCE RATE COMMEMORATIVE STAMP

**USPS Item Number:** 119404

**Format:** Pane of 20, 240 stamps per revolution

**Issue Date and City:** July 31, 2016, Dulles, Virginia

**Series:** Literary Arts

**Designer, Artist, and Typographer:** Kate Sammons, Los Angeles, California

**Art Director:** Antonio Alcalá, Alexandria, Virginia

**Modeler:** Sandra Lane/Michelle Finn

**Manufacturing Process:** Offset with

microprinting

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

**Press Type:** Alprinta 74

**Print Quantity:** 20 million stamps

**Press Sheet Quantities:** 1,000 with die cuts, none without die cuts

**Paper Type:** Phosphor tagged paper, overall

**Adhesive Type:** Pressure-sensitive adhesive

**Ink Colors:** Cyan, magenta, yellow, black,

Pantone Matching System 129 yellow

**Stamp Sizes:** 1.42 inches by 0.84 inches, 36.07 millimeters by 21.34mm (image); 1.56 inches by 0.98 inches, 39.62mm by 24.89mm (overall); 7.24 inches by 5.92 inches, 183.9mm by 150.37mm (pane); 11.84 inches by 21.72 inches, 300.73mm by 551.69mm (press sheet)

**Plate Numbers:** "B" followed by five single digits

**Marginal Markings:** plate numbers (front); "©2015 USPS," USPS logo, bar code, promotional text, verso text

## Pets

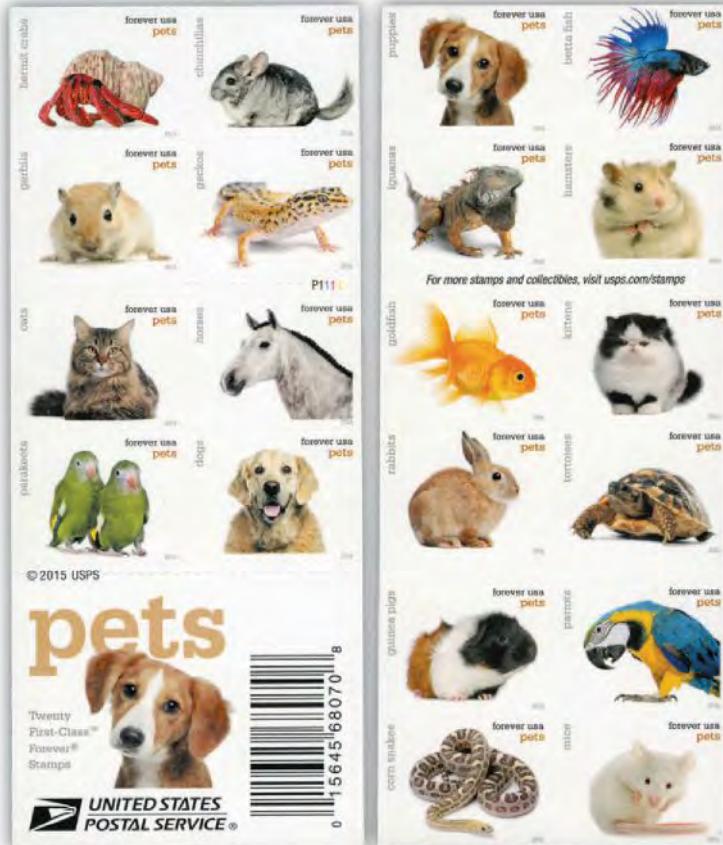
What isn't there really isn't there.

Sorry about the head-scratcher, but that's the best way to explain the subtleness of the somewhat remarkable photographs seen on the 20 Pets stamps formally issued August 2 at the SuperZoo National Pet Retailers Show at the Mandalay Bay Resort in Las Vegas, Nevada.

We'll reveal all in a minute, but first, check out the double-sided pane of 20 (convertible booklet format) stamps. The following popular pets appear: puppies, betta fish, iguanas, hamsters, goldfish, kittens, rabbits, tortoises, guinea pigs, parrots, corn snakes, mice, hermit crabs, chinchillas, gerbils, geckos, cats, horses, parakeets, and dogs. All but one stamp — the parakeets — shows a singular animal, but the USPS text refers to each species in the plural form.

The photos are similar to those appearing on the Adopt a Shelter Pet stamps of 2010. Those photos were taken by Sally Andersen-Bruce. The photos for the new Pets stamps were taken by photographer Eric Isselée, of Brussels, Belgium.

Isselée, 50, travels the world taking pictures of animals — domesticated and those normally wild — all against a white background. Thus, in a day when digitization and sophisticated computer technology can eas-



The 20 Pets commemorative forever stamps issued August 2.

ily alter photographs by cropping and removing unwanted backgrounds, such is not the case with Isselée's photos. They truly show the animal as it was photographed, surrounded by a pure white backdrop.

Isselée's Life on White project, founded in 2005, now has a catalog of more than 32,000 images of more than 1,100 different animal species, according to its website ([lifeonwhite.com](http://lifeonwhite.com)), where a visitor can view many of the images. The images include everything from a tiny Tiger mosquito to a full-grown elephant, from swimming fish to raptors in flight — all shot against a stark white background.

"All our animals, both domestic and wild, have really been photographed in front and on a white background," says the photographer on his website. "The biggest difficulty is to find animals and owners who are willing to participate in this project, and we travel throughout the entire world looking for animals who often have a very privileged relationship with their owner."

In an interview with [stockperformer.com](http://stockperformer.com), Isselée talked about the challenges of this type of photography.

"We always take as much precaution as possible," he said, "knowing that even (the) smallest dog could potentially bite you. I would say the most frightening moment was when I took pictures of venomous snakes. (At first), we used a glass between the snake and the camera, but it wasn't very practical and the snakes were moving a lot. We decided to take the glass off. Rather scary."

Staff members hunt out and set up temporary studio loca-

tions, where animal owners and trainers then introduce the animals to the environment.

"Our photo sessions generally take place over one week," the photographer said on his website. "We travel with one or two assistants in our camping car (in Europe) from one photo shoot to another. All the animals are photographed in their own environment/home so that they do not suffer any stress linked to transport or to unknown environments."

Participants for the first-day-of-issue dedication ceremony for the Pets stamps were chairman of the Postal Service Board of Governors James Bilbray; Postal Service Chief Marketing and Sales Officer James Cochrane; Doug Poindexter, president, World Pet Association; Robert Vetere, chairman, Pet Leadership Council, and Gregory Popovich, founder of the Popovich Pet Theater.

"More than half of all U.S. homes have at least one pet, and that number increases every year. The most common are cats and dogs, but all types of pets provide love, happiness and companionship for their owners," said Cochrane. "The bonds we create with animals improve our physical and emotional well-being and our pets truly become members of the family."

Previous stamps featuring pets include: Adopt a Shelter Pet, 2009; Spay and Neuter, 2002; Bright Eyes, 1998; American Dogs, 1984; American Cats, 1988; Puppy and Kitten, 1982; and Seeing For Me, 1979.

Derry Noyes was the art director for the Pets commemorative forever stamps.



## **Derry Noyes art director**

**When did you start working on these stamps?**

I started working on these in 2014.

**How did the idea of a Pets group come about?**

I believe this was generated by the CSAC, perhaps with recommendations from the public.

**Was there any thought to use a smaller number of pets — like four or five? If so, what prompted the list to expand to 20?**

With research of popular pets we found that the list was well beyond four or five and we wanted to include the cats and dogs and expand it from there. It's the variety of different kinds of pets that makes this interesting and appealing.

**Were there any pets that didn't quite make the cut? I ask this because my son had a pet rat (yuck) for a couple of years and he had a serious bond with that creature, which I must say, was quite well behaved for its breed.**

I don't remember rats being on the "most popular" list, but I know people who do seem to love them as pets. There were animals that didn't make the cut because they are illegal to keep as pets, such as endangered birds.

**How did photographer Eric Isselée's work come to the project?**

I liked the clarity of the animals on white backgrounds. You can see their shapes and expressions without clutter of detailed backgrounds. He photographed animals exclusively on white.

**Were there any concerns about the alignment of the creatures on the pane. For example, one of the felines is right next to the goldfish and if I were that mouse, I'd pay a bit more attention to that snake to my right. If I read my Wikipedia correctly, mice are a prime element in a corn snake's diet.**

I had a little fun with that, but mostly the placement was for good color and shape distribution, plus eye contact with the viewer.

**Speaking of snakes, I once put a photo of a snake on the cover of a newspaper's weekly magazine. Oh, the angry phone calls we got! Were there any concerns about picturing the snake on a pets stamp?**

This one may go on envelopes to pay bills! If nothing else it's an opportunity to teach people that not all snakes are dangerous and to demystify the creepy reputation they have.

## PETS COMMEMORATIVE FOREVER STAMPS

**USPS Item Number:** 680704

**Format:** Double-sided pane of 20  
(convertible booklet format), 880 stamps  
per revolution

**Issue Date and City:** August 2, 2016, Las  
Vegas, Nevada

**Designer, Art Director, and**

**Typographer:** Derry Noyes,  
Washington, D.C.

**Existing Photos:** Eric Isselée

**Modeler:** Joseph Sheeran

**Manufacturing Process:** Offset

**Printer and Processor:** Ashton Potter,  
Williamsville, New York

**Press Type:** Mueller A76

**Print Quantity:** 400 million stamps

**Press Sheet Quantities:** Quantities not  
provided by USPS for with die cuts,  
none without die cuts

**Paper Type:** Nonphosphored Type III,  
block

**Adhesive Type:** Pressure-sensitive adhesive

**Ink Colors:** Black, cyan, magenta, yellow

**Stamp Sizes:** 1.05 inches by 0.77 inches,

26.67 millimeters by 19.56mm (image);  
1.19 inches by 0.91 inches, 30.22mm by  
23.11mm (overall); 2.38 inches by 5.76  
inches, 60.45mm by 146.30mm (pane);  
23.29 inches by 4.6 inches, 591.57mm  
by 120.90mm (press sheet)

**Plate Numbers:** "P" followed by four single  
digits

**Marginal Markings:** Header "Pets,"  
"Twenty First-Class Forever Stamps,"  
plate numbers, "©2015," USPS logo,  
promotional text, bar code

### Songbirds in Snow

It was pretty hot and sunny in August when the U.S. Postal Service issued a set of four Songbirds in Snow forever stamps, but perhaps the release date gives those of us who live in snow country to pause to prepare for the inevitable change of seasons.

The stamps were formally dedicated August 4 during a first-day ceremony at Stamp Show in Portland, Oregon. The American Philatelic Society hosts the annual show that rotates among locales. The stamps present paintings, acrylic on canvas board by Robert Giusti, that show colorful songbirds perched on snow-covered branches.

The stamps do not include the names of the birds, all of which are common in North America, but we'll help you identify them. The stamps (clockwise, from top left) depict the following birds: a male (at top) and female golden-crowned kinglet on evergreen branches; a single cedar waxwing perched on a cedar branch with red berries (the bird holds a single berry in its beak); a single male northern cardinal among holly branches, leaves, and berries; and a pair of red-breasted nuthatches sharing a snow-covered branch against a background of distant trees.

The stamps come in a double-sided pane of 20 stamps that the Postal Service calls a booklet. The only text printed on the stamp face is "USA," "Forever," and "2016."

The Postal Service has featured Gi-



The four Songbirds in Snow commemorative stamps.

usti's illustrations of birds on numerous stamps during the past few years. In 2012, his artwork appeared on five 85-cent Birds of Prey stamps issued in a pane of 20 (Scott 4608–4612). His painting of a pair of Tufted Puffins was used to illustrate a single 86-cent stamp (Scott 4737) in 2013. Also, a set of 10 Songbirds commemorative forever stamps issued April 5, 2014, feature artwork by Giusti. Derry Noyes was the designer and art director.

The birds are all native to North America, particularly the lower 48, though one of them — the northern cardinal — is not really found much (if at all) west of Texas and Nebraska.

The Audubon Guide to North American Birds ([audubon.org/bird-guide](http://audubon.org/bird-guide)) gave the following details about the birds:

**The golden-crowned kinglet:** The tiny (hummingbird-sized) bird nests mostly on conifers; in winter, sometimes other trees. Breeds in dense coniferous forest, especially those of spruce,

fir, and hemlock, less often in Douglas-fir or pines. It has a remarkable ability to survive in cold climates. The golden-crown may be hard to see, but it can be detected by its high thin call-notes, and then glimpsed as it flits about high in the spruce tree. Feeds mostly on insects, occasionally on oozing sap; rarely on fruit.

**Cedar waxwing:** Lives in open woodlands, fruiting trees, orchards; in winter, widespread, including towns. Breeding habitat is influenced by availability of fruiting trees and shrubs, often most common in "edge" situations, as along forest edges, streamsides, overgrown fields, edges of swamps, suburban yards. In winter, may be in any wooded or semi-open area where berries are abundant. With thin, lisping cries, flocks of cedar waxwings descend on berry-laden trees and hedges, to flutter among the branches as they feast. These birds are sociable at all seasons, and it is rare to see just one waxwing. It eats mostly berries — its favorite is the cedar berry — and insects.

**Northern cardinal:** Found in a variety of brushy or semi-open habitats in the East, from forest clearings and swamps to city parks, almost wherever there are some dense bushes for nesting. In the Southwest, more local; occurs in tall brush, streamside thickets, groves of mesquites in desert. One of our most popular birds, the cardinal is the official state bird of no fewer than seven eastern states. Abundant in the Southeast, it has

been extending its range northward for decades, and it now brightens winter days with its color and its whistled song as far north as southeastern Canada. Feeders stocked with sunflower seeds may have aided its northward spread. It eats mostly seeds, insects, berries.

**Red-breasted nuthatch:** Nesting

habitat almost always has many conifers, such as spruce, fir, hemlock, either in pure stands or mixed with deciduous trees.

Mature forest preferred, perhaps because old decaying wood needed for nest sites. Between its quiet calls and dense habitat, this nuthatch may be

overlooked until it wanders down a tree toward the ground. It often shows little fear of humans, and may come very close to a person standing quietly in a conifer grove.

Feeds mainly on insects and spiders in summer; in winter, eats many seeds, especially those of conifers.

## Q& A

### Derry Noyes art director

**When did you first start working on these stamps?**

Bob Giusti and I started working on these in 2014.

**The artwork is from Robert Giusti, who has created about a dozen previous stamps for the USPS. Were these designs commissioned or were they some of Mr. Giusti's existing works?**

They were commissioned.

**What kind of media were the original paintings?**

I believe he works in acrylics. He provides pencil sketches before painting.

**Did the USPS suggest the birds to be shown or did that come from the artist?**

Bob had six to eight suggestions and we narrowed it down to four that were well known and worked well together.

**We've had many birds stamps and, of course, they are popular. Was there any thought to have different types of birds — raptors, let's say — or other types of animals with a snow scene?**

We were aiming for beauty vs. educational. These stamps are meant to go on mail during the winter months and possibly even holiday correspondence and

to have broad appeal.

**Were there birds that were left out by the time the process was finished? In other words, could this have been a six- or eight-stamp issue, or was the thought all along to keep it at four?**

The intention was always to develop a block of four.

**The "USA Forever" is pretty nonintrusive. How did that process work with the artist? Does the stamp designer work out where that wording will be before, during, or after the painting is created?**

Yes, I tried to keep the forever an unobtrusive as possible. We work out the placement in the sketch phase.

**In most (maybe all) of Mr. Giusti's previous U.S. stamps, the bird (and its surroundings) are shown in the foreground with a blank, white background. These vignettes all include a background, including water, sky, and clouds. Do you know anything about the change of direction this time around?**

That was a conscious effort to show them in snowy/wintery environments and to distinguish them from the other songbird stamps.

### SONGBIRDS IN SNOW COMMEMORATIVE FOREVER STAMPS

**USPS Item Number:** 681104

**Format:** Double-sided pane of 20 (convertible booklet format), 880 stamps per revolution

**Issue Date and City:** August 4, 2016, Portland, Oregon

**Designer, Art Director, and**

**Typographer:** Derry Noyes, Washington, D.C.

**Artist:** Robert Giusti, Bridgewater, Connecticut

**Modeler:** Joseph Sheeran

**Manufacturing Process:** Offset

**Printer and Processor:** Ashton Potter, Williamsville, New York

**Press Type:** Mueller A76

**Print Quantity:** 600 million stamps

**Press Sheet Quantities:** Quantities not provided by USPS for with die cuts, none without die cuts

**Paper Type:** Nonphosphored Type III, block

**Adhesive Type:** Pressure-sensitive adhesive

**Ink Colors:** Black, cyan, magenta, yellow

**Stamp Sizes:** 1.05 inches by 0.77 inches,

26.67 millimeters by 19.56mm (image); 1.19 inches by 0.91 inches, 30.22mm by 23.11mm (overall); 2.38 inches by 5.76 inches, 60.45mm by 146.30mm (pane); 4.76 inches by 23.29 inches, 120.90mm by 591.57mm (press sheet)

**Plate Numbers:** "P" followed by four digits

**Marginal Markings:** Header "Songbirds in Snow" "Twenty First-Class Forever Stamps," plate numbers, "©2015" USPS logo, promotional text, bar code

### Apples

The U.S. Postal Service, on August 12, issued the new 1-cent Apples stamps in a coil of 3,000 and 10,000 (stamps from the two coil sizes are indistinguishable). There was no ceremony for the stamp.

The fruit on the stamp should look familiar. The Postal Service used an existing illustration by John Burgoyne, of West Barnstable, Massa-



The 1-cent Apple definitive stamp.

chusetts, who created the original artwork with pen and ink and watercolor. Burgoyne's artwork also graced this year's issuance of the 5-cent Grapes and 10-cent Pears stamps. Art director Derry Noyes designed the stamp that features two apples on a branch surrounded by leaves.

The Albemarle pippin, also known as the Newtown pippin, has deep historical roots dating to Revolutionary times. The word "pippin"

indicates that the trees originated from seedlings rather than from grafting — a technique common in the propagation of apple trees.

The apple was first found in Queens, New York (once known as Newtown), but has its true legacy in Virginia. The Vintage Virginia Apples (by Albemarle Ciderworks) website ([albemarleciderworks.com](http://albemarleciderworks.com)), states in part:

"The Albemarle Pippin is the most famous of all Virginia apples, originating in 1700 near Newtown on Long Island, New York.

"Col. Thomas Walker, of Castle Hill, Virginia, while serving for George Washington at the Battle of Brandywine brought many of the apples back to Albemarle County, Virginia. (Another report implies Walker, a renowned explorer, returned with the apples earlier, in 1755 following the French and Indian War.)

"The crisp, juicy, firm flesh and its distinctive taste and excellent keeping abilities, made it one of the most prized apples of the early 18th century."

Grown on Walker's plantation in Albemarle County, the celebrated New York apple received a new name and wider distribution.

The apple is not easily found today, but is well suited for pie fillings, applesauce, and cider.

Q&  
A

## Derry Noyes art director

**When did you start working on these stamps?**

I believe this was also 2014.

This was existing artwork from Burgoyne, also credited with this year's earlier fruit stamps and the 33-cent Apples from a few years ago. Did the original artwork have to be altered or adapted in any way for the design of these new stamps?

No, we were able to find art in his archives that worked for the stamps.

Each of this year's fruits definitives has featured the fruits in a set of two. Was this theme of two chosen on purpose or is it just coincidence? Did you consider a single fruit or more than two?

I think we just decided that the two worked well together.

**What made the Albemarle Pippins the choice here? Were other species considered?**

It was based on existing art and this one worked well at stamp size and was attractive.

This species appears to be somewhat historic and especially favored in the state of Virginia. George Washington grew them and, according to the Jefferson Monticello website, this was one of Thomas Jefferson's two favorite species of apples. Did anything like that factor into the choice?

I didn't know that. All the better.

**Can we expect any more Burgoyne fruits in this series of definitives?**

I don't know the answer to that.

### 1-CENT APPLES DEFINITIVE COIL STAMP

**USPS Item Number:** 782304 (coil of 3,000), 780004 (coil of 10,000)

**Format:** Coil of 3,000 and 10,000, 594 stamps per revolution

**Issue Date and City:** August 12, 2016, Kansas City, Missouri

**Art Director, Designer, and Typographer:** Derry Noyes, Washington, D.C.

**Existing Artwork:** John Burgoyne, West Barnstable, Massachusetts

**Modeler:** Joseph Sheeran

**Manufacturing Process:** Offset with microprinting

**Printer and Processor:** Ashton Potter, Williamsville, New York

**Press Type:** Mueller A76

**Print Quantity:** 150 million stamps (coil of 3,000) and 1 billion stamps (coil of 10,000)

**Paper Type:** Nonphosphored Type III

**Adhesive Type:** Pressure-sensitive adhesive

**Ink Colors:** Black, cyan, magenta, yellow, Pantone Matching System 7571C brown, PMS 4 warm gray

**Stamp Sizes:** 0.73 inches by 0.84 inches, 18.54 millimeters by 21.34mm (image); 0.87 inches by 0.98 inches, 22.10mm by 24.89mm (overall)

**Plate Numbers:** "P" followed by six single digits, plate number every 27th stamp

### Patriotic Spiral

The U.S. Postal Service on August 19, issued the Patriotic Spiral first-class forever stamp in a pane of 10 (convertible booklet format) and self-adhesive coils of 10,000 for businesses. The booklet was issued formally during a ceremony at the Americover stamp show in Falls Church, Virginia. The coil stamp had no ceremony, but has a Kansas City, Missouri, first-day postmark.

The ceremony for the stamp, at Americover, was hosted by the American First Day Cover Society and it pro-

duced a ceremony program for the event.

The energetic stamp design features 50 blue-and-red stars total. The idea for the design was to illustrate a community of stars protectively orbiting a central star that in an abstract sense stands for our nation's steadfast idealism and hope for a more perfect union.

Antonio Alcalá of Alexandria, Virginia, served as art director for the project with art and typography by Polygraph, a Washington, D.C.,



The Patriotic Spiral definitive forever stamp issued in two different formats: a pane of 10 (convertible booklet format) and a coil of 10,000. A single booklet stamp is pictured at left and the coil stamp is at right. The microprinted "USPS" is in different places on each stamp. Both versions were issued nationwide on August 19.

design firm. The Patriotic Spiral forever stamp will always be equal in value to the current first-class mail 1-ounce rate.

The design features a white background with a gold star in the middle, surrounded by a circle of 10 alternating red

and blue stars, followed by outer rings of blue and red stars with a few stars shooting out from the circle in a line to create a spiral effect.

**Q&  
A**

## *Antonio Alcalá art director*

**When did you start working on this stamp?**

January 2015

**Is there a specific target-market audience for this stamp?**

No.

**The symbolism presented by the news release is quite specific and clearly matches the design. But what came first: the underlying message or the design?**

Constraint came first. We knew we wanted to work toward a purely graphic patriotic stamp. The 51 stars as a meaningful idea came out of our initial visual and verbal explorations.

As the visual concept evolved, different iterations of it created different messages, which was a beautiful way to calibrate the strength and abstraction of the form.

**Obviously, the 50 stars represent the 50 states, but was there any early thought of the spiral with lesser or fewer stars?**

Actually, no. For this concept, the constraint was paramount. The design challenge wasn't to create the most beautiful spiral. The design challenge for this concept was to arrange 51 actors on a very small stage in an elegant and meaningful way. It was an act of choreography.

**On quick glance it looks so simple. How difficult was it to come up with the final alignment and coloration of the stars?**

Simplicity is a wonderful goal. The beauty of a good design process is that every question raised and every revision made should lead you to a better outcome. We went through many distillations to define the strongest relationship between the stars. Should they touch? How does scale and rotation influence the tension and magnetism between them? How does color change the form? (Quite dramatically!) And finally, how should we construct the letterforms themselves to compliment the stars?

## PATRIOTIC SPIRAL FOREVER DEFINITIVE STAMPS

**USPS Item Number:** 760004 (coil of 10,000), 671304 (pane of 10, convertible booklet format)

**Format:** Coil of 10,000, 594 stamps per revolution; pane of 10, 700 stamps per revolution

**Issue Date and City:** August 19, 2016, Kansas City, Missouri (coil) and Falls Church, Virginia (pane)

**Art Director:** Antonio Alcalá, Alexandria, Virginia

**Designer and Typographer:** Polygraph, Washington, D.C.

**Modeler:** Joseph Sheeran

**Manufacturing Process:** Offset with microprinting

**Printer and Processor:** Ashton Potter, Williamsville, New York

**Press Type:** Mueller A76

**Print Quantity:** 300 million stamps (coil of 10,000) and 100 million stamps (pane)

**Paper Type:** Nonphosphored Type III, block tagging

**Adhesive Type:** Pressure-sensitive adhesive

**Ink Colors:** Pantone Matching System 654C blue, PMS 485C red, PMS 10127C gold, PMS 6C cool gray

**Stamp Sizes:** 0.73 inches by 0.84 inches, 18.54 millimeters by 21.34mm (image); 0.87 inches by 0.98 inches, 22.10mm by 24.89mm (overall); 1.74 inches by 5.32 inches, 44.20mm by 135.03mm (pane size)

**Plate Numbers:** "P" followed by four single digits, plate number every 27th stamp

**Marginal Markings:** Plate numbers in peel strip area, "© 2016" "USPS" in peel strip area, cover with text "Ten First-Class Forever Stamps," promotional text

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### KYRGYZSTAN NOMAD GAMES

The Burning Horseman is one of three new stamps from Kyrgyzstan celebrating the World Nomad Games. Released August 8, the Express Post stamps come in sheets of nine featuring two additional designs: Mounted Archery and Equestrian Wrestling.



### INDIA ORCHIDS

On August 8, India issued six commemorative stamps featuring different native orchids, including the esmerelda cathcartii, native to northern India. The stamps were issued in these formats: a pane of 45, a souvenir sheet, and a separate pane of 16.



### AUSTRALIA L IS FOR LYREBIRD

On August 16, Australia issued its Fair Dinkum ("for real") Aussie Alphabet, Part 2, which offers five stamps with letters A, C, L, R, and T. The stamps offer quirky illustrations of names, products, and lingo uniquely associated with the Aussie use of the letter.



### ÅLAND FOUR SEASONS

An apple shown in all four seasons is Åland Post's 2016 Sepac stamp on the joint theme of seasons. Issued August 12, stamp designer Annika Zetterqvist's idea behind the motif can be summarized by four words: germinate, blossom, ripen, enjoy.



### NETHERLANDS SILVER STAMP

On August 2, the Netherlands, which has royalty of its own, paid homage to the 60-year reign of Great Britain's Queen Elizabeth II, who turned 90 this year, with a €49.95 stamp made of silver that also contains a small diamond.

## NEW WORLDWIDE STAMPS

A quick peek at stamps issued in August from 10 different countries around the world.



**JERSEY**  
WORLD WAR I  
On August 4, Jersey issued a six-stamp set in several formats noting the World War I centennial. The Somme Offensive is among the subjects, along with the First Battle of Ypres, the Battle of Jutland, Gallipoli, the Battle of Aqaba, and Passchendaele.



**RUSSIA**  
AUTO AND TRUCK MANUFACTURER  
On August 2, Russia's Marika stamp agency issued a stamp for the 100th anniversary of the country's oldest auto manufacturer, the Likhachov Moscow Automobile Plant, founded in 1916 as part of a government program.



**ISLE OF MAN**  
CELEBRATING SILLINESS  
On August 12, the Isle of Man issued eight stamps for the 40th anniversary of Aardman Animations, responsible for the onscreen adventures of Wallace & Gromit (shown, from *A Close Shave*), Shaun the Sheep, and Morph.



**ESTONIA**  
ORIENTEERING  
On August 12, Estonia issued a stamp featuring orienteering, in which a competitor passes control points in a landscape using a map and compass. A veterans' world competition with more than 3,500 athletes was held in August in the country.



**GREAT BRITAIN**  
LANDSCAPES  
Lancelot "Capability" Brown, oft-remembered as "the last of the great 18th century artists" and England's greatest gardener, was honored on August 16. Among the grounds shown on the eight stamps is Highclere Castle, the setting for *Downton Abbey*.



# Czech Republic

**Status:** Parliamentary Republic

**Area:** 30,451 sq. miles

**Population:** 10,644,842 (2015 estimate)

**Currency:** 100 haleru = 1 koruna (1Kč = \$0.04)



Austrian stamps were the first utilized in the area that would eventually become Czechoslovakia. This Austrian stamp carries a Prague cancel.



Prague Castle, often described as the largest castle in the world, is depicted on the first 37 stamps (1918–20) from Czechoslovakia, Scott 8.



Early Prague Castle stamps were issued as imperforate, but rouletted versions such as this one (Scott 41) were said to have been made by a postmaster at a branch post office in Prague without postal officials' approval, according to the Scott Standard Postage Stamp Catalogue.

The Czech Republic is a landlocked country about the size of South Carolina in the heart of western Europe. In the 9th century, Czech tribes united with the neighboring Moravians for defense against migration from the East. After the collapse of the Great Moravian state, Bohemia became an important political center within the Holy Roman Empire.

Austrian attempts to suppress Czech Protestantism ignited the Thirty Years' War and resulted in 1620 in the integration of Bohemia into the Hapsburg Empire. In the 19th century, Czech nationalism blossomed, promoting their language and culture. During World War I, the Czechs established a National Council in Paris, which sought an independent Czech-Slovak state. Czech and Slovak war prisoners held in Russia helped form units with the Allied Powers, including the famous Czech Legion, which fought its way from Kiev to Vladivostok from 1918 to 1920.

On October 18, 1918, amid the disintegration of the Austro-Hungarian state, the Paris National Council declared itself a "Provisional Government," and issued a Declaration of Independence. Though troubled by ethnic tensions in the interwar years, Czechoslovakia was unique among the new eastern European nations in maintaining its democratic government.

In September 1938, the Munich Agreement acceded to Hitler's demands and transferred about a third of Czech territory to its neighbors. Six months later Germany invaded the remaining Czechoslovak lands. The Czech areas became the Protectorate of Bohemia and Moravia. This lasted until May 1945.

After the war, Czechoslovakia was reconstituted as a socialist republic under Russian control. A brief movement for political liberalization was ended in 1968 by a Russian military invasion. The end of communist rule came peacefully in 1989 with the "Velvet Revolution." Sentiment for independence in Slovakia led to tensions with Prague. In 1990, the name Czechoslovakia was hyphenated to emphasize the equality of the two national groups. Such compromises were unsuccessful and on January 1, 1993, the Slovak and Czech Republics separated in the "Velvet Divorce."

Postage stamps were introduced throughout Austria, including Bohemia, on June 1, 1850. It remained with Austria when the Dual Monarchy was created in 1867. In the chaos of independence, Austrian stamps remained valid until February 1919. During this period a number of Austrian stamps were overprinted. Though considered unofficial, some of these passed through the mail. The first Czechoslovak stamps reached post offices in December 1918.

Czechoslovak stamps continued to be used after the German occupation from March 15, 1939 until a new overprinted set appeared on July 15. After World War II, postage stamps were issued as the Germans retreated. The first stamps printed in Prague appeared on May 23, 1945. Czech Republic stamps appeared on January 30, 1993 reflecting the separation from Slovakia. Earlier this year, the Czech Republic adopted Czechia as its official short form name. This will presumably be reflected on postage stamps in the future.



Nineteen stamps of Czechoslovakia were overprinted in 1939 to create the first stamps for Bohemia and Moravia, including the 10-koruna Castle Ruins at Bratislava, Scott 19.



In 1944, a slight change was made to the 1942 design of the Adolf Hitler stamps to create Bohemia and Moravia's final stamp, Scott 90.



The Czech Republic's first stamp in 1993 shows the coat of arms, Scott 2877.



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