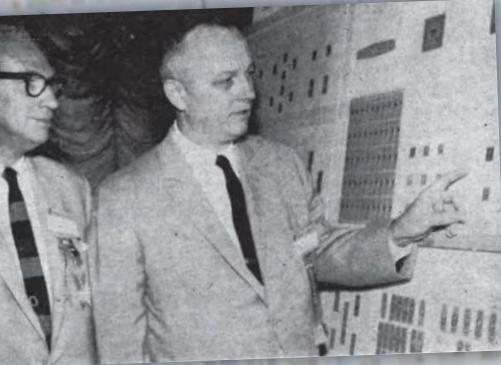


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MONTHLY JOURNAL OF THE AMERICAN PHILATELIC SOCIETY



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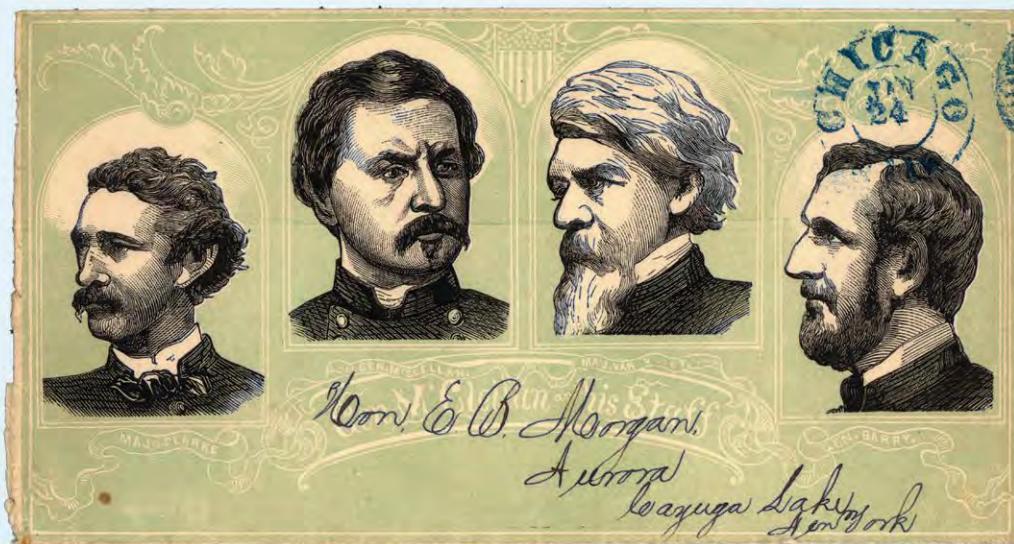
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# MAY 2017

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# THE AMERICAN PHILATELIST

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Philatelic Magazine in the Nation

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## EFOs and You: How Your Collection, Knowledge Base, and Exhibit Can All Benefit From Postal Blunders with Wayne Youngblood

August 2 prior to APS StampShow 2017 in Richmond, Virginia

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## Postal History of World War II in the Pacific Ocean from the American Perspective with Ken Lawrence

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INTRODUCTION TO CONFEDERATE STAMPS AND POSTAL HISTORY Patricia (Trish) Kaufmann

ZEPPELINS AND THE UNITED STATES Cheryl R. Ganz

EARLY GREAT BRITAIN LINE ENGRAVED STAMPS AND POSTAL HISTORY: AN INTRODUCTION Lawrence Haber

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BY MICK ZAIS president  
mzais@newberry.edu

# Some New Directions in Campaign for Philately

## Goals Remain the Same, but Committee Focuses on Positive Changes

In the past, this column has lauded some of the wonderful volunteers who do so much for our hobby and for the American Philatelic Society, particularly some of our show organizers and local club leaders.

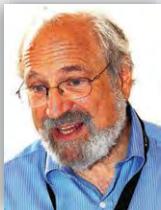
This month we shine the spotlight on another hard-working volunteer group that makes an enormous contribution to the success of the APS and the services we are able to offer our members. This group is one of the society's 12 formal committees.

Most nonprofit organizations like the APS have permanent, full-time staffs dedicated to raising charitable contributions. This fundraising activity is often referred to as "development." In large research universities, for example, the number of people employed full-time in development can number in the hundreds.

Within the APS, we do not have any full-time development staff. However, the executive director is charged, along with his many other duties, as serving as the society's chief development officer. Scott English is assisted in this responsibility by a committee focused exclusively on charitable giving. This committee goes by the name Campaign for Philately. The campaign serves both the APS and the American Philatelic Research Library in fundraising efforts. The committee's name calls to mind a fundraising campaign for the good of all of philately, not necessarily just the respective organizations.

Our chairman of this committee is Alex Haimann. Alex is the former chair of the APS's board of vice presidents. He is assisted by committee members Trish Kaufmann, current chair of the APS board of vice presidents; Michael Bloom, director at large on the board; Ken Grant, former board secretary and currently APRL trustee; and Pat Walker, vice president of the APRL Board of Trustees.

Fundraising has been amazingly successful. Over the past



The five members of the APS Campaign for Philately committee.

five years, our generous members have contributed more than \$5 million. None of this money has been spent for ongoing operations. Instead, it has gone to enhance member services, promote the hobby, and complete the build-out of the American Philatelic Center in Bellefonte, Pennsylvania.

One enormous task that the Campaign for Philately committee has been working on for the past eight months has been to restructure the series of evening events at our annual summer StampShow. The committee's goals for this project has been to improve fundraising opportunities, enhance recognition of our most generous donors, streamline the awards dinner, and provide an appropriate venue to celebrate the achievements of the APS and our most notable members during the previous year.

While their work is still preliminary, initial indications are that if you are lucky enough to be attending StampShow 2017 from August 3 to 6 in Richmond, Virginia, what you will see at these evening events — how they're organized and sequenced — will be different than what has been done in the past; and not only different, but new and improved. Look for more details in coming issues of *The American Philatelist*.

I look forward to seeing as many of you as possible in Richmond. It promises to be a terrific show and great fun.



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### **Deadlines for One-page Proposal and CV Proposals: June 15, 2017**

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Notification of acceptance will be mailed on or about August 1, 2017.

Papers are due by September 1, 2018. Accepted proposals must result in papers of 4500–5500 words, including bibliographic material, citations, and image titles. The articles must be formatted according to the guidelines of the Smithsonian Institution Scholarly Press. Images should be placed and discussed within the text and image permissions must be acquired. Writers will have the opportunity to revise their papers after the symposium and before the papers are considered for publication.

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For more information on formatting and permissions, please see the call for papers for 2018 at:

**<http://postalmuseum.si.edu/research/symposiums-and-lectures/index.html>**

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# Research and Exhibiting

## Learn More, Get Organized, and Share Info

**R**esearch — it is often perceived as being overly complex and sometimes very serious. I won't deny that it can be at times, but I'd like to somewhat demystify that notion for a moment.

The *Philatelic Literature Review*, publication of the American Philatelic Research Library ([stamps.org/quarterly-journal](http://stamps.org/quarterly-journal)), has a new feature to it titled "Search Methods 101" by APRL reference assistant Scott Tiffney. The first installment takes a recent inquiry and dives into ways of hunting down information. Sometimes a research path is as simple as looking for a photograph of an individual, in this case, an international forger.

Some of the methods described in the column point to the online David Straight Memorial Philatelic Union Catalog and the digitized British Library's Crawford Library of Philatelic Literature.

This is only the tip of the iceberg and I hope you enjoy where the new column can lead you. I also hope this serves as encouragement to reach out to the library team if you need help with a simple philatelic question or if you want to dive into a much bigger project.

I mention all of this because research plays heavy with the May AP cover feature on exhibiting, and the 50th anniversary of the Champion of Champions competition. We utilized our library resources heavily with the production of this article and I know exhibitors are in communication with our library team regularly.

For me personally, exhibiting has been a fun way for me to organize my collections into a nice display to show my friends what I collect in a binder with 8½ by 11 page protectors with the material mounted.

In addition to the organization, I enjoy the new discoveries to be made when learning the full story behind a stamp.

I encourage everyone with interest to give exhibiting a try. Check out APS Affiliate American Association of Philatelic Exhibitors ([aape.org](http://aape.org)) for more information beyond the article in this issue.

Lots of calls to action with the above, but research and exhibiting could help bring further enjoyment to your collecting pursuits.

Additional exciting articles in this issue include StampStore's debut of a new Want List feature, an article about a fun youth moment at AmeriStamp Expo, and a look at what are my favorite U.S. stamps so far for 2017 — the WPA Posters commemorative stamps. Happy collecting!

  
Editor,  
*The American Philatelist*

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New Search Methods 101 column in the *Philatelic Literature Review*, the APRL publication.

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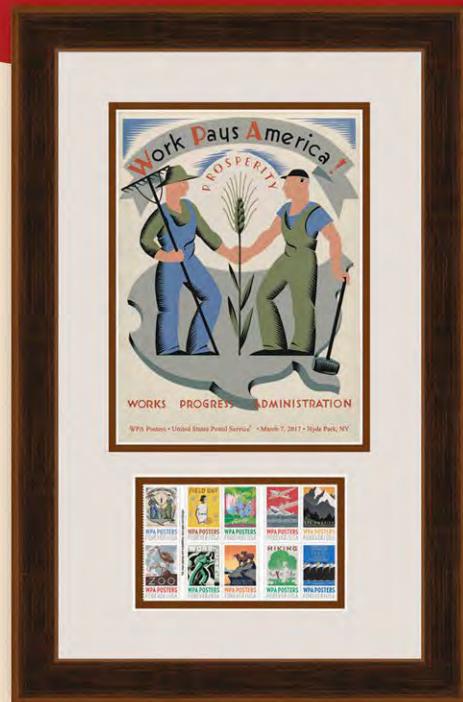
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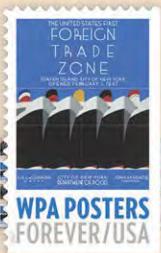
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## Despite Stamps, Washington Did Not Sleep There

I am writing in regards to the “British Empire: Barbados” article by Noel Davenhill that appeared in the March edition of *The American Philatelist*.

In 1751 George Washington, 19, accompanied by his brother, Lawrence, took a voyage to Barbados — the only occasion upon which the future first president of the United States of America departed its shores. Lawrence suffered from tuberculosis and was advised by his Virginia physicians that a sojourn in a tropical climate might improve, or



Barbados issued two different stamps in 1970 (Scott 338) and 1982 (Scott 595) depicting what was then considered the George Washington House.

even cure, his disease. The Washingtons rented a house “ab’t a Mile from Town [such] that we command the prospect of Carlyle Bay & all the shipping in such a manner that none can go in or out with out being open to our view,” according to J.M. Toner’s *The Daily Diary of Major George Washington, in 1751–52*, (1892).

Positive identification of the house in which the Washingtons stayed was

not finally “resolved until 1989,” according to *From Bush Hill House to George Washington House: The Story of a Restoration* (2007), by S. Venable.

In 1945, the late Eustace Shilstone published a carefully researched article in the *Journal of the Barbados Museum and Historical Society* establishing that the house on the corner of Chelsea Road [shown in the stamp issued in 1970 by Barbados] is not the building in which the Washingtons stayed. Nevertheless, the owner displayed a sign designating it as Washington’s, the Barbados Postal Service issued a stamp with its picture, postcards of it were printed, and taxi drivers perpetuated the myth by pointing it out to tourists,” Venable wrote in 2007.

Michael Chandler, retired government archivist, published “Pitching on the House of Captain Croftan” in 1983 in the *Journal of the Barbados Museum and Historical Society* in which he tentatively identified the house known as Bush Hill House as the property the Washingtons rented even though the rent was “extravagantly dear [for which] my Brother was obliged to give £15 p<sup>r</sup> Month . . . exclusive of Liquors and washing which we find;” according to Toner’s work. The Washingtons rented the house for six weeks.

Misidentification of the house in which the Washingtons stayed was perpetuated by issuance, in 1982 of another stamp again identifying the house as that on the corner of Chelsea Road. Bush Hill House was extensively renovated and re-named George Washington House on January 13, 2007.

To date, the Barbados Postal Service has not issued a stamp depicting the

real George Washington House.

Barbados achieved independence, within the British Commonwealth of Nations, on November 30, 1966.

**J. Edward Hutson**  
Edmonton, Alberta, Canada

## Cinderella Precancel Predicted the Future

The article on the New Hampshire commemorative of 1955 brought to mind such a stamp in my collection with a cinderella precancel overprint.

The precancel reads “Caution Falling Rock PA.”

I do not know much about this cinderella precancel, except that it was based on a Pennsylvania road sign some stamp collectors saw while on the way to their stamp club meetings.

I’ve had the stamp for at least 25 years, so it predates the collapse of the Old Man of the Mountain in 2003. Whoever chose to put this overprint on this particular stamp must have had a premonition of what was going to happen, or at least quite a sense of humor.



The United States 3-cent Old Man of the Mountains stamp with a cinderella precancel.

**R. Van Someren**  
Whidbey Island, Washington

## Crude Remarks and Harassment Have No Place in Hobby

I am writing to express my concern about the treatment of women in our hobby.

In the past three years, I have encountered unsavory comments related to my gender from many older male collectors and dealers. My hope is that by writing this letter, I will begin the change to make the hobby more welcoming to women and others. I believe this is critical to the future of the hobby.

I will share some examples of what I

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U.N. IB-4.	74	U.N. IB-6	100
Souvenir Sheets	80	Mini Sheets	120

ZSG-\_\_\_\_(fill in mm size) \$11.95 per pkg. SSS Price \$9.56

## Pre-Cut Sizes: Souv. Sheets

World Expo (3)	WSE	\$2.75	\$2.20
Columbian (6)	111/91mm	5.50	4.40
World War II (5)	229/131	10.75	8.60
U.N. Flags (10)	187/144	18.50	14.80
Bicent. W.P. (5)	204/153	11.25	9.00
Saratoga M/S (5)	265/188	16.75	13.40
Country Music (5)	259/198	17.25	13.80
Legends of West (5)	192/201	13.50	10.80
Presidents (4)	120/207	7.75	6.20
Celebrate Cent (5)	191/229	15.25	12.20
U.S. Full Sheets (5)	265/231	21.25	17.00
U.S. Souvenir Sheets thru SIPEX except			
White Plains (11)	AB	8.75	7.00
Trans-Mississippi (11)	TM	5.75	4.60
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Pacific '97 (8)	G97	5.75	4.60
Space Explor. (5)	SP	7.25	5.80
Washington (4)	G06	7.95	6.36

ZSG-\_\_\_\_(Fill in mm size or code)

## Showgard Strip Sets

This set contains 5 each of the 15 most used mount sizes (22 thru 52mm), 75 strips in all. Plus a practical index and refillable tray

ZSG-US3 \$49.95 SSS Price \$39.96

## Showgard J-E-T Set

Contains 8 pkgs. of the most popular pre-cut sizes in a refillable storage tray. Additional pkgs. under "Pre-Cut sizes Singles"

ZSG-US2 \$32.75 SSS Price \$26.36

## Black



## Clear



## Pre-Cut Sizes: Singles

40 Mounts Per Pkg.

U.S. Jumbo-Horiz	C	50/31mm
Same-Vert	CV	31/50
U.S. Commem.-Horiz	J	40/25
Same-Vertical	JV	25/40
U.S. Semi-Jumbo-Horiz	AH	41/31
U.S. Semi-Jumbo-Vert	AV	31/41
U.S. Definitive-Vertical	E	22/25
Same-Horizontal	EH	25/22
U.S. Famous Americans	T	25/27
U.N., Germany	U	33/27
United Nations	N	40/27
Canada, Great Brit, Def.	KV	21/24
U.S. Ducks	DH	52/36
Celebrate the Century	S	31/31

\$3.95 per pkg. SSS Price \$3.16

## Pre-Cut Sizes: Blocks., FDC's

Regular Pl. Blk.	pkg. of 25	57/55mm
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Comm. Pl. Blk.	pkg. of 20	105/57
Jumbo Pl. Blk.	pkg. of 10	127/70
Coil Plate Strip	pkg. of 30	67/25
Postcards	pkg. of 10	140/89
First Day Covers	pkg. of 10	165/94

\$8.35 per pkg. SSS Price \$6.68

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ZSG-PAC \$24.50, SSS Price \$19.60

## Miscellaneous Assortment Packs

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have experienced. At this time, I am not naming specific shows, dealers, or others to give them a chance to improve.

Most recently, I attended a show with 12 dealers. Of these, two failed to treat me with the professionalism I deserve as a customer. In one case, the dealer asked a female show organizer to ask me my "status." It is none of the dealer's business whether I am single, with a boyfriend, married, or divorced. My "status" should not affect how he treats me as a customer. Furthermore, this dealer has engaged in similar behavior toward me at other shows since last year. I also find this unfair to those whom he engages to assist in this harassment. They do not know his history with me or his intentions.

In the other case, a dealer made a crass comment to me about women's undergarments. I was close to buying some covers from him but changed my mind after hearing his comments. I do not believe I am alone as a customer in changing my purchasing behaviors when a dealer treats me with disrespect.

These are just two recent examples. I could list many more. In other situations, older male dealers and collectors have thought it appropriate to talk to me about prostitutes or the sexual proclivities of now-deceased collectors. This behavior leaves an unpleasant memory and makes for very uncomfortable situations. It also makes me reluctant to attend shows and interact with certain dealers. I don't want to visit a show and feel apprehensive about running into certain individuals.

On a less salacious note, some dealers have remarked how unusual it is for me to collect as a female. While this may be true, it sets the stage for another uncomfortable experience. Why do they begin the interaction with remarks about my gender as opposed to asking about what I collect or how I got started collecting? The hobby is what we have in common.

### Dealer Associations Need to Act

I also wish to let the philatelic community know that I have sent e-mails to the presidents of the American Stamp Dealers Association (ASDA)

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and the National Stamp Dealers Association (NSDA) asking them to amend their codes of conduct and ethics respectively.

The requested changes are:

To add a clause about the proper treatment of each organization's customers. There should be one or more sections added to prevent discrimination and harassment based on gender, race, sexual identity, religion, national origin, age, etc.

The language could be similar to employment discrimination clauses.

I want to see the hobby move into the 21st century in this regard. There is a reason the American workplace has had numerous lawsuits in relation to sexual harassment. I was stunned, when I became more active in philately, to see this kind of behavior still so pervasive.

In the communication to the dealer associations, I also mentioned I would begin to file complaints with ASDA,

NSDA, APS and others against specific dealers if the unsavory comments and harassment continue.

I have already spoken with the leadership of one philatelic organization of which I am a member. The president was concerned and upset this was happening, which was encouraging.

The big point is: My gender should have NOTHING to do with my participation in this hobby.

In the past and for older generations, this type of talk has been considered acceptable. But it's not acceptable to me or my generation. Philately needs to move past being an old boys' club. We can no longer afford to discriminate

based on gender if we want to keep the hobby thriving.

I am on the APS membership committee, and I find it difficult to recruit new collectors if I know they will face such treatment. I have been trying to get my 8-year-old niece involved. But I cannot in good conscience take her to shows or philatelic events if I know as she gets older she will face such harassment.

I know many older male collectors who treat women with respect. Many of these men have wives and daughters. They also may come from professional backgrounds that have shown them harassment of women is unacceptable. I have also had many positive conversations with younger male collectors. So I do not want to sound like unsavory behavior is true for everyone, but I do want draw attention to the matter.

I encourage female collectors to share your stories with me or to write a letter in response to this one. It's impor-

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tant your voices are heard. My hope is by starting this discussion, collectors and dealers will become more aware of such conversations and shut them down. For philately to thrive going forward, shows and other events need to be a welcoming environment for all individuals, no matter whom they are or where they come from.

**Melanie G. Rogers**

*Chicago, Illinois*

*Membership committee member, American Philatelic Society; public relations and publicity manager, Collectors Club of Chicago; secretary, Chicago Philatelic Society*

### Collector Creates Online Catalog for Hockey Stamps

I'm a little bit more fortunate than the average stamp collector. Because of education, work, and plain old interest in computers I run my own website and keep track of my hockey stamps on my website, [www.laimins.com](http://www.laimins.com).

When I go to a stamp show I just take my phone with me and if I need to check on something I access my website to see if I need the stamp or not. This has cut down on my number of duplicates. I've even offered the use of my website to the members of my stamp club but because it is a lot of work to set up (scanning of the stamps and creating a spreadsheet) I've had no takers.

**Peter Laimins**

*West Chicago, Illinois*

### American School for the Deaf Deserves its Own Stamp

There is no fairness in the Citizens Stamp Advisory Committee's representation of any citizens' best interests. The proposal to request a commemorative stamp to recognize the 200th anniversary of deaf education in America was timely submitted [to CSAC]. With due respect to Dr. Robert F. Panara [whose commemorative was

*Letters to the Editor continued on page 502.*

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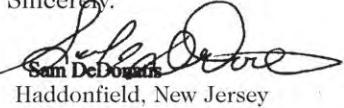
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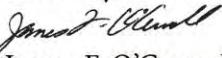
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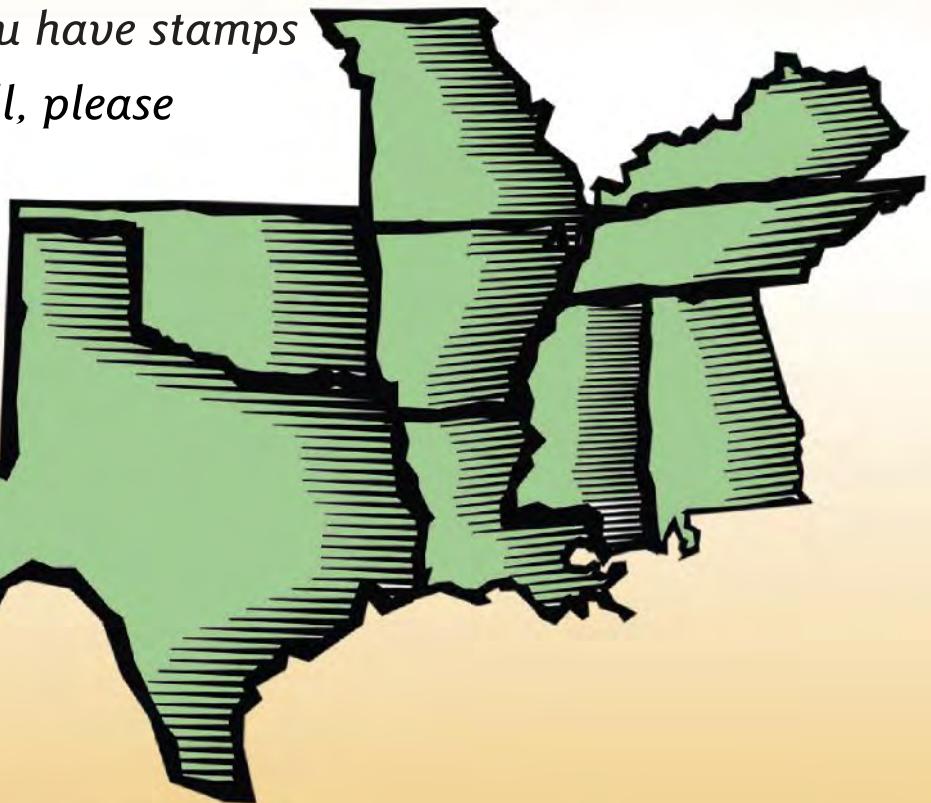
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## [OUR STORY]



BY SCOTT ENGLISH executive director  
scott@stamps.org

# Of Mountains, Stamps, and So Much More

## Reno, Campaign for Philately, APS Survey, and More Educational Opps

AmeriStamp Expo 2017 has come and gone. Hopefully, those who joined us have some great memories and a few new items for their collections. Thanks to the great volunteers, dealers, and members who joined us in the Sierra Mountains for our annual winter show. Our shows are the result of a lot of hard work and that starts with the great APS staff that travels to different locations to support the show and members. In Reno, we were joined by Megan Orient, manager of shows; Ken Martin, chief operating officer; Cathy Brachbill and Janet Houser, our education director and associate, respectively, who did a great job in the youth area; Carol Hoffman, sales, and Jay Bigalke, editor. Also along were Kathleen Edwards, our new shows



Stamp Out Hunger event at AmeriStamp Expo.

assistant, and Betsy Gamble, on our library staff, both of whom made it through their first show. We are also grateful for the team in Bellefonte for serving the APS member base with fewer people than usual.

We would like to thank our host club, the Nevada Stamp Society for providing great volunteers on the ground and enthusiasm throughout the weekend. We had volunteers from all over the country join us in Reno and work tirelessly on behalf

of the APS. Megan told me we had one of the largest groups of volunteers at a show in recent memory.

For this show, we also forged an incredible partnership with the National Association of Letter Carriers, who chose AmeriStamp to kick off the 25th anniversary of its Stamp



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35-40 See Separate Listing!	250-53.....	.55	1199-95.....	4.00
	254-55.....	.35	1201-03.....	5.50
	256-61.....	1.25	1000-01.....	3.00

## 1959

## 35-40 See Separate Listing!

41-46	140.00... 750.00		262-63.....	.35
47-54	75.00 ... 375.00		264-65.....	.35
55-60	45.00 ... 160.00		266-68.....	.50
61-67	30.00 ... 100.00		1958-1994 Individual Sets & Singles	

We have LH available  
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1940's

68-71.....	7.75	1011.....	7.25
72-76.....	3.25	1212-14.....	2.60
77-79.....	.45	1004-07.....	5.35
80-83.....	.60	1008.....	2.00
84-86.....	.50	1009-10.....	1.75
87-90.....	2.10	1011-12.....	1.75
91-98 + E5-6.....	1.95	1013-14.....	1.75
99-101.....	.50	1015-18.....	6.00
102-109 + E7-8.....	11.00	1019.....	1.00
110-21 + E9-10.....	2.25	1020-21.....	2.75

## 1990

140-42.....	10.50	1022-27.....	10.75
143-44.....	9.75	*Booklet.....	7.75
145-48.....	16.50	1028-37.....	13.50
149-53.....	49.00	*Booklet.....	9.00
154.....	1.30	1038-39.....	3.50
155.....	3.90	1040.....	2.25
155a S/S.....	107.50	1041-44.....	6.75
156-57.....	5.75	1045.....	5.25
158-68 +		1046-69.....	6.75
E13-14.....	2.50	*1245 Sheetlet.....	7.25
169-70.....	12.50	1050.....	1.75

## 1991

122-31 +	870-81.....	9.75	
E11-12.....	68.00	*Booklet.....	6.00
132-39.....	4.50	1051.....	1.95
		*Booklet.....	7.75
		1052-55.....	10.00

## 1992

140-42.....	10.50	1062.....	1.50
143-44.....	9.75	**1997 Vatican Earthquake Relief" Overprinted S/S (Not included in 1997 Year Set)	
145-48.....	16.50	Mint NH..... \$30.00	
149-53.....	49.00	With Folder.... \$35.00	
154.....	1.30		
155.....	3.90		
155a S/S.....	107.50		
156-57.....	5.75		
158-68 +			
E13-14.....	2.50		
169-70.....	12.50		

## 1993

171-72.....	5.75	1063-64.....	3.00
173.....	25.00	1065-72.....	27.50
174-75.....	3.25	1073-74.....	4.75
176-81.....	3.50	*Booklet.....	6.75
182-84.....	5.35	1075-80.....	6.95
185-86.....	2.60	1081-84.....	7.95
187-88.....	2.15	1085.....	5.50
189-91.....	16.95	*Booklet.....	25.00
192-94.....	1.05	1086.....	2.00
195-96.....	4.95	*Booklet.....	8.75
197-99.....	1.00	1087.....	6.50

## 1994

200-02.....	2.15	1088-94.....	12.50
203-08.....	1.95	1095-1102.....	29.50
209-11.....	.85	1103-04.....	6.00
212-13.....	1.15	1105.....	1.25
214-15.....	2.25	1106 S/.....	2.95
216-18.....	1.30	1107-11.....	4.25
219-22.....	1.50	1112 S/.....	14.00
223-26.....	.85	1113-16.....	7.50
227-28.....	1.00	1117.....	3.75
229-32.....	1.50	1118-22.....	7.95

## 1995

1958.....	971-72.....	1.40	
233-38.....	.85	973-76.....	4.90

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## 2001

1172-75.....	9.00
1176-78.....	5.50
1179.....	2.50
1180-81.....	5.25
1182-84.....	5.50

## 1996

1204-13.....	14.00
1002-03.....	3.40
1214.....	6.00
1215-18.....	7.95
1219-20.....	3.75

## 2002

1221-23.....	5.25
1224 S/S.....	6.25
1225-27.....	6.25
1228-31.....	7.95
1229-31.....	3.00

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### 35-40 Sets

XF/NH Signed Raybaudi or Diana.....	\$3,250.00	VF+/NH.....	.. \$50.00
VF+/NH Signed Raybaudi or Diana ..	\$3,000.00	XF/LH.....	.. \$35.00
VF/NH Pristine, white gum, PF certs		F-VF/LH-OG 1st Printing 1990	
on 37-40 .....		Diana Cert.....	.. \$25.00
VF+/NH Signed Raybaudi or Diana or both.....		VF/LH toning.....	.. \$20.00
by another #35 signed by Raybaudi--		Just Fine/NH.....	.. \$145.00
original one had missing perf		Fine/LH.....	.. \$90.00
		XF/LH-nat. inclusion creates tiny	
		pinhole.....	.. \$70.00
		F-VF/LH-hinge thin.....	.. \$50.00
		Fine/LH.....	.. \$275.00
		F-VF/LH-OG 1st Printing 1990 Diana	.. \$120.00
		Cert.....	.. \$275.00
		VF/XF/LH.....	.. \$100.00
		F-VF/NH.....	.. \$800.00
		VF+/NH.....	.. \$800.00

### 35-40 Singles

XF/NH Signed Raybaudi or Diana.....	\$3,250.00	VF+/NH.....	.. \$50.00
VF+/NH Signed Raybaudi or Diana ..	\$3,000.00	XF/LH.....	.. \$35.00
VF/NH Pristine, white gum, PF certs		F-VF/LH-OG 1st Printing 1990	
on 37-40 .....		Diana Cert.....	.. \$25.00
VF+/NH Signed Raybaudi or Diana or both.....		VF/LH toning.....	.. \$20.00
by another #35 signed by Raybaudi--		Just Fine/NH.....	.. \$145.00
original one had missing perf		Fine/LH.....	.. \$90.00
		XF/LH-nat. inclusion creates tiny	
		pinhole.....	.. \$70.00
		F-VF/LH-hinge thin.....	.. \$50.00
		Fine/LH.....	.. \$275.00
		F-VF/LH-OG 1st Printing 1990 Diana	.. \$120.00
		Cert.....	.. \$275.00
		VF/XF/LH.....	.. \$100.00
		F-VF/NH.....	.. \$800.00
		VF+/NH.....	.. \$800.00



## 2003

1338-40.....	7.50	1432-33.....	3.95
1341 S/S.....	7.50	1434.....	1.75
1342-44.....	5.75	1434.....	1.75
1342-44.....	5.75	1434.....	1.75
1342-44.....	5.75	1434.....	1.75

## 2004

1350-51.....	6.00	1445-50.....	4.25
1350-51.....	6.00	1445-50.....	4.25
1350-51.....	6.00	1445-50.....	4.25
1350-51.....	6.00	1445-50.....	4.25
1350-51.....	6.00	1445-50.....	4.25

## 2005

1356-59.....	6.00	1446-61 singles.....	3.50
1356-59.....	6.00	1446-61 singles.....	3.50
1356-59.....	6.00	1446-61 singles.....	3.50
1356-59.....	6.00	1446-61 singles.....	3.50
1356-59.....	6.00	1446-61 singles.....	3.50

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Out Hunger campaign. Through the campaign, thousands of letter carriers pick up donated foodstuffs around the country and deliver them to community food banks. To date, the program has collected 1.5 billion pounds of donated non-perishable food. Along with nationally syndicated cartoonist, Jeff Keane of *Family Circus* fame, we unveiled a promotional postage souvenir sheet for sale, with proceeds going to the Food Bank of Northern Nevada. We presented the Food Bank with a check for \$1,000 from proceeds and thank to all the APS members for supporting this worthy cause. The Stamp Out Hunger sheet is still available at our website at: <http://stamps.org/DisplayPage.aspx?id=36&Search=hunger>. For those who weren't there, you can view the ceremony on our Facebook page, along with the first-day ceremony for the Barn Swallow envelopes that were unveiled in Reno.

We also recognized Michael Bloom for his hard work in recruiting new members to the APS. In Reno, Michael received the Century Award for signing up 100 new APS members. He was not resting on his laurels and was still recruiting new applicants after he received the award. One of those new members was 16-month-old Sadie Starr.

In the February issue, I talked about 50-year member Norman Starr, who was planning to come to Reno with his young daughter. I'm not sure how often we have toddlers at stamp meetings, but it was a welcome sight and I hope we have more of it in the future. Norman came by the APS booth with Sadie and signed her up as a member. Hopefully, we can look forward to the day when Sadie gets her own 50-year medal!

We secured two more financial pledges of support for our efforts. Back in October, I announced the \$25,000 matching donation from World Stamp Show-NY 2016 to support the Council on Postal Collectors to work across the hobby with dealers, collectors, the National Postal Museum, Amos Media, and the U.S. Postal Service. APS members have generously contributed to meet the match. In Reno, the Board of the



Michael Bloom (left) receiving his Century Award for signing up 100 new APS members.



APS 50-year member Norman Starr with his daughter at the AmeriStamp Expo show in Reno.

National Stamp Dealers Association, one of the partner groups, pledged \$1,000 to meet the match and support the effort. We will be working with other partner groups to generate even more support.

We also received a matchable donation of \$25,000 to support the strategic plan goals of upgrading the APS website and outreach to non-members. I announced we met the goal for that campaign and walked members through how we will proceed (the subject of my next column). In response, the organizers of WSS-NY 2016 pledged another matching donation of \$25,000, and we are continuing our efforts to advance our technology goals in 2017 and beyond. Even when we meet the next \$25,000 match, we will be working to raise funds to deliver on-demand education through the APS website.

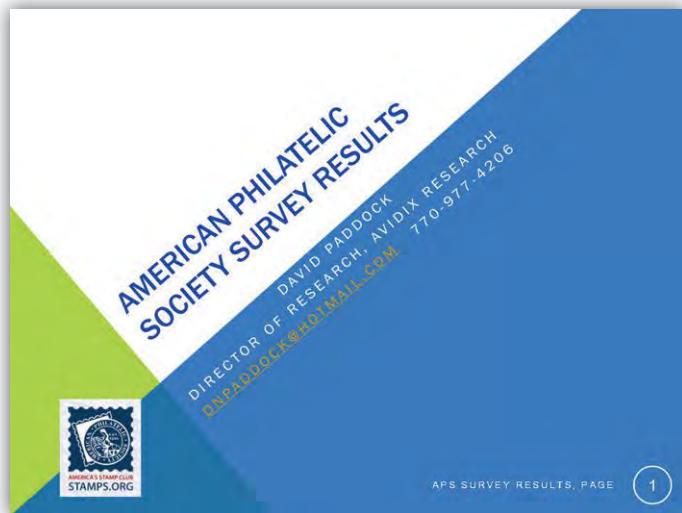
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Members may also make donations online or by phone. Just visit: [stamps.org/online-mail-or-phone](http://stamps.org/online-mail-or-phone) for more information.

### Member Survey Results

Late last year, the APS sent out a survey to members, former members, and collectors who have never been



The cover of the APS survey results that was released in early March.

members. This is our first large-scale survey since 2007 and the results are in. If you have not been able to see the results, please go to our website at: <http://stamps.org/userfiles/file/reports/Survey-Report.pdf> to see the full report.

More than 3,000 APS members and 800 non-members participated in the survey. For all of you who took the time to participate in the survey, thank you for giving us your thoughts. For those who did not get a chance to participate, we will be sending shorter surveys in the future to get your thoughts on different areas of service. We value the

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A photograph of the Chicago skyline across Lake Michigan, featuring the Willis Tower (formerly Sears Tower) and other skyscrapers.

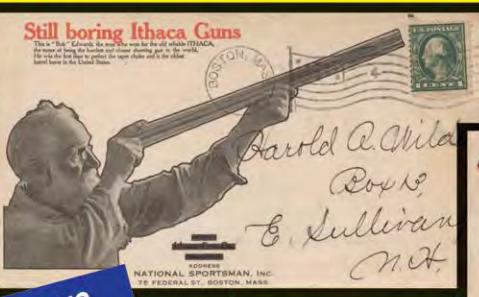
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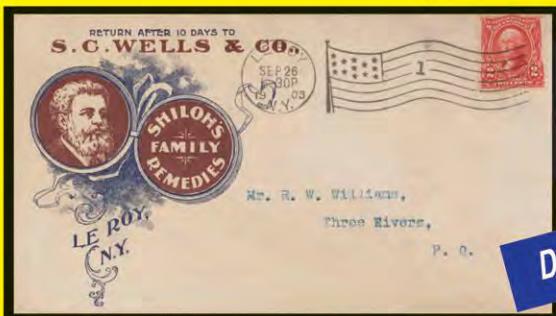
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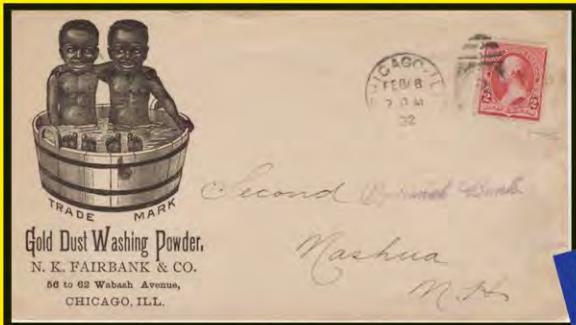
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feedback and it has already helped us improve the APS and the hobby. We also owe thanks to the APS members who contributed to supporting the survey financially to assemble focus groups in Portland and distribute the survey. Though the APS board had agreed to budget for the survey, we were able to complete the task without using our general funds.

Finally, thank you to fellow APS member David Paddock, who has been in the market survey business a little longer than his 30 years as a member. David donated his time and talents to the focus groups, developing the survey, and crunching the results for the survey you see here. The value of the time is substantial, but David's commitment to the APS and the hobby accrued to our benefit.

As a veteran of the political world, I have had the pleasure

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of participating in countless hours of dissecting polls and surveys, trying to make sure the messages are clear. We are doing that with the Membership Committee and the APS Board and where more answers are needed, we will ask.

The clearest message, as a starting point, is the desire for more education opportunities.

This year, our Education Department has worked tirelessly to grow the "On the Road" courses offered around the country. We have eight in the works and more announcements should be coming soon. We are looking at a possible record-breaking year for participation.

The challenge for most APS members is traveling to shows or clubs to participate in those events. For our busy members who cannot make these events, we are developing online courses that you can take in the comfort of your own home on your schedule. We previewed our first course, a beginner's course on collecting in Reno, and we will have the finished product online before our August StampShow in Richmond.

The Education Committee also is mapping out future courses and we will begin the process of building an online video library of collecting courses.

If you have suggestions, please share them via the e-mail [education@stamps.org](mailto:education@stamps.org).

As always, I welcome comments at [scott@stamps.org](mailto:scott@stamps.org) or you can send me traditional mail or give me a call.

Thanks to all of you for supporting the APS!

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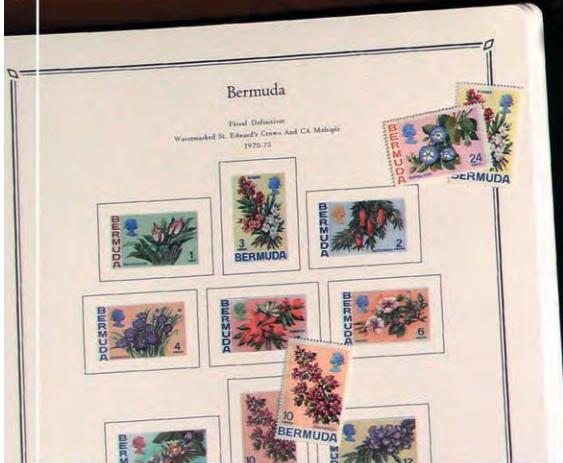
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# When First-Day Battles Raged

Pioneer Cachetmakers Fought With Postal Officials Over Designs

**D**uring the early days of United States cacheted first-day covers, it wasn't always easy for a collector to get what he or she wanted. Cachets had to be produced in advance of a stamp issue and technology certainly was not as fast or convenient as it is today. In addition, there were no official grace periods allowed for the canceling of covers. So, unless there was an incident, virtually all canceling was done on the actual first day of issue. There were also a good number of regulations — some sound and some rather arbitrary.

One early cachetmaker who consistently tested the limits of the U.S. Post Office Department was Albert C. Roessler, a pioneer in both the first-day cover and airmail fields. During the 1930s, Roessler had numerous run-ins with the United States Post Office Department over various issues and was even arrested and charged in 1931 with "fraudulent use of the mails." He was actually convicted on two counts in 1933, after admitting to creating a fraudulent facsimile of the official cancellation used for his 1931 Wilkins polar exploration covers when demand exceeded his supply. Roessler's one-year and one-day sentence (one on each of two counts) to the Atlanta penitentiary was suspended by

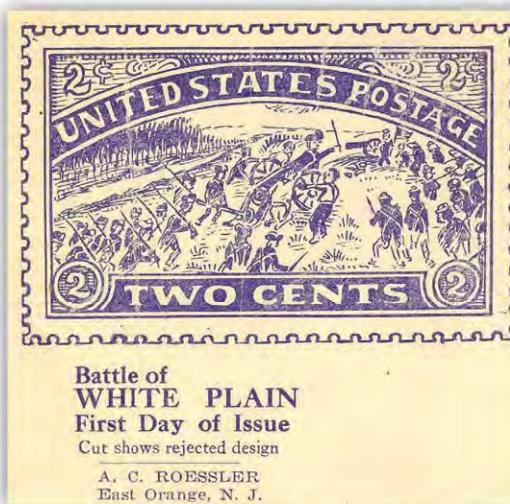


Figure 1. Albert C. Roessler's first stamp-like cachet was created for the 1926 White Plains issue. Although the text referred to the rejected design, it reads as a foreshadowing of events to follow.

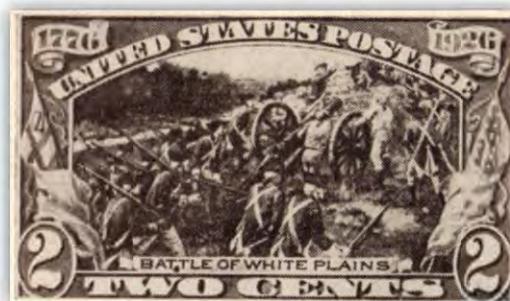


Figure 2. C.A. Huston's rejected stamp design for the White Plains issue.

Judge Guy L. Fiske (no kidding, that was the judge's name!) and Roessler was placed on probation for three years. Despite this somewhat ethically challenged setback, Roessler's covers were still eagerly sought by collectors and remain popular today. One of the more interesting chapters of his checkered career involves several of his cachets and the Post Office Department's censorship of them. This skirmish even occurred during the period while he was fighting his legal battle with the Post Office, 1931–33.

The first potential indication of a problem with cachets was when Roessler created a very stamp-like cachet for the 1926 White Plains issue [Figure 1]. This was his first facsimile-style cachet. In a foreshadowing of future events, Roessler's cachet reads: "Battle of White Plain [sic] First Day of Issue Cut shows rejected design." He wasn't referring to the cachet, but to the actual image, which was an adaptation of a rejected stamp design created by Claire Aubrey Huston, of the Bu-

reau of Engraving and Printing. Huston's original is shown [Figure 2]. All Roessler covers of this and several subsequent issues with stamp facsimiles seem to have been processed without incident. After all, there was no law against "stamp-like" images; it was simply illegal to reproduce actual postage

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# The McCoy Inverted Jenny—Position 76

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The Inverted Jenny block owned by Ethel B. McCoy was stolen in 1955 at an American Philatelic Society exhibition. In 1979, Mrs. McCoy assigned rights to any future recoveries to the American Philatelic Research Library. Two of the stamps—Positions 65 and 75—were recovered in 1981 and 1982. In 2016, Position 76, the lower right stamp in the original block, was identified by The Philatelic Foundation and returned to the APRL. This May, the Siegel firm will offer the McCoy Inverted Jenny Position 76 at auction on behalf of the APRL.

*Robert A. Siegel*

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stamps or other securities.

Then, in late 1932, all hell broke loose for Roessler. Both the 3-cent William Penn and 3-cent Daniel Webster stamps were scheduled to be released the same day, October 24, in several different cities. The Penn stamp was to be released in New Castle, Delaware, and Chester and Philadelphia, Pennsylvania.

The Webster stamp was to be released from three post offices in New Hampshire: Franklin, Exeter, and Hanover. To mark the events, Roessler created the basic cachet designs shown [Figures 3 and 4].

Each was a letterpress-printed and denominated simulated stamp design with the admonition to "Use Stamps" for the Penn design, and "Use Air Mail" for the Webster stamp. Although a number of these were processed normally, the Post Office Department apparently finally had enough of Roessler and refused to cancel many others. His cachets were deemed "too stamp-like."

One communication to Roessler from Post Office officials in Philadelphia reads as follows:

My dear Patron:

There is transmitted herewith cover addressed to you bearing the new William Penn stamp — which was sent to this office for postmark of October 24, 1932, the first day of issue.

Due to the cover bearing a design similar to the stamp, the Post Office Department ruled them unavailable, therefore, they cannot be postmarked and go through the mail, and this office is taking the next



Figure 3. The original Roessler cachet design for the 3-cent William Penn stamp.



Figure 4. Roessler's original cachet for the Daniel Webster commemorative stamp issue encouraged collectors to "Use Air Mail."

possible way of supplying you with this stamp.

Respectfully yours, John J. Mack, postmaster.

This approach, shown here with Webster covers [Figure 5], simply involved the post office covering Roessler's cachet, either with layers of white, gummed paper or brown kraft tape.

Even more extreme was the treatment given to the next couple of covers shown [Fig-

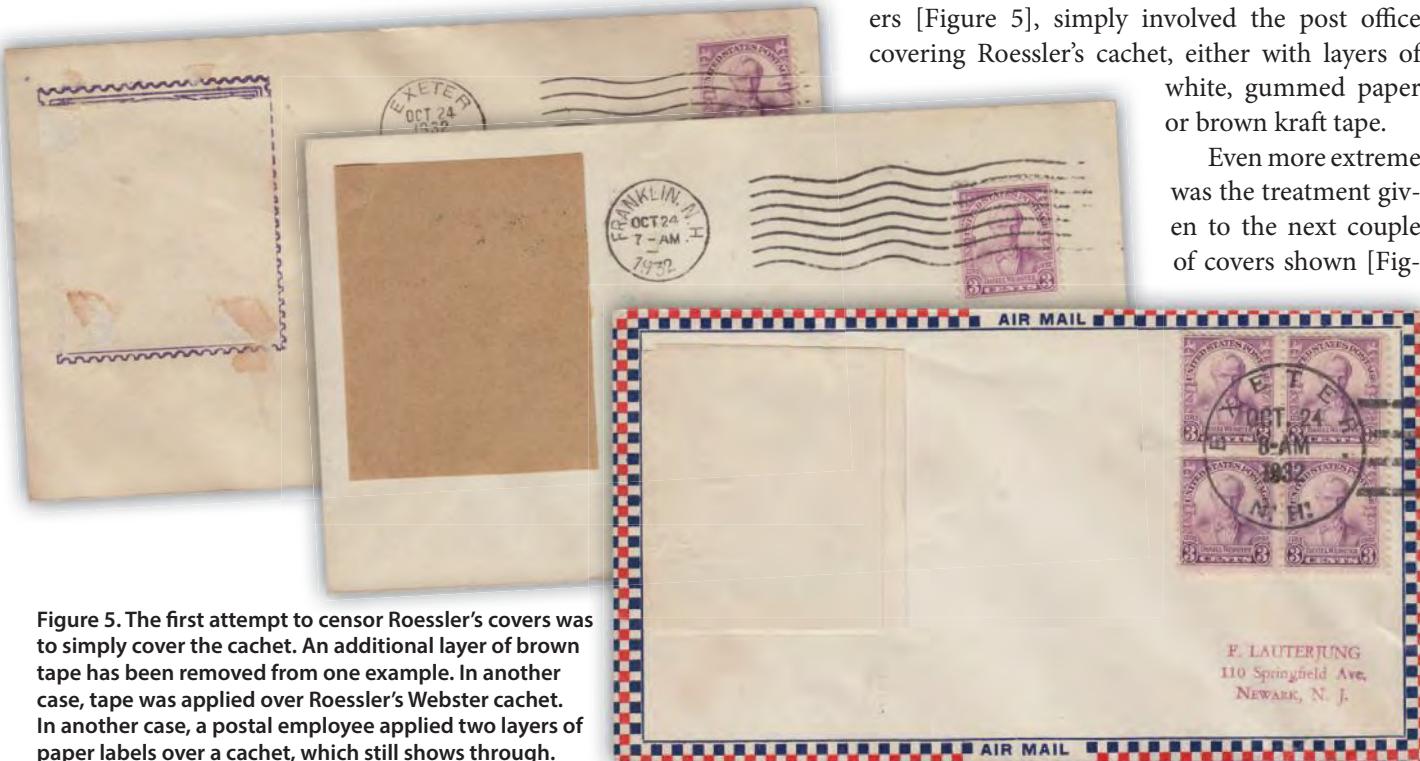


Figure 5. The first attempt to censor Roessler's covers was to simply cover the cachet. An additional layer of brown tape has been removed from one example. In another case, tape was applied over Roessler's Webster cachet. In another case, a postal employee applied two layers of paper labels over a cachet, which still shows through.

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**C.G.**



**Figure 6.** The cachet on a Penn cover was not only censored with a gummed label, but the post office also applied its generic cachet for this issue. An original Webster cachet is still visible at the top and bottom of a cover, with a post office-applied label and generic cachet.



**Figure 7.** In an attempt to mollify postal officials, Roessler modified his Penn cachet to appear “less stamp-like.” These are known both printed on cover and on labels covering the original design. The modified Webster cachet on gummed label, which was applied over the original cachet.



**Figure 8.** Despite Roessler's modification (and covering his original cachet) a postal employee taped over the second design. The tape has since been removed.



some level, Roessler, I'm sure, was delighted by this whole episode, as it allowed him to produce several highly collectible, desirable (and sellable) cachet varieties. Still, this run-in was apparently enough of a disincentive to Roessler to stop producing stamp-like cachets. He continued to create interesting cachets for a few more years, but stayed away from stamp-like cachets.

Unfortunately, to those not familiar with this chapter of cachetmaking history, Roessler's labeled, censored covers are often viewed as damaged, and many have been discarded as such — their true identity lost to history.

Less than two years later, and perhaps inspired by Roessler, George W. Linn, founder of *Linn's Stamp News*, got into the act when he designed his Linprint cachet for the National Parks series.

An example of Linn's original design — a single design for the entire series, featuring elements of

several stamps — is shown [Figure 9] on a postcard for the 1-cent Yosemite stamp. The cachet included a facsimile stamp as well. Linn's cachets were printed and then hand-tinted with watercolors in various shades of blue.

As two years before, when Roessler was in the hot seat, the post office once again objected, and a number of covers are known with the offending postage tablets marked out in pencil, pen or handstamped bars. Linn also created another version [Figure 10], with black, printed obliterator bars at the top and bottom, blocking out the word "postage" and denomination.

Linn's next — and likely most controversial modification, however — is shown [Figure 11] for the 6-cent stamp. The cachet not only has the two printed obliterator bars, but a center line reading "Censored." I've seen this version only on the 6-cent stamp.

By the time the 10-cent stamp was released in October, Linn had modified his original printing plate to remove both value tablets entirely [Figure 12], although some of the older versions were still floating around and were used as well. Linn probably experienced a spike in sales as a result of these varieties.

Given the wide variety of cachets available today (including many photographic reproductions of postage stamps), it's hard to believe that problems like these ever existed. Fortunately we have the hard-copy evidence.

**Figure 9.**  
George  
W. Linn's  
original  
design for  
the 1934  
National  
Parks series.



**Figure 10.** Some  
of Linn's  
cachets  
feature the  
value tablets  
obliterated,  
either by  
hand or with  
printed bars.



**Figure 11.**  
This dramatic  
example  
features  
not only  
obliteration  
bars, but  
the word  
"Censored."



**Figure 12.** Linn's  
final cachet  
modification to  
avoid censorship  
involved  
removing the  
offending value  
tablets from his  
printing plate.

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# CHAMPION OF CHAMPIONS

Golden Anniversary of Exhibiting Competition Celebrated

BY ROBERT P. ODENWELLER AND JOHN M. HOTCHNER

**E**ngaging in competition is a part of being human. We often do it without thinking about it in our day-to-day lives, but we also seek it out as an integral part of our activities and interests: Think sports, game shows on TV, Pulitzer Prizes, dog shows, and so much more. If we are not a participant, we are often in the cheering section; having picked a favorite with which we identify.

And so it is with stamp and cover collecting. Competitions have a long and honored history in our hobby in the form of the exhibiting of collections at shows — from local to international — specifically designed for the purpose. In the United States, we have developed a system of more than 30 national shows, all accredited by the American Philatelic Society

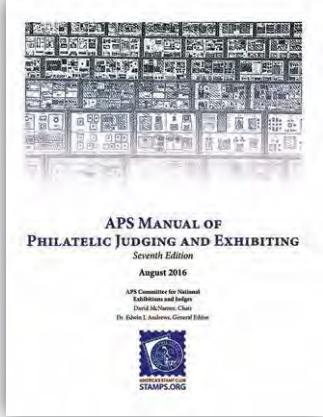
and which adhere to a high standard of operation. Those details can be found in depth in the seventh edition of the *APS Manual of Philatelic Judging and Exhibiting*. (It is available to download from the APS website, stamps.org.)

The awards presented at these shows recognize well-done exhibits, reward the personal initiative and knowledge of the exhibitors, and encourage further research and improvements

as the individual exhibitor climbs the ladder of awards, from Bronze to Gold medals.

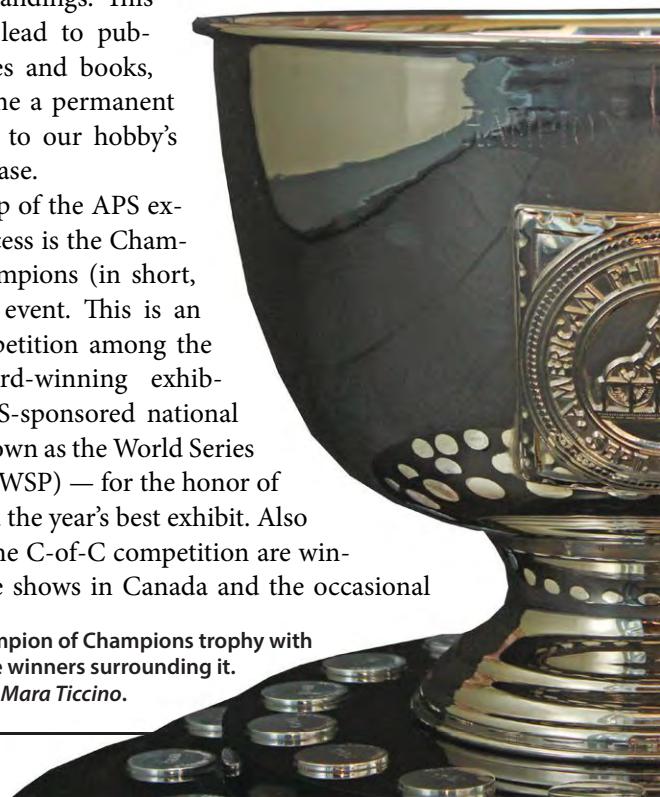
Exhibiting is addictive. It is fun, an exercise in creativity, and very satisfying when you see your work hanging in the frames. It is not unusual for an exhibitor, having taken a particular exhibit as far as it can go, to turn his or her other collecting interests into an exhibit. It is creativity at its finest. The results often lead to new knowledge and new understandings. This might even lead to published articles and books, which become a permanent contribution to our hobby's knowledge base.

At the top of the APS exhibiting process is the Champion of Champions (in short, the C-of-C) event. This is an annual competition among the Grand Award-winning exhibits at all APS-sponsored national shows — known as the World Series of Philately (WSP) — for the honor of being named the year's best exhibit. Also eligible for the C-of-C competition are winners of some shows in Canada and the occasional



The cover of the seventh edition of the *APS Manual of Philatelic Judging and Exhibiting*.

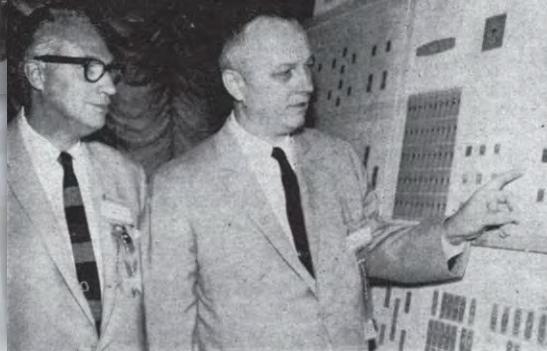
The large Champion of Champions trophy with buttons for the winners surrounding it. *Photograph by Mara Ticino.*





A group photo at the 1968 American Philatelic Society show and convention in Rochester, New York, the first year of the Champion of Champions.

Jacob J. Legeer (left), of Rochester, New York, and Robert H. Cunliffe looks at exhibits at the 1968 Champion of Champions competition, which had 11 entries. Cunliffe, of Pittsburgh, won the title with "19th Century U.S. Revenues."



A judge reviews entries at the 1968 Champion of Champions.

special show, such as the show that will focus on the United Nations this October at the American Philatelic Center.

## The Concept is Born

The first international stamp exhibition in the United States under the patronage of the International Federation of Philately (FIP) was our May 1966 Sipex (Sixth U.S. International Philatelic Exhibition), held in Washington, D.C. A feature of FIP exhibitions is the Honor Class, made up of exhibits that previously won a large Gold medal in three prior FIP World exhibitions. Those exhibits, and there were nine of

them at Sipex, competed for a single top award, the "FIP Grand Prix d'Honneur." Incidentally, the winner was Sweden's Joel Olsson for a collection of 1855–58 Skilling-Banco issue and 1856–62 local issue rarities.

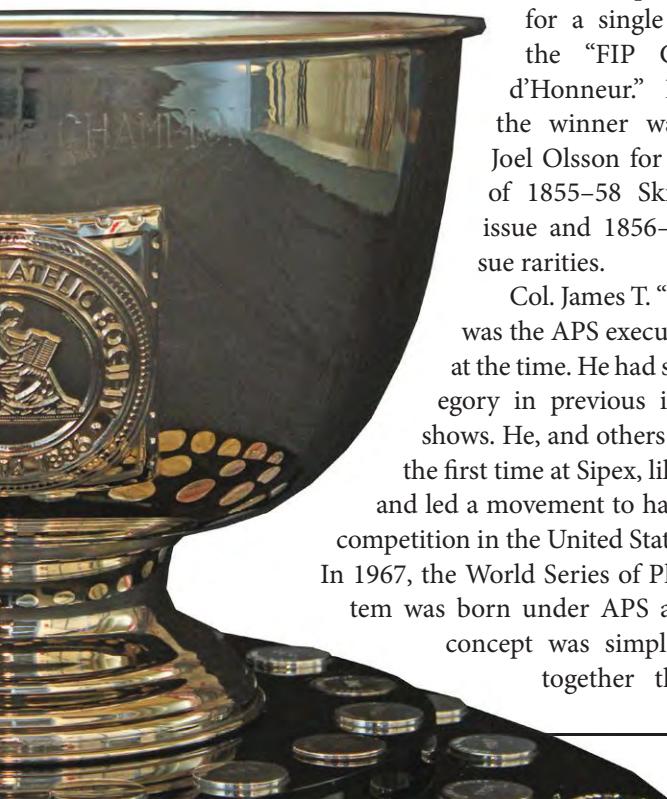
Col. James T. "Jim" DeVoss was the APS executive director at the time. He had seen this category in previous international shows. He, and others seeing it for the first time at Sipex, liked the idea, and led a movement to have a similar competition in the United States.

In 1967, the World Series of Philately system was born under APS auspices. Its concept was simple: to bring together the exhibits

judged to be the best from the more than 30 national shows that are accredited by the APS to compete against each other for the title "Champion of Champions." The event is now a permanent feature of the APS annual convention, which is held in a different U.S. city around the nation each August.

The first C-of-C, as it has come to be called, was held in 1968 in San Diego, California, with the Grand Award winners from 1967–68 competing.

The first winner was Bob Cunliffe, of Pittsburgh, Pennsylvania, for his exhibit of 19th-century U.S. revenues stamps. He had won his Grand Award at Chicagopex 1967. The names of all C-of-C winners, exhibit



W.H. Schilling Jr. (right), of Minneapolis, Minnesota, accepts his 1971 C-of-C award from two former winners, 1969 champion James T. DeVoss and 1970 champion Margaret Wunsch. DeVoss held many positions with the APS, including executive director (1953–81).

titles, and where they won their grand awards, are shown below.

In 1969, a problem arose: The by-then defunct Sojex (South Jersey) show had two grand awards: one for U.S. and the other for foreign material. The APS ruled that the U.S.-connected exhibit “Via Panama Mail Before 1881,” by DeVoss, would represent Sojex. It went on to win the 1969 C-of-C. The other exhibit, “New Zealand: 1855–74,” by Robert Odenweller [one of the co-authors here], would qualify for the overall competition at Sescal 1972, and won the C-of-C crown at StampShow 1973.

There have been four two-time winners, and one three, of the Champion of Champions, the latest being Richard C. Malmgren, who was victorious in 2010 and again just last year. The others are George J. Kramer (1986, 1993, 2003); Gene



**George Kramer (left), of New Jersey, receives part of his C-of-C trophy from APS President Randy L. Neil, at the 1993 awards banquet.**

### **Benjamin and Naomi Wishnietsky Multi-Frame Champion of Champions**

Year	Winner	Exhibit Name	WSP Show
2016	Richard C. Malmgren	“Hawaiian Foreign Mail”	Sandical
2015	Mark S. Schwartz	“Boston Postal History to 1851”	Sarasota National Stamp Exhibition
2014	Gordon Eubanks	“The United States Imperforate Issues of 1851–1856”	Sescal
2013	James Peter Gough	“The UPU and Its Impact on Global Postal Services, 1875–1920”	AmeriStamp/Southeastern Expo
2012	Gordon Eubanks	“First Federally Issued Postage Stamps”	Sarasota National Stamp Exhibition
2011	John H. Barwis	“The Half-Lengths of Victoria, 1850–1859”	Filatelic Fiesta
2010	Richard C. Malmgren	“Hawaiian Postage Stamps”	Nojex
2009	Roland Cipolla II	“How the Post Facilitated Distribution of the Printed Word, 1775–1870”	Aripex
2008	Irvin Heimburger	“The U.S. Pictorial Issue of 1869 and Its Usage”	Southeastern Stamp Show
2007	Alfredo Frohlich	“Classic Colombia”	Sarasota National Stamp Exhibition
2006	Vernon R. Morris Jr.	“Fighting the Fed in Philadelphia: Carrier, Local Posts and Independent Mails, 1835 to 1867”	Balpex
2005	Harlan F. Stone	“Switzerland 1862–1883: The Perforated Sitting Helvetia”	Postage Stamp Mega Event
2004	Omar J. Rodriguez	“Hidalgo First Issue of Mexico, 1856–1864 and Provisional Usages”	Aripex
2003	George J. Kramer	“U.S. Domestic Mails, 1776–1869”	Nojex
2002	Arthur K.M. Woo	“Western Australia”	Westpex
2001	Michael T. Mahler	“United States Civil War History: A Survey of the Documentary Taxes”	Sandical
2000	James Mazepa	“Mexico: First Issue, 1856–1861”	Garfield-Perry March Party
1999	Robert L. Markovits	“U.S. Officials, 1873–1884”	Omaha Stamp Show
1998	Ron R. Brigham Collection	“The Province of Canada: The Pence and Cents Issues, 1851–1868”	APS StampShow
1997	Richard E. Drews	“U.S. Issues of 1861–1868”	St. Louis Stamp Expo
1996	W. Danforth Walker	“Grenada: 1751–1911”	Spring New York Postage Stamp Mega Event
1995	Howard L. Arnould	“Danish West Indies Postal History, Foreign Mails before 1880”	Nojex
1994	Robert J. Cooley	“Great Britain Line Engraved Issues: One Penny and Two Pence Values, 1840–1879”	Chicagopex
1993	George J. Kramer	“Across the Continent”	Ropex
1992	James P. Gough	“The Evolution and Use of Adhesives for Postage Due, 1790–1954”	Rompex
1991	Peer Lorentzen	“Denmark 1–10, 1851–1863”	Aripex
1990	Gene Scott	“Denmark: The Skilling Issue”	National Postage Stamp Show
1989	Roger G. Schnell	“Classic and Bicolor Stamps of the Danish West Indies”	Sarasota National Stamp Exhibition
1988	Gene Scott	“Iceland: Numeral Issues, 1873–1903”	Frespex
1987	Robert A. Paliafito	“Mexico: The First Designs, 1856–1867”	Aripex
1986	George J. Kramer	“Wells Fargo & Co., 1852–1895”	Sarasota National Stamp Exhibition
1985	John Birkinbine II	“Confederate States of America, 1861–65”	APS StampShow
1984	Eugene E. Bowman	“Cape of Good Hope 1792 to 1910”	Milcopex
1983	Harvey R. Warm	“Postal History of Louisiana”	Westpex
1982	Joseph F. Rorke	“The Black Jacks”	Westpex
1981	Blake M. Myers	“Civil War Patriotic Covers: The Union and the Confederacy”	Garfield-Perry March Party
1980	Lynne S. Warm	“United States First Bureau Issues, 1894–1903”	Frespex
1979	George P. Trefonas	“Large Hermes Heads of Greece”	Chicagopex
1978	Ryohei Ishikawa	“U.S. One Cent, 1851–1861”	Westpex
1977	Edward J. Dormer	“Mexico – Selected Pages, Period of Spanish Domination Through the Republic and Maximilian Periods”	Florex
1976	Robert C. Magnesen	“Peru”	Chicagopex
1975	Victor E. Engstrom	“Postal History of the Danish West Indies”	Nojex
1974	Ludwig L. Simon	“The Aristocrats of Confederate Philately”	APS Spring Meeting
1973	Robert P. Odenweller	“New Zealand, 1855–1857”	Sescal
1972	Louis Grunin	“U.S., 1847–1857”	Nopex
1971	Wilber H. Schilling Jr.	“19th Century U.S.”	Sojex
1970	Margaret L. Wunsch	“U.S. 1869 Issue”	Sescal
1969	James T. DeVoss	“Via Panama Mail Before 1881”	Sojex
1968	Robert H. Cunliffe	“19th Century U.S. Revenues”	Chicagopex

Scott (1988 and 1990); James Peter Gough (1992, 2013), and Gordon Eubanks (2012 and 2014).

## 50 Years Later

The golden anniversary of the World Series of Philately and Champion-of-Champions is about to be celebrated at the American Philatelic Society's summer show and convention: StampShow 2017 being held this year August 3 to 6 in Richmond, Virginia. There likely will be more than 30 exhibits in the competition from qualifying shows, which including World Series of Philately shows and a few others listed to the right. The exhibits will be in the frames on the exhibit floor, available for collectors and the general public to view.

The C-of-C has become the highlight of the exhibiting year, and persistence counts. The winning exhibit is often one that has been in the C-of-C competition before. Each year, there is only one winner, and all the others have the dis-

## EXHIBITOR REFLECTION

### George Kramer, Champion (1986, 1993, 2003)



About 40 years ago, I had graduated from an inexpensive world collection to U.S. stamps to Civil War revenues to match and medicine,

and to telegraph stamps. I had a pretty nice collection of Western Union stamps, but wanted to know the rest of the story.

Fortunately for me, Western Union world headquarters was about 20 miles from my home. I was able to contact a middle executive who invited me to come over and show them the stamps. They loved it. I asked if I could have time in their archives. "Sure," they said. I learned quite a bit, copied important documents going back to the company's beginnings and decided to enter my first exhibit at Nojex — a Gold Medal; Wow! Pretty exciting, and I was hooked. [There were] lots of bumps and bruises along the way.

So what's the point of the story? I learned to go to the original source, if possible, whether it is museum archives, microfilms of contemporary newspaper reports, memoirs of people who were involved in my story and, of course, specialized auction catalogs.

When I won my first C-of-C (after several tries), my early thoughts drifted to doing it again — with a different aspect of a similar theme but using the same discipline. Now, after three, and with the arrival of the Display Division, I'm looking forward to another try.

## 2017 Champion of Champions Contenders

Here are the current shows, including their prime metropolitan areas, whose champions are eligible for the 2017 Champion of Champions:



Americover (Rotates locations; 2016 Falls Church, Virginia) — **Ronald J. Klimley**, "The 1964 New York World's Fair Commemorative"

Aripex 2017 (Mesa, Arizona) — **Robert Benninghoff**, "The Irish Coil Stamps 1922–1940"

Balplex 2016 (Baltimore, Maryland) — **James P. Mazepa**, "Colonial Central America" Chicagopex 2016 (Chicago) — **Patrick A. Walters**, "United States Governmental Flights (1918–1927)"

\* Colopex 2017 (June 16–17; Columbus, Ohio)

Filatelic Fiesta 2016 (San Jose, California) — **Les Lanphear III**, "U.S. Department, 1873–1884"

Florex 2016 (Orlando, Florida) — **Nick Lombardi**, "The 1903 Two Cent Washington Shield Issue"

Garfield-Perry 2017 (Cleveland, Ohio) — **Jim Allen**, "The First United States 12¢ Stamp Series of 1851–1861"

Indyplex 2016 (Indianapolis, Indiana) — **Jerry Miller**, "The Evolution of 'Via Siberia' Mail, 1897–1945"

Milcopex 2016 (Milwaukee, Wisconsin) — **Alfredo Frohlich**, "Panama — The Evolution of Postal Systems in Panama (1777–1881)"

\* Minnesota Stamp Expo 2017 (July 21–23; Minneapolis-St. Paul, Minnesota)

\* Napex 2017 (June 9–11; Washington, D.C.)

\* National Topical Stamp Show 2017 (June 23–25; Various, Milwaukee this year)

\* Nojex (Metro New York-New Jersey) — No show in 2016

\* Okpex 2017 (June 16–17; Oklahoma City, Oklahoma)

Omaha Stamp Show 2016 (Omaha, Nebraska) — **Robert T. Burney**, "Revolutionary Martyrs of the Kuomintang"

\* Philatelic Show 2017 (May 5–7; Boxborough, Massachusetts)

\* Pipex 2017 (May 12–14; Portland, Oregon)

\* Plymouth Show 2017 (April 29–30; Detroit, Michigan)

\* Rocky Mountain Stamp Show 2017 (May 26–28; Denver, Colorado)

\* Ropex 2017 (May 19–20; Rochester, New York)

St. Louis Stamp Expo 2017 (March 31–April 2; St. Louis, Missouri) — **Anonymous**, "Switzerland Registered Mail 1785–1863"

Sandical 2017 (San Diego, California) — **Eigil Trondsen**, "Norway Registered Mail, 1800–1950"

Sarasota National 2017 (Sarasota, Florida) — **Patricia Stilwell Walker**, "Baltimore Postal History from Colonial Times to the UPU"

Seapex 2016 (Seattle, Washington) — **Michael D. Dixon**, "British WWII Prisoner-of-War Air Mail Stationery"

Sescal 2016 (Los Angeles, California) — **Sandeep Jaiswal**, "British India — Queen Victoria Postal Stationery"

Southeastern Stamp Expo 2017 (Atlanta, Georgia) — **Yamil Kouri**, "The First Postal Issues of Spanish Antilles, 1855–1865"

StampShow 2016 (Rotates; Portland, Oregon) — **James W. Graue**, "Zeppelin South America Flights, 1930–1937"

Texpex 2017 (Grapevine, Texas) — **John Barwis**, "Philadelphia-Great Britain Mails"

\* Westpex 2017 (April 28–30, San Francisco, California)

### Qualifying Non-WSP Shows

\* Orapex 2017 (May 6–7, Ottawa, Canada)

Canpex 2016 (London, Canada) — **Jean-Jacques Tillard**, "Le Type Groupe, 1892–1908"

\* Postal History Society of Canada Show (July 20–23; Hamilton, Canada)

\* Royale 2017 (May 26–28; Boucherville, Quebec, Canada)

Edmonton Spring National (March 25–26, Edmonton, Canada) — **Sam Chiu**, "Development of Chinese Imperial Post Office 1897–99: transformation from Customs Post Office"

\* Indicates exhibition had not taken place as of press deadline.

## EXHIBITOR REFLECTION



### Richard Drews Champion (1997)

I started collecting at age 5 but only became involved in organized philately in 1975 through a local club. I attended the Philadelphia show in 1976 for a day while visiting family in New Jersey. I saw Bob Cunliffe's first revenues exhibit and was fortunate to get a personal tour. I was impressed that a revenue exhibit had won the first Champion of Champions (in 1968). In 1978, I met Bud Henning through Compex when I became a backup delegate. He encouraged me to exhibit. I was focusing on the U.S. issues of 1861–68. I won our club Grand in 1979. My write-up was in pencil. He mentored me and I shadow judged with him for two years, picking up a program at every show I attended, marking down medal levels, giving them to Bud and then discussing them after the medals were posted. He told me to exhibit at Chicagopex in 1983 at the old Bismarck Hotel to qualify to be an apprentice judge. I showed four frames of essays and proofs and won a Gold, this time using a pen. He made arrangements for me to apprentice at four shows in 1984.

I got more serious about collecting, attending the Herzog sale of his ungrilled material and buying almost 40 percent of the sale. I exhibited once each year and won a Grand and then went to the C-of-C. I showed in 1989 in Paris, in 5 frames, in Tokyo in 1990 [and went on from there]. I won in 1997 in Milwaukee and qualified for the C-of-C. As fate would have it, I was the APS auctioneer at that show and just completed a long session prior to the banquet. We pitched our banquet tickets and took some friends out to dinner. We got back just as the C-of-C was being awarded and I didn't even know it until Ted Bahry called me in my room and chewed me out.

The C-of-C is very special and each year I look forward to seeing another good friend win. I spend a lot of time at the frames discussing their exhibits with them.

tinction of being a participant, knowing that they have reached a high level of accomplishment, and a Prix D'Honneur medal. Most exhibitors will then work to improve their exhibits in the hope that they will eventually prevail.

The C-of-C is actually one of the few times that an exhibit in the WSP system will compete against so many other high-caliber exhibits. The APS judging system, using APS-accredited judges — there are currently 87 — is based on awarding medals according to how well the exhibitor has done the exhibit. The criteria for judging is set forth in the *Manual of Philatelic Judging and Exhibiting* (MOPJE), which can be found on the APS website ([stamps.org/manual-and-scoresheets](http://stamps.org/manual-and-scoresheets)).

## The Evolution of the C-of-C

The earliest Champion-of-Champions winners showed U.S. classic issues in one form or another. Before long, an eclectic mix of exhibits with foreign subjects appeared. In more recent years, a much wider range of exhibits are reaching the C-of-C: not just the traditional exhibits of yesteryear, but First-Day Covers, Thematic, Display and Postal History exhibits are a regular feature. Every collector can find something that parallels his or her collecting interests. And virtually every viewer can find exhibits to tickle their fancy.

## Judging and Announcing the Winner

It is a privilege, as well as a challenge, to be selected as a judge for the Champion-of-Champions competition. The jury currently includes as many as nine APS-accredited judges, but care is taken to make certain that there are

## EXHIBITOR REFLECTION

### John Barwis Champion (2011)

Twenty years ago, during a trip to Melbourne, Australia, I wandered into Rod Perry's store, where a frame of early Victoria [states stamps] was displayed. Intrigued by their beauty, I started collecting them. Years later in London, Rod Moreton and I met at a show and developed a friendship as he taught me about early Australian postal history. So covers found their way into my collection.



I had no interest in exhibiting, but Moreton cajoled me, and critiqued as material was organized into five frames. The exhibit went to Stampex 1999 with no expectations, but to my surprise was awarded Gold, the Silver Mail Coach, for best exhibit, and the QEII Award for best exhibit by a first-timer.

After growing to eight frames and a Reserve Grand at the Plymouth show, a judge spent 90 minutes with me at the frames to discuss treatment. I heeded his advice, and grand awards followed from then on. Frankly, it was only after the first of those grands that I even thought about the Champion of Champions competition.

## EXHIBITOR REFLECTION

### Edwin J. Andrews Participant



I have been exhibiting since the 1980s with a single exhibit about revenues. It did well for quite some time, but it never received a Grand.

More recently, I pursued more diverse exhibiting, thanks in part to what I learned and saw through my duties as a judge. I stepped up my exhibiting to better understand different exhibit types (thematic, display, picture postcards, single frame, etc.). So winning two grands in recent years with display exhibits has been gratifying.

I purposely have entered these in the Champion of Champions so I could demonstrate that exhibits of this type can be competitive. I intend to continue doing this with various exhibit types. It is unfortunate that the majority of C-of-C winners are traditional or postal history. The rest of us never seem to have a chance.

several jury members who also are internationally accredited by the FIP. Both of us have had that experience. And it is daunting to have to judge a series of exhibits that range from the merely extraordinary to fabulous.

With every exhibit having achieved a Grand Award, the level of competition is very high. Some exhibits that on another day and place might have been seen as exceptional, may be flanked on both sides by exhibits that are even more so. The first task for the judges is to reduce the choice from more than 30 exhibits to four or five that are nearly perfect contenders.

Scholarship and how it is developed in the exhibit is an important evaluation point, but the material shown has to be of such a nature that it captures the imagination of the viewer as being truly exceptional. An easy way to recognize such an exhibit is to say that it is likely to achieve an international Large Gold medal.

Once the contenders have been identified, they are stud-



Robert P. Odenweller holds the 1973 Champion-of-Champions award, a wire sculpture of a coach and horses, joined by prior winners Jim DeVoss (1968) and Margaret Wunsch (1969).

ied, and a jury volunteer is chosen to advocate for each exhibit, giving a short presentation to the other jury members. Once those presentations are complete, the jury votes, with unanimity being the goal. With that task completed, the winner is reported to APS staff members, and the judges are reminded to say nothing to anyone that could identify the winner until after the formal announcement at the StampShow banquet, usually on the Saturday night of the show. At that event, all the nervous competitors are called

up onto the stage, and the winner is announced.

## How are C-of-C Winners Recognized?

For the first few decades, the form of the award was left up to the organizers of the show at which the competition was held. The 1973 award at Sescal was a coat-hanger wire sculpture of a coach and horses. Richard Drews received



## EXHIBITOR REFLECTION

### Gordon Eubanks Champion (2012, 2014)

I have had the great fortune to participate in four Champion of Champions exhibitions. Each one was a special and rewarding experience. My first experience at the C-of-C may be the most memorable. It was not just a large show but all the legends seemed to be there. It was a chance to get to know so many of the philatelic leaders. Winning the next year was achieving a goal that started years before. It was a blur, but clearly I felt very lucky considering the great competition. Repeating two years later seemed an unlikely dream come true.

I am a competitive person and strive to win when undertaking a project. But when I first exhibited, my goal, like so many others, was to develop a gold-medal exhibit. Many experienced exhibitors contributed endless hours to help me improve and once a Gold Award was achieved I set out to win a Grand. I had the great honor and good fortune to achieve this. I really never thought I could win the C-of-C but, of course, once I was a contender I began to focus on how that might be possible. Over all of this, what was most important was the help of fellow exhibitors, judges, many, many judges, as well as dealers and, of course, my wife. It does take a village.

There are many aspects of the hobby that are special but for me, the challenge and satisfaction of turning a collection into an exhibit is one I cannot recommend enough. At the level of the C-of-C, just standing on the stage with all the amazing philatelists was a great reward.

## EXHIBITOR REFLECTION

### John Birkinbine II, Champion (1985)

Fifty years ago a nascent Aripex show needed exhibitors. The single 1-cent 1869 stamp local usage on cover is relatively scarce, and I had accumulated an interesting collection. An inexperienced showing in three frames resulted in a Bronze Medal. Later exhibits of 3-cent 1869 plate numbers, Arizona territorial covers, and Confederate States gradually fared better.

In the late 1970s, six serious collectors of Confederate States emerged on the West Coast. We dubbed ourselves "The Confederate Mafia." Competitions at auctions and dealers' bourses became intense as all formed high-award-level exhibits.

In 1985, a certain area had all frames in reverse order completely backwards. My Confederate exhibit was one of those affected. It was felt that would harm award levels, but to their credit the judges took the *faux pas* in stride. Upon studying

the exhibits I thought three were better than mine. At the awards banquet, The Confederate Mafia sat together at one table. You can imagine my amazed surprise when the Champion of Champions was announced!



John Birkinbine II (in light sportscoat at right) receives a painting by maritime artist Richard De Rosset from APS President F. Burton "Bud" Sellers. Birkinbine, of Arizona, won the 1985 C-of-C award.

## EXHIBITOR REFLECTION

### Jane King Fohn Participant

 Being on the 2016 Champion of Champions stage with other Grand Award winners was beyond my wildest dreams. It was a once in a lifetime honor to receive the StampShow Prix d'Honneur medal for "The Alamo 9-Cent Stamp and Its First Day Covers."

Exhibiting is a personal challenge. My father was chairman for the first-day ceremony for the 9-cent Alamo stamp in 1956. The first exhibit was of his paraphilatelic material and first-day covers.

Initially, I didn't know what an exhibit was. My success stemmed from judges' feedback sheets, Liberty Series specialists, and input from friends and family. Also of great help were the American Association of Philatelic Exhibitors (AAPE) journal and its seminars, the judge's manual, and books about exhibiting.

My first Alamo exhibit was shown in 1982. Each time the Alamo was displayed, I found judges' and public opinions invaluable. Three page-by-page critiques were done, two through the AAPE. My first Gold Medal was at the local Austin Texas Stamp Show in 2000. Then, revision, and an Americover 2001 Reserve Grand Award. My Alamo pages were redesigned in 2015.

My article, "The 9-Cent Alamo," in *The Philatelic Exhibitor* (April 2001) details my journey to gold awards before the Champion of Champions stage. It is available from the APRL.

### THE 9-CENT ALAMO STAMP AND ITS FIRST DAY COVERS



**PURPOSE:** This is a First Day Postal Division exhibit of the Alamo 9-cent stamp (Scott number 1043) of the *Liberty Series*. It follows the traditional plan of organization.

**BACKGROUND INFORMATION:** The Alamo 9-cent stamp was issued June 14, 1956. The first day ceremony was held in front of the Alamo in San Antonio, Texas. Gillis King was appointed first day Ceremonial Chairman by the United States Post Office Department (USPOD). He also represented the Texas Heritage Foundation, Inc.

**TREATMENT:** The story of the stamp begins with photo essays and a study of the stamp itself.

There are some of the letters from the USPOD to King detailing plans for the ceremony.

Memorabilia highlights of the first day festivities are the USPOD Ceremonial Program and the first day Commemorative Album page. Unofficial souvenirs are from Assistant Postmaster Robertson's Alamo Hall reception; and the Joske's of Texas (department store) luncheon.

First day covers were autographed by the ceremonial dignitaries. San Antonio Philatelic Association president, Joseph Armand Gehring, used the autograph plate to sign the first day covers.

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what he called a "large vase" in 1997. In 1998, a large silver bowl was created and engraved with the names of all winners from the start of the C-of-C. It goes on display at StampShow where it is presented annually and is housed at the American Philatelic Center in Bellefonte, Pennsylvania. In 1999, a matching smaller engraved bowl was created to be given as an individual award to the Champion of Champions.

An option was requested in 1992 to have a ring, Super-Bowl style, instead of a bowl for the winner. After discussion, it was approved, but the cost is borne by the recipient.

In addition, each winner receives a lapel pin emblematic of the award. There is considerable coverage in *The American Philatelist* and elsewhere in the phila-



Roger Schnell (left), of Florida, receives the 1989 C-of-C Award from incoming APS President Joe Foley.



Ronald Brigham (right), winner of the 1998 Champion of Champions, poses with the large silver bowl, the symbolic award retained by the American Philatelic Society that honors all past C-of-C winners. Robert Markovits (above), of Massachusetts, winner of the 1999 Champion of Champions, receives the small silver bowl award, a replica of the large silver bowl.



W. Danforth Walker, winner of the 1996 C-of-C, enjoys his award.



Outgoing APS President Emerson Clark speaks from the head table at the 1977 Champion of Champions awards banquet at the show in San Francisco. The others men at the table are APS Hall of Fame member Joseph Clary (left) and APS Treasurer Cyrus R. Thompson.



## Boston Postal History to 1851

### Postage and Scene

The purpose of this exhibit is to illustrate the evolution of the rates and services of the American postal system from the very early Colonial period through the rate simplification of 1851, shown through the window of the Boston Post Office. The exhibit also shows the evolution of the Boston Post Office from post office to postmaster to postmaster general to include all types of letters handled by the Boston Post Office (e.g., domestic, and foreign, private ship and packet steamer), the growth of the Boston Post Office, the private rates of mailing, and the growth of the Boston Post Office during the Civil War, the period during the period, and the broad range of posts from which ships left originally.

### Labels

The exhibit is organized by rate period as shown in the table at right, and within rate period, by distance. Information regarding the range of time in which the markings were used is contained in a light gray box. The term "earliest" (or latest) includes those covers which the exhibitor views as first (or last).

### Labels

Information on unusual items is found in each.

Primary research on the part of the exhibitor is noted by the term **(1)**.

In Massachusetts Bay, Richard Fairbank's letters were accepted Boston's first post office Nov. 5, 1689, and on Nov. 4, 1690 he was appointed postmaster. His tenure was used as an exchange for letters sent in arriving over water. From 1697–1697, John Heywood was postmaster for both overseas and domestic letters. In July 1698, a regular post was begun between Boston, Bridgewater, and Providence and Newport, R.I. By 1699, postal routes had been established from Providence, R.I., to the James River in Virginia. During John Campbell's time as Boston postmaster, there was a weekly mail to and from, every two weeks in winter, between Providence and Philadelphia. Pa.

### The Earliest Known Letter Dated at Boston



Addressed to Nathaniel Mather,  
at Boston.  
The First Boston Family  
Letter, of Boston's earliest  
postmaster, John Heywood,  
is in the Boston Public Library  
Collection. It is the earliest  
known letter, this being the date when  
the first stage coach route was  
established, from Boston to New York.



Addressed "For post at  
Streetway Inn, Penrith."  
This is the earliest known  
American Cancellations, some  
postmarks from the 1700s.  
John Heywood's post office received  
mail from the West Indies and  
from Boston to New York.  
See page 10.

The title page from Mark S. Schwartz's C-of-C exhibit "Boston Postal History to 1851." The exhibit won in 2015 and is available online at [stamps.org/online-exhibits](http://stamps.org/online-exhibits).

telic press after each winner is named.

## Will 20th Century Have Its Day?

Is there a way to better recognize modern philately in the context of the Champion-of-Champions? A purely 20th-century exhibit has yet to win the C-of-C. In recent years there has been discussion among judges and within the Committee on the Accreditation of National Exhibitions and Judges (CANE) about ways to address this problem without reducing the prestige of a single winner being named.

The problem is that 20th-century exhibits contain material, some of which is exceptional, but that is generally less scarce, with discoveries still being made as to both material and its characteristics. This is not to say that a 20th-century exhibit



Louis Grunin (left), of Spring Valley, New York, accepts a Seth Thomas clock for winning the 1972 Champion of Champions. He accepts the award from Otto Schaffling and Henry Houser.



Victor E. Engstrom (left) holds the Patriots Bowl award he received as 1975 C-of-C champion. On hand are former champions James T. DeVoss and Margaret Wunsch.

## Benjamin and Naomi Wishnietsky

The children of Benjamin and Naomi Wishnietsky, in 2012, made a generous gift to the APS to have the Champion of Champions award named in their parents' honor. A retired textile chemist, Benjamin (1915–2013) was an APS member for more than 60 years. Naomi Wishnietsky passed in 1997. They were married for 48 years.



Benjamin wrote and edited several philatelic works, as well as more than 100 philatelic articles, was a Champion of Champions competitor himself, was a judge emeritus and one of the founders of the stamp club in Hollywood, Florida, where the couple lived. Among his writing and editorial contributions were *Confederate Patriotic Covers and Their Usages* (1991), and the *American Stampless Cover Catalog: The Standard Reference Catalog of American Postal History* (1978), along with scores of articles for the *Confederate Philatelist*. He was an accredited American Philatelic Society judge for many years and was named a judge emeritus when he retired.

## EXHIBITOR REFLECTION

### Nick Lombardi, Participant

I first showed my "1903 Two-Cent Washington Shield" exhibit in 1998 at my local club show. Its first national level showing was in 1999 at the Philadelphia National Stamp

Exhibition, where it won a Gold. The following year, it won its first Grand Award at the same show. Since then I have continually added to and improved the exhibit and it has won 10 additional grands. However, in all 11 trips to the stage, I have always finished second, along with 30-or-so other exhibitors. Although I haven't won the C-of-C, I think of the experience in terms of baseball. Being up on the stage is like making the all-star team; you may not be voted the Most Valuable Player at the end of the game, but at least you made the team.

Some have asked me why I keep at it since no exhibit of 20th-century material has ever won the Champion of Champions. My inspiration is Susan Lucci, the daytime soap opera star, who was nominated 19 times before she won her Daytime Emmy Award. And as Mets pitcher Tug McGraw said during the Mets' 1973 improbable run to the World Series, "You Gotta Believe."





## EXHIBITOR REFLECTION

### Alfredo Frohlich, Champion (2007)

I was fortunate to win the Champion of Champions in 2007, which encouraged me to put together new exhibits to try to again be on the stage, and hopefully win another C-of-C.

Since 2007, I have had the unique privilege every year to join 30 accomplished philatelists on the C-of-C stage, but have not been able to win another one.

Not winning another C-of-C has motivated me to rework my exhibits. With the help and input from judges and collectors, I have had the pleasure of spending my time with remounting my exhibits and the satisfaction of seeing the new improved exhibit. But most rewarding is the interaction with my friends, who, without hesitation, offer their time and advice to improve the exhibit.

The privilege of being on the C-of-C stage after winning a Grand Award at a national exhibition is certainly a reward for having put together a good exhibit. The personal satisfaction that I have felt every year is wonderful, but more importantly are the friendships that I have made over the years with wonderful people from all walks of life, united by our love for philately!

could not win as the process is constructed. Indeed, we are not breaking any confidences to say that 20th-century exhibits have been finalists in the past. There is no doubt that they will eventually win their fair share. The question is: Is there a better way to move that process along? Stay tuned for developments.

## Evaluating Exhibits in the United States

According to American Philatelic Society criteria, eight levels of medals (Bronze, Silver Bronze, Silver, Large Silver, Vermeil, Large Vermeil, Gold and Large Gold) are based on how well the exhibitor has developed the exhibit toward being the best it can be. In other words, exhibits are judged individually and do not compete against each other for medals. They only compete against each other for what are called the "Specials." These are society awards for the best exhibit in particular specialties, and show awards such as the Grand and Reserve Grand awards.

The judges work in teams of three or five (and sometimes more), depending upon the size and duration of the show. Sometimes an apprentice judge also will be part of the team. The judges use a points system awarded in these categories: Treatment and Importance (35 points), Knowledge and Personal Study (30 points), Rarity and Condition (30 points),



James Mazepa, of Florida, not only won the 2000 Champion of Champions, but also received a rousing rendition of "Happy Birthday" led by Janet Klug.



Ludwig L. Simon (right), the 1974 Champion of Champions, receives a Chicago scene painting from Theodore Light at the awards ceremony.



George P. Trefonas (left), of Illinois, receives a pewter replica of a North Church lantern, the C-of-C champion's award in 1979. APS convention manager Robert N. DeVoss makes the presentation.

The most recent winner, Richard C. Malmgren (left), received the 2016 C-of-C award from APS President Mick Zais for his exhibit "Hawaiian Foreign Mail."



## APS SPECIALTY SOCIETIES

**American Association of Philatelic Exhibitors — AAPE (APS #AF0157).** The association is dedicated to disseminate information, techniques, and methods to educate and inform philatelists involved in exhibiting. There is a quarterly journal, *The Philatelic Exhibitor*. Annual dues are \$25, \$35 outside the U.S. Website is [aape.org](http://aape.org). Contact: Michael J. Ley, 330 Sonja Drive, Doniphan, NE 68832.

## STAMPS.ORG/SPECIALTY-SOCIETIES

and Presentation (5 points). The work of the judges is only beginning when they get together to determine the awards.

Each judge has pre-assigned exhibits in the show they are judging on which they will be the first responder when the feedback session is held for the exhibitors. Exhibitors are encouraged to attend so that they can receive reactions to their exhibit, both the positives that judges have appreciated, and suggestions for improvements.

As part of this process, each judge completes a Uniform Exhibit Evaluation Form (UEEF) that will be given to exhibitors attending the show and sent with exhibits that are returned to mail-in exhibitors. That form will include the point totals awarded to help exhibitors pinpoint where they have done especially well, and where improvements are possible.

There are additional means by which exhibitors can receive helpful feedback from judges. Exhibitors can ask for an at-the-frames critique from their first responder or other judges. And judges are often willing to review a photocopy of the exhibit at

leisure to make more detailed comments. The American Association of Philatelic Exhibitors has two formal services to facilitate that kind of feedback: a committee that provides specific feedback and suggestions on the title page and the synopsis for an exhibit, and another group that offers feedback on full exhibits. The association also will find a mentor from among its membership for any exhibitor from starter to Vermeil winners who want one. There is no charge for these services other than covering mailing costs. The association is made up of more than 900 exhibitors and exists to support and encourage exhibiting and especially, new exhibitors.

### The Authors

**Robert Odenweller** is an award-winning exhibitor, including the Champion of Champions (1973). He also has served in APS leadership positions, is an author, editor, and a previous signatory to the Roll of Distinguished Philatelists, as well as a two-time winner of the Crawford Medal from the Royal Philatelic Society London. He has been awarded the Smithsonian Philatelic Achievement Award, the APS Luff Award, and the FIP Medal for Service.

**John Hotchner** was recently elected to sign the prestigious Roll of Distinguished Philatelists by the Association of British Philatelic Societies. Hotchner is a former APS president and longtime philatelic researcher, writer, exhibitor, and national and FIP judge. His awards include those from the APS: signatory of the Luff Scroll and recipient of the Charles J. Peterson Philatelic Literature Lifetime Achievement Award. He is a co-founder of the American Association of Philatelic Exhibitors.



Ed Dormer (above right), of Miami, Florida, receives the 1977 glass bowl trophy from APS President John E. Foxworth Jr.



Eugene Bowman (left), of Milwaukee, Wisconsin, receives the 1984 C-of-C award from APS President William H. Bauer.



Blake M. Myers (left), of Nevada, receives congratulations and the 1981 C-of-C award from Bernard "Bud" Hennig, chair of the APS Judge's Accreditation Committee.



Ryohei Ishikawa, of Tokyo, Japan, 1978 C-of-C winner, poses in front of his exhibit.





## —CATALOGING U.S. STAMPS—

BY CHARLES POSNER

# Fort Ticonderoga (Scott 1071)



United States 3-cent Fort Ticonderoga commemorative stamp.

### The Making of the Stamp

The stamp celebrating the 200th anniversary of the signing of the order for the construction of Fort Ticonderoga by the French is of interest for five reasons. First, it was the first U.S. stamp created through a contest organized by the National Academy of Design, and this established a precedent that was to lead to the establishment of the Citizens' Stamp Advisory Committee two years later. Second, it confirmed Postmaster General Arthur Summerfield in his commitment to improve the design of American postage stamps. Third, the design itself, although wildly unpopular among philatelists, represented a new departure in postage stamp art. It constituted a significant shift away from the representational to the figurative and symbolic. Fourth, it set the precedent of retaining an "outside artist," who for the first time would be paid by the Bureau of Engraving and Printing for his or her services. The fifth and most parochial reason is that an anniversary to celebrate the order to construct the fort was transformed into an occasion to honor Ethan Allen, a Vermont patriot whose legendary seizure of the fort, from the British in 1775, constituted the colonists' first victory in the Revolutionary War.

In the spring of 1955,

rumors circulated that the first stamp to be processed by a committee set up by the National Academy of Design was to be the July 28 commemorative, issued to promote the peaceful use of atomic energy (Scott 1070). [The reasons for this are explained in my article about the Atoms for Peace stamp, Scott 1070, which is available online as the journal's bonus content.]

However, Summerfield remained firm in his determination to carry out a recommendation made to the president by the United States Commission of Fine Arts in its 1953 report *Art in Government* that the "Post Office Department and the Bureau of Engraving and Printing give consideration to measures that will increase the prestige and authority of the art factor in the design of postage stamps." The report diplomatically emphasized that its authors were not calling into question the competence of bureau artists, because they believed "that the Bureau artist is inevitably restrained from contributing all that he might contribute, particularly in the first stages of the design."

What they meant was that all too often outside agencies determined the design of the vignettes, and the bureau staff was blamed for the product that they, in fact, had only modeled on order. Successive postmaster generals had been bombarded not only with hundreds of requests for a stamp to

### 3-CENT FORT TICONDEROGA COMMEMORATIVE STAMP

**Date of Issue:** September 18, 1955  
**First-day site:** Ticonderoga, New York  
**First-day covers serviced:** 342,946  
**Scott catalog number:** 1071  
**Designer:** Enrico Arno  
**Vignette engraver:** Charles Alton Brooks  
**Frame engraver:** Reuben K. Barrick  
**Letter engraver:** Reuben K. Barrick  
**Color:** Sepia (U.S. Post Office Department); light brown (Scott catalog)  
**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 10.5 x 11  
**Size:** 1.44 x 0.84 inches (36.58 x 21.34mm)  
**Printing:** Bureau of Engraving and Printing on Stickney rotary presses  
**Quantity:** 118,664,600

honor this or that person, event, or organization, but naked attempts to control the entire design process. Summerfield was determined to avoid dealing with such requests and also wished to abjure any involvement in the design of the stamps. His first step was to deal with the latter. His long-term aim, which evolved into the Citizens' Stamp Advisory Committee, was the second step.

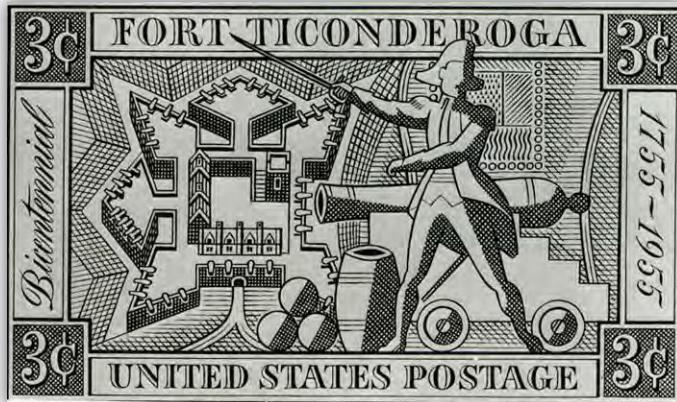
The Post Office Department made it abundantly clear in a news release that the Ticonderoga stamp was intended to be a forerunner of coming commemoratives, and that future designs would be prepared by a stamp committee created by the National Academy of Design in New York City. After much debate, the initial committee was composed of prominent members of the academy. These were, the chair, Norman Kent (1903–1972), known for his woodcuts and watercolors; Fritz Eichenberg (1901–1990), graphic designer, educator, and illustrator; Antonio (Anthony) de Francisci (1887–1964), sculptor; and *ex officio* Lawrence Grant White (1887–1956), architect and president of the academy.



**Book illustrator Enrico Arno, a German immigrant, is considered the first "outside artist" to design a U.S. postage stamp.**

Examining the work of eight prominent illustrators, the committee chose a well-known graphic designer, German-born and New York-based Enrico Arno (1913–1980). Arno studied painting, lettering, and calligraphy at the modernist Vereinigte Staatsschulen für Freie und Angewandte Kunst (United State Schools for Free and Applied Art). He fled the Nazi regime and in the United States became a teacher and a much sought after designer and illustrator for book jackets and phonograph record sleeves. His first U.S. published illustration in 1955 was for a translation of Molier's *The Misanthrope*. Among Arno's more than two dozen book designs were those for *Blue Mystery* (1957), winner of the Jane Addams Children's Book Award, *The Wicked Enchantment* (1955), and *The Wee Moose* (1964).

Arno furnished the design committee with six different vignettes. These were submitted to John Howland Gibbs Pell (1904–1987) — the director and proprietor of Fort Ticonderoga and author of what the *New York Times* called “the definitive biography of Ethan Allen” — who chose the final design. The upshot was that only one design was submitted to the postmaster general for his approval. In the absence of Summerfield on medical leave, the design was submitted and approved on July 22, two days prior to the Post Office Department's published announcement by Deputy Postmaster Gen-



**The approved photoessay of the Fort Ticonderoga stamp. Image courtesy of the American Philatelic Research Library archives.**

eral Charles R. Hook Jr. that a stamp would be issued. Hook was the acting postmaster general and former assistant to the president of the Chesapeake and Ohio Railroad.

### **The Design**

The aim of the committee was to extend the frontiers of stamp design by moving toward a less representational and more symbolic vignette, while preserving some more traditional elements. For that reason, they called upon Arno, who was neither “a revolutionary nor a conservative,” and he responded by blending both elements. But as columnist James Fawcett of the Washington Star predicted, the gamble backfired. Philatelists were not ready for the innovative. In his syndicated column, Sid Korish wrote the design crammed “quite a bit of historical lore into the small space of a postage stamp.” Moreover, in *Linn's Stamp News'* now annual poll, the Fort Ticonderoga stamp shared the honor of being elected the worst stamp of the year along with the Land Grant Colleges stamp.

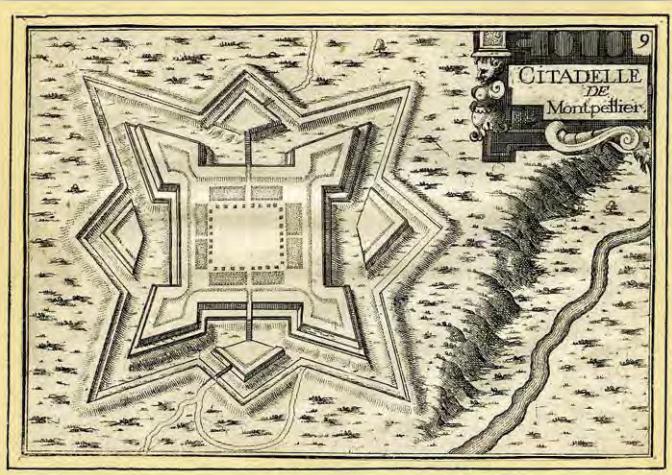
The central portion of the stamp is composed of two elements. On the left is a bird's-eye view of the Lotbinière model of the fort set against a hatched background of geometrical shapes. The right side of the stamp, somewhat intruding on the model of the fort, is composed of what can best be described as a minimalist sketch of a featureless Ethan Allen with his sword raised above the fort intruding into the outer frame, as if encouraging his troops to move forward. He stands against a background of cannon balls, a powder keg, and a cannon, none of which were actually in his possession at the time the fort was taken. The background continues the same geometric and hatched patterns found on the left side of the composition.

The frame consists of a light background on which the word “Bicentennial” in script is on the left side. This is paralleled by the dates “1755–1955,” also in script, on the right panel. “Fort Ticonderoga” in two-tone Roman, stretches across the top of the design, and “United States Postage,” also in two-tone Roman, is found along the bottom of the composition. The denomination is in white-faced Roman within a dark square panel in each of the four corners.

Why does a stamp honoring the bicentenary of the order to build a fort feature one of the leaders of its capture 20 years

### **PLATE NUMBER REPORT**

<b>Plate No.</b>	<b>Impressions</b>	<b>Printed</b>
25245	150,867	August 16, 1955
25246	150,867	August 16, 1955
25247	163,297	August 19, 1955
25248	163,297	August 19, 1955



A diagram of the typical star-shaped construction of 18th-century forts, such as those constructed at Fort Ticonderoga.

after the event being commemorated? Should it not have featured Pierre de Rigaud, the Marquis de Vaudreuil, the governor general who signed the order to build the fort? If not, should it not have spotlighted the Marquis de Lotbinière, who built the fort? In honor of the centennial 100 years earlier, the Wedgwood factory produced a commemorative plate in English pink and dark blue presenting the Marquis Chartier de Lotbiniere with plans of Ticonderoga in his hands and a ceremonial sword, standing near a line of cannons and facing the fort. Why was something similar not done with the stamp design? The answer is that historical accuracy was sacrificed

In honor of the Fort Ticonderoga centennial, the Wedgwood factory produced a commemorative plate, in English pink and dark blue, presenting the Marquis Chartier de Lotbiniere with plans of Ticonderoga in his hands.

to the popular association of the fort with Ethan Allen, encouraged by the Fort Ticonderoga Association. Equally sacrificed was Benedict Arnold, who was in command of the operation. But it was hardly likely that such an early hero of the Revolutionary War, who later became a traitor to the cause of the separation from the British crown, would ever receive such an honor.

In any case, critics asked why Allen's name did not appear on the stamp.

### The Subject

It was key for the French to control and settle the Champlain Valley in order to protect Canada and their trading settlements to the West. They decided upon a policy of erecting forts at strategic points to achieve their aims. In 1731 they built a fort at Chimney Point on the eastern side of Lake Champlain. In 1734, this was followed by the construction of a second and larger fort called Saint Frédéric at Crown Point



(Pointe à la Chevelure) on the western side of the lake. However, to control the portage between Lake George and Champlain and access to the Hudson River, a fort was needed 15 miles farther south.

The actual story of Fort Ticonderoga starts not in 1755, but in 1750. In that year a small fortification consisting of palisades was constructed and called Fort Vaudreuil after the governor of New France, Pierre de Rigaud Marquis de Vaudreuil-Cavagnial (1698-1778). The site had been a trading post built by Philippe de Carrion. It was a key to the defense of Lake Champlain against the British moving north up the Hudson River from their base in New York and thus posing a threat to Canada during the French and Indian War. On September 20, 1755, in the palace of the governor general in Montreal, orders were signed for the construction of the fortress originally named Fort Carillon. The site chosen was just above the 3½-mile La Chute River, where the northern end of Lake George (Le Lac Saint Sacrement) joins the southern tip of Lake Champlain.

It was built by a junior royal engineer and artillery officer, the then Lieutenant Michel Eustace Gaspard Chartier de Lotbinière, Marquis de Lotbinière (1723-1798), who was a cousin of the governor and was fresh from rebuilding the ramparts of Quebec for his father-in-law. Lotbinière took his inspiration from the oft-repeated star-style designs of the military engineer Sébastien Le Prestre, Marquis de Vauban (1633-1707), but it was on a much smaller scale. It was no more than 500 feet wide.

Surrounded by water on three sides and on the fourth side by a moat, bastions were raised to the height of at least seven feet. While all of the buildings within the fort were of stone, the outer walls were made of wood with stone dressings, much of which was never completed in the four years of construction. It was armed with cannons hauled from Montreal and St. Frederic and housed three barracks and four storehouses. There were three major problems: first, the fort was so small that it could not house more than 400 soldiers. Second, the water supply was poor; and third, it was probably built at the wrong site, since it could be easily subject to fire from the surrounding hills, as indeed was to be the case. Lotbinière was possibly not experienced enough to have foreseen these fatal flaws. The French regarded it as the "key to the continent." For the British, prone to self-flattery and irony, it was the "Gibraltar of the North."

In 1758, the French force of 3,600 repulsed an assault by 16,000 British troops; as many as 1,000 British troops were killed and another 1,500 wounded, as opposed to just 100 deaths among the French forces. The Battle of Carillon — also known as the Battle of Fort Ticonderoga — was the bloodiest battle on the North American continent until the American Civil War.

In July 1759, the British, led by General Jeffery Amherst, finally captured the fort and immediately renamed it Fort Ticonderoga. Ticonderoga is a corruption of the Iroquois *tekontaró:ken* meaning the confluence of two rivers. After



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# Sale 3013

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South Africa 1926 1d. partially  
imperforate block of four



St. Pierre and Miquelon  
"Noel 1941" Overprints



Egypt 1934 UPU  
Congress imperforate



1948 French Consular Posts in Jerusalem  
6 and 10fr on cover



US 1901 Pan-American set on registered cover



1899 Guam complete set on cover

Sale 3014  
**The Richard D. Miggins Collection of The Philippines**



Philippines C16



Philippines 112 inverted overprint on cover



Philippines 27A  
Double inverted overprint



Philippines E2A



Philippines C2a on cover

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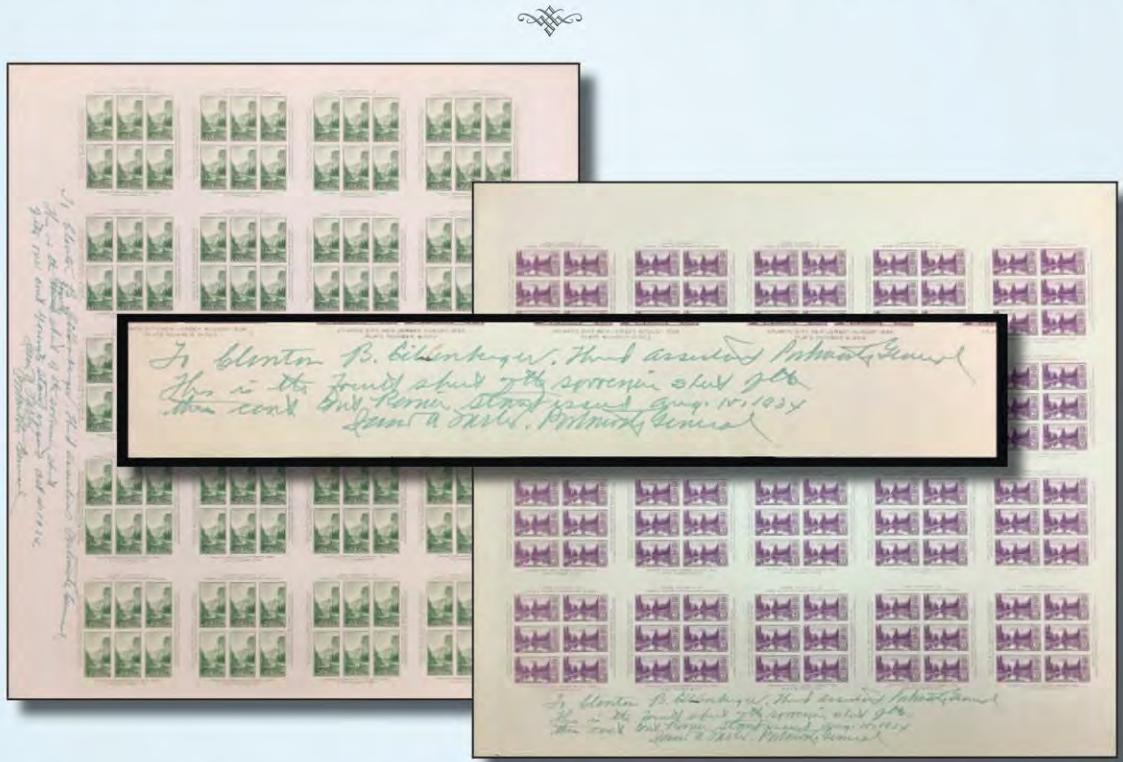


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A set of 15 imperforate sheets from the original "Farley's Follies" 1934 printing, signed by James A. Farley to the Third Assistant PMG.

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initial moves to repair and improve the fort, the British let it fall into what the 1773 commander called "ruinous condition." Even though it was astride a main route from colonial New York to Canada, it was no longer regarded as of military significance and became a storage depot. At the time of its capture by the embryonic Continental Army in 1775, only a token force was in occupation.

In time, the founding of the fort was superseded in the public imagination by its capture by regular and irregular American troops in their first victory of the Revolutionary War, in 1775. The task officially fell to Colonel Benedict Arnold (1741–1801), whom patriotic airbrushes have almost removed from the story. He was officially sent to the area to prepare for a possible invasion of Canada. This included harnessing the energy of the mercurial Ethan Allen (1738–1789) and his rambunctious Green Mountain Boys. The Green Mountain Boys was a militia organization that had been formed to force New York settlers off what was then known as the New Hampshire Grants and to establish its own independent political entity. For years, the Boys raided and plundered the territory. Indeed, it is conceivable that Allen was more concerned with throwing out the New Yorkers than he was the British. He had petitioned the crown for help against the New Yorkers, who had put a price on his head. At one

point, he entered into negotiations for Vermont to become part of Canada. George Washington was never comfortable with Allen, who violated his sense of order and duty, compounded by an impetuous impulsiveness, which, while attractive and inspiring, was not what won wars.

In any case, on May 10, 1775, a group of 83 Green Mountain Boys, "with more profanity than skill," entered the fort and were met with little or no resistance from the small British garrison of 48. Against Arnold's orders, Allen's men looted the tiny garrison and against the rules of law, seized all personal belongings and confiscated the store of alcohol. Arnold was unable to control Allen and could not stop the plunder, and when he attempted to do so, he was challenged to a duel by one of Allen's lieutenants. Once the alcohol ran out, the Green Mountain Boys drifted away, leaving Arnold and Henry Knox to organize the transport of the very valuable cannons and other heavy artillery to Boston to buttress Washington and his hopelessly under-supplied Continental Army. Overcoming nearly impossible geographic obstacles, the armory arrived at Dorchester Heights, which overlooked Boston, in 1776, and the British were forced to evacuate the city.

The British returned to Fort Ticonderoga in the summer of 1777, when the flamboyant General John "Gentleman Johnny" Burgoyne (1722–1792) captured the "impregnable bastion."

This action sent alarm bells ringing throughout the Continental Army and led to the court martial of General Arthur St. Clair (1737–1818), the American commander much admired by



Ethan Allen cachet, Cachet Craft and ArtCraft first-day covers, and a signed envelope by stamp artist Enrico Arno, for the Fort Ticonderoga stamp. Three of the covers courtesy of Ticonderoga Historical Society.

Enrico Arno



Washington. Following his ignominious surrender to General Horatio Gates at Saratoga, "Gentleman Johnny" returned to Britain, where he was a marginally more successful playwright than he had been a military officer. The British abandoned the fort, and from that time, Fort Ticonderoga, or rather its ruins, passed definitively to the American union.

The fort and its ownership, having completely lost its military significance, in 1785 was transferred to New York state, and in 1803 it was deeded to Kings (Columbia) and Union colleges. In 1820, lack of maintenance and deterioration led to the fort and its 546-acre site being sold cheaply to New York auctioneer, importer, and financier William Ferris Pell (1779–1840). Pell's interests were botanical to the point of regarding the ruins of the fort as a picturesque addendum. In his eyes it was a real as opposed to a sham ruin or folly, like those which appeared so frequently in so many Hanoverian English landscape paintings. For Pell the site was reminiscent of "park scenery of England, and the view of the ruins from those meadows is strikingly beautiful, the clumps of trees, the circuitous route, the view of Lake Champlain on the right." In 1826 he built the Pavillion, originally intended to be one of the first American summer houses, but when he realized the touristic potential of the area, he converted it into an elite hotel.

In 1898, the *New York Times* called the fort "a stately pile of granite crumbling slowly away on the shores of Lake Champlain." The judgment is not surprising, because local farmers used it as a stone quarry. The same year a bill to purchase the

site, drawn up by patriotic societies, was introduced in the House of Representatives, and the Ticonderoga Historical Society raised \$30,000 to start the restoration. This effort failed.

The decline of the site continued until shortly after 1900, when Pell's great-grandson, Stephen Hyatt Pelham Pell (1874–1950), developed an obsession with the fort. The turn-of-the-century era saw a surge of bellicose jingoism, which inspired the re-creation of national monuments and the restoration of landmarks. Pell was also aware that the restored fort could be a money-spinner.

He shared his passion with British architect Alfred Charles Bossom (1881–1965), who was mesmerized by the potential of the site on his first visit in 1904, sponsored by John E. Milholland (1860–1925). Milholland was the former owner-editor of the local newspaper, the *Ticonderoga Sentinel*, the inventor of the pneumatic underground tube system for carrying mail, and the founding treasurer of the NAACP. He encouraged the project and was instrumental in teaming up Pell with Bossom. They were a perfect pair to undertake and finish the restoration quickly. The former combined a zeal and elan, which, if it had been available in 1775, would have terminated the American Revolution in a matter of months. The latter combined an excess of professionalism with a deficient sense of proportion, to such an extent that he constructed towers where they probably never existed. Bossom largely resided in the United States between 1903 and 1926, and during that time he designed the housing



The 1955 celebration at Fort Ticonderoga where the stamp was issued. Photograph courtesy of the Fort Ticonderoga Museum.

for the Carnegie steel mill workers as well as a number of banks.

Pell at first tried to get the federal government to buy the site, but in the end he accepted funds to start the project from his father-in-law, one-time naval officer and business magnate Robert Means Thompson (1849–1930). In the meantime, Bossom — of whom Winston Churchill mischievously said, “Who is this man whose name means neither one thing nor the other?” — combed libraries in the United States and the United Kingdom to ferret out the original design of Fort Carillon-Ticonderoga. Fortunately, he was lent the original plans for the fort by the French government. Bosson’s restoration made up in grandeur what it lacked in authenticity. By July 6, 1909, 100 days after start of the restoration, the exterior wall of the west barracks was completed. Window glass imported from Britain was in place for the tercentenary celebration of Lake Champlain.

The tercentenary of the arrival of Samuel de Champlain was a grand event, with British and French diplomats and the governors of Vermont and New York in attendance during a continuous downpour. The high point was a speech by President William Howard Taft, which summarized the heroic exploits of Allen and the Green Mountain Boys rather than the discovery of the lake by Champlain. The Pell family home, newly refurbished in colonial-revival style, served as the headquarters of a string of commemorative events. These included a Native American pageant on the river accompanied by a recitation of all the 22 chapters of Longfellow’s *The Song of Hiawatha*, which somehow moved the famed shores of Gitche Gumee from the south shore of Lake Superior to the New York-Vermont border. There was also a motorcar procession in which the president’s car went into a skid that sent the crowds scattering.

The tercentenary provided the encouragement that Pell and Bossom required to continue the reconstruction. The work continued well into the early 1930s. Pell assembled a large collection of French, German, British, and American 18th-century firearms, which were housed in the fort’s museum. The south barracks opened in 1931, the year after the Fort Ticonderoga Association was organized as a non-profit association to manage the site in perpetuity.

### First-Day Ceremony

The first-day ceremony that was held on Saturday, September 18, a sunny day with the temperature reaching an unseasonable high of



### —ADDITIONAL ONLINE ARTICLES—

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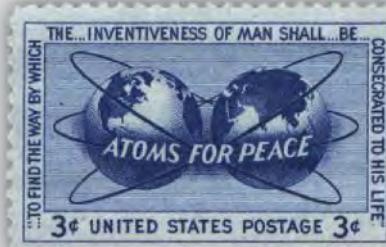
The Fort Ticonderoga article is the 12th in a series by Charles Posner on the nearly 120 United States stamps issued from the 1950s to the mid-1980s. Because of the large number of annual stamp issues, and the detailed information provided, the articles on the stamps below are found online as bonus content on *The American Philatelist* webpage.

### Soo (Sault) Locks (Scott 1069)



A stamp featuring the important inland locks and canal that helped make America great received a lot of support, though the first-day ceremony attended by 400 was a bit lackluster compared to other celebrations connected with the anniversary.

### Atoms for Peace (Scott 1070)



The stamp developed as a magazine publisher and adviser to President Dwight Eisenhower worked with other influential Washington voices to try and quell the nerves of an anxious public learning to live in a post-nuclear bomb, Cold War climate.

### Andrew Mellon (Scott 1072)



The Pennsylvania industrialist, public servant, and philanthropist was born March 24, 1855, but the stamp — not announced until November 1 — wasn’t issued until December 20. Also honoring Mellon’s founding of the National Gallery, where it was formally issued, one poll voted the stamp the Least Important the year.

86 degrees. It was a double event. The commemorative stamp was issued, and the cornerstone for the east barracks, the final portion of the fort to be restored, was laid before about 5,000 Americans and Canadians, along with French and British official representatives. A pageant written by Leon Michel, "The Spirit of Ticonderoga," was presented. It featured a re-enactment of the military history of the fort from the time of Samuel de Champlain's arrival at the lake that was to bear his name until the visit of George Washington in 1783. The cast was headed by actor Zachary A. Charles. A Canadian choral group, Les Disciplines de Massenet, sang, and Canadian Girl Guides were in attendance.

The ceremony was coordinated by John Howland Gibbs Pell (1904–1987), the historian, financial consultant, director of the fort, and author of a biography of Ethan Allen. The entire program was dedicated to his father, Stephen Hyatt Pelman Pell (1874–1950), mining engineer and past president of the American Numismatics Society, who started the restoration in 1908. His partner in that restoration, Sir Alfred Charles (later Baron) Bossom, made the trip from Britain to attend.

On behalf of the postmaster general, Assistant Postmaster General Albert James Robertson pointed out how important postage stamps such as that honoring Fort Ticonderoga were in making young people aware of their heritage. He then proceeded to distribute leather albums enclosing a pane of the

stamps signed by the postmaster general.

Albums were presented to Gibbs Pell; Bossom, for his pioneer work in restoring the fort; Arnold Danford Patrick Heeney (1902–1970), the Canadian ambassador to the United States; on behalf of the Fort Ticonderoga Bicentennial Committee, to the Republican state chairman Lyman Judson Morhouse (1914–1982), who was later convicted of bribery; Charles de Lotbinière Harwood (1906–2004), assistant vice president of Bell Canada, president of the Chambre de Commerce de la Province de Québec; Eleanor S. Murray, the curator and general manager of the Fort Ticonderoga Museum; and New York Senator Irving McNeil Ives (1896–1962), who also delivered a message from the president.

Despite the fact that the bicentenary celebrated the order to construct the fort, Eisenhower, to the discomfort of the French, British, and Canadian delegations, wrote that he hoped the "observance will stimulate an increased understanding of life in America in the eighteenth century and of the history of the critical years in which our nation won its independence."

His error was, in part remedied by Ambassador Heeney when he laid the cornerstone of the barracks. He joked that Canadians attending the ceremony came "lately, I'm glad to say, for less bloodthirsty purposes than those motivated by our ancestors" and to further smooth over relations added: "Not far to the north another great waterway, the St. Lawrence, like this once the scene of battles, is now being developed by the peoples of the U.S. and Canada for their common good."

The Fort Ticonderoga Association, through Eleanor Murray, handled the first-day covers. ArtCraft prepared a special engraved envelope featuring the fort and Ethan Allen and had the stamps affixed in the room where Allen accepted the surrender of the British.

Other presentations were made that day, including the awarding of Fort Ticonderoga Bicentennial Medallions to those who made the bicentennial celebrations a success. Admiral Henry Kent Hewitt (1887–1972) on behalf of Captain William Alton "Bill" Schoech (1904–1982), commanding officer of the USS *Ticonderoga*, presented a color portrait of the aircraft carrier to the Fort Ticonderoga Museum. Harwood, a direct descendant of the Marquis de Lotbinière, the French officer who constructed Fort Carillon, was cited for his active and continued interest in the activities.

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BY WENDY MASORTI sales director  
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# Want List Feature Launched

StampStore Can Notify You When New Items are Added to Inventory

**S**tampStore has released a new feature: the Want List. Would you like to be notified each time items matching your interests are posted to the site? You are now able to create StampStore searches for items that you are interested in, convert those searches to your personal Want List, and we will use that list to notify you when new stamps matching your criteria go up for sale.

## Setting Up a Want List in Three Easy Steps

**1. Search:** Visit StampStore.org and enter search criteria for items of interest. For example, you could select to view “United States, Scott 1 through 15, condition unused.” Once criteria are entered, click “Search.”

**2. Save Search:** You will see the results of your search. Click “Bookmark This Search” (in blue) just above the search results. You will be prompted to name the search. In our example, we have named our search as “US Scott 1–15 Unused.”

Setting a bookmark does two things. It saves your search for immediate viewing the next time you log in and also prepares it for converting to a want list. The next time you log in at StampStore.org, notice the “Saved Searches” feature just below “Step 1” in large yellow font. You can click the little arrow to scroll through your personal searches. Select the search you want and click the gray “Fill Search” box at the left. Then click “Search” in red box at right.

### 3. Convert Search into Want List:

To create the Want List, scroll to the very top of the screen and go to MyAPS; from the blue tabs in this area select “MyProfile.” On the Profile screen you will see your general contact information, address, and collecting interests. Scroll down and you

The screenshot shows the "Enter search criteria" section of the StampStore.org website. It includes fields for Country (United States), Scott # From (1), To (15), Condition (Unused), and Stamp Type (All). There are also dropdowns for Configuration and Cover Type, both set to All. A red arrow points to the "Search" button at the bottom right of the search form.

Step 1 for creating a want list is to perform a search at StampStore.org.

The screenshot shows the search results page with two items listed: "United States 1" and "United States 1-2". Each item has a thumbnail, a title, a description, and purchase options. Below the results, a modal dialog box prompts the user to "Enter a name for your search." The "OK" button is highlighted with a red arrow. To the right, another screenshot shows the "Enter search criteria" form with the previously saved search "US Scott 1-15 Unused" selected in the dropdown menu.

Step 2 shows you how to save that search by naming that search. The saved searches are shown in a drop-down menu.

The screenshot shows the "Manage Stamp Interests" page. It displays sections for "Saved Searches" and "Want Lists". Under "Want Lists", there is a dropdown menu where the previously saved search "US Scott 1-15 Unused" is selected. A red arrow points to this dropdown. Below, there is a section for "Your Current Want Lists" which shows a single item: "Premium".

Step 3 shows how to create the Want List through your MyAPS page. Here you can set up the e-mail notification that will alert you each time new items are added to StampStore that meet the criteria you established with your original search.

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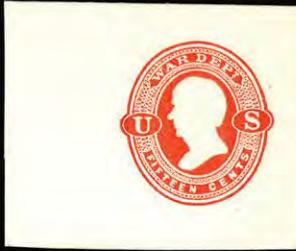


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will see the “Search/Want List Management” and at the left. From this point, you can view/delete saved searches or convert them to Want Lists.

Use the pull down under “Saved Searches” to locate the saved search you wish to convert. Once you highlight it click “Convert to Want List.” Your screen will automatically refresh and your latest saved search now appears under the Want Lists.

What happens now? Each time StampStore loads new items that match your criteria, you will receive an e-mail notifying you that new items have been added and providing a direct link to see the newest items posted within your criteria.

We hope you enjoy this new feature. If you need help, contact the StampStore staff via e-mail: [stampstore@stamps.org](mailto:stampstore@stamps.org) or by phone 814-933-3803 ext. 270 or ext. 271.



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# West Berlin Stamp in Center Ring

## Designers Moved Clapper for Stamp Set's Three Versions

A set of five stamps was issued by West Berlin in 1951 to commemorate the Freedom Bell given to West Berlin by United States citizens and dedicated on October 24, 1950. It was a symbol of the fight against Communism in Europe and was seen as a war bell by the leaders of East Berlin.

The bell is rung every day at noon and also at midnight on Christmas Eve and New Year's Eve. Other special occasions were observed by ringing it as well, such as the Uprising of June 17 (1953), the Hungarian uprising of 1956, the construction of the Berlin Wall in 1961, and the Reunification of Germany in 1990. The bell was rung for the events of the September 11, 2001 attacks.

There were three printings of this set of five stamps (one denomination shown here). The first was issued in mid-1951. The clapper of the bell was hanging to the left side.

The second was a re-engraving that had the clapper hanging to the right side. It was issued in the latter part of



A re-engraving of the Freedom Bell stamps has the designer's name added to the lower margin of each stamp.



The high-denomination 40-pfennig stamp in each of the three Freedom Bell sets, shows design and color differences. From left: Scott 9N74 (1951, rose violet), 9N79 (1952, deep carmine), and 9N98 (1953, rose violet). Note, the Stanley Gibbons catalog differentiates the colors more, labeling them, from left, as purple, red, and violet.

1951 into 1952, and the designer's name was added in the lower margin of each stamp.

The third was a second re-engraving issued in 1953. This time, the clapper was hanging at rest, or straight down. Also, the designer's name was not printed in the lower margin.

In addition to the clapper position, there were color differences, some obvious, some subtle and some with no difference. One can refer to the catalogs for the color descriptions. The three printings were all perforated at 14, but the first two had Scott's watermark No.



The bell as it hangs in Berlin at present day.  
Image courtesy of Wikipedia.

116 in the paper, with the third printing having Scott's watermark No. 284.

What is interesting about these sets

## Forged or Genuine?

By Bill Dixon

Estonia B1

*One of these stamps is genuine, the other is fake. Can you tell the difference?*

**Hints:** The Assisting Wounded Soldiers stamp is a semipostal (fundraising) issued in 1920 meant to raise money to help wounded WWI soldiers.

On the genuine stamp, the eyes, noses, and mouths are clearly visible. The man on the left has a definite brim to his hat and the word "HIND" ends in a distinct "D." The stamp usually measures about 19.6mm in width. In the forgery, features of the face are mostly lacking and the brim of the hat is barely visible. The word "HIND" looks like "HINO."



A.



B.

"A" is genuine and "B" is forged.

[stamps.org/forged-or-genuine](http://stamps.org/forged-or-genuine)

# Brazil Part 2 ... from our HUGE stock of Latin America



Scott#	Unused	Scott#	Unused	Scott#	Unused	Scott#	Unused	Scott#	Unused	Scott#	Unused	Scott#	Unused	Scott#	Unused	Scott#	Unused	Scott#	Unused	Scott#	Unused	Scott#	Unused	
1322-25	17.50	1505-08	3.75	1706	0.45	1861	6.00	2033	0.30	2168-21	5.00	2347-48	2.00	2509-10	1.80	2629	0.80	2741	0.90	2846	4.45	Unused		
1326	0.80	1509	0.40	1707	2.25	1862-64	3.30	2034-36	0.90	2171	0.85	2349-50	10.50	2511	0.70	2630	8.00	2742	1.10	2847	1.60	2884	7.15	
1327	0.75	1510	2.00	1708	0.40	1865-66	0.80	2037	1.60	2172	0.80	2351	0.80	2512	3.50	2631-36G	2.95	2743	9.80	2848	1.60	2885	1.75	
1328-31	19.25	1511	0.35	1709	0.40	1867	0.50	2038	0.30	2173-74	2.35	2352-53	4.25	2513	1.50	2637-38	2.20	2744	0.90	2849	3.35	2886	2.10	
1332-36	20.65	1512	0.80	1710	2.00	1868-69	0.80	2039	0.35	2176-81	3.15	2354	3.00	2514	1.40	2639-40	7.00	2745	2.80	2850	1.25	2887	1.90	
1337	0.80	1513-15	2.25	1711-14	5.00	1870	0.45	2040	0.40	2197	5.00	2355-58	3.25	2515	9.00	2641-42	6.50	2746	6.80	2851	4.45	2888	7.50	
1338-40	1.80	1516	0.35	1715-1718	4.80	1871-73	5.70	2041	0.30	2198-99	1.85	2358B	17.50	2516-17	1.50	2643	1.25	2747	1.40	2852	2.80	2889	6.35	
1341	0.90	1517	0.40	1719	0.35	1874	12.00	2042	6.00	2200	6.50	2359	1.00	2518	0.70	2644	1.10	2748-51	4.50	2853	0.90	2890	1.30	
1342	7.50	1518	0.40	1720	0.45	1874ftnt	175.00	2043	0.40	2201	4.50	2360-61	5.00	2519	9.50	2645	6.00	2752	4.50	2854	0.80	2891	1.45	
1343	1.40	1519	0.40	1721	0.40	1875	5.50	2044	0.40	2201 bkl	45.00	2362	0.50	2520	0.70	2646	3.00	2753	1.50	2855	4.45	2892	1.90	
1344-48	17.40	1520-22	0.90	1722	0.50	1876	0.50	2045	0.30	2202	0.50	2363-66	4.35	2521-22	1.50	2647	0.80	2754	2.65	2856	1.15	2893-94	2.70	
1349-50	2.00	1523-25	1.05	1723	0.45	1877	1.00	2046	0.30	2203	1.50	2367-69	3.70	2523	4.00	2648	4.00	2755	4.50	2857	1.15	2895	1.75	
1351	17.00	1526	0.40	1724	0.35	1878	0.60	2047	0.40	2204	0.45	2370-73	3.75	2523e bkl	20.00	2649-50	1.60	2756	1.10	2858	8.35	2895w/label	3.00	
1352	0.80	1527	0.75	1725	0.45	1879	0.60	2048-50	1.50	2205-07	2.40	2373 bkl	10.00	2524	8.00	2651	1.00	2757	0.90	2859-59A	4.00	2896	1.75	
1353	0.50	1528	0.40	1726	3.00	1880-82	3.60	2051	0.40	2208-09	2.65	2374-77	3.20	2525	2.75	2653	1.10	2758	1.40	2860	2.50	2897	4.45	
1354	0.45	1529	0.45	1727-29	3.90	1883	0.50	2052	0.35	2210	5.50	2378	5.00	2526-27	1.40	2654	1.10	2759	1.90	2861	1.25	2898	1.15	
1355	3.50	1530-31	0.80	1730-32	1.05	1884-85	2.60	2053	2.50	2211-13	1.95	2379	5.75	2528	0.75	2655-59bkl	10.00	2760	3.80	2862	1.60	2899	2.90	
1356	0.90	1532	0.40	1733	5.50	1886	10.00	2055-73	21.30	2214	0.45	2380	0.65	2529	2.50	2660-62	4.50	2761	5.30	2863	0.90	2900-01	2.25	
1357	1.75	1533	0.50	1734	1.50	1887-90	6.50	2059a	22.15-16	2056	0.65	2381	1.00	2530-32	2.25	2663-66	3.25	2762-63	1.30	2864	0.90	2902	1.75	
1358	0.45	1534-36	1.20	1735	0.40	1891	0.35	2065a	2.00	2217	0.40	2382-3	1.75	2533	2.75	2667-68	1.65	2764-65	45.00	2865	0.90	2903	3.50	
1359	1.90	1537-39	1.80	1736-38	1.50	1892	3.75	2067a	2.25	2218	7.25	2384	0.75	2534	2.75	2669	1.00	2766	5.65	2866	0.90	2904	1.75	
1360	6.00	1540	0.40	1739-42	3.00	1896	0.40	2068a	2225	6.00	2385	0.75	2535-36	1.70	2670-71	6.00	2767-68	1.10	2867	8.35	2905	4.00		
1361	7.00	1541-43	1.50	1743-44	1.35	1897	6.00	2074-75	6.00	2226	0.45	2386-87	2.25	2537-38	1.50	2672	4.00	2769-70	4.50	2868-69	2.80	2906	1.60	
1362-65	6.60	1544	0.35	1745-48	4.00	1898	0.35	2076	0.30	2227	0.45	2388	0.60	2539	3.00	2673	4.00	2771	0.90	2869A-77A	8.90	2907	1.75	
1366	1.25	1545-48	4.00	1749	0.60	1899	0.35	2077	0.40	2228	0.35	2389	0.50	2540	8.50	2674	25.00	2772	7.50	2877C-77K	2908	1.15	2935-29	
1367-69	14.00	1549	0.35	1750	0.50	1900	3.25	2078	0.30	2229-30	1.95	2390	0.50	2541	0.80	2675	22.50	2773	6.00	2878	1.75	2909	1.60	
1370	1.00	1550-52	1.50	1751	0.35	1901	1.50	2079	0.30	2231-33	1.10	2391	1.25	2542	1.60	2676	1.10	2774	3.40	2879-80	2.55	2910-11	3.35	
1371	2.00	1553	0.40	1752-54	4.80	1902-03	2.35	2080-81	0.60	2234	0.35	2392-94	1.30	2543-44	5.35	2677-78	3.00	2775	0.85	2881	6.00	2912-16	20.00	
1372	0.90	1554	0.40	1755	0.35	1904	6.00	2082	0.30	2235	3.50	2395	0.60	2545-46	3.00	2679	2.00	2776-78	7.00	2882	4.45	2917	2.90	
1373	0.50	1555	0.40	1756-58	3.75	1905-10	4.50	2083-85	1.85	2236	0.60	2396	0.60	2547	8.50	2680	1.40	2779	7.30	2883	4.70	2911-11	1.05	
1374	0.90	1556	0.40	1759	0.40	1911-13	0.90	2086	0.45	2237	1.10	2397	3.00	2548	1.25	2681	1.25	2780	4.70	2883	10.30	See our website for newer Brazil.		
1375	1.75	1557-59	4.50	1760-63	2.00	1914-15	2.50	2087-88	1.60	2238	1.25	2398	0.50	2549	0.75	2682-83	1.75	2781	3.15					
1376-78	9.25	1560	0.40	1764	0.35	1916	0.30	2088a	2.75	2239	1.40	2399	4.00	2550-52	4.80	2684	10.00	2782	8.35	2877	1.85	2905	2.00	
1379-82	2.50	1561	0.40	1765	0.30	1917-20	3.50	2089-91	2.90	2240	5.50	2400	0.60	2553	3.00	2685	1.60	2783	0.65	2878	18.50	2906	0.85	
1383-89	35.30	1562	1.00	1766	0.30	1921	6.00	2092-93	0.60	2241	1.20	2401-03	1.25	2554-55	3.50	2686	1.60	2784	2.60	2879	16.25	2907	9.15	
1390-93	3.40	1563	0.40	1767	1.25	1922	2.10	2094	0.45	2243	1.20	2404-06	6.60	2556	12.00	2687	4.00	2785	0.55	2881	12.60	2908	8.00	
1394	0.60	1564	0.45	1768	0.35	1923	0.40	2095	0.45	2244	5.55	2407	2.00	2557	1.00	2688	2.50	2786	0.75	2882	15.00	2909	0.30	
1395-97	3.55	1565	0.40	1769-72	4.50	1924-25	3.00	2096	0.60	2245-46	4.30	2408-09	2.95	2558-59	4.00	2689	10.00	2787-92	8.35	2883	3.00	2910-11	3.35	
1398-1400	1.90	1566	0.40	1773	2.25	1926-27	4.50	2097-98	0.60	2247-48	1.80	2410	0.50	2560-61	6.75	2690	1.10	2794	2.95	2884	1.50	2912-13	2.90	
1401	1.25	1567	0.40	1776	0.30	1934-41	10.85	2099	0.35	2249	0.90	2411-13	4.85	2562-64	3.25	2691	3.00	2795	0.85	2885	15.40	2913-14	12.00	
1402	0.90	1568-70	0.90	1777	0.35	1942	1.60	2101	1.75	2250	1.00	2413a	22.50	2565	6.00	2692	0.75	2796	0.85	2886	17.15	2914-15	1.50	
1403-05	1.65	1571	0.40	1778	0.50	1943	0.30	2101	0.45	2251-54	3.20	2414	3.25	2566	3.25	2693	2.75	2797	0.85	2887	46.00	2915-16	1.20	
1406	0.90	1573	0.40	1781	0.30	1947	4.00	2104	0.30	2256	0.70	2415 bkl	30.00	2568	1.10	2695	4.00	2799	13.50	2888	26.00	2916-27	6.50	
1408	1.25	1574-75	0.70	1782	6.25	1948	0.30	2105	0.35	2257	0.50	2416	3.00	2569	1.60	2696	1.40	2800	1.05	2889	27.50	2917-18	0.60	
1409-11	2.10	1576	0.40	1783	0.40	1949-52	1.20	2106	0.35	2258	0.50	2417-18	1.30	2570	7.00	2697	1.00	2801	3.15	2890	55.00	2918-19	0.60	
1412	0.40	1577-81	7.50	1785	0.70	1953	0.30	2107-08	11.00	2159-73	12.35	2419-20	0.90	2571	1.25	2698-2702 bkl	2802	14.5	C31	6.50	2899	2.00	2920-21	0.75
1413	0.40	1582-87	6.75	1786-88	4.50	1954	3.50	2109-10	0.60	2279	0.70	2421	0.45	2572	1.50	2698	11.00	2803	1.60	2896	28.25	2921-22		

is that the catalog values of the stamps in each set do not all rise or fall together, and the used value is higher in every case except the 20-pfennig stamp of the second re-engraving. Refer to your catalogs to see these differences.

While these last descriptions confirm identification of the stamps, it is the clapper location that dictates the identity of each stamp. But, having worked in the APS Circuit Sales area for more than 36 years, we reviewed misidentifications of these stamps, because the member tried to identify them by something other than the clapper.

**Stamp details:** Listed in the Scott *Standard Postage Stamp Catalogue* under German Occupation—Berlin. They are per-

foration gauge 14. 1951: First set, Scott 9N70–9N74, clapper to the left;

1951–52: Second set, Scott 9N75–9N79, clapper to the right, imprint “L. Schnell” in lower margin;

1953: Third set (second re-engraving), Scott 9N94–9N98, clapper hangs straight, marginal imprint omitted.

## The Author

Tom collected post-World War II Germany for about 30 years, including West Berlin. As assistant director of sales for 15 years and director of sales for 21 years, Tom reviewed reports of misidentifications and the Bell issues were questioned on many occasions.

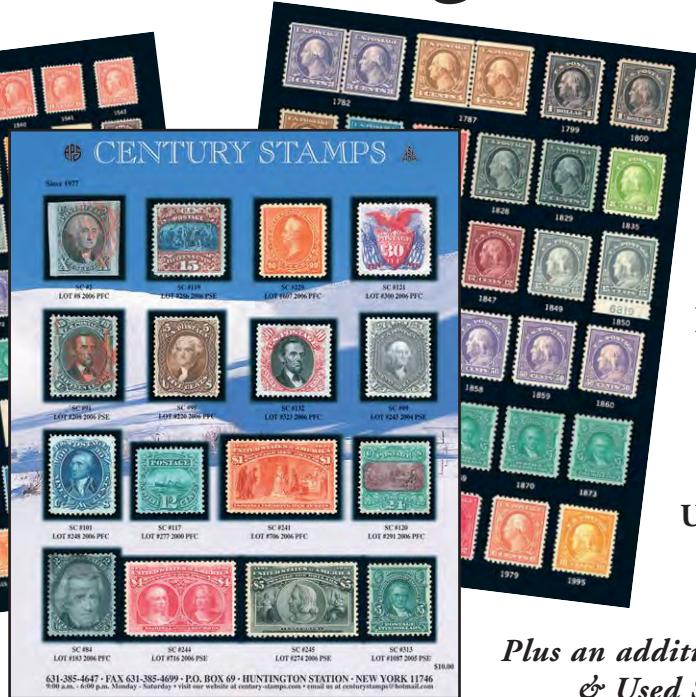
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# 'Round the World in 343 Days

... Or, the Case of the Exceptionally Well-Traveled Cover

BY CHUCK FISHER

One of the joys of examining a cover is not necessarily the stamps affixed to the cover, but rather the locations where the cover originated and where the cover traveled. Such is this featured cover with a host of postal and auxiliary markings. Inevitably, the legibility of some of these markings and inconsistencies of information conveyed on the cover challenges the capability of the philatelic sleuth

to unravel the mysteries presented.

I was lucky to procure this cover that traveled around the world, visiting locations in Europe, Africa, Asia, North and South America over a span of practically a year in 1891. We follow the odyssey of this cover as shown on the map. The sender of the letter, Frau Reimler, addressed the cover to Herr Theodor Reimler, of Hamburg (Germany), "poste restante,"



San Francisco, California | April 3

Hamburg | January 5, 1891 | December 19, 1891

Colon | May 5

Curacao | May 21

A map traces the long and winding route of a cover that traveled for nearly a year.

Alexandria (written as "Alexandrien"). Poste restante is general delivery service whereby correspondence is held by the post office for pickup by an individual who shows proper identification. Normally, correspondence is kept for 30 to 60 days unless special arrangements have been made.

A single German 10-pfennig stamp (Scott 48) is affixed and canceled "Hamburg b 5/1 1891," January 5, 1891. Already we've hit our first mystery.

The franking value is only 10 pfennig, which was the rate for domestic postage within Germany. Postage to Alexandria should be at least 20 pfennig. What if the intended destination is Alexandria, Germany? After all, "Egypt" does not appear on the cover. However, the city of Alexandrien did not exist in Germany.

An arrival postmark using French international spelling, "Alexandrie 13 1 91"



The German 10-pfennig stamp (Scott 48) canceled in Hamburg.

(January 13) appears at the right center of the back of the cover. An interval of eight days would be consistent for overland or ship passage from Hamburg to Alexandria, Egypt. **Mystery 1:** Did the German postal authorities just allow this cover to be delivered with insufficient postage?

The cover is then redirected to Colombo, Ceylon (now Sri Lanka), presumably via the Suez Canal into the Indian Ocean. A smudged handstamp



"Colombo, Paid, 5 Feb? 91" appears in the middle of the back.

**Mystery 2:** But who paid what?

The next forwarding is to Japan (no town name), which is hand-written twice on the cover front. There appears a faint transient mark, "Hong Kong Feb" on the upper center of the back of the cover. The port of entry of Japan in the 19th century was Yokohama and the arrival mark, "Yokohama Japan 28 Feb 1891" appears at right center of the back of the cover. This mark is in the Western style as was the custom



The Yokohama arrival marking.



for foreign correspondence. A second Yokohama mark on the upper center of the cover's front is dated "16 Mar 1891." **Mystery 3:** Is this a possible exit mark to the next destination?

The cover is then redirected to San Francisco with an arrival mark (single ring 26.5mm diameter) on the left side of the front of cover, "San Francisco

Cal F. D. Apr 3 1891." The cover may have passed through Hawaii. In the upper left corner of the front of the cover is the two-line mark "U.S. Charge 5 Cents/To Collect" as well as a small circular mark with "Due." On the back is a 5-cent U.S. postage due stamp (Scott J25).

Of particular interest is a single line mark, "Advertised" located below the Yokohama mark on the front. Advertising in a newspaper was prescribed for locating an unknown addressee after a lapse of time. The cost to the post office was probably to be recovered by a postage due stamp. This would account for the affixed by the 5 cent postage due stamp and the handstamp "Due." Occasionally, the hotel would notice the announcement in the newspaper to locate a recently departed guest. The guest might have left a forwarding address and, as a courtesy, the hotel would inform the post office and paid any fees incurred.

The cover is now forwarded to Colon, Panama on the Atlantic Coast. The cover is transported to a point in Panama on the Pacific side, then overland across the isthmus to Colon (the Panama Canal had not yet been built). On the back, in the lower left portion is a single ring transient mark: Trans(itido) — Spanish for transient, dated May 5, 1891. An arrival mark appears on the lower center of the back: "Agencia Postal Nacional Colon," dated May 5, 1891 (the year is inverted.) The cover is then forwarded to Curacao, Poste restante, a Dutch colony in the southern Caribbean Sea. A large red ornate oval mark is on the left side of the front. An arrival handstamp, "Curacao 21 5 1891" (May 21) appears on the center left side of the back. A Netherlands Antilles postage due 5-cent stamp (Scott J2) is affixed on the front beside the German stamp canceled with the same cancel as the arrival mark on the back. A puzzling "12½ Cts" written in ink appears below the postage due stamp. This is a common postage value in Dutch philately.

**Mystery 4:** Is this value the actual postage due? Apparently the cover was not deliverable as a box at the lower-left corner offers a handstamp of "Onbekend/Inconnu" Dutch and French for "unknown," along with a handwritten "Curacao."

Now the trail goes dead for about five months until the cover is returned to Germany. Does the cover languish in the Curacao poste restante for this length of time? The arrival mark in Germany appears in the upper right portion of the back of the



The Yokohama marking on the front of the cover.

## APS SPECIALTY SOCIETIES

The Auxiliary Markings Club (APS #AF0252) studies auxiliary markings on worldwide mail and develops resources and organizational bases to study evidence of movement of mail, especially mail that had problems in passage. There is a quarterly newsletter. Dues are \$15 per year. Website: [www.postal-markings.org](http://www.postal-markings.org). Contact Gerald Nylander, Box 7123, Prospect Heights, IL 60070.

## STAMPS.ORG/SPECIALTY-SOCIETIES

cover: Hamburg-Rothenburgsort December 19, 1891. This is definitely the end of the odyssey of the well-traveled cover. The post office, Hamburg-Rothenburgsort, located near the center of Hamburg, is only a few blocks from the address of the sender, Röhrendamm 90 that appears at the top of the back of the cover. Lastly, a postage due is assessed on the cover as evident by a large "20" written in blue lead pencil.

One large mystery remains: A black boxed mark appears on the upper left of the front with a smudged script-like text. Is this a postage due marking?

This cover traveled to Alexandria, Colombo, Yokohama, San Francisco, Colon, Curacao, and Hamburg. All these cities are seaports. Was Theodor Reimler in the Hamburg shipping business traveling to these ports possibly to examine port facilities and visit with company agents. Had he wished his correspondence be forwarded to his points of visit, perhaps leaving money for any fees associated with the service? In any event, this cover never caught up with him until possibly in December at his home in Hamburg — maybe he was already underway on another trip.

I would love to hear from anyone with possible answers to the uncertainties cited in this article or additional information to help clarify these mysteries.

**Note:** Germany did not, and does not today, issue postage due stamps; rather the postage due is indicated in blue on the face of the cover to be collected at the destination.

### References

Website: [www.hawaiistamps.com/post.html](http://www.hawaiistamps.com/post.html). The postmark is Mahoney type 45 and Williams type SAF 2090 and was used, but not exclusively, on posts from Hawaii.

"Forwarded Marking on Stampless Covers," by James W. Milgram M.D., *Postal History Journal*, No. 145, February 2010 and "Advertised Postmarks on U.S. Stampless Covers" by Milgram, *Postal History Journal*, No. 151, February 2012. From the early days of the U.S. republic, advertising in local papers was prescribed for locating an unknown addressee after a lapse of time. When mail was forwarded, a second postal fee was due. The advertising practice was suspended in 1894 and post office bulletin boards were used instead. The use of advertisement marks on cover was continued until the early 20th century. Scott *Standard Postage Stamp Catalogue*, (2014). The Netherlands Antilles 12½-cent stamp (Scott J4) catalogs for \$200. This implies that perhaps no 12½-cent stamps were in stock at the Curacao post office.



The Curacao marking on the cover back.

## The Author

Chuck Fisher is a lifetime collector. His first album (a U.S. album edited by John Nicklin) was bought on the day he was born by relatives traveling in Ohio. He currently specializes in all areas of Germany philately and has strong interest in United States, France, Austria, Japan, and cinderellas, especially poster stamps. He is a member of APS and Germany Philatelic Society.



Bob Prager

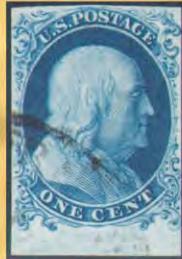
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#594. 1¢ Green, Rotary Perf 11, Light CDS, 100% Sound, Fairly Well-Centered for This Very Rare Issue (Nearly All Examples Are Off-Center), This is Almost VF for the Issue, with PF Cert. (Last Sold in a 1992 Siegel Rarity Sale.) Scott Value is for the Grade of Fine.

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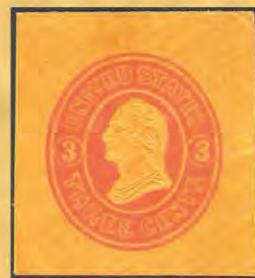
U298 (UPSS 892). 1¢ Blue on Oriental Buff, Die 83, Unused, Clear Watermark 8 Distinguishes This From UPSS 891, Rich Color on Fresh Paper. Extremely Fine, a Rare Example of the One-Cent Blue on Oriental Buff with Watermark 8. Fewer than 3-4 Examples are Reported. "Super Scarce!" With PSE Certificate of Authenticity.

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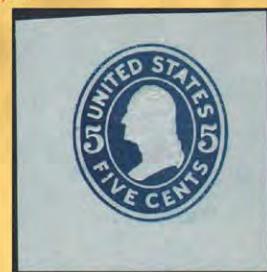
#JQ4. 10¢ Dark Green Parcel Post Postage Due, Mint NH Bottom Plate No. 6252 Block of Six with Wide Selvage, Deep Rich Color, Beautiful Centering Throughout. Very Fine++, an Attractive Mint NH Plate Block of the 10-Cent Parcel Post Postage Due Issue. The 10¢ is the Rarest Plate Block of the Series, with 2017 PSE Cert.

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U37. 3¢ Pink on Orange, Unused Full Corner, Very Fine and Choice, Very Rare, Only About Five Entire are Known, with 2001 PF Certificate.

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U418c. 5¢ Blue on Blue, Die 2, Error of Paper (UPSS 2004). Large Cut Square 42X42, Rich Colors. Very Fine and Choice. The 5-Cent Blue on Blue Die 2 Error is Not Known as an Entire. This Large Cut Square (42x42) is a Great Rarity. With 2001 PF Cert.

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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.

The Venice (Florida) Stamp Club sponsored a very successful Stamp Collecting 101 workshop in February. According to coordinator Dawn Hamman, "Our class, with 24 students, was a great success. We did it in short modules, with different speakers, and included quite a bit of hands-on learning. For the terminology section, the participants had a chart and a pile of stamps; they placed different stamps (commemorative, precancel, etc.) on the chart. The most successful event was using the Scott catalog section. We gave each student a catalog and a packet of stamps that could be found in that catalog. People went around to help students find the stamps and understand the listings. They loved it."

Dawn also mentioned that the class got many of their members involved,



Stamp Collecting 101 workshop held in Florida, coordinated by Dawn Hamman.



Mick Zais presents C-of-C awards to Michael T. Mahler (left) and Ed Bergen; Megan Orient presents Anthony F. Dewey the Single Frame Grand award during AmeriStamp Expo in Reno.

and they enjoyed it as much as the students. She recommends every stamp club consider offering a similar class. **Don Chenevert** who has taught a beginner course over the internet for the APS provided an outline and the slides that some speakers chose to use. Others did it on their own, but used the outline. The Venice Stamp Club also promoted the APS.

The Ozarks Mountain Stamp Club in Springfield, Missouri already plans to use the program this year, too. I would be glad to connect any other clubs interested in a similar program with Dawn and Don.

### Honors in Reno at AmeriStamp

March was a very busy month beginning with the APS winter show, AmeriStamp Expo, in Reno, Nevada. This show includes two Champion of Champions competitions. **Michael T.**



**Mahler** won the Single Frame C-of-C for his exhibit, "Big Rug, Small Rug, Baby Rug: U.S. Civil War Era \$200 and \$500 Revenues, Their Purpose Illustrated," which had won the Single Frame Grand at Seskal. For the second consecutive year **Ed Bergen** won the Most Popular C-of-C, this time for "The Walt Disney Postal Commemoration of 1968."

The show's Single Frame Grand went to **Anthony F. Dewey's** "The War Rate: 1815–1816." There were two single frame Reserve Grands won by **Greg Shoultz**, for "The Production of the Third Bureau Washington and Franklin Perforated Flat Plate Coils 1908 to 1914" and **Dan Undersander**, for "The World's First Commemorative Stamped Envelope — The 1876 Centennial."

**Larry Fillion** won the award for Best Themed Multiframe for "The W.H.O.'s The World United Against Malaria

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Various happenings around the AmeriStamp Expo show in Reno. Additional photos are on the APS Facebook page at [facebook.comamerican.philatelic.society](https://facebook.comamerican.philatelic.society).

Stamp Campaign" and his daughter, **Alex**, won the Vernon and Pam Morris Best Youth and Grand for "Dairy Products of the Cow." **Ray E. Cartier**, whose wife, **Karen**, offered autographs of her second volume of *Tales by Mail*, won the show's most popular award for "How We Got Men to the Moon."

Winners of the annual team com-

petition was the Collectors Club of San Francisco White Team, comprised of exhibits from Vesma Grinfelds, Edward J. Laveroni, Stephen D. Schumann, P.D. Allen, and Didier LeGall.

#### APS Staffers at WSP Shows

The APS was represented at both World Series of Philately shows in

March. Executive Director **Scott English** and Editor **Jay Bigalke** attended the Garfield Perry March Party in Cleveland. **Jim Allen** won the multiframe grand for "The First United States 12¢ Stamp Series of 1851–1861." The multi-frame reserve grand went to **Jerry Miller** for The Evolution of the Post Offices in German New Guinea 1888–1914. **Greg**

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**Shoultz** won the single frame grand for "Washington & Franklin Rotary Press Coil Waste 1919–1922."

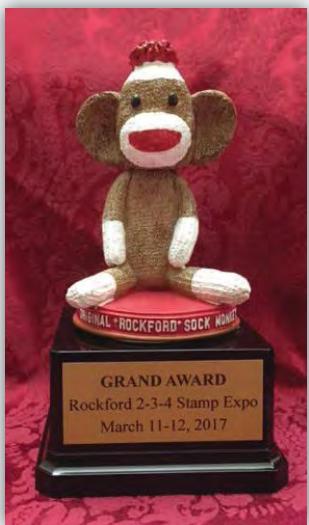
Our library reference assistant, **Scott Tiffney**, represented the APS at the St. Louis Stamp Expo.

The Multiframe Grand went to "Switzerland Registered Mail 1785–1863," which was shown under a pseudonym. **George Struble** won the Reserve Grand for "SCADTA Mail From and To Switzerland." The Single Frame Grand went to **Hermann Ivester**, for "The St. Louis Proprietary Provisionals of July, 1898 and the Companies That Used Them."

### Shows in Rockford, Knoxville

Two other March stamp shows deserve mention. The Rockford Stamp Club held its inaugural Rockford 2-3-4 Stamp Expo, on March 11 and 12. This, the 59th annual Rockford Stamp Show, offered a new concept to give exhibitors a venue exclusively for two-, three- and four-frame exhibits. In the WSP shows, there are two major categories of competition, multi-frame up to 10 frames

The Grand Award that was presented at the Rockford 2-3-4 Stamp Expo in March.



and single frame. Oftentimes, smaller frame exhibits are often overshadowed by more developed five-to-10 frame exhibits and rarely win the Grand or Reserve Grand awards.

Show Chairman **Tim Wait** developed this new concept as a way to feature smaller multiframe exhibits and have a wider variety of exhibits in a smaller club show that has a limited number of exhibit frames. This year, the show had nine exhibits totaling 24 frames. According to Wait, the goal is to "build the exhibition up to 48 frames of competitive 2-3-4 exhibits." The Grand Award, the "Rockford Sock Monkey," was awarded to "Holyland Forerunners-Austrian Foreign Post Offices," by **Robert Pildes**.

Over the same weekend as the APS winter show in Reno, our Knoxville, Tennessee chapter had its annual Knoxpex show. The show included 13 dealers, a beginners table, and a live auction with gross sales of more than \$5,000. Seventy-two club members attended the show and 17 of 70, nearly one of four, attendees who were not club members when they showed up, left the show having joined the club. Good job, Knoxville!

### Date Change in Denver

The Denver Rocky Mountain Stamp Show got bumped by its venue, a hotel, to Memorial Day weekend (May 26–28) this year, but it has certainly not let the change impact any plans. In addition to the normal exhibits, it will have its own Champion-of-Champions competition with exhibits of 20th-century material. A few years ago, the Women Exhibitors held a pre-show symposium; this year, the Military Postal History Soci-

ety has 12 presentations scheduled for the Thursday before the show, along with three more on Friday, and two more plus its board and general meetings on Saturday. The India Study Circle is working on a similar symposium for the 2018 Rocky Mountain Stamp Show.

### Visitors Philatelic Center

Although March was actually the snowiest month of our winter in Bellefonte, it failed to deter visitors. Of course, our snowfall was probably inconsequential compared to what visitors **Eric Beal** and **Thomas Baldwin** routinely experience in their home states of Maine and Minnesota. **Steve Sherman**, **Darryl Salisbury**, and **Mike Dennany**, from the Kalamazoo, Michigan Stamp Club, visited on our snowiest day of the season when all the local schools and even the adjacent Unimart and Subway restaurant were closed.

Another major visit was from two of our Young Philatelic Leader Fellows: **Jessica Rodriguez** and **Ian Hunter**. Jessica, from San Jose, California, was accompanied by her grandmother (and APS member) **Patricia Salsman**. Ian's dad, **John**, accompanied him from Illinois. This was the second philatelic trip



Steve Sherman, Darryl Salisbury, and Mike Dennany, from the Kalamazoo, Michigan Stamp Club, visited the APC in Bellefonte on the snowiest day of the season.

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of the month for the fellows as they were at our winter show in Reno in early March. Unfortunately, midterms prevented this year's third fellow, **Sommer DeRudder**, from attending. (Sommer did get to participate in the Barn Swallow first-day ceremony at Reno.)

Ian and Jessica toured the American Philatelic Center, checked out the reference collection, and used the library before their next stop at the Smithsonian National Postal Museum in Washington, D.C. There, they also got a tour that included the stamp vault, conservation office, and an opportunity to use a Video Spectral Comparator to check the colors of some stamps.

### Congratulations in Order

I'm pleased to end this month column with hearty congratulations to two longtime members of the American Philatelic Society — **John Hotchner**, of Falls Church, Virginia, and **Steven Walske**, of San Francisco, California — who have been chosen to sign the Roll of Distinguished Philatelists of the Royal Philatelic Society of London.

A past president of the APS, Hotchner is well-known for his literary work, published since 1977. In 2013, he won the Charles J. Peterson Lifetime Achievement Award for Philatelic Literature. Regular columns contributed to a wide number of philatelic magazines have numbered nearly 3,000 and cover a very large variety of subjects. His collections include such varied topics as stamp separation from 1840 to modern times, the



Two members of the Young Philatelic Leaders Fellowship program visited the APC along with family members. Top center Ian Hunter visits the APS Reference Collection and Jessica Rodriquez is shown looking at a Costa Rica stamp at the Smithsonian National Postal Museum (bottom).



John Hotchner (left) and Steven Walske.

1934 United States and British Christmas Seals, airmail markings on covers from the Korean War Zone and United States postal counterfeits, and *World Rarities and Uniquities*, a 400-page collection showing the breadth and depth of philately, parts of which have been shown at most APS shows over the past 10 years.

Walske is a serious student of many areas, including classic France, the Franco-Prussian War, transatlantic mail, classic United States and American Western mails, and at present is interested in North American blockade-run mail from 1775 to 1865. He has formed high class collections of all of these subjects and exhibit frequently. His "Franco-Prussian War Mail" won the Grand Prix International award in Luxembourg in 1998 and the Grand Prix National at Philex-France 99 (the first non-Frenchman to do so). He is an excellent writer and has been author or co-author of four award-winning books. *Mails of the Westward Expansion: 1803 to 1861* was awarded the RPSL Crawford Medal in March 2016. He served as treasurer of the Philatelic Foundation during his 10-year term as trustee and holds several other directorships.

While we can't cover every philatelic happening, we do want to hear about as many events as possible.

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## BOOKS AND CATALOGS



BY JEFF STAGE editorial associate  
[jstage@stamps.org](mailto:jstage@stamps.org)

**2017 Catalog of the 20th and 21st Century Stamped Envelopes and Wrappers of the United States (fourth edition)**, editor Dan Undersander

The highly dedicated United Postal Stationery Society, formed in 1945 from

two other organizations, creates the bibles for all things stationery from the United States. (Though society members do study, write about, and collect worldwide stationery,

as well.) So it's no surprise that this volume (using cataloging Scott numbers in agreement with Amos Media Company) is greatly detailed with images, tables, and text to help guide you through the sometimes complex world of postal stationery.

Before going further, let's just say it's a must reference for all those interested. A dozen dedicated society members contributed to this work. Nearly 70 unnumbered chapters can walk any level of collector through the generalities and specifics of collecting this era of postal stationery.

A sample of chapter names in the Introduction: "Paper and Stamp Color and Shades," "Stamped Wrappers," and "Printing Errors in Manufacture." Chapters in

the "Historical Notes" section include "The Mercantile Issues, 1907 to 1919," and "The Oval Dies of 1950 to 1964." And other randomly selected chapter names include "The Circular Die Issues, 1915 to 1950," "Revalued Issues of 1958," and "Privately Printed Stamped Envelopes."

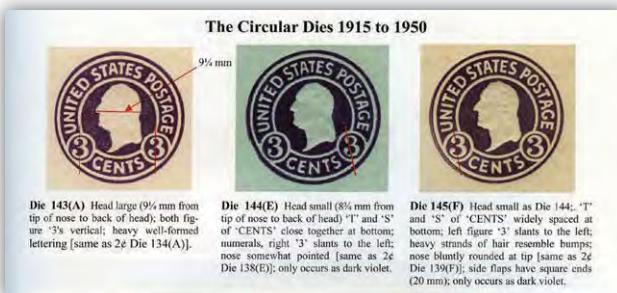
The incredibly valuable chapters in the Introduction offer anyone a solid background on the topic.

For example, the section on "Paper Types and Qualities" offers details about all the kinds of paper used in stationery printing, from laid, wove, and white to amber, blue, and brown.

Another chapter, "The Oval Dies of 1950 to 1964," explains how different dies, for 1-cent through 5-cent denominations, were used on three different presses.

Much of the book, understandably, is devoted to charts, tables and illustrations that show the looks of the stamp imprints and traces their appearances on different sizes of stationery. One page alone shows us how the 3-cent Purple on Blue Die 147 (I) is found as 42 different varieties based on five types of envelopes and several watermarks and knives.

The last edition was published in 2011, so the standard updates include



Sample image of the detail included in the envelope catalog.

all new stationery (150 items) since, with 200 new listings. Other improvements include easier identification of envelope dies, improved listings for double impressions and surcharges, scarcity data for rarer items where available, updated city type surcharge charts with front-of-the-book reference listings, significant revisions to listings for aerograms. There are more than 600 price changes throughout.

*Published in 2016 by the United Postal Stationery Society. 8 1/2 by 11 1/4 inches, hardcover, 427 pages. Fully illustrated in color with thousands of images. \$65 postpaid (U.S. customers; more for foreign), \$52 for U.S. members of the UPSS. Purchase by Paypal or check to UPSS Publications, Box 3982, Chester, VA 23831. Contact: upsspubs@aol.com.*

**Introducing Venezuela's Escuelas Stamps, 1871–1880s** (separate editions in Spanish and English), by Williams Castillo

I knew nothing about these stamps, but I appreciate the beauty and quality of many early Central and South American stamps, so I was intrigued by this book. I

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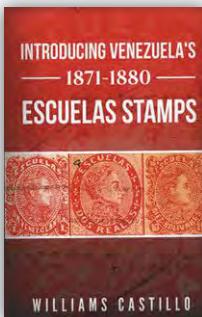
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was even happier when I opened it up and saw simple, logical text (in a very large font, to boot), plus larger-than-life-size, full-color illustrations.

The book looks at these interesting



early issues from Venezuela. There were eight series issued between 1871 and 1893, though the book's focus is solely on the first series and parts of the next two, from 1871 through 1880.

"Sadly ... many general stamp catalogues do not even hint at the most obvious distinctions in these stamps," writes Bruce MacDougall in the Prologue. "This wonderful new work ... provides a useful introduction to the true nature of these first Escuelas stamps."

Another important note that MacDougall makes is "it will comfort the newcomer to know that these first Escuelas stamps are not affected by that [which plagues] other early issues of Venezuela — forgeries!" Whew, that is a nice relief, though, according to the Scott *Standard Postage Stamp Catalogue*, collectors need to be wary of stamps that may appear to be mint, but have had postal pen marks removed.

The organized, easy-to-read book offers descriptions of the stamps, plus background and information about printings, overprints, and watermarks,

as well as a rarity guide.

The stamps came from the direction of Antonio Guzman Blanco's rise to power in 1870. "...One of the first things he did was decree that all those (ages 7 to 21) residing in Venezuela would be required to attend free and compulsory schooling."

The state, needing to subsidize the vast universal education program — which grew from 392 schools and 15,081 students to 1,957 schools and 99,456 students in 15 years — created the escuelas (schools) stamps, to be used to collect taxes and, eventually, on mail.

All the stamps feature a right-side profile of Simon Bolivar (1783–1830), the heralded military and political leader credited with separating Venezuela, Colombia, Bolivia, Ecuador, Peru, and Panama from Spanish rule.

The author takes the reader on a step-by-step examination of the early stamps and their several varieties, from the tiny lines of horizontal printing that work as overprints to a detailed look at Bolivar's eyebrow, the look of which tells you which printing you are examining.

"The interesting thing about these series goes beyond their historical importance," writes Castillo. "Their philatelic aspect is just as rich. In the development of the first series [much of the focus of the book], for example, they used different types of paper, different inks, plates, and it was worked on by four different lithographers — Remsted, Neun, Aramburu, and Rasco. All of [this] culminates in a series with a magical mix of philatelically interesting ingredients."

Peter Stanley is credited with the English translation.

The author is a professional software engineer and a stamp collector, and is an avid student of Venezuelan philately and history. He is a contributor to Asociación Filatélica de Caracas (ASOFILCA), focusing on counterfeits.

*Published in 2016 by the author, of Atlanta, Georgia. 5½ by 8½ inches, softcover, 130 pages. More than 100 color illustrations. \$36.95 (plus shipping). Contact via the website EscuelasCollectors.com.*

## Catalogs

### Stanley Gibbons

Stanley Gibbons Publications of the United Kingdom has released its latest Netherlands and Colonies catalog. Stanley Gibbons, which also sells stamps and philatelic supplies, is the leading English-language producer of specialized catalogs in Europe.

#### Netherlands and Colonies (First Edition)

In addition to the Netherlands (through June 2016), also included are stamps of Aruba (September 2016), Caribisch (November 2012), Curacao (November 2014), Netherland Antilles (September 2010), Netherlands Indies, Netherlands New Guinea, St. Maarten (December 2015), and Suriname. These countries were formerly covered in a larger Benelux catalog.

Watermark varieties, shades, plate flaws, major errors, booklets, postage dues, and perforated and overprinted official stamps are all included. Prices have been revised and brought up to date by experts in the field, editors said. Design indexes



for Netherlands and Netherland Antilles have been updated and specimen stamps for Netherlands, Curacao, Netherland Antilles, and Suriname are included. Though note, that often only a sample stamp from a set is shown.

The level of detail about classics stamps is great, with plenty of detail and illustrations about watermarks, overprints, frame and vignette designs, when needed.

*Published in 2017. Softcover, 6½ inches by 9½ inches, 230 pages with thousands of color illustrations. £25.95 (approximately \$32.50 U.S.), plus shipping. www.stanleygibbons.com.*

III. Introducing The Overprints  
de 27 de Junio de 1870". On the press used to place this overprint, each double line is separated by approximately 25 millimeters.

Different to OVERPRINT A, the inscription of this overprint is usually legible. Its approximate appearance is as follows:



Typical Appearance of Overprint B

Obviously, due to its characteristics, there is no way of identifying this overprint as INVERTED.

Part of a sample page from the book on Venezuela's Escuelas stamps.



# There's So Much to Celebrate in 2017

## Food Drive, Champion of Champions, Canada Have Special Anniversaries

We tip our hats to our nation's letter carriers this month as they celebrate the 25th anniversary of the National Association of Letter Carriers' Stamp Out Hunger Food Drive. The American Philatelic Society hosted the national event's kick-off in March at AmeriStamp Expo in Reno, Nevada.

A commemorative souvenir postage sheet marking the drive was released for sale March 3 featuring the artwork of artists Bil and Jeff Keane and the iconic comic strip "The Family Circus." Limited quantities are available for purchase

on stamps.org. I challenge all our readers to place a donation of goods at your mailbox on Saturday, May 13, and help make this year a record-breaking Stamp Out Hunger event. For more about the letter carriers union, see below.

### Excitement Grows for StampShow in Richmond

Our Richmond StampShow will mark the 50th annual multi-frame Champion of Champions Exhibition, as noted in the feature article for this month's magazine. As pictured on the cover, the prestigious grand award for the C-of-C is

### Letter Carriers, Cartoonist Were Welcome Presence at AmeriStamp Show



By Megan Orient

The American Philatelic Society was thrilled to have a working partner of the National Association of Letter Carriers at AmeriStamp Expo 2017 in Reno, Nevada. Given our common connections in postal history, the APS and NALC have parallel timelines in development.

With the advent of the prepaid postage stamps in the 1840s and the growing interest in collecting stamps through the mid-19th century, the hobby of stamp collecting grew to an estimated 25,000 collectors by the 1880s. A committee of collectors met in New York City in September 1886, forming the American Philatelic Association (now APS) at what became its first convention.

By the 1880s, letter carriers were already serving our nation in a formal capacity for nearly 100 years. As the nation and the need for an increased and improved postal system grew, so too grew the need for an organized association to serve as a unified voice for thousands of letter carriers. Three years after the founding of APS, the National Association of Letter Carriers was organized and founded in Milwaukee, on August 30, 1889. Today, the NALC represents approximately 300,000 active and retired letter carriers of the U.S. Postal Service.

Aside from the priceless and personal role of delivering mail, letter carriers have served citizens in countless ways, including keeping in contact with seniors who live alone,

and keeping a watchful eye for missing children.

Featured prominently in the stories of NALC service is its most visible and farthest-reaching program — the 25-year effort by letter carriers to help Stamp Out Hunger, which is the name of its annual food drive.

Prior to 1991, there had been localized efforts by a few branches of the NALC to collect food for those in need. In the fall of 1991 an organized effort was held in 10 cities. Two years later, the NALC held its first national drive in mid-May, a time between holidays when the food banks' donations are waning. The initial goal was to have one branch in every state participate in the food drive. The result in 1993: 220 branches participated collecting more than 11 million pounds of food. In 2016, with participation from nearly 1,500 branches in 50 states (plus the District of Columbia, Puerto Rico, Guam, and the Virgin Islands), 80.1 million pounds of food was gathered, bringing the total donation to date to 1.5 billion pounds of food for the renowned Letter Carriers' Stamp Out Hunger Food Drive.

Bil Keane, renowned cartoonist of "The Family Circus" comic strip which came about in 1960, was initially involved at the local level in assisting Arizona letter carriers from Phoenix, Branch 576, for a neighborhood food drive through St. Mary's Food Bank. Letter carrier John Schwander is credited for initiating their local campaign and involving Keane. Today, Bil's artwork and that of his son, Jeff, are synonymous with the national campaign.

NALC representatives and Jeff Keane helped kick off this year's food drive in a special appearance at AmeriStamp Expo. In addition to the NALC's special booth and display on the show floor, Keane created a PhotoStamps postage sheet (eight of the PhotoStamps from the pane are shown here) sponsored by the NALC and APS.

a beautiful silver-plated bowl, surrounded by discs engraved with the name of each year's award recipient. In recent years, this display has been stored in boxes between shows, and only brought out for the show's awards banquet. Starting this month, this special award will now be on permanent display in the American Philatelic Center for visitors to enjoy.

StampShow, which most years is the nation's largest stamp show, always has plenty of interesting events. In addition to the C-of-C's milestone anniversary, this year's show expects to pay special tribute to the Canada sesquicentennial and a visit from *New York Times* reporter James Barron, author of the recently released book *One Cent Magenta, Inside the Quest to Own the Most Valuable Stamp in the World*.

Registration for StampShow is under way at stamps.org/stampshow, being held August 3 to 6 at the Greater Richmond Convention Center.

Check the website in the coming weeks for the list of participating dealers, as well as the event schedule. We thank the United States Postal Service for its continued partnership and support for this national annual philatelic event. In Richmond, we will host the USPS first-day-of-issue ceremony for the five Protect Pollinators commemorative forever stamps in a pane of 20 featuring the western honeybee and monarch butterfly on native plants, surrounded by equally beautiful selvage.

## Preparing for Special U.N. Show

APS will co-host a third stamp show this fall. Mark your calendar for UNExpo17 on October 27 and 28 at the Ameri-



A top-down view of the Champion-of-Champions silver plated bowl with engraved disks of the winners. Photo by Mara Ticino.

can Philatelic Center in Bellefonte, Pennsylvania. Hosted by the United Nations Philatelists Inc., this show features a special World Series of Philately exhibition devoted to United Nations philately. A U.N. first-day ceremony,

for the Universal Declaration of Human Rights Translation Passed 500th Mark souvenir sheet of three, is planned for October 27. Special guests from U.N. headquarters may attend and the U.N. Postal Administration will participate. The annual UNPI meeting is open to show attendees and includes special presentations by members.

UNPI's sister organization in Germany, Internationalen Vereinigung für UNO Philatelie, has been invited. Details can be found online at [www.unpi.com/UNEXPO17](http://www.unpi.com/UNEXPO17).

If you have not yet visited the APC, this is the perfect excuse to do so, to enjoy a stamp show, the recently opened American Philatelic Research Library, and the newest rarities gallery. You won't be disappointed.

## Signing Off

This month marks two years on staff for me, and my last column as shows and exhibitions manager, as I depart to relocate with my husband to be closer to family. My time on

staff has furthered my interest in history (specifically postal history) with a renewed interest in stamp collecting from my days of youth. I intend to remain an active collector and APS member, and hope to see many of you at future events from my new role as volunteer.



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.

### Indiana

CALUPEX 2017; Calumet Stamp Club, Saint James Parish Hall, 9640 Kennedy Ave., Highland. Contact: Jerry Emerson, 219-662-1296; <http://calumetstampclub.org>

### Massachusetts

Philatelic Show; Northeastern Fed. Of Stamp Clubs, Boxboro Regency Hotel & Conference Center, 242 Adams Place, Boxborough. **\*WSP\*** Contact: Jeff Shapiro; [coverlover@gmail.com](mailto:coverlover@gmail.com); [www.nefed.org](http://www.nefed.org)

### May 5-6

### Massachusetts

Eight Steps to a Great Exhibit; On the Road Course, Northeastern Federation of Stamp Clubs Philatelic Show, Boxboro Regency Hotel & Conference Center, 242 Adams Place, Boxborough. Contact: Janet Houser; [education@stamps.org](mailto:education@stamps.org); [stamps.org/On-the-Road-Courses](http://stamps.org/On-the-Road-Courses)

### May 6

TRUMPEX 2017; The Warren Area Stamp Club, St Demetrios Community Center, 3223 Atlantic St., NE, Warren, Trumbull County. **\*B\*** Contact: Howard Lutz, 330-282-2860; [howrex2@aol.com](mailto:howrex2@aol.com)

### May 6

WISCOPEX 2017; Wisconsin Federation of Stamp Clubs, Holiday Inn Convention Center, 1001

Amber Avenue, Stevens Point. Contact: JD Manville, 715-341-6767; jdadeo@charter.net; www.wfscstamps.org

**Pennsylvania May 12-13**

BUTLERPEX; Butler County Philatelic Society, Tanglewood Senior Center, 10 Austin Ave., Lyndora. Contact: Tom Sivak, 724-287-1931; tomsstamps@zoominternet.net; www.butlercountyphilatelicsoociety.com

**Oregon May 12-14**

PIPEX; Northwest Federation of Stamp Clubs, Red Lion Hotel on the River - Jantzen Beach, 909 N. Hayden Island Drive, Portland. \*WSP\* Contact: Tony Wawrukiewicz, 503-244-8223; tonywaw@spiritone.com; www.pipexstampshow.org

**New York May 19-20**

ROPEX; Rochester Phil. Assoc., The Greater Canandaigua Civic Center, 250 North Bloomfield Rd, Canandaigua. \*WSP\* Contact: Tom Fortunato, 585-752-6178; stampmf@frontiernet.net; www.rpastamps.org/ropex.html

**Utah May 19-20**

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

**Illinois May 19-21**

COMPEX Stamp Show - 60th Anniversary; Nine Chicagoland Stamp Clubs, Forest View Educational Center, 2121 S. Goebbert Road, Arlington Heights. Contact: Charles Berg, 773-775-2100; stampkingchicago@hotmail.com; www.complexstampshow.org

# AUCTIONS

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**Ohio**

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

**Tampere, Finland**

**May 24-28**  
FINLANDIA 2017; FEPA (European Federation) exhibition with the USA invited to participate, Tampere. Contact: Stephen D. Schumann, 510-785-4794. Contact address: 2417 Cabrillo Drive, Hayward, CA 94545, United States; sdsch@earthlink.net

**Colorado**

**May 26-28**  
Rocky Mountain Stamp Show (ROMPEX); Rocky Mountain Phil. Exhibition, Inc., Crown Plaza Denver International Airport Convention Center, John Q. Hammonds Trade Center, Chambers Rd & I-70, 15500 E. 40th Ave., Denver. \*WSP\* Contact: Steve McGill, 303-594-7029; chairman@rockymountaintstampshow.com; www.rockymountaintstampshow.com

**Kentucky**

**June 2-3**  
Louipex 2017; Metro Louisville Stamp Society, St. Leonard's Catholic Church (The Gym), 440 Zorn Avenue, Louisville. \*B\* Contact: German Dillon, 502-558-0046; german.dillon@twc.com; www.louisvillestampssociety.org

**Washington DC**

**June 8**  
Eight Steps AND One Secret to a Great Exhibit; APS On the Road Course, Smithsonian National Postal Museum, 2 Massachusetts Ave., N.E., Washington DC. Contact: Janet Houser; education@stamps.org; stamps.org/On-the-Road-Courses

**Virginia**

**June 9-11**  
NAPEX; National Phil. Exhibitions of Washington

**May 21**

D.C., McLean Hilton at Tyson's Corner, 7920 Jones Branch Dr., McLean. \*WSP\* Contact: Darrell Ertzberger, 703-548-3366; mteton@aol.com; www.napex.org

**Alabama**

**June 10-11**  
HUNTSPEX 2017; Huntsville Philatelic Club, Conference Training Center-University of Alabama in Huntsville, 1410 Ben Graves Drive, Huntsville. Contact: Michael O'Reilly, 256-527-4601; mcoreilly@att.net; www.stampshows.com/huntsville\_hpc.html

**Ohio**

**June 16-17**  
Colopex; Columbus Philatelic Club, Rhodes Center Ohio State Fairgrounds, 717 East 17th Avenue, Columbus. \*WSP\* Contact: Marie Gibbs, 614-260-0952; kevmar1821@gmail.com; www.colopex.com

**Oklahoma**

**June 16-17**  
OKPEX; Oklahoma City Stamp Club, Reed Conference Center, 5800 Will Rogers Road, Midwest City. \*WSP\* Contact: Joe Crosby, 405-749-0939; jocrosby@cox.net; www.okcsc.org

**Ohio**

**June 18**  
Hudson Stamp Bourse; Lincolnway Stamps, Clarion Inn, 6625 Memorial Parkway, Hudson. \*B\* Contact: David G. Pool, 330-832-5992; lincolnway@sssnet.com

**Wisconsin**

**June 23-25**  
National Topical Stamp Show; American Topical Association, Crowne Plaza Milwaukee Airport, 6401 South 13th Street, Milwaukee. \*WSP\* Contact: Vera Felts, 618-985-5100; americantopical@msn.com; www.americantopicalassn.org

## Buying China, Japan stamps & covers

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EPASS (Eastern PA Stamp Show); Allentown Philatelic Society, Jordan United Church of Christ, 1837 Church Road, Allentown. *B* Contact: Jerry Morrow, 610-947-9415; sirjunk@verizon.net; www.greatzvmer.wix.com/aps/#lepass		
<b>Pennsylvania</b>	<b>June 24-25</b>	CHARPEX 2017; Charlotte Philatelic Society, Worrell Bldg, Central Piedmont Community College, 1228 Elizabeth Avenue, Charlotte. Contact: Gene Zhiss, 704-553-8110; signup@charpex.info; www.charpex.info/
<b>Pennsylvania</b>	<b>June 25-30</b>	APS Summer Seminar on Philately offers instruction in specific areas through a combination of lectures and hands-on workshops. American Philatelic Society, 100 Match Factory Place, Bellefonte. *APS* Contact: Cathy Brachbill; cbbrachbill@stamps.org; stamps.org/Summer-Seminar
<b>Nevada</b>	<b>June 26-29</b>	PMCC Convention; Post Mark Collectors Club, Best Western Airport Plaza Hotel, 1981 Terminal Way, Reno. Contact: Mike DelGrosso; diandme2@yahoo.com; www.postmarks.org
<b>Illinois</b>	<b>July 8-9</b>	MSDA Summer Show North; Midwest Stamp Dealers Association, Country Inn and Suites, 600 N. Milwaukee Ave., Prospect Hgts. *B* Contact: Jim Bardo, 847-634-2676; jfb7437@aol.com; www.msdastamp.com
<b>Indiana</b>	<b>July 15-16</b>	MSDA Indianapolis Stamp Show; Midwest Stamp Dealers Association, Lawrence Park and Community Center, 5301 N. Franklin Rd., Lawrence. *B* Contact: Jim Bardo, 847-634-2676; jfb7437@aol.com; www.msdastamp.com
<b>Pennsylvania</b>	<b>July 17-21</b>	Volunteer Work Week; American Philatelic Society, 100 Match Factory Place, Bellefonte. *APS* Contact: Cathy Brachbill, 814-933-3803 ext. 239; cbbrachbill@stamps.org; stamps.org/Volunteer-Work-Week
<b>Minnesota</b>	<b>July 21-23</b>	Minnesota Stamp Expo; Twin City Philatelic Society and Various Local Clubs, Crystal Community Ctr., 4800 Douglas Dr. N., Minneapolis. *WSP* Contact: Randy A. Smith, 952-431-3273; rasmarsy4@frontiernet.net; www.stampsmnnesota.com/MN%20Stamp%20Expo.htm
<b>Ohio</b>	<b>July 23</b>	Hudson Stamp Bourse; Lincolnway Stamps, Clarion Inn, 6625 Dean Memorial Parkway,

<b>North Carolina</b>	<b>July 29-30</b>	CHARPEX 2017; Charlotte Philatelic Society, Worrell Bldg, Central Piedmont Community College, 1228 Elizabeth Avenue, Charlotte. Contact: Gene Zhiss, 704-553-8110; signup@charpex.info; www.charpex.info/
<b>Virginia</b>	<b>August 3-6</b>	APS STAMPSHOW; American Philatelic Society, Greater Richmond Convention Center, 403 North 3rd St., Richmond. *WSP* Contact: Kathleen Edwards, 814-933-3803 ext 217; stampshow@stamps.org; stamps.org/STAMPSHOW-SS

<b>Bandung, Indonesia</b>	<b>August 3-7</b>	BANDUNG 2017; Specialized World Philatelic Exhibition, Bandung. *WSP* Contact: US Commissioner: Jack Harwood Contact address: 4641 Windsor Park, Sarasota, FL 34235; jharwood222@verizon.net
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<b>New Jersey</b>	<b>August 4-5</b>	MERPEX 2017; Merchantville Stamp Club, Marlton Middle School, 150 Tomlinson Mill Road, Marlton. Contact: Macario A. Sarreal, 856-424-2389; macsar530@aol.com; www.merchantvillestampclub.org/
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<b>Maine</b>	<b>August 5</b>	URIPEX 2017; Union River Stamp Club, Bangor Elks Lodge, 108 Odlin Road, Bangor. *B* Contact: Gary Moore, 207-944-5853; gmoore45@live.com
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<b>Ohio</b>	<b>August 5-6</b>	CINPEX 2017; Greater Cincinnati Philatelic Society, Greenhills American Legion Post, 11100 Winton Rd, Cincinnati. *B* Contact: Jill R. Ambrose, 513-231-4208; jillambrose@zoomtown.com; www.gcps.webs.com
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<b>Ohio</b>	<b>August 11-13</b>	AMERICOVER; American First Day Cover Society, Embassy Suites Hotels, 5800 Rockside Woods Blvd., Independence. *WSP* Contact: Chris Lazaroff; showinfo@afdcos.org; www.afdcos.org/show
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<b>Kansas</b>	<b>August 19-20</b>	The Wichita Show; Wichita Stamp Club, Cessna Activity Center, 2744 George Washington Blvd., Wichita. *B* Contact: Ralph Lott, 316-683-6593; berndfr@cox.net; www.wichitastampclub.org
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<b>Pennsylvania</b>	<b>August 26</b>	Erie Stamp Show; Erie Stamp Club, Eureka Grotto, 3828 Washington Ave, Erie. *B* Contact: Gary Diley, 814-734-1650; hingerrem@gmail.com
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Hudson Stamp Bourse; Lincolnway Stamps, Clarion Inn, 6625 Dean Memorial Parkway, Hudson. *B* Contact: David G. Pool, 330-832-5992; lincolnway@sssnet.com			
<b>Maryland</b>	<b>September 1-3</b>	<b>Illinois</b>	<b>September 9-10</b>
BALPEX; Baltimore Phil. Soc., Baltimore Hunt Valley Inn, 245 Shawan Rd., I-83 Exit 20 E., Hunt Valley. *WSP* Contact: Michael Carski, 410-465-5712; vgnrr@hotmail.com; www.balpex.org		MSDA Summer Show West; Midwest Stamp Dealers Association, Lindner Conference Center, 610 E. Butterfield Rd., Lombard. *B* Contact: Jim Bardo, 847-634-2676; jfb743@aol.com; www.msdastamp.com	
<b>New Jersey</b>	<b>September 8-10</b>	<b>Nebraska</b>	<b>September 9-10</b>
NOJEX; North Jersey Federated Stamp Clubs, Inc., Best Western Robert Treat Hotel, 50 Park Place, Newark. *WSP* Contact: Robert G. Rose, 908-305-9022; robertrose25@comcast.net; www.nojex.org		Omaha Stamp Show; Omaha Philatelic Society, Metro Community College-South Campus, 2909 Babe Gomez Ave., Omaha. *WSP* Contact: Herb Eveland, 402-397-9937; tuvaenterprises@hotmail.com; www.omahaphilatelicsociety.org	
<b>Washington</b>	<b>September 8-10</b>	<b>Texas</b>	<b>September 15-17</b>
SEAPEX; Seattle Philatelic Exhibition, Tukwila Convention Center, 12424 42nd Ave., S., Tukwila.		Greater Houston Stamp Show; GHSS Foundation, Inc, Humble Civic Center, 8233 Will Clayton Pkwy., Humble. Contact: Ron Strawser; ghss2017@	

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**Utah                              October 6-7**

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

**California                      October 6-8**

WINEPEX 2017; 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

**Indiana                           October 6-8**

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

**Vermont                        October 7**

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

**New York                       October 8**

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

**California**

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

**Illinois**

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

**Illinois**

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

**Oregon**

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

**Illinois**

**October 21-22**  
CUPEX 2017; Champaign-Urbana Stamp Club, Urbana Civic Center, 108 E. Water Street, Urbana. Contact: Louise B. Toft, 217-359-9115; ndx4031@att.net; http://custampclub.org/

**Indiana**

**October 21-22**  
AWPEX 2017; Anthony Wayne Stamp Society, Concordia Lutheran High School, 1601 Saint Joe River Road, Fort Wayne. \*B\* Contact: James

Mowrer, 260-422-1716; stamp4@frontier.com

**Michigan**

**October 21-22**  
MOTOPEX-17; Motor City Stamp & Cover Club, Sokol Hall, 23600 W. Warren Ave., Dearborn Heights. \*B\* Contact: John Gorney, 313-561-7024; dgeorney2010@comcast.net; www.motorcitystampandcover.com

**New Mexico**

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

**Brasilia, Brazil**

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

**Pennsylvania**

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

**Ohio**

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

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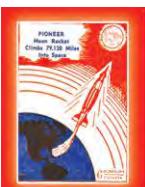


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# Young Designer Leaves His Mark

## Youths Learn From Hands-on Experiences at Discovery Cove

**D**iscovery Cove is a place of secrets, exploration, and technology populated by young detectives, scientists, artists, and most importantly, stamp collectors.

During AmeriStamp Expo and StampShow, youths visiting the Cove get more than a heavy dose of fun. They also take away some well-defined, and sometimes unexpected, steps into the world of stamp collecting. For example, the Spy Station, an especially popular area, is an area for learning about microprinting and identifying secret marks found in some stamp designs. And we will see what one young collector did with that information in a moment.

The APS Education Department has designed the Discovery Cove youth area to be a place where children of all ages can experience the fun of stamp collecting when visiting an APS show. APS staff and show volunteers start with a bare convention center space and use two pallets of carefully selected materials to turn it into a colorful and inviting learning environment. Visitors to the space will find computers, microscopes, millions of kid-friendly stamps, boxes of covers, an Owney the Mail Dog toy animal and picture book, stamp vaults, specially designed albums for filling, along with tools of the hobby and interactive games.

A recent visitor, 8-year old Corben, made many discoveries in March when spending time in Discovery Cove at AmeriStamp in Reno, Nevada. He was joined by his father, Jason. During his visit, Corben practiced soaking stamps to get them off paper, played a match-the-stamp memory game, created his own stamp album, estimated the number of stamps in a container, and searched a treasure chest for appealing stamps to add to his own collection.

Corben was able to find secret marks — microprinting — while using a microscope to look at stamps. Moving on to the next station, he colored a picture of Owney, the stray adopted as a mascot by railroad postal workers early in the 20th century. Corben added his own microprinting to the image. This young collector shared his drawing with APS staff, whom together with Corben, used the microscope to locate his secret mark.

He then permitted his drawing, with the microprinting, to be on display throughout the rest of the show and the image shared with APS members. Discoveries often come



Corben's colorization of Owney. Can you find the microprinting added by the young collector? ANSWER: Corben's microprinting is located under Owney's back, right paw.

from the ideas of others. Thanks to Corben sharing his wonderful idea, a new activity will be added to Discovery Cove — “Design a Stamp with Microprinting.” At Discovery Cove, discoveries can be made by youths, with staff and volunteers on hand to guide the way. It is those everyday interactions that make the hobby so much fun and worth every minute.

The next time that you visit an APS show, stop by Discovery Cove and see the area for yourself, or better yet, we would love to have you volunteer to help.

Also, consider creating your own version of Discovery Cove at an upcoming event. The APS is willing to share ideas and materials. Whether you visit Discovery Cove, volunteer or set up your own, the reward is the opportunity to spend time learning with and from young collectors, like Corben.

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# MEMBERSHIP REPORT

No. 3, March 31, 2017

## NEW APPLICANTS

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

Adams, Gerald (227304) **Grinnell, IA** UN-US COMMEMORATIVES; 72

Alkhashil, Maha (227333) **Riyadh, Saudi Arabia**

Anderson, David A. (227334) **Shoreline, WA** US 19TH & 20TH CENTURY; 67; Retired

Anderson, Philip J. (227314) **Louisville, KY** US; 75; Retired

Anstett, William (227381) **Lancaster, NY** US; Retired

Atkinson, Gary B. (227322) **Reno, NV**; 68

## POSTAL HISTORY

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<http://www.postalhistory.com/> (1401)

[www.dickkeiser.com](http://www.dickkeiser.com) (1403)

[www.mgjpostalhistory.com](http://www.mgjpostalhistory.com) +ephemera (1398)

[www.castlerockstamps.com](http://www.castlerockstamps.com) (1401)

[www.usmanuscripts.com](http://www.usmanuscripts.com) (1402)

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## NEW MEMBERS

Applications 226969, 227080 and 227109 through 227217 as previously published have been accepted for membership by the Board of Vice Presidents.

## SUMMARY

Total Membership, February 28, 2017 .....	30,715
New Members	111
Reinstated	30 .....
Deceased	31
Resignations	14 .....
Total Membership, March 31, 2017 .....	30,811
(Total Membership, March 31, 2016 was 31,489 a difference of -678)	

Courtney, Joanne (227356) **Grosse Pointe Farms, MI**  
Crawford, Ross (227344) **Perkasie, PA** US 19TH CENTURY, FDC; 59

- Creamer, Kenneth R. (227382) **Longmont, CO** US-GERMANY-GREAT BRITAIN-WHALES-ENGLAND; 82; Retired
- Dorn, Andrew (227392) **Hamburg, NY** US BLOCKS/GUIDELINE BLOCKS, AIRMAILS, 19TH & 20TH CENTURY, DEFINITIVES, PHILATELIC/NUMISMATIC COVER; 66
- Dulude, Jon (227299) **Canaan, VT** US FANCY CANCELS, DUCK/HUNTING/FISHING, ENCASED POSTAGE/POSTAGE CURRENCY-BRITISH COMMONWEALTH-CANADIAN REVENUES; Retired
- Eaton, Joseph P. (227317) **Coventry, CT** US-AUXILIARY MARKINGS-NORTHEAST POSTMARKS-COVERS; 74; Retired
- Elosegui, Rita (227365) **Miami, FL** US-UN; 81; Retired
- Ertle, Lawrence R. (227364) **Newark, DE** PRE-1973 US & WORLDWIDE; 74; Retired
- Faustman, John F. (227318) **King Of Prussia, PA** US; 67; Reinsurance Broker
- Fifarek, Thomas (227342) **Vancouver, WA** US 19TH & 20TH CENTURY, BOOKLETS/PANES, DEFINITIVES, COMMEMORATIVES; 68
- Flicker, George J. (227397) **Estell Manor, NJ** US-CHRISTMAS-HALLOWEEN-ISRAEL; 66; Retired
- Garzon, J. Robert (227375) **Mesquite, TX** US 19TH CENTURY, PARCEL POST-MEXICO; 61; Manager
- Goersmeyer, Michael D. (227383) **Maple Heights, OH** US; 59
- Greenwood, Margaret (227361) **McLean, VA**; 89
- Grelak, Kurt (227335) **Woodside, NY** US, COMMEMORATIVES, AIRMAILS, DEFINITIVES, SHEETS/SMALL PANES; 47
- Gristina, Antonio (227352) **Mountain Top, PA**; 55
- Harlan, Dana C. (227341) **Coburn, PA** US COMMEMORATIVES, PA POSTAL HISTORY-ELEPHANTS; 70; Retired
- Herrick, Sumner F. (227376) **Brownsville, TX** FRANCE; 73; Retired
- Hettel, Walter C. (227313) **Davie, FL** US COMMEMORATIVES; 73; Retired
- Hevey, Gregory P. (227384) **Worcester, MA** US-BERMUDA; Financial Planner
- Hopkins, Cathleen (227345) **Spring, TX** US CONFEDERATE STATES, 19TH CENTURY-GERMAN STATES-OCCUPATION ISSUES-USED WORLDWIDE-FRANCE; 43
- Hoy, William G. (227359) **Crawford, TX** US COMMEMORATIVES; College Professor
- Hudak, Paul J. (227394) **Angleton, TX** 1850-58 AUSTRIA-US; 55; Retired
- Jackson, Michael (227393) **Colton, CA**
- Jones, Vincent K. (227378) **Redwood City, CA** US COIL LINE PAIRS, PLATE NUMBER COILS, POSTAL CARDS, COVERS, CUT SQUARES; 76; Retired
- Kauffman, Richard (227371) **Hamburg, PA** US COMMEMORATIVES, DEFINITIVES; 72; Owner
- Kent, Thomas (227305) **Columbus, NE** US, COMMEMORATIVES/PANELS, FDC, FD PROGRAMS, YEARBOOKS
- Kiesling, Tino (227339) **Graefenhain, Germany** US CLASSICS, COVERS-GERMAN DEMOCRATIC REPUBLIC, STATES; 53
- Klopshinske, Richard L. (227337) **Delta, CO** US-PRE 1960 WORLDWIDE; 76; Retired
- Knierem, Richard (227398) **Margate, FL** WORLDWIDE; 72
- Knudson, Patricia (227395) **Vero Beach, FL**
- La Porte, Mark (227379) **Columbia, CA** US, AIRMAILS, COMMEMORATIVE PANELS, BOOKLETS/PANES; 69
- Littell, William S. (227324) **Reno, NV** US; 84; Retired
- Long, Charles M. (227346) **Greencastle, IN** US, AIRMAILS, POSSESSIONS, POSTAGE DUES, REVENUES/TAX PAIDS (FEDERAL), SPECIAL DELIVERIES; 55
- Lovelett, Felicia (227348) **Sykesville, MD** BIRDS-BIOLOGY-STAMP DESIGN/DESIGNERS
- MacLeod, Charles E. (227331) **Reno, NV** US; 67; Retired
- Mark, Stephen R. (227319) **Crater Lake, OR** US-CANADA, PROVINCES-LATIN AMERICAN-SPAIN, COLONIES-BRITISH COMMONWEALTH; 60; Historian
- Marten, Wanda T. (227374) **Virginia Beach, VA** US COMMEMORATIVES, AIRMAILS, MODERN POSTAL HISTORY, LIBERTY SERIES, SPACE COVERS-GREAT BRITAIN-WILD; 62; Retired
- Mason, Ervin (227362) **Gallatin, TN** US USED, TN POSTAL HISTORY, COMMEMORATIVES; 70
- Maxfield, Charles G. (227399) **Landrum, SC** US-NEWFOUNDLAND; Retired
- McConnell, Stephen A. (227400) **Scottsdale, AZ** US; 64; Self Employed
- McGurin, Paul (227380) **Tecumseh, MI** SPAIN, COLONIES-GERMANY-GREAT BRITAIN-FRANCE; 68; Retired
- McKay, Dean (227325) **Tahoe City, CA** US-CANADA-UK; 74; Consultant
- Metzger, John M. (227377) **Princeton, NJ** BIBLICAL
- Miller, Michael J. (227353) **Mechanicsburg, PA** PRE 1950 US; 67; Retired
- Mitchell, Charles E. (227320) **Louisville, KY** US-PITCAIRN ISLAND; 76; Retired
- Moore, Randy (227396) **Winter Park, FL** US; 71; Retired
- Myer, Spencer R. (227401) **Sacramento, CA** US-CANADA-NEWFOUNDLAND-NORTH BORNEAO-TRANSVAAL; 56; Manager
- Palencia, Leonardo (227355) **Cedar Park, TX** US 19TH & 20TH CENTURY-SPANISH COLONIES; 45
- Pcolar, Nicholas J. (227387) **Pahrump, NV**; 86; Retired
- Peacock, Henry (227390) **West Hartford, CT** AUSTRIA-SWEDEN-GREAT BRITAIN-LIECHTENSTEIN-GERMANY-COVERS (FOREIGN); 47
- Piekarsky, Jeffrey S. (227311) **Forest Hills, NY** US 19TH & 20TH CENTURY, BLOCKS/GUIDELINE BLOCKS, CONFEDERATE STATES, NY POSTAL HISTORY-ISRAEL; 58
- Player, Brett (227343) **Mukilteo, WA** US, AIRMAILS, CLASSICS-BRITISH AFRICA, COLONIES-FRENCH COLONIES-CANADA; 48
- Rappleyea, Kelly S. (227340) **Munger, MI**; Realtor
- Rondario, Carmencita (227332) **North Hollywood, CA** US; 60; Program Manager
- Ross, Edward T. (227302) **McAlester, OK** US 19TH & 20TH CENTURY, AIRMAILS, CANCELS, BOOKLETS/PANES, DEFINITIVES; 64; Retired
- Ruiz, Javier (227354) **Oceanside, CA** US & FOREIGN POSTAL STATIONERY-COSTA RICA-SPAIN; 60
- Sandor, Iharosi (227357) **Pecs, Hungary**
- Seals, Allen W. (227338) **Tyler, TX** US AIRMAILS, 19TH & 20TH CENTURY, POSSESSIONS, PLATE BLOCKS
- Sheaffer, James C. (227366) **Whitesboro, NY** US, COMMEMORATIVES, COVERS, TOPICAL, DEFINITIVES; 74; Retired
- Silverston, Alain (227303) **Long Beach, CA** US USED, AIRMAILS, BOOKLETS/PANES; 61; Property Manager
- Simek, Rudy M. (227328) **Albuquerque, NM**; 63
- Simi, Warren W. (227385) **Houston, TX** US-FINLAND; 70; Physician
- Singh, Rudolph W. (227326) **Susanville, CA** TOPICALS; 54; Retired
- Snyder, Donald H. (227402) **Sutherlin, OR** US-CSA-AIRMAILS-REVENUES; 60; Retired
- Starr, Sadie J. (J-227329) **San Diego, CA**; 1
- Stokes, Lucky (227360) **Alexandria, VA** US 19TH & 20TH CENTURY-GREAT BRITAIN-SPAIN; 65
- Sutantio, Ari (227389) **New Albany, OH** NETHERLANDS INDIES-INDONESIA-CHINA-REVENUES (FOREIGN); 67
- Taylor, Rod (227308) **Hudson, FL** US-RUSSIA/USSR/INDEPENDENT REPUBLICS-ISRAEL-COSTA RICA; 71
- Teachout, Gary V. (227367) **Shoreline, WA** US; 80; Retired
- Terry, Robert C. (227306) **Haddon Township, NJ** GERMANY, COLONIES, DEMOCRATIC REPUBLIC, FEDERAL REPUBLIC, STATES-ZEPPELIN COVERS/STAMPS-PASSPORT REVENUE STAMPS; 57
- The Villages Postage Stamp Collectors Club (1602-227321) **The Villages, FL**
- Thomas, Bradley (227307) **Laurens, SC** US CLASSICS, 19TH & 20TH CENTURY, AIRMAILS; 57; Mail Carrier
- Thorne, Lindsey (227369) **Fort Worth, TX** US 19TH & 20TH CENTURY, COILS, ERRORS/FREAKS/ODDITIES, STAMPLESS COVERS, BUREAU ISSUES; 21
- Velazquez, Christy L. (227363) **Casa Grande, AZ** US USED, CANCELS, CLASSICS, 19TH CENTURY-WORLDWIDE USED; Tax Preparation
- Vrable, Jeffrey (227301) **Latrobe, PA** PRE 1990 US-PRE 1955 WORLDWIDE-LUXEMBOURG-POLAND-CZECHOSLOVAKIA; 57; Sales
- Wadlington, Jack (227368) **San Diego, CA** US; 72; Retired
- Wallace, Mark A. (227347) **Princeton, IN** US 19TH & 20TH CENTURY; 47
- Watts, Vern A. (227330) **Reno, NV** US COMMEMORATIVES; 76; Retired
- Weirick, Kelly (227350) **Leesburg, VA** US, NEWSPAPERS & PERIODICALS, POSTAL HISTORY-AVIATION-BASEBALL; 52
- Winternitz, Charles (227372) **Lutherville Timonium, MD** US, FDC, 19TH CENTURY, AIRMAILS, COVERS, POSTAL CARDS; 68
- Wiseman, William (227309) **New Windsor, NY** US FDC, CIVIL WAR COVERS, SPECIAL EVENT COVERS/CANCELS; 53; Retired
- Young, Larry F. (227388) **Waban, MA** CHINA; 75; Retired

## NEW CHAPTER

Rio Rancho Stamp Club (227170), Rio Rancho, NM. **CONTACT:** Paul L. Morton, 2305 Wheeler Peak Dr., N.E. Rio Rancho, NM 87144

## DECEASED

Anderson, Barbara L. (129036), Urbana, IL  
 Bjorgo, Brian (7190-033750), Bremerton, WA  
 Brender, David A. (113329), Peoria, IL

Brierly, Robert S. (093385), Grinnell, IA  
Bruck, George F. (9127-052340), Portland, OR  
Carasco, Principe (5137-029370), Harrow, Great Britain  
Caron, Gerard A. (6231-045050), South Windsor, CT  
Corbitt III, John E. (145739), Oakton, VA  
Golden Jr., Louis M. (3769-061793), Rydal, PA  
Goudie, John J. (6855-048415), Akron, OH  
Haining, Robert G. (126613), Seattle, WA  
Hudgens, Alan L. (178495), Concord, CA  
Huey, Carol L. (116532), Albuquerque, NM

Knudson, Robert C. (211205), Vero Beach, FL  
Koehler, Herman, (3883-035502), Media, PA  
Lilljedahl, Dale L. (141000), Dallas, TX  
Lontz, Hubert M. (8611-048688), Perrysburg, OH  
Maher, James John (10945-074293), Burlington, ON  
Micchelli, Richard J. (9689-065961), Mountain Lakes, NJ  
Morando, Jeanne B. (6335-041967), Paradise Valley, AZ  
Norton, Thomas R. (9534-043798), Costa Mesa, CA  
Pine, Edward H. (10051-068939), Pine Vale, NJ  
Reyling, Paul M. (7548-050959), Jackson, TN

Scott, Donald O. (4608-035824), Petaluma, CA  
Shonebarger, Dennis J. (085685), Columbus, OH  
Stratton, John D. (133629), Ashland, OH  
Vitello, Phillip V. (113222), Wickliffe, OH  
Wallace, William R. (076711), San Francisco, CA  
Wallis, William W. (11202-048218), Scotch Plains, NJ  
Weinberg, Irving (5566-044622), Media, PA  
Wiedemann, C. Michael (11971-062731), Titusville, FL  
LaScola, Ernest (226800)

## CORRECTION

Incorrectly listed as deceased.  
Fox, Myron E. (10597-057282), Upton, MA

## DEALER LISTING

The following has been approved for classification as a full-time (D) stamp dealer according to qualifications established by the Board of Vice Presidents.  
Harmer-Schau Auctions, Inc., (Harmer, Christopher R., 104917-D), 1333 N. McDowell Blvd., Suite B, Petaluma, CA. 94954, (707) 778-6454

## APPLICATION RETURNED

## LETTERS TO THE EDITOR

*Letters to the Editor continued from page 429.*

scheduled for release April 11], this was an issue that was done behind the scenes without reasonable input from the deaf community. As I understand, this stamp idea came from a [person] inside the U.S. Postal Service who happened to read a book about the subject's life and the stamp was done in a shorter time frame than the three-year submission rule. Furthermore, where would this subject matter be without the advent of the establishment of deaf education in 1817? The American deaf populace is not pleased that the importance of the American School for the Deaf was not considered. How did the CSAC determine, what is what, when they did get a lot of supporting requests for the commemoration of ASD, including many elected public officials?

In the recent USPS announcement regarding the Panara stamp issue, there is a quote: "The issuance coincides with the 200th anniversary of the founding in 1817 of the American School for the Deaf in Hartford, Connecticut — marking the beginning of formal education for deaf students in America." This is the cheapest shot to cover up the deficiency of the CSAC and an insult to the thousands of deaf Americans who have direct and indirect ties to the founding of this famed institution, which should be properly recognized as a famed American institution and should be commemorated on its own.

**Kenneth M. Rothschild**  
Burbank, California



U.S. Postal Service publicity image of the Robert Panara 2-ounce rate definitive stamp scheduled for issuance April 11 in Rochester, New York.

## Nagorno-Karabakh is a Tough Space to Fill

Bob Lamb's article in the March edition on Nagorno-Karabakh really made my day! Since 1991, one major area I have concentrated on is the former states of the USSR. By coincidence, I was working this week with two U.S. dealers specializing in Russia. Each had Armenia items I needed to fill gaps in my Palo Armenia album, but nothing on Nagorno-Karabakh!

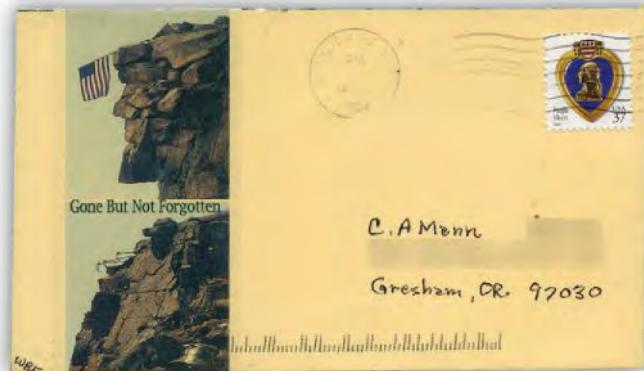
**Gerry York**  
Tallahassee, Florida

## Handmade Cachet Shows Fallen Old Man

After I read Charles Posner's article about the Old Man of the Mountains stamp of 1955, I located a cacheted cover that I made in 2003. I thought your readers might like to see the comparison of the before and after of the mountain.

I am 92 years old and I usually make cachets of interesting historical events. I really enjoyed reading the article.

**Warren B. Freeman**  
Tucson, Arizona



Cover created by Warren B. Freeman of the Old Man of the Mountains.

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## 2017 NEW STAMPS

BY JEFF STAGE

# WPA Posters, Two States' Milestones, Pears

## Recap of United States Stamps Issued in March

**D**epression-era art posters, a state's sesquicentennial, another's bicentennial, a bird species and a fruit are found on new stamps and stationery issued in March by the U.S. Postal Service.

Commemoratives marked the 150th anniversary of the state of Nebraska, the bicentennial for the state of Mississippi, and a set of 10 Work Projects Administration posters created as a public arts project during the Great Depression. There is also a new version of the 10-cent Pears definitive — now sold in a pane following its original issuance last year as a coil. And a common species of bird, the barn swallow, shows up as imprinted stamps on six different postal envelopes with two different flap types. Here is a look over the next couple pages at the new stamps and envelope.

### Nebraska Statehood

A photograph taken on the banks of the Platte River as migratory sandhill cranes fly low overhead at sunset in spring



The Nebraska Statehood commemorative forever stamp issued March 1.

is featured on the forever stamp marking the sesquicentennial of the state of Nebraska. The stamp, sold in panes of 20, was issued March 1 on the 150th anniversary of Nebraska becoming the 37th state in the Union. A formal first-day ceremony was held that day at the State Capitol rotunda in Lincoln, Nebraska. Governor Pete Ricketts and Nebraska First Lady Susanne Shore attended the

ceremony as did Nebraska native and wildlife photographer Michael Forsberg, whose photograph graces the stamp.

"Thank you to Mr. Forsberg for capturing such a breathtaking photo depicting our state's true beauty," the governor said at the first-day ceremony, according to a newspaper report. "It's hard to imagine an image that truly embodies Nebraska's immense beauty more than one depicting the famed sandhill cranes flying into the Nebraska sunset over the glowing Platte River. It's one of the reasons so many know Nebraska as the Good Life."

Art director Derry Noyes designed the stamp using Forsberg's photo from March 2000. Forsberg built a small one-man blind of garden fence and hay near the small city of Wood River and left it there for weeks so it would blend naturally into the riverbank. Dressed in a camouflage suit, he would get into the blind in the afternoon to be ready for the birds at sunset.

Growing up in Nebraska, Forsberg has dedicated much of his career to photographing wildlife on North America's Great Plains. The first time he photographed sandhill cranes was in high school. Over the years he has become very familiar with their routine.

Sandhills can grow to nearly 4 feet tall with a wingspan



The unveiling of the Nebraska Statehood stamp at the first-day ceremony in Lincoln, Nebraska. Photograph by Jay Bigalke.

### NEBRASKA STATEHOOD COMMEMORATIVE FOREVER STAMP

**USPS Item Number:** 474404

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

**Issue Date and City:** March 1, 2017, Lincoln, Nebraska

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

**Photographer:** Michael Forsberg

**Modeler:** Joseph Sheeran

**Manufacturing Process:** Offset with

microprinting

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

**Press Type:** Mueller A76

**Print Quantity:** 20 million stamps

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

**Adhesive Type:** Pressure-sensitive adhesive

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

**Stamp Sizes:** 1.42 inches by 0.84 inches, 36.07 millimeters by 21.34mm (image);

1.56 inches by 0.99 inches, 39.62mm by 24.89mm (overall); 7.24 inches by 5.92 inches, 183.90mm by 150.37mm (pane)

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

**Marginal Markings:** Plate numbers (front); "©2016 USPS," USPS logo, plate position diagram, bar codes, promotional text

of nearly 6 feet. Their migration patterns begin as far away as Siberia and Alaska. They winter in parts of Florida, Texas, New Mexico, Arizona, Utah, California, and Mexico. At the onset of spring, half a million of these ancient birds return to the Platte River during their annual migration — a spectacle unique to Nebraska.

In the photograph, the cranes fly low to scout for sandbars, which provide shelter from nighttime predators during a mid-migratory rest.

The cranes were among the first wave of the evening. Once one group lands, others decide it is safe to land and join them, Forsberg said in an interview with the *Lincoln Journal-Star* newspaper.

"It took several nights to make all that come together because it is not easy," the photographer told the newspaper. "But you get lucky once in a while. This was a special picture for me."

## Q&A *Mike Forsberg photographer*

### **Are you a native of Nebraska?**

I am a native Nebraskan, as are my parents and grandparents. I grew up in Lincoln.

### **Where did you go to college? For photography?**

I went to the University of Nebraska and got a degree in geography. I never took a photography, professional writing, speaking or business class in my life, yet somehow that is what I do today.

### **Are you strictly a private artistic photographer or do you work for commercial clients as well?**

I am a wildlife and conservation photographer and have been published in most major conservation publications in the United States as well as in Europe, and have also published three books. National Geographic Creative represents my stock photography, and we sell original photographic prints of

my work and other products which are found in public and private collections.

### **What kind of camera did you use?**

A 35mm Nikon camera, with a 28mm lens.

**A story in the Lincoln newspaper recounts that you spent several spring nights along the Platte to get this shot ... can you tell us some more? Any recall of the exact dates? Every night at the same location? The stamp shot — is this a very isolated spot or is there civilization nearby? How long were you out there each night?**

I set out that particular season to make a very specific picture that shows the cranes as part of the natural landscape and show a sense of place that is uniquely Nebraska, not a telephoto view of these birds up close, which could be from anywhere.

As wildlife photographers you have to accept failure at a pretty high rate because you simply cannot direct the



"The Postal Service wanted something with the Platte River, which is fitting," the newspaper report said further quoting Forsberg: "The Platte is our lifeline."

Forsberg told the newspaper he hoped the symbolism of the photograph used tells a story: "The image gets to what Nebraska really is, he said, 'a place of prairie grassland and a place with this beautiful braided river' that is the ecological and economic artery of the Great Plains. The cranes have been moving north and south through the heartland for a lot longer than we have been here, he said."

This is the second time the Postal Service has used a Forsberg photograph for a stamp. An international airmail stamp issued in 2001 used a photo he shot of Nine Mile Prairie outside of Lincoln.

Both times the Postal Service approached Forsberg for an image, he said.

light, the wind, the water, and the birds. All the elements have to come together, and often times they do not. That is why planning, patience and persistence is integral in doing the job. It wasn't until several repeated attempts over the course of March from the same location, that I finally got it. The location is not wilderness but countryside. It is an agricultural landscape of farm fields in the Platte River Valley, with conservation lands protecting grasslands, wetlands, and woodlands along the margins of the braided river channel that is the cranes refuge and sanctuary overnight where they roost on shallow sandbars.

**Don't most photographers take many, many shots per "shoot?" Did that happen here and this one was among dozens? Or was there just one moment when you clicked that you knew was the winner?**

In this particular image, I maybe made just a handful of frames. I knew what I wanted and was just lucky that it came together.

**The camera and angle does indeed give the viewer a sense of being in the grass ... were you actually lying in the grass when you took this?**

Yes, lying in the grass, in a small homemade blind just big enough for me to get down in, prone on my belly using my elbows as a brace.

**Have you gotten many interesting comments back about the stamp?**

Yes, all very positive. The one recurrent theme is people in the state think it would make a great license plate design!

**Is there anything else interesting you'd like to add?**

I am just very honored that we have an image on the stamp that celebrates our natural heritage here in our state. As a conservationist, photographer and father to two daughters, it is my best hope that when Nebraska celebrates its 300th anniversary, our descendants will still be able to see the same scene.

## Barn Swallow Stamped Envelope

A new Barn Swallow forever stamped envelope was issued March 3 in Reno, Nevada, and nationwide. The stamp debuted during the American Philatelic Society's AmeriStamp Expo show and the APS hosted a first-day ceremony for the envelope, along with producing a ceremony program.

The envelope was produced in six different types with each type being offered with a self-adhesive and water-activated flap. The sizes offered are No. 6½, No. 9, and No. 10, both with and without windows. The water-activated versions are only available for purchase through Stamp Fulfillment Services.

The envelopes sell for 61-cents, which includes a 12-cent cost for the envelope over the 49-cent postage value.

The imprint area of the envelopes, all the same size for this issue, features a barn swallow perched and in flight. The



The Barn Swallow forever stamped envelope issued March 3.

artwork was created by illustrator Matthew Frey of Annapolis, Maryland. William J. Gicker served as the designer and art director for the envelope. No print quantities were provided for the envelopes because they are printed on demand.

## BARN SWALLOW FOREVER STAMPED ENVELOPES

### USPS Item Number:

water-activated:  
291504 (10 regular), 291604 (10 window), 291104 (9 regular), 291204 (9 window), 280704 (6½ regular), 280804 (6½ window); self-adhesive: 291304 (10 regular), 291404 (10 window); 290904 (9 regular), 291004 (9 window), 280504 (6½ regular), 280604 (6½ window)

**Format:** No. 10, No. 9, and No. 6½, both with and without windows and all with either water-activated or self-adhesive flaps

**Issue Date and City:** March 3, 2017, Reno, Nevada

### Art Director, Designer and

**Typographer:** William J. Gicker, Washington, D.C.

**Modeler:** Joseph Sheeran

**Manufacturing Process:** Offset with microprinting

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

**Press Type:** Halm Jet EM4000

**Folding machine:** W&D #527

**Print Quantity:** Fulfillment

**Paper Type:** #61 Postal Envelope, block tagging, Type III

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

and Pantone Matching System 339 green

**Sizes:** 1.906 inches by 1.263 inches, 48.41 millimeters by 32.08mm (image); 9.5 inches by 4.125 inches, 241.30mm by 104.78mm (overall No. 10); 8.875 inches by 3.875 inches, 225.43mm by 98.43mm (overall No. 9); 6.5 inches by 3.625 inches, 165.10mm by 92.08mm (overall No. 6½)

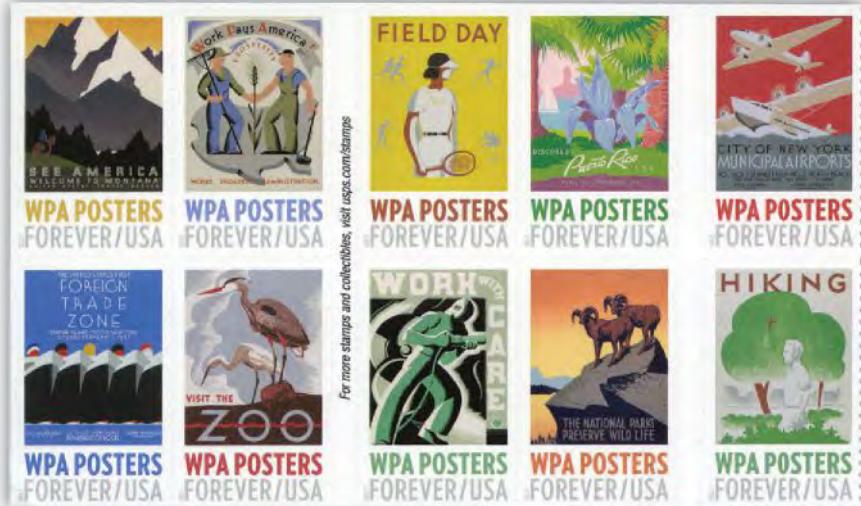
**Marginal markings:** Forest Stewardship Council logo, "This Envelope is Recyclable and Made With 30% Post Consumer Content," Recycling logo, ©USPS 2016.

## WPA Posters

The U.S. Postal Service on March 7 dedicated the visually striking posters of the Work Projects Administration (WPA) as a booklet of forever stamps during a first-day-of-issue ceremony at the Franklin D. Roosevelt Presidential Library and Museum in Hyde Park, New York.

The posters were created by Depression-era artists employed by the Poster Division of the WPA Federal Art Project. The double-sided pane of 20 stamps (convertible booklet format) features 10 different designs originally created to support the civic-minded ideals of Franklin D. Roosevelt's New Deal programs.

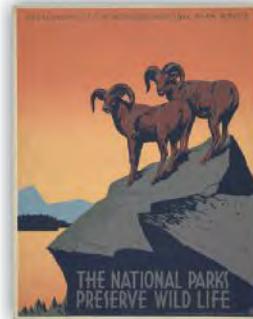
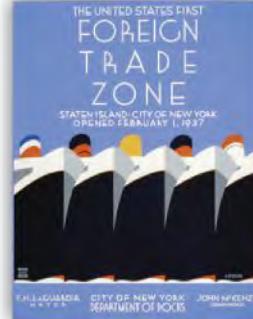
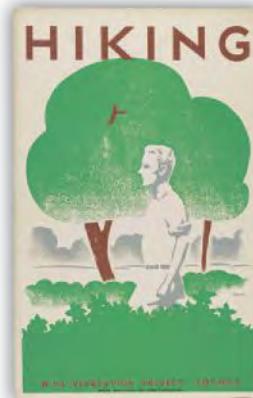
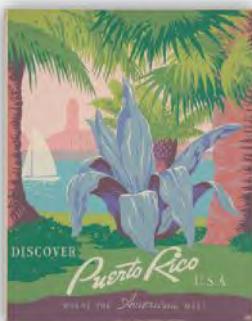
"It is undeniable that Franklin Delano Roosevelt understood the importance of visual design and how it could communicate powerful messages of optimism, hope and perseverance. It is also fitting that these WPA posters are being memorialized on postage stamps, because President Roosevelt had a lifelong fascination with stamps as artwork," said Postmaster General and Chief Executive Officer Megan J. Brennan, who dedicated the stamps.



The 10 WPA Posters commemorative forever stamps that were issued March 7.

Brennan was joined at the stamp dedication ceremony by Paul Sparrow, director, Franklin D. Roosevelt Presidential Library and Museum; Anthony Musso, author and historian; and David B. Roosevelt, grandson of Franklin and Eleanor Roosevelt.

"These stamps commemorate the work of my grandfather's most ambitious New Deal program and the artwork



The 10 WPA posters that were used for the stamp project. *Images courtesy of the Prints and Photographs Division of the Library of Congress.*

generated from the WPA artists,” Roosevelt said. “Much of the artwork adorned public buildings built by WPA employees.”

Formed in 1935 as the Works Progress Administration — renamed Work Projects Administration in 1939 — the WPA provided millions of jobs during the Great Depression. Lasting until 1943, the WPA’s Federal Art Program’s Poster Division was absorbed into World War II programs.

WPA artists greatly advanced silkscreen-printing, an economical medium, also employing woodblock and lithographic processes. At the height of the Federal Art Program, cities in 18 states had Poster Project offices, printing 2 million posters of approximately 35,000 designs.

Posters were displayed in public spaces and municipal buildings to encourage domestic travel, education, health, conservation and other civic ideals, while stimulating morale and the economy. Decades of obscurity followed the posters’ disappearance from the American scene but appreciation of the posters’ distinctive style and artistic influence has grown since their re-discovery.

#### Background on Poster Designs

Many records about the Poster Division are long lost. Known poster office locations and publication dates are as follows: “Hiking,” Chicago, 1939; “Field Day,” Chicago, 1939; “Discover Puerto Rico, U.S.A.,” New York City, ca. 1936–40; “City of New York Municipal Airports,” New York City, ca. 1936–37; “Visit the Zoo,” Pennsylvania, ca. 1936–41; “Work With Care,” Philadelphia, ca. 1936–37; “The National Parks Preserve Wild Life,” New York City, ca. 1936–39; “Work Pays America! Prosperity,” New York City, ca. 1936–41; “See America Welcome to Montana,” New York City, ca. 1936–39; and “The United States First Foreign Trade Zone,” New York City, 1937.

The posters featured on these stamps are from the Prints and Photographs Division of the Library of Congress, which houses the largest collection of WPA posters, with 907. About 1,100 more WPA posters survive elsewhere.

The original Library of Congress collection can be found at [www.loc.gov/pictures/collection/wpapos](http://www.loc.gov/pictures/collection/wpapos), and viewed in its entirety by selecting “View.” The original 10 posters that match the stamps are shown above.

Antonio Alcalá served as the art director of the project and designed the stamps with Maribel O. Gray.

Q&  
A

**Antonio Alcalá**

*art director*

**When did you start working on these stamps?**  
I started on the idea in January of 2014.

**There are more than 900 WPA posters in the Library of Congress collection. How difficult was it to choose just 10?**

Very difficult. But there were various limitations that helped narrow down the list. For example, there are many health-related posters encouraging people to brush their teeth and the like that I felt people would not want to put on their mail.

**Were there any that you really wanted to use — or even prepared — that didn’t make the cut at the end? Do you remember which ones just missed?**

In my review I found many posters which are beautiful, but didn’t necessarily translate into good stamps. Either the artwork didn’t work at stamp size (too detailed), or the subject matter wasn’t appropri-

ate, or featured subject matter which our guidelines prohibit.

From what I saw online, some of the stamps do not feature 100 percent of the original poster. It seems you mostly trimmed areas with small text such as "WPA Federal Art Project." Is that right? Can you share the process in deciding where and why to trim original artwork like this?

These stamps help commemorate the many posters produced during this era. A format and typography was established that accommodated many, but not all of the poster proportions. I trimmed artwork where I thought it didn't harm the intent or content of the original and helped the

piece fit in with the rest of the stamps.

There seem to be several zoo posters. What prompted you to choose the one with the herons?

Many other posters feature specific zoos by name, which our guidelines discourage. Other posters featured exotic animals like panda bears or monkeys. I decided to use the herons as they can be found year round in the United States.

Were there any particular challenges with these stamps?

A poster is by definition large. A postage stamp is small. So a key challenge was identifying posters which worked well at both scales.

## WPA POSTERS COMMEMORATIVE FOREVER STAMPS

**USPS Item Number:** 674604

**Format:** Double-sided pane of 20, 640 stamps per revolution

**Issue Date and City:** March 7, 2017, Hyde Park, New York

**Designer, Art Director, and**

**Typographer:** Antonio Alcalá, Alexandria, Virginia

**Designer:** Maribel O. Gray, Alexandria, Virginia

**Modeler:** Joseph Sheeran

**Manufacturing Process:** Offset

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

**Press Type:** Mueller A76

**Print Quantity:** 100 million stamps

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

**Adhesive Type:** Pressure-sensitive adhesive

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

**Stamp Sizes:** 0.84 inches by 1.42 inches,

21.34 millimeters by 36.07mm (image);

0.98 inches by 1.56 inches, 24.89mm by 39.62mm (overall); 6.18 inches by 3.12 inches, 156.97mm by 79.25mm (pane)

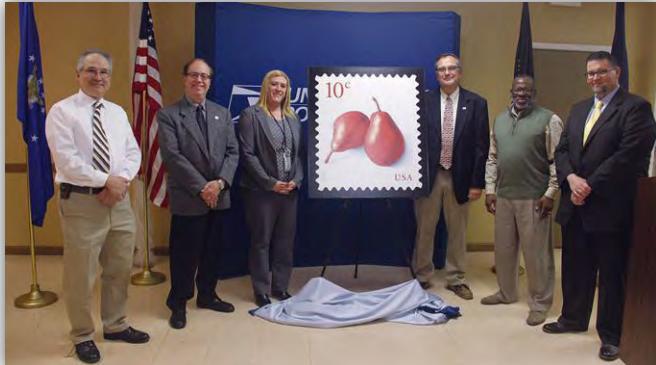
**Plate Numbers:** "P" followed by four single digits

**Marginal Markings:** Cover "WPA Posters," "Designs from the Works Projects Administration," "©2016 USPS," USPS logo, bar code

## Pears

A new format for the 2016 10-cent Pears definitive stamp was issued nationwide, March 23. A first-day ceremony to formally release the stamp was held that day at the March Party Stamp Show that was hosted by the Garfield Perry Stamp Club. The show and the first-day postmark were in Cleveland, Ohio. The club produced a ceremony program that was handed out to participants.

The new format is a pane of 20. The self-adhesive stamp was first issued in 2016 in a coil of 10,000.



The 10-cent Pears stamp ceremony participants after the unveiling of the stamp at the show. Photo by Jay Bigalke.

The artwork shows two pears at different angles with a shadow background. The illustrations were created with pen and ink and watercolor. Art director Derry Noyes designed this stamp with an existing illustration by John Burgoyne.

The Pears stamp ceremony at the show included participation by Paul O'Neill, owner of Weymouth Farms and Orchard who brought along pears and pear wine for guests to sample after the event. Approximately 100 guests were in attendance at the ceremony and the event was streamed live to the APS Facebook page.



The 10-cent Pears stamp issued March 23 in Cleveland, Ohio.

## 10-CENT PEARS DEFINITIVE STAMP

**USPS Item Number:** 111504

**Format:** Pane of 20, 400 stamps per revolution

**Issue Date and City:** March 23, 2017, Cleveland, Ohio

**Designer, Art Director, and**

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

**Artist:** John Burgoyne, West Barnstable, Massachusetts

**Modeler:** Michelle Finn/Sandra Lane

**Manufacturing Process:** Offset with

microprinting

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

**Press Type:** Alprinta 74

**Print Quantity:** 150 million stamps

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

**Adhesive Type:** Pressure-sensitive adhesive

**Ink Colors:** Pantone Matching System  
4 cool gray, PMS 7619 red, cyan, magenta, yellow, black

**Stamp Sizes:** 0.73 inches by 0.84 inches,

18.54 millimeters by 21.34mm (image);  
0.87 inches by 0.91 inches, 22.10mm by 24.89mm (overall); 5.30 inches by 4.88 inches, 134.62mm by 123.95mm (pane)

**Plate Numbers:** "B" followed by six digits

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

## Mississippi Statehood

The bicentennial of Mississippi is being celebrated with a somewhat unusual stamp issued in a formal ceremony March 31 at Centennial Plaza in Gulfport. Many statehood anniversary stamps show landscapes, historic events, maps, buildings, fauna, or locations. The new Mississippi forever stamp, currently valued at 49 cents, instead offers an arts and cultural image: a detail of a musician performing blues on a six-string acoustic guitar.

And what's even more unusual is that the musician who was used to model the stamp is known.

Art director Greg Breeding designed the stamp with an existing photo taken by New York-based photographer Lou Bopp.

Before the stamp's release, Bopp wrote the following on his website: "I'm pretty stoked about this, the US Postal Service just announced a stamp with one of my photos. It's not a 1, 3 or even 20 Cent stamp, it's a Forever one, First Class stamp, baby! It honors Mississippi's designation as the birthplace of the blues & the photo is of the great Jimmy "Duck" Holmes."

Holmes (born July 28, 1947), who



Musician Jimmy "Duck" Holmes performing at the Mississippi Statehood stamp ceremony. His hands are shown in the photograph that was used for the stamp design. *USPS photograph*.



The Mississippi Statehood commemorative stamp issued March 31.

performed at the first-day ceremony, "is an American blues musician and proprietor of the Blue Front Cafe on the Mississippi Blues Trail, the oldest surviving juke joint in Mississippi," according

to Wikipedia. "Holmes is known as the last of the Bentonia bluesmen, as he is the last blues musician to play the Bentonia School."

Other first-day participants included Mississippi Governor Phil Bryant; Gulfport Mayor William Gardner Hewes; Laura Lee Lewis, Miss Mississippi 2016; and Mississippi native, novelist and Tulane University assistant professor Jesmyn Ward, who won the 2011

National Book Award for Fiction for the Mississippi-based novel, *Salvage the Bones*.

Like all musical genres, the blues developed over time and throughout different locations. But if any state can lay claim to the blues' origins, it's Mississippi.

"The blues has deep roots in American history, particularly African-American history," wrote Ed Kopp in "A Brief History of the Blues," for the All-About-Jazz website. "The blues originated on Southern plantations in the 19th century. Its inventors were slaves, ex-slaves and the descendants of slaves — African-American sharecroppers who sang as they toiled in the cotton and vegetable fields. . . . The blues grew up in the Mississippi Delta just upriver from New Orleans, the birthplace of jazz."

Musicians from Mississippi linked



The Mississippi Statehood stamp unveiling at the first-day ceremony in Gulfport, Mississippi. *Photograph courtesy of the U.S. Postal Service*.

to the Delta blues reads like a Who's Who. They include:

Robert Johnson, who was born in 1911 in Hazelhurst. Johnson was honored on a 29-cent stamp issued in 1994 (Scott 2857). Arthur Crudup (born 1905) in Forest, John Lee Hooker and whose birthdates are various (c. 1912–1917) as are his exact birth locations (Clarksdale, Glendora, Tutwiler). But there is no doubt the King of the Boogie was from the Delta and remains one of the genre's superstars 16 years after his death. Hooker and the great Muddy Waters (c. 1913–1983), born in rural Issaquena County, are both associated with Clarksdale, home to the Delta Blues Museum.

Riley Benjamin King, though we all know him as the incomparable B.B. King (1925–2015), was born outside of Berclair on a cotton plantation, and later lived in nearby Indianola. The seemingly inexhaustible King (often playing more than 300 concerts per year) is credited a great deal with spreading the blues sound both nationally and internationally.

Albert King ("The Velvet Bulldozer"), possibly a distant relatives of B.B., was born Albert Nelson in 1923; the left-handed king of the Flying V guitar claimed Indianola as his birthplace.

Bo Diddley, who had some success as a crossover artist in the 1950s and 1960s, was born in McComb in 1928.

And, don't forget that other important crossover artist by the name of Elvis Presley, twice honored on U.S. commemoratives, who was born in 1935 in Tupelo and whose sound was noticeably influenced by gospel and the blues.

A glance through the Scott Special-

ized Catalogue of United States Stamps and Covers could find only a few other state related stamps leaning toward arts, cultural, or recreational themes. Among them are two from the Flags of Our Nation set: New Mexico (Scott 4309), which shows hot air balloons; and Rhode Island, which shows a recreational sailboat. The 50th anniversary of Hawaii statehood of 2009 shows a



The United States 29-cent Muddy Waters commemorative stamp.



The United States 5-cent Mississippi Statehood commemorative stamp issued in 1967 for the sesquicentennial.



The United States 13-cent Mississippi State Flag stamp issued in 1976, one of 50 stamps in the pane.

## MISSISSIPPI STATEHOOD COMMEMORATIVE FOREVER STAMP

**USPS Item Number:** 474804

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

**Issue Date and City:** March 31, 2017, Gulfport, Mississippi

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

**Existing Photograph:** Lou Bopp  
**Modeler:** Joseph Sheean

**Manufacturing Process:** Offset with microprinting

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

**Press Type:** Mueller A76

**Print Quantity:** 25 million stamps

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

**Adhesive Type:** Pressure-sensitive adhesive

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

surfer and outrigger canoe riding the waves.

The state is named for the Mississippi River, which runs along its western border. Among U.S. states, the Magnolia State is 32nd in size, and with approximately 3 million people, it ranks 31st in population.

Mississippi is derived from a Native American word that means great water or father of waters. Among the native peoples were the Natchez, part of the Mound Builders culture. The Mound Builders constructed large earthen mounds used for burials or ceremonial purposes. Surviving mounds, some National Historic Landmarks, are found throughout the state.

The area that became Mississippi was first explored by Europeans in 1540. Conflicts during the 18th century in Europe resulted in the area changing hands among colonial powers Spain, France, and Great Britain, but the territory was finally ceded by Spain to the United States in the 1790s.

Mississippi's rich soil, abundant rivers, and expanses of forest made it attractive to settlers. Wealthy cotton planters thrived in some parts of the state, while smaller farmers dominated others. Slaves made the cotton economy possible.

Mississippi has been represented on a 1948 territorial sesquicentennial stamp (Scott 955) that shows a map, state seal, and first governor; a 1967 sesquicentennial stamp (Scott 1337) that shows a magnolia blossom; along with two state flag stamps (1652 in 1976; 4300 in 2009). The Mississippi Delta is shown on a Wonders of America stamp (Largest Delta), one of 40 designs, from 2006.

**Stamp Sizes:** 1.42 inches by 0.84 inches,

36.07 millimeters by 21.34mm (image);

1.56 inches by 0.99 inches, 39.62mm by 24.89mm (overall); 7.24 inches by 5.92 inches, 183.90mm by 150.37mm (pane)

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

**Marginal Markings:** Plate numbers (front); "©2016 USPS," USPS logo, bar codes, promotional text



### NEW ZEALAND FRESHWATER FISH

On March 1, New Zealand issued a set of five stamps featuring freshwater fish. Among those shown is the Lowland Longjaw, one of the world's rarest fish with only about 250 surviving adults. The stamps are sold in several formats.



### DUTCH CARIBBEAN LIGHTHOUSES, BIRDS, BUTTERFLIES

On March 3, Dutch Caribbean issued three four-commemorative stamp sets — one for each of its islands — featuring the Lighthouses of Bonaire, Birds of St. Eustatius, and Butterflies of Saba.



### MONACO WWI BATTLE OF CHEMIN DES DAMES

Prince Louis II, who volunteered to serve in the French Army in 1914, distinguished himself during the battle of Chemin des Dames. He earned the Croix de Guerre with silver gilt star. Monaco issued a stamp, on March 10.



### SWEDEN BUTTERFLIES

Sweden, on March 16, issued six Butterflies stamps which includes the brimstone butterfly, and a single tortoise-shell butterfly stamp. A Swedish saying goes, “if the first butterfly of the season is yellow, the summer will be a happy one.”



### UNITED KINGDOM REGIONALS

To meet new postal rates, Royal Mail, on March 21, issued eight familiar definitives for England, Northern Ireland, Scotland, and Wales. Aside from denomination, look for subtle changes from similar issues.

## NEW WORLDWIDE STAMPS

A quick peek at stamps issued in March from 10 different countries around the world.



### NETHERLANDS

#### SOCCER LEGEND

On March 24, the Netherlands issued a silver stamp honoring soccer legend Johan Cruyff. In 1999, he was voted European Player of the Century. Fourteen percent of the sales proceeds went to the Johan Cruyff Foundation. The stamp sold out immediately.



### BELGIUM DISTURBED CLIMATE

On March 6, Belgium issued a booklet of 10 stamps featuring two designs. One shows a thermographic map of the world with cool, bluish colors (1950) and red-orange hot colors (2017). The other is an outline of a heart in green and black.



### RUSSIA CASTLE

On March 15, Russia added its entry to this year's Europa theme of Castles with a stamp showing St. Michael's Castle in Saint Petersburg. It was built as a water castle for Emperor Paul I (1754–1801), but was an imperial residence for only 40 days.



### CROATIA WORLD POETRY DAY

Croatia marked World Poetry Day, on March 21, (as declared by UNESCO in 1999) with a stamp and segment of a poem from Julius Meinl to promote Pay with a Poem, which replaces money with the currency of emotions expressed through poetry.



### URUGUAY FRIENDS OF THE DISABLED

On March 8, Uruguay issued a stamp honoring a social organization called Amigos y Padres del Discapacitado de Tacuarembó, Friends and Parents of the Disabled in Tacuarembó, a city in the north-central part of the country.



# WORLDWIDE IN A NUTSHELL

BY BOB LAMB

## Kuwait

**Status:** Constitutional Monarchy on Persian Gulf

**Area:** 6,880 sq. miles (estimate)

**Population:** 2,832,776 (2016 est.)

**Currency:** 1000 fils = 1 Dinar, 1 Dinar = U.S. \$3.27



Kuwait can trace its modern history to the early 18th century when an offshoot of the Anaiza tribe from central Arabia settled around some brackish wells near what is now Kuwait City. In its early years the settlement prospered from dhow building and pearl fishing with little European contact. When the Persians attacked Basra in 1775, the British were forced to temporarily move some of their operations to Kuwait. The first known mail from Kuwait dates from this period.



Kuwait started its own independent postal system in 1958 and issued its own stamps in 1959, Scott 140.

Although Kuwait was nominally under Ottoman suzerainty, fighting within the royal family led the sheikh to seek British protection in 1896. The British were initially unreceptive. British policy at the time was to support the territorial integrity of the Ottoman Empire. But German and Russian plans to build a railroad to the Persian Gulf led to a change of heart and, in 1899, Great Britain signed a treaty with Kuwait. A subsequent agreement, in 1904, granted the British the right to establish a post office in Kuwait.

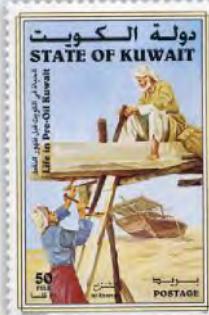
London deferred the post office for political reasons. Nevertheless, the political agency became an unofficial post office processing thousands of letters each year. Mail originating in Kuwait was cancelled across the Persian Gulf in Bushire (Iran).

When Turkey joined the Central Powers in World War I, the British recognized Kuwait as an independent government under its protection. The long-awaited post office opened on June 21, 1915. Overprinted Indian stamps were placed on public sale. The British military carried the mail by steamer to Basra, Iraq.

On August 1, 1921, the British transferred the postal administration to the new Kingdom of Iraq. On April 1, 1923, the first Kuwait stamps (overprints) were issued. A motorable tract to Basra opened in 1927 providing an alternative to the biweekly steamer. Iraq continued to operate the Kuwaiti post until April 1941 when a pro-Axis coup in Baghdad led the British to cancel the arrangement. In May, after two weeks with no postal service, the Indian Post took over the Kuwaiti post office.

The Indians were replaced in August 1947 by the Pakistanis, who in turn were replaced by the British General Post Office on April 1, 1948. The Kuwaitis set up their own internal mail system February 1, 1958. A year later, Kuwait assumed full responsibility for its mail service. On June 1, 1961, Kuwait became fully independent.

Iraq, claiming that Kuwait was rightfully part of its country, invaded on August 2, 1990. With the invasion came the Iraqi postal service. Iraqi stamps were used exclusively until Kuwait was liberated in April 1991. The Kuwaiti government issued two "Free Kuwait" labels in January 1991 from the government in exile in Saudi Arabia. The Kuwaiti post office resumed operations on April 27, 1991. Mail received "postage paid" handstamps until May 22, when once again Kuwaiti stamps were available.



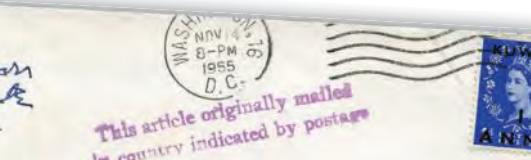
A booklet in 1998 depicted Life in Pre-Oil Kuwait, Scott 1407.



Two stamps from India overprinted "Kuwait" from the 1929 to 1937 era, Scott 31, 50.



Sief Palace is on a set of 1981 stamps, Scott 860.



A cover with a 1953 Kuwaiti stamp — an overprint of a Great Britain Queen Elizabeth II stamp — with a Washington, D.C. postmark and an interesting postal marking, Scott 103.





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<input type="checkbox"/> Volunteer to help at the show on this day(s).	
<input type="checkbox"/> Tuesday, August 1 <input type="checkbox"/> Wednesday, August 2 <input type="checkbox"/> Thursday, August 3 <input type="checkbox"/> Friday, August 4 <input type="checkbox"/> Saturday, August 5 <input type="checkbox"/> Sunday, August 6 ~ Volunteers who work 8 hours or more are eligible to receive a free awards banquet ticket.~	\$75 \$ _____ (\$125 non-members)
<b>Postal History of World War II in the Pacific Ocean from the American Perspective</b> (On the Road Course) — Wednesday, August 2 10 a.m.–4 p.m. (Lunch on your own.) Presented by Ken Lawrence	
<b>EFOs and You: How Your Collection, Knowledge Base, and Exhibit Can All Benefit From Postal Blunders</b> (On the Road Course) — Wednesday, August 2 10 a.m.–4 p.m. (Lunch on your own.) Presented by Wayne Youngblood	\$75 \$ _____ (\$125 non-members)
<b>Boy Scout Merit Badge</b> — Saturday, August 5, 10 a.m.–4 p.m. A 6-hour session for Boy Scouts interested in completing the stamp collecting merit badge.	\$20 \$ _____ (\$25 after July 1)
<b>Exhibit Awards Reception (NEW — open to all)</b> — Saturday, August 5, 6:15 p.m. Immediately following the Exhibit Ceremony where all medal levels and most specialized awards are presented.	Cash Bar
<b>Annual APS/APRL Celebration Banquet (NEW)</b> Saturday, August 5, 7 p.m. Top exhibit awards and achievement awards (i.e. Grand, Luff, Peterson, etc.) Includes: Salad, bread, Chef's choice of starch and vegetable; dessert. * Choice of Entrée: <input type="checkbox"/> Seared chicken breast with horseradish soubise sauce, lemon and tomato poached jumbo shrimp <input type="checkbox"/> French Onion Filet Mignon with thyme caramelized onions, parmesan and provolone cheese <input type="checkbox"/> Seared Polenta with cannelloni bean and pepper ragu Note Special Dietary Needs _____	\$72 \$ _____ (\$77 after July 1)
<b>Writers Unit Breakfast</b> — Sunday, August 6, 8:30–10 a.m. Scrambled eggs, smoked applewood bacon or sausage, skillet potatoes with peppers and onions (Complete menu online)	\$35 \$ _____ (\$40 after July 1)
<b>Sponsor a Boy Scout</b> to attend the Merit Badge Workshop. Thank you for your donation.	\$20 \$ _____
<b>TOTAL \$ _____</b>	

\* Complete menu is available online at [stamps.org/ss-function-tickets](http://stamps.org/ss-function-tickets)

★ Tickets and name badges are prepared in advance, and should be picked up at the show.

**Tickets are now required at the door of every banquet. Please be sure to bring them with you.**

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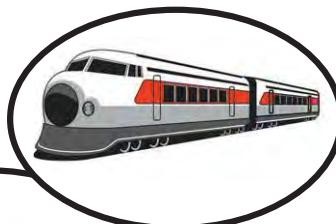
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## ★ Note ★

ALL attendees should complete a registration form, even if not ordering tickets. Name badges and tickets will be prepared in advance, and available for pick-up at the show.

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