



Book Reports

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NPL Research CLASSIFYING THE WASHINGTON-FRANKLIN 2-CENT OFFSET 'TYPES'

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In March 1920, the Bureau of Engraving and Printing began printing the 2-cent definitive stamp of the Washington-Franklin series using the offset method. This printing method was used at the Bureau beginning in 1918 to print 1- and 3-cent stamps to accommodate the 1-cent war tax added to the 2-cent first-class rate on November 2, 1917. The tax was discontinued July 1, 1919 and the first-class rate returned to 2-cents. While the origins of offset printing at the Bureau have been well-chronicled,¹ the catalog recognition of these stamps remains a bit skewed.

Line-engraved intaglio printing provides a measure of security to the printed product, but it is generally more time consuming and costly to execute. When it was discovered that inadequately-processed minerals used in making ink at the Bureau caused accelerated wear on engraved steel printing plates, the Bureau secured agreement from the U.S. Post Office Department to temporarily print high-demand stamps using offset lithography, whereby printing plates could be made at a much faster rate than engraved plates.²



2-cent Type V

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There are nine 'types' of the 2-cent Washington stamp [Scott design number A140]. Types I, Ia, II and III apply to line-engraved intaglio printed stamps; the remaining 'types' apply to the offset printed stamps - IV, V, Va, VI and VII.

Offset printing holds the inked design on the surface of the plate.³ This inked design is

¹ See, for example: Wayne Youngblood, "Telling the Washington-Franklin Offset Issues Apart," *American Philatelist* [April 2005], pp. 314-17.

² Offset plates could be produced in a few hours, but were more fragile than engraved steel plates, and usually produced only 12,000 impressions, whereas treated engraved steel rotary plates could produce up to 40,000 impressions.

³ Lithography, "printing from stone," is based on the well-known principle that oil and water will not mix.

then transferred, i.e., offset, from the plate to another medium called a “blanket,” typically made of rubber, and finally transferred from the blanket to the paper. The offset step saves wear on the printing plates. The design of engraved and offset stamps may be the same, but the quality of the printed output is visually quite different.

THE OFFSET PLATES

The 2-cent offset printing plates were made using a process that is very different from the process used to make line-engraved intaglio plates. The sequential steps are:⁴

1. The process starts with a copy of the stamp image. For the 2-cent stamps, a die proof of a Type I engraved stamp [Scott 499] was used.⁵
2. The image is photographed and the negative greatly enlarged and developed on heavy paper to reveal, in detail, the individual lines and dots making up the image.
3. Any imperfections are retouched on the enlarged photograph using a variety of hand tools and paints and reducers, and brought into proper condition. These include touch-ins [lines strengthened or added] or touch-outs [lines weakened or eliminated].
4. The retouched enlargement is then photo-reduced to a “stepped-down” photographic negative of the required stamp size.
5. The negative is placed in an accurate “step-and-repeat” machine that multiplies the design the requisite number of times onto a large photographic plate.⁶
6. The photographic plate is developed and converted to celluloid “mask.” Vertical and horizontal guidelines and marginal markings, including plate numbers, are added to the mask by hand.⁷
7. The mask is brought into contact with a treated zinc plate. After exposure to bright light and chemical developing, the zinc plate now bears 400 identical stamp images.⁸

Matched zinc plates are curved and fitted to the rotary plate cylinder as per the schematic below:⁹

⁴ This process is covered in detail in: L.N. Williams, *Fundamentals of Philately* [1990]. Also, NPL member and professional printer David Stehlik, proprietor of Star Letterpress, Inc. of Portland, Oregon helped me better understand the steps in this platemaking sequence.

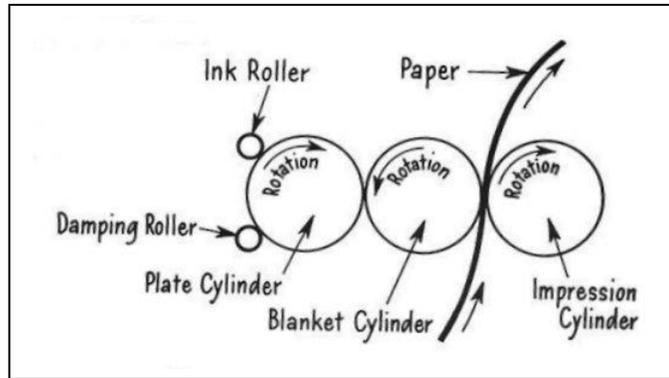
⁵ Other media could have been used here. For example, offset plates made for the various parts making up the center flag designs of the U.S. Overrun Countries issue started with highly detailed drawings of the flag parts.

⁶ Offset plates for the issue were the typical 400-subject plates divided into four quadrants by vertical and horizontal guidelines. A small number of larger plates, 800- and 1600-subjects, were used experimentally.

⁷ Plate numbers of the offset stamps were assigned from the regular postage plate number series. However, there was much variability regarding their application. See: Collins, Cleland & D’Avino, “A Categorization of Marginal Markings: Plate Number Types, Part III,” *The United States Specialist* [November 2007], pp. 507-11.

⁸ For the 2-cent offsets, the stamp design was composed of a thin layer of hardened chemical solution that adhered to the zinc plate. Plate life was limited. To improve the durability of the image, the Bureau later developed the industry state-of-the-art “high-etch” offset plate.

⁹ L.N. Williams, p. 353.



The diagram of the offset rotary press is a side view. The zinc plates mounted on the revolving plate cylinder first receive a coating of water from the dampening roller and then ink is applied by the ink roller, both rollers drawing from dedicated fountains. The continuous rubber offset blanket is mounted around the blanket cylinder. The plate and blanket cylinders revolve in contact with one another, but in opposite directions. As the blanket cylinder makes one complete revolution, the inked zinc plates on the revolving plate cylinder lay the inked stamp image onto the blanket, which then transfers that inked image to sheet-fed paper as it passes between the blanket cylinder and the tensioned impression cylinder.

CREATING THE DIFFERENT OFFSET ‘TYPES’

The first 2-cent offset plate was assigned at the Bureau on March 5, 1920, certified March 6, went to press March 8 and cancelled later that day. Stamp output was catalog-designated **Type IV**. The Bureau judged the Type IV stamps to be unsatisfactory and only 95 Type IV plates were used.^{10, 11} The Bureau then repeated the sequence of platemaking steps outlined above to create design **Type V**.¹² This allowed artisans to remedy the design defects of the Type IV, i.e., the retouching at Step 3 focused on strengthening the weak lines and dots that plagued the Type IV output. Type V plates first went to press on March 20, 1920. A total of 302 plates were used printing Type V stamps.

Due to handling and their delicate nature, materials used in making plates, e.g., film and glass, became degraded. Thus, when the Bureau needed to make additional Type V plates, it had to begin at Step 5 of the platemaking process and a slight imperfection crept into the step-down negative which took away *one shading dot* in Washington’s nose. This was not

¹⁰ Making additional plates for a particular design “type” did not involve all 7 steps outlined earlier. If the original mask in Step 6 could be re-used, new plate numbers were revised in and new plates produced, usually requiring less than one hour. If the mask could not be re-used because of scratching, soiling, or wear, then a new one was made from the photographic plate created at Step 5. In either case, the original design ‘type’ features would be preserved.

¹¹ Minor differences within “types” could result from and during all steps in the platemaking and printing processes.

¹² Again, a die proof of a Type I engraved 2-cent stamp [Scott 499] was used, as it was for all five 2-cent offset design types. In contrast, the 3-cent offset plates were made from proofs of both the Type I and Type II engraved dies, which led, accordingly, to two corresponding ‘types’ of offset stamps - III and IV.

reported until 1937, at which time it was designated in catalogs as **Type Va**.¹³ A total of 545 of these plates were used.

Two additional 2-cent design types were created. **Type VI** [103 plates] was made to correct a weak line in the left numeral of Type V. **Type VII** [604 plates] revised the shading to the top of Washington's head and upper lip and fixed the over-correction to the left-hand numeral of Type VI. The last 2-cent offset plate went to press May 16, 1921. All told, 328 offset plates were made but not used, for one reason or another.

DETERMINING A 'TYPE'

The term "type" is used to distinguish a stamp with a design difference from within an array of otherwise face-same stamps.¹⁴ For the 2-cent stamps, the original engraved image was catalog-designated Type I with its baseline design features. When it was later discovered that the Type I die did not transfer well to the rotary press, the Type II design was created by re-working the design's framelines on a Type I transfer roll. The use of the term "type" is confined here solely to design differences; it does not describe other production differences like perforation gauge, watermarks, or color. Diagrams of identifying features of the various 2-cent 'types' with explanatory descriptions of the confirming differences are routinely included in catalogs. The descriptive lists are presumably arranged in order of importance, although each 'type' has one or two central distinguishing features.

The essential difference between a line-engraved intaglio 2-cent 'type' and an offset 'type' is in the platemaking process. Line-engraved intaglio-printed stamps entail transferring the image from an engraved die to a transfer roll which, in turn, is used to enter that same design onto a steel printing plate. Therefore, when a new die is engraved or a current one is re-worked to produce a revised image, a new 'type' has been created. The offset platemaking process also begins with an engraved die but the image from that die is artistically re-worked [Steps 2 and 3 above] before it is photo-chemically transferred to the printing plate. Thus, although all major offset 'types' started with a Type I engraved die, the images from that die were potentially subject to some degree of process modification.

Note that there are currently two 2-cent 'types' designated with a lower case "a" - Type Ia [line-engraved intaglio] and Type Va [offset]. Presumably, these are minor, being closely related to, i.e., emanating from, their corresponding major 'types.'¹⁵

¹³ B.L. Wilcox discovered the variety as discussed by Max Johl in *STAMPS Magazine* [August 25, 1934].

¹⁴ A definition proposed by George W. Brett, "The Two-Cent 1894 Type IV: An Uncatalogued Major Variety," *The United States Specialist* [Sept. 1993]. Brett's definition also includes the proviso that the cause of the design difference is irrelevant.

¹⁵ Type Ia resulted from an experiment to speed up the platemaking process and not necessarily to "fix" the Type I image. It involved making a 10-subject die directly from a Type I transfer roll. Because of the added pressure necessary to rock in images from this larger 10-subject die onto the printing plate, the lines in the design were opened up and appear stronger than the original Type I image. Type Va was made from the original Type V re-touched photograph. Because of an unintended result in the photographic step-down process, not all of the original Type V design features were transferred, resulting in Type Va.

CATALOGING THE OFFSET 'TYPES'

The current Scott catalog assigns five major catalog numbers to each 'type' of perforated 2-cent offset stamp [526-528B] and five more to each imperforate 'type' [532-534B]. Interestingly, this was *not* how it was first done.

The 1922 Scott catalog combined the then-recognized three 'types' of 2-cent offsets [IV, V, and VI] and assigned them a single major catalog number [436]. The corresponding imperforate versions were assigned a single minor number [436a]. This classification scheme was carried over into the first Scott specialized catalog in 1923. This treatment is



2-cent Type I
The Starting
Point

appealing because of its simplicity. It implicitly recognizes that all 2-cent offset stamps derived from a Type I die, which would suggest that any image changes from the photo-chemical transfer process are neither determinative nor useful for classification purposes. This catalog treatment would then focus only on key production and finishing differences, in this case whether the stamps were perforate or imperforate.

The 1924 catalog changed things a bit by assigning a single major number to the combined types of perforated 2-cent offsets [now 526] and assigning a single major number to the combined types of imperforate 2-cent stamps [532].

Things changed considerably, though, in the 1957 catalog. Scott assigned major numbers to each type of perforate and imperforate 2-cent offset stamp, i.e., the current configuration. No explanation for this change was included in that catalog. What forces might have been in play then to explain elevating a 'type' to a major number? Were they philatelically-based, perhaps emphasizing how certain specialists discussed and collected the 'types?' Were they commercial forces, whereby certain business interests were taken into account? Did the original catalog treatment make the 2-cent 'types' any less collectible? Or do you really have to own all 'types' to have a legitimate Washington-Franklin collection?

From a purely descriptive standpoint, both the original and current catalog treatments provide equivalent production nomenclature. The taxonomical presentations differ though - the original catalog treatment is equally serviceable to all collectors, but the current treatment favors only a subset of collectors by choosing to validate stamps with the same design as being different. The "major" versus "minor" catalog distinction is not a new discussion thread. It is a persistent issue with collectors. This distinction is particularly relevant to the Washington-Franklin series due of its breadth, but especially so for the offsets since unique cataloging rules may be involved

To assign a different major catalog number to each stamp in an array of face-same stamps presumes, I think, that each stamp design be clearly and unequivocally different from the others in the array. But, is that true for each 2-cent offset 'type?' Their current catalog treatment presumptively asserts that each re-touched photo [Step 3 in the platemaking process] resulted in a significant constant plate variety due to the differences caused by the re-touching. In this case, the constant variety extends to every stamp of the plate.^{16, 17} Does

¹⁶ This is similar to a die flaw on an engraved stamp.

this decision framework truly support the catalog contention that each offset ‘type,’ including minors, deserves its own major number? The evidence here is neither clear cut nor determinative.

On what grounds are the 2-cent offset ‘types’ treated as major numbers? Does it matter? Yes, I think it does. Major numbers are collectible. Lurking in the background is the implicit presumption that a collection missing a major number is less than complete. This leads to what John Dunn calls “... one of the most dismal images in all of philately – the empty space.”¹⁸

On a practical level, let’s focus on the collector. Many collectors form their collections around major catalog numbers. Such collectors, with an almost irresistible “urge to complete,” are today faced with the intimidating prospect of filling more than a few open album spaces with the major-numbered 2-cent offsets. There are both emotional and financial considerations in play here, neither of which is unsubstantial. Yet, many of these same collectors might not be terribly interested in acquiring all of the 2-cent offsets if some of them are catalog-rated as minor number varieties, or especially if their production differences from the major-numbered stamp are trivial or the stamps are artificially and indefensibly expensive. Who loses here? Where should the line be drawn? Each of us should be able to comprehend and find common sense in the rules of the game.

TAGGING PRESENTATION Q&As



At the conclusion of the June 22 membership program “Tagging U.S. Stamps,” **Steve Chown** and **Charles Neyhart** decided to carry over some audience questions for future consideration.

1. **Why are stamps tagged?** The chemical taggant is used as a medium to trigger activation of postal mail-handling equipment.
2. **What automated post office mail-handling operations are affected by tagging?** Tagging helps automate mail processing by activating culler-facer-canceller equipment. The optical reader on an automated mail sorting machine searches for a UV response from a tagged stamp as a mailpiece passes below the reader. From this

¹⁷ Treating Type Va as a major number is an exception to this decision rule. Type Va, rather, has the requisite attributes of a minor catalog number.

¹⁸ *Mekeel's & Stamps Magazine* [March 6, 2009].

response, equipment is engaged to ensure that the mailpiece belongs in the queue [culling], is properly oriented [faced], and then the stamp is cancelled.

3. **Are all stamps tagged? Does USPS currently have a denomination cut-off for tagging stamps?** Generally, stamps denominated 10-cents and under are intentionally not tagged to prevent low-value stamps from erroneously triggering the cancelling equipment. Also, precanceled stamps [service inscribed] used for *presorted* first class letters [25-cents] and postcards [15-cents] are not tagged because they are not cancelled. Tagging applies to postage stamps and stamped envelopes requiring first-class [and above] mail service on mailpieces weighing less than 13 ounces.
4. **Why are high-denomination stamps, e.g., dollar values, tagged?** Generally, high denominations could, conceivably, pay for extra services combined with first class or better postage.
5. **Why was the \$1 Airlift stamp [Scott 1341] issued untagged?** Congressional legislation leading to the issuance of the \$1 Airlift stamp was intended to provide less costly mailing for parcels sent to or from military post offices outside the contiguous 48 states. However, the USPOD added the option of using the stamp for any kind of mail. That option was later overturned, but in its place was the added option of using the stamp for airmail items. Perhaps because the stamp was primarily created within the context of paying the parcel airlift surcharge, the stamp did not need to be tagged. [See: Ken Lawrence, “The \$1 Airlift Stamp of 1968 in Historical Perspective,” *American Philatelist* (December 2008), pp. 1120-25.]
6. **How does the post office know if proper postage is affixed to a mailpiece with a tagged stamp?** Automated mail processing equipment does not [yet] actually read the amount of postage on a tagged stamp; it is a binary response. Conceivably, any tagged stamp could be used including those that underpay the proper franking.
7. **Can I use a UV lamp to detect tagging without having to remove stamps from stamp mounts?** No; the stamps must be carefully removed from mounts before being scanned with the UV lamp.
8. **What are tagging errors?** There are two types: [1] Stamps that should have been issued with tagging, but were not, and [2] stamps that should not have been issued with tagging, but were. Errors of the first type are referred to as “tagging omitted” and are the more frequent type; errors of the second type are scarce.

“Tagging omitted” errors tend to carry a premium CV, the differential over the tagged stamp being dependent on scarcity. We are aware of only one catalog-listed error of the second type: the 10-cent New York Public Library presorted standard coil [3447b] that was tagged because prephosphored paper was used in error to print a portion of the issue. It is not valued. Several other special-service stamps [3447, 3864, 3875,

and 3801] exhibit less than full functional tagging, probably due to taggant migration, and do not warrant separate catalog recognition.

9. **What are the major changes resulting from the Scott classification of tagging types?** Stamp paper is now a determinant of a tagging “type.” Scott recognizes the following tagging differences when more than one type is known on a stamp: large and small block and overall tagging for stamps printed on *nonphosphored* paper; and, embedded [uncoated paper] and surface [coated paper] tagging for stamps printed on *prephosphored* paper. The tagging on uncoated paper is mottled; tagging on coated paper is smooth or uneven. Scott will now treat tagging differences on a stamp with both smooth and uneven appearances [i.e., on coated paper] in a footnote.



10. **What are prices for the various UV lamps you demonstrated?** To “see” tagging, you usually need a short-wave lamp. A long-wave lamp interprets fluorescence in ink or paper brighteners.

The two battery-powered portable hand-held lamps we showed are produced by Lighthouse. The long-wave lamp is Model 80; the short-wave lamp is Model 85. Portables are useful when attending stamp shows or when an electrical supply is not nearby, but are relatively underpowered and don’t do a good job of filtering out white light compared to a plug-in device. These are available at stamp supply outlets. For example, Subway lists Model 80 at \$19.95 and Model 85 at \$51.95.

The A/C hand-held combination short- and long-wave light is Raytech Model LS-88. It retails for around \$400. The advantages of this lamp are its illuminating power, built-in filters for reducing white light, and ability to read tagged stamps from most countries.

The multi-purpose stamp table lamp, Model SL1-UV, is produced by Solyta and retails at \$495. This lamp is useful philatelically for more than tagging purposes. It produces a full spectrum of white light, offers colored light over the entire visible spectrum, and produces short- and long-wave UV light.

When using a UV lamp, avoid looking directly at light; it may cause eye damage even with short exposure. The light can also cause skin irritation through prolonged exposure.

WOMEN EXHIBITORS

Janice Weinstock

Women Exhibitors [WE] was officially formed at the APS Winter Show in Riverside, CA in Feb. 2007. It was the brainchild of Ruth Caswell, Barbara Harrison, and Liz Hisey who arrived at the same conclusion—a desire to form a support group to help women overcome their fear of exhibiting and do it in a positive and constructive way. Now in its fourth year,

WE has much to celebrate. Beginning with 13 members, WE now has 125 members, of which a small number are men whose desire is to share their expertise and to support this new endeavor.

WE's statement of purpose is: *To provide a vehicle through which women exhibitors can encourage each other through sharing information, ideas, experience, advice, problems, and solutions.*

WE publishes a monthly newsletter, *WE Expressions*, which announces upcoming meetings, asks questions for members to consider responding to for the following newsletter, provides helpful pointers about exhibit topics, encourages members to get together at local or regional stamp shows for satellite meetings, among other interesting topics. WE also publishes twice yearly, *WE Think*, which contains major articles about exhibiting, and is edited by Janet Klug.

WE offers the *Sterling Achievement Award* to stamp shows who request it. "The award is given to recognize an exhibit that has been awarded a bronze, silver-bronze, or silver medal that shows merit in philatelic knowledge, subject knowledge, material, or treatment; and to serve as an encouragement to a promising exhibit."—*WE Expressions* v. 3 (3):1, March 26, 2009.

WE has sponsored two **Festivals for Philatelic Women**. FESTIVAL I was held in Bellefonte, PA at the American Philatelic Center May 28-31, 2009. Members were encouraged to bring their exhibits to work on during the Festival. It was a huge success as 40 members attended, made new friends, and learned a great deal about exhibiting.

FEST II was held before and during Rocky Mountain Stamp Show [RMSS] in Denver May 14-16, 2010. I was able to attend this one and it was a wonderful experience. There were two different course tracks we could take depending on our level of expertise: [1] Beginning and [2] Intermediate and advanced. I chose track no. 1 of course, as I've only prepared two one-frame exhibits and have very little experience. There were seminars, workshops, a valuable critique session, tour of the frames and dealers, plus great food and new friends. The one unique part of this event was a scavenger hunt for philatelic information about covers/stamps/cancels, et al. that could only be found by walking through the exhibits. That was a fun experience! RMSS allotted 120 frames to WE members and all were filled! Enthusiasm for exhibiting is running high!

FEST III, believe it or not, will be held in Portland, Oregon at PIPEX in May 2012! So, all of you gals, start thinking now about what you can exhibit at PIPEX 2012.

WE is APS affiliate no. 260 and is supported by the American Association of Philatelic Exhibitors. On AAPE's website you will find a link to Women Exhibitors: <http://www.aape.org/weweb.asp>. There are several older issues of *WE Expressions* and *WE Think* available for you to peruse, but current issues are only available to members. However **all** issues, including current ones, are available at the Northwest Philatelic Library. I will continue donating all issues of both titles. When you next visit Oregon Stamp Society,

go downstairs and see all of the great books, periodicals, catalogs, etc. that NPL has to offer and begin doing research on your next exhibit. Join us in the fun and challenge of exhibiting!

To become a member of **Women Exhibitors** send a check for \$5.00 to:

Liz Hisey, WE Treasurer
7227 Sparta Road
Sebring, FL 33872

Tell Liz that you read about **Women Exhibitors** in *Book Reports*. Also, when you join WE, you will receive a button [shown below] for you to proudly wear at stamp shows.



LIT ADDITIONS

In the July issue of *Book Reports*, we noted the receipt of the remainder of **Tom Current's** personal philatelic library, with a brief notation of some significant items. Here is a full listing of the titles received and added to the NPL Collection. [Interestingly, we also found some early correspondence in Tom's files regarding formation of the Great Britain Collectors Club - Tom was a founder of the GBCC. We made arrangements with the current GBCC Board to send them this material for their archival record.]

Jere. Hess Barr, **The Stamps and Postmarks of the Ionian Islands**, Fritz Billig, 1952.



Charles and Tom [L-R] pretending to work. [Photo by Barry B. Frankel.]

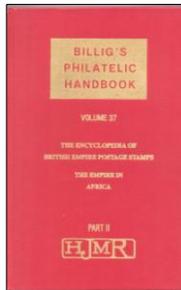
Fritz Billig, **Billig's Philatelic Handbook 37 – Encyclopedia of British Empire Postage Stamps, British Africa, Vol. II.**

Fritz Billig, **Billig's Philatelic Handbook 38 – Encyclopedia of British Empire Postage Stamps, British Asia, Vol. I.**

Fritz Billig, **Billig's Philatelic Handbook 39 – Encyclopedia of British Empire Postage Stamps, British Asia, Vol. II.**

Fritz Billig, **Billig's Philatelic Handbook 40 – Encyclopedia of British Empire Postage Stamps, British Asia, Vol. III.**

Fritz Billig, **Billig's Philatelic Handbook 41 – Encyclopedia of British Empire Postage Stamps, British Australia and Oceania, Vol. I.**



Fritz Billig, **Billig's Philatelic Handbook 42 – Encyclopedia of British Empire Postage Stamps, British Australia and Oceania, Vol. II.**

Fritz Billig, **Billig's Philatelic Handbook 43 – Encyclopedia of British Empire Postage Stamps, British Australia and Oceania, Vol. III.**

Fritz Billig, **Billig's Philatelic Handbook 44 – Guidelines to the Penny Black.**

[Note: These *Handbooks*, which were published by HJMR and are undated, are shelved in the Great Britain section, G4. A full set of *Handbooks* is shelved in the General section.]

Charles R. Clear, **John Palmer of Bath: Mail Coach Pioneer**, London Postal History Society, 1955.

Tom Current, **Britain: Victorian Reform 1840-1890** [Exhibit].

Tom Current, **Early British Postal Markings** [Exhibit].

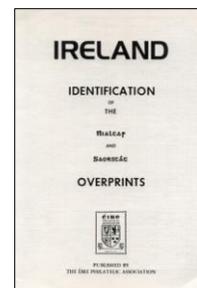
Tom Current, **City of Bath Postal Development to 1840** [Exhibit].

Tom Current, **Engraved Victorian Stamps of Great Britain: Characteristics and Usages on Postally Used Stamps and Covers** [Exhibit].

Tom Current, **Early British Registered Letters** [Exhibit].

Tom Current, **Early British Postmarks** [Exhibit].

Tom Current, **King Edward VII Color Shades: A Reference Study** [Exhibit].



Gustav Detjen, ed., **Philatelic Directory: A Handbook for the Philatelic Writer**, Philaticians, 1976.

Joseph E. Foley, **Ireland: Distinguishing Among the Overprinted Issues**, Eire Philatelic Association, 1975.

Stanley Gibbons, **Philatelic Fiction: the Ingle-Nook Yarns**, n.d.

F.W. Kessler, **Airpost Stamps of Columbia**, F.W. Kessler, 1936.

Georges Lamy & Jacques-Andre Rinck, **Peru: A Study of the Postal Cancellations on the Issues of 1857 to 1873**, Audin, 1960.

Robson Lowe, **The Regent Priced Catalogue, British Commonwealth of Nations**, Author, 1933.

Machin Group, **Great Britain Definitive Stamps, Volume 1, Machin Heads**, Canberra Philatelic Society, 1998.



Tim Morgan, **Stamp Collectors' Annual, 1949 and 1951**, Harris Publications.

Herbert Munk, **Greece**, The Collectors Club, 1950.

D.G.A. Myall, **The Deegan Glossary of Machin Terms**, Deegan Publications, 1987.

John N. Myer, **Studies in the Philately of Colombia**, Author, 1940.

Anthony Randall, **The Story of Christmas Told on British Stamps**, Albion Albums, 1976.

William Senkus, **Ephemera Philatelica: A Stamp Address Book**, American Institute of Graphic Arts, 2000.

William Sherwood, **Music on Stamps, An Encyclopedia, Part 1**, Fine Arts Philatelist, 1987.

Alfred Smith, **Alfred Smith & Co's Standard Catalogue of Postage Stamps of All Nations**, Alfred Smith & Co., 1873.

Yakiti Yamamoto, **Japanese Postage Stamps**, Board of Tourist Industry, Japanese Government Railways, 1940.

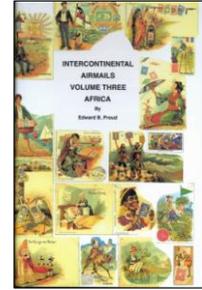
[Tom 's material also included a variety of maps of Great Britain and the atlas *Historical, Geographical, and Commercial Description of the British Isles* [undated]. The former are found at REF MAPS.5; the latter at REF ATLAS British Isles.]

NPL has also added the following titles to its Collection:

F.F.E., **F.F.E. Journal**, nos. 1-4, 1998-2001. [Michael Dixon]

Stanley Gibbons, **Great Britain Concise Stamp Catalogue 2008**.
[Chris Pollock]

James Kloetzel, ed., **Scott 2011 Standard Postage Stamp Catalogue, Vols. 5-6**, Amos Press, 2010.



Auction Catalogs: [Michael Dixon]

Afinsa, **20th Anniversary Collection**, October, 2000.

Heinrich Köhler, **Knapp Collection of Saxony, Part I**, September 2010.

Heinrich Köhler, **Koegel Collection of Berlin Postal History, 1948-1955, Part I**,
September 2010.

Heinrich Köhler, **Kooba Collection of Estonia**, September, 2010.

Heinrich Köhler, **Zeppelinpost Flugpost**, September 2010.

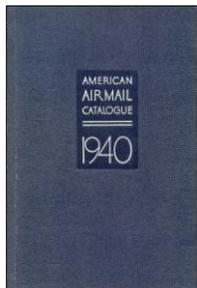
Edward Proud, **Intercontinental Airmails, Volume Three, Africa**, Author, 2010.

NPL added missing issues of the following periodicals: **Indo-China Philatelist** [Stephen Gong], **WE Expressions**, **WE Think**, **Zeppelin-A Study Group Newsletter**, and **Zeppelin Post Journal** [Janice Weinstock].

POSTAL HISTORY FOUNDATION SWAP

NPL and the Postal History Foundation of Tucson, Arizona have recently completed a swap of duplicate book titles, whereby NPL acquired 27 new titles for its Collection. **Charlotte Cushman**, Librarian/Archivist at the PHF was most helpful in getting this transaction done. The two philatelic libraries had previously, on several occasions, sent each other duplicate issues of periodicals in exchange for reimbursed postage and this naturally led to bigger scale transactions.

By virtue of this exchange, NPL acquired a number of items that fit nicely into its existing holdings, particularly filling in serialized publications like early ATA handbooks and AAMS air mail catalogs.



American Air Mail Society, **American Air Mail Catalogue, 1st ed.**,
AAMS, 1940 [including the **1st Supplement**, 1941].

American Air Mail Society, **American Air Mail Catalogue, 4th ed.**, Four
volumes, AAMS, 1966-1971.

Clarence Beltmann, **Masonic Stamps of the World: ATA Topical Handbook No. 29**, ATA 1960.

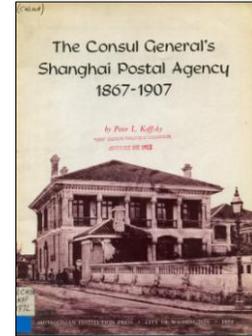
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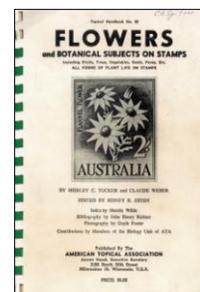
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RESEARCH STUMPER ... V

Every now and then, we are faced with interesting questions. So, we thought we would bring them to you in the form of a **CONTEST**. Here is our fifth “Stumper.”

The item in question is unidentified. It has no ostensible denomination, but has what might be a registration number, 44204, printed in blue ink. The “stumper” is to identify the item and to explain its intended use.



If you have a plausible **SOLUTION**, submit it to NPL. We will write it up in a future issue of *Book Reports* and give **you** full attribution. Submissions should be in writing. Document your solution to the extent practicable. The “best” solution will be determined by NPL. Send your solution to us via email or snail mail at the appropriate address in the table at the end of this issue. [Gloria Neyhart, ex-Holmes, provided the item for this “Stumper.”]

IN APPRECIATION

To those generous individuals listed below who have made recent donations of literature and financial consideration to NPL.

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<i>Manny Berman</i>	<i>Tom Current</i>	<i>Charlotte Cushman</i>
<i>Michael Dixon</i>	<i>John Dudley</i>	<i>Stephen Gong</i>
<i>Ed Jarvis</i>	<i>Ed Kane</i>	<i>Murlan Kaufman</i>
<i>Don Kennedy</i>	<i>Bayard Mentrum</i>	<i>Ralph Nafziger</i>
<i>Charles Neyhart</i>	<i>Chris Pollock</i>	<i>Albert Rouse</i>
<i>Bill Seymour</i>	<i>Rick Slavin</i>	<i>Ron Sumner</i>
<i>Roy Teixiera</i>	<i>Janice Weinstock</i>	<i>Grant Williams</i>
	<i>Bill Wright</i>	

We also wish to recognize **Lenora Fouts**, of Metropolitan Printing of Portland who has printed every issue of *Book Reports* since NPL's inception, for regularly finishing the preparation of *Book Reports* outside of working hours. Lenora donates this personal time in memory of her mother, Betty, who was a lifelong stamp collector.

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