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Essay and Analysis

THE FORGOTTEN SEAL: THE EASTER SEAL

George Painter

An overview of the seals hobby appeared in the November-December 2010 issue of *Book Reports*. Owing to the time of the year, that article focused on the Christmas Seal. Now, it is the time of the year for the U.S. Easter Seal.

In the last few years, Easter Seals have grown in collectors' consciousness. The official catalog for them was revised and greatly expanded in 2009, its first revision since 1977. Additionally, tied Easter Seals have been included in the census/EKU project being carried out by the Christmas Seal & Charity Stamp Society [CS&CSS]. Finally, more articles on them have been published recently in *Seal News*, the official publication of CS&CSS. Sale prices have risen, significantly for some items.

Easter Seals first were issued in 1934 and sold only in eight states/regions. Though the term "Easter Seal" was used occasionally during their early years, these initially were called "White Cross Seals," given its first logo. Within a year, because of confusion with other seal-issuing charities that utilized a white cross logo, these became known officially as "Crippled Children Seals." It was in 1952 that the lily logo was adopted along with the formal name "Easter Seal." This combination first appeared on the 1953 seal. Ever since, "Easter Seal" has been the official name for these fundraisers.



1934 Easter Seal

Also in this Issue –

What's Up With the Color "Lake"	11
LIT ADDITIONS	17
Janice Weinstock's Aerophilatelic Library	19
Research Stumper VIII	26
In Appreciation	26

The Easter Seal developed indirectly out of a tragedy. In a 1907 streetcar accident in Elyria, Ohio, the teenage son of Edgar Allen was among those killed. Allen was struck by the lack of care many of the injured received and began a personal crusade to assist people with disabilities. In 1919, Ohio became the first state in the nation to organize a statewide association for children with disabilities, the

Ohio Society for Crippled Children. Various other states followed, although these later were renamed societies for crippled children and adults. By 1933, the need for a fundraising seal

for these societies was identified. The first was issued in 1934. It was produced and distributed through the national office in Ohio.

However, no state could sell Easter Seals officially if they didn't have a state chapter to coordinate sales and distribution of proceeds with the national office. Oregon was late; the 47th state to organize in late 1946. Thus, the 1947 Easter Seal was the first sold in Oregon.

A generation younger than the Christmas Seal, the seal collecting hobby was already in full swing by the time the Easter Seal made its debut. The 1930s was the decade in which the seal collecting hobby really took off, so the Easter Seal came along at the right time for collectors.

It did not have a smooth launching with the public, however. Although President Franklin Roosevelt, disabled by polio and a stamp collector, issued a strong public endorsement of the new seal,¹ it also faced surprising opposition. The National Tuberculosis Association [NTA], then the name of the organization issuing Christmas Seals, saw this new charity item as a threat. Just three weeks after the first sale of the Easter Seal, the NTA sent a memorandum to its affiliates throughout the country suggesting organized opposition to what it saw as unnecessary competition.² Additionally, the first Easter Seal was not sold nationwide and was initiated during the Great Depression, so was not an immediate financial success.

However, the Easter Seal caught on and, by the World War II era, became relatively common on U.S. mail. Its usage reached a zenith generally in the years 1944 through 1956. Usage dropped very sharply in the 1970s because many local offices grew tired of selling them and stopped doing so. However, protests from the public caused usage to go back up again in the 1980s when the offices began selling them again.



1971 Type 2

Different type seals exist for a number of years [1971, 1980, 1987 through 2005, and 2008]. They range from two to four types. These rarely vary significantly in value, but can. The 1971 Type 2 seal, for example, never was sold to the public. Either few were printed or a disproportionate number were destroyed, because it has become one of the great Easter Seal rarities.

Additionally, two separate printings exist for the 1936 and 1937 seals. These are referred to as first and second printings, rather than Types 1 and 2. This is perhaps an inconsistency, but that's the way cataloguers, dealers, and collectors refer to them. The 1936 first printing displeased the organization. Some examples showed bleeding ink and the color combination looked awful to them. A second printing using darker ink was ordered and this was sold to the public. Only 50,000 seals [500 sheets] were printed in the first printing and the vast majority was destroyed. Consequently, the 1936 first printing is one of Easter Seals rarest and most desired items. Copyright notices on the 1935, 1936, and 1937 seals are the only

¹ In a letter dated February 23, 1934 to Paul H. King, First Vice President, International Society for Crippled Children, Inc.

² The memorandum, dated March 21, 1934, was addressed to Affiliated and Represented Associations.



Left. 1936 First Printing. **Right.** Second Printing Sold Nationally

date to be found on them. The 1937 first printing contains this notice, but it was omitted from the second printing.

In a onetime only event, the office issued a series of special seals in 1940 known as “Shares of Happiness” seals. Larger than the standard seal of the year, and rouletted rather than perforated, they also have no date and bear Roman numerals. Issued as bonds, the denomination of V, X, XXV, and L reflect the amount of money pledged by the buyer. These are scarce as singles, extremely rare in full sheet, and not known tied. In the new cataloging scheme, they are recorded as 1940 Type 2A, 2B, 2C, and 2D, with the catalog letter exactly corresponding to the denominations, lowest to highest. The year’s standard seal is the Type 1.

In 1955, the national office sent a deficient number of Easter Seals to Hawaii. When asked for more, the national office said they couldn’t supply them. So, to assist with the local need, a newspaper, the *Hilo Tribune-Herald*, printed additional seals. The 1955 Hawaii Provisional has the same design as the national seal, but is rouletted and printed solely in lilac rose. The national seal is perforated and is blue, red, and pink. The newspaper obviously did not print a large number, because it remains a great rarity and never has been found tied.



1955 National Easter Seal



1955 Hawaii Provisional

SHEETS

If you are interested in collecting Easter Seals in sheet, there are only a few that are expensive. The prices for many of these sheets are artificially low and would be higher if there were more collectors. Because Easter Seals have, in the last few years, increased in

collector awareness and interest, many of these prices reflect increases in value and may rise more soon.

1934		\$100.00	1940	Type 2C	\$175.00
1936	First printing	\$ 60.00	1940	Type 2D	\$200.00
1940	Type 2A	\$175.00	1955	Hawaii Provisional	\$350.00
1940	Type 2B	\$175.00	1971	Type 2	\$100.00

Current Catalog Value of the Rare Sheets

An additional rarity is the 1949 imperforate proof sheet. Beginning in 1935, Easter Seal imperforate proof sheets were created specifically for collectors. In 1949, the national office said it had grown tired of collectors and would not produce any proof sheets. And, it didn't. However, a small number of printer's proofs were created. Only a single of these intact sheets survives today. Because of complaints, Easter Seal proof sheets began again in 1950, but lasted only to the late 1950s. The Easter Seal Society refused to create any more of them. [The national office is not known today for its friendliness toward collectors. It openly prefers not to be bothered and only grudgingly responds to inquiries. That is not the case with the local office, Easter Seals Oregon, which welcomes collector inquiries.]



1949 Printer's Proof Sheet (Reduced)

BOOKLETS

Easter Seal sales in booklet format [in addition to sheets] were issued between 1947 and 1951. The first four of these years show modest prices today, but the 1951 booklet is a valuable rarity.



1951 Booklet Pane (Bottom) with Easter Egg Transfers on Cover (Top)

ERRORS

Seal errors are a collecting specialty and the same kinds of errors occur on seals as on stamps: misperforations, imperforate rows, color omissions, color inversions, worn plates minimizing or omitting part of a design. One of the most desirable errors is from the first year. Printed only in orange and black ink, the 1934 seal exists with both orange omission and black omission examples. Initially believed to be color proofs, it since has been learned that no color proofs were created that year. Only a single sheet of 100 of each of these errors was known to exist. Those sheets have been broken up, so there are just 100 singles of each known.



1934 Black
Omission Error



1934 Orange
Omission Error

EASTER SEALS ON COVER

In the census being compiled by the CS&CSS, tied Easter Seals are outnumbered by tied Christmas Seals by about a 9:1 ratio. Consequently, *all* tied Easter Seals are, at a minimum, scarce. Because no census of tied Easter Seals had been completed, none of these items yet has a set catalog value. Undoubtedly, that will change as more information from the census is gathered.

As with Christmas Seals, if you use an Easter Seal on your mail, **ALWAYS PUT IT RIGHT NEXT TO THE POSTAGE.** *Never* put it on the back of your mailings.

Why? Seals on postcards or envelope, unless great rarities in and of themselves, have little to no collectible value if they are not “tied” to that card or envelope. What is a “tied” seal and why is it so important that it be “tied?”

A “tied” seal is one whose existence on a postcard or envelope can be documented as being there at the time of the mailing. If it is placed next to the postage, the postmark will hit it and thus prove it was used in the year it was issued. Some seals are very common as mint singles, but rare tied. Without this rule, there is nothing to stop an individual from buying a supply of inexpensive mint seals and sticking them on the back of an envelope and then trying to pass them off as rare tied examples. A seal on a postcard or envelope without being properly tied is considered just a used seal and its catalog value is one-half that of a mint seal.

A postmark ties a seal no matter how small of an area on the seal is struck, even if only a single perforation tip. Offset on the back of an envelope or postcard striking the seal also ties it, although these are less desirable than a front-side cancel. Auxiliary markings also count if they hit a seal.

In addition to the postal markings, a seal can be tied by overlap. If it is overlapped by a canceled stamp or another tied seal, then it is considered tied, even without the postmark hitting it.

If tied by postmark, auxiliary marking, or overlap, every one of an unbroken multiple seal is considered tied if just one of them is hit by the postmark, auxiliary marking, or overlap, since

the unbroken multiple had to have been used all at once. No one can re-stitch separated seals together once they're on a cover.

The third way to tie a seal is a gray area. It can be considered "tied by message." This includes auxiliary markings that reference the seal on the cover, a written message on a card or letter mentioning or describing the seal, and various other ways that indicate clearly that the seal was on the card or envelope at the time it was mailed.



1966 Seal Tied by Easter Seal Logo Cancel

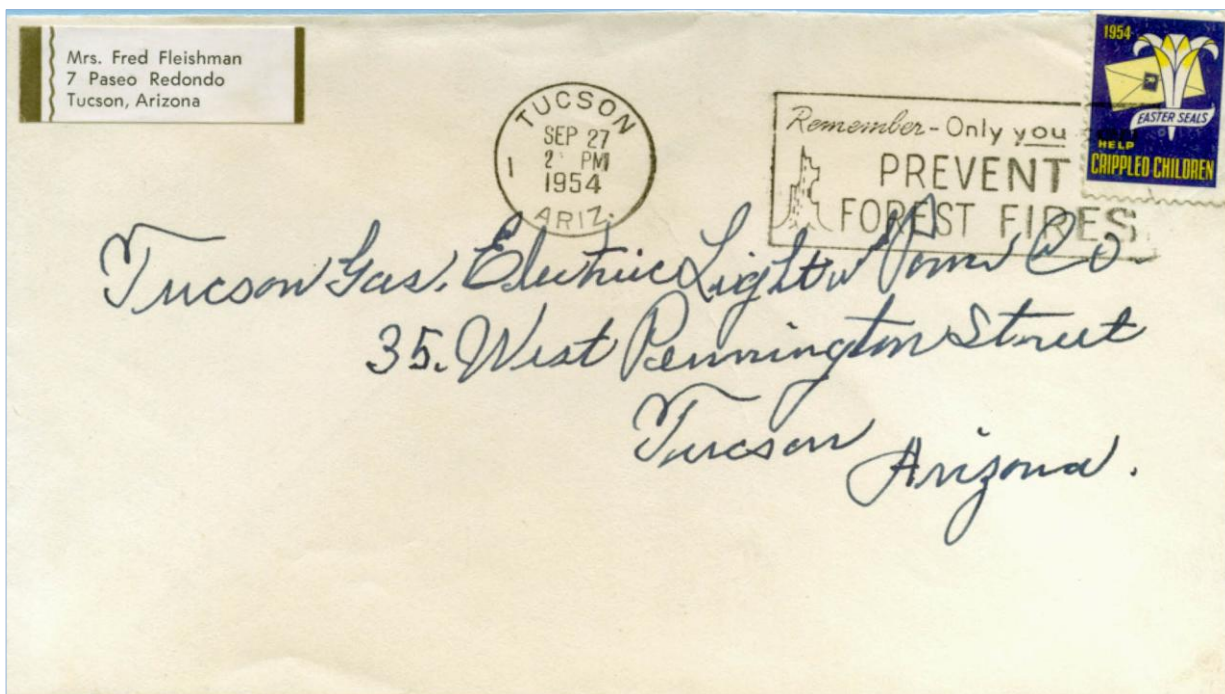
Though no formal catalog values yet exist for tied Easter Seals, the prices set for them will be the *base* catalog value.

It is important to mention philatelic uses. These became common beginning in the 1930s, although a few are known from earlier years. There is a strong divide among seal collectors about such use. They are either loved or hated, with no middle ground. A philatelic use is one intended to enhance interest in the tied seal by intentional acts. Examples include, but are not limited to: cachets; an envelope with sender and addressee the same person; ultra-early postmarks; use of vintage postage; use of proofs or essays instead of, or with, the issued seal; and Easter Day postmarks on cacheted envelopes or covers without return addresses. Whether or not one likes philatelic uses, they *always* have less value than non-philatelic uses.

All information below is for *non-philatelic* uses of seals. All of these factors make a tied seal both more financially valuable and more desirable to a collector.

ENHANCING THE COLLECTABILITY, DESIRABILITY
AND FINANCIAL VALUE OF A TIED SEAL

[1] Use as postage. This is the single most exciting factor for a collector. Most commonly today, they are placed on mailings to utilities, insurance companies, and various creditors. This type of usage appears to be a concerted protest against the addressees, hoping to make them pay postage due. As to catalog value, use as postage greatly increases the value of a tied seal, anywhere from tripling to quintupling it.



1954 Seal Used as Postage



1984 Seal Used as Postage. Note it is addressed to the
"Tax Collector" [cropped]

[2] Logo cancels. There are a couple of known Easter Seal logo cancels, but they are quite rare tying an Easter Seal. In the 1950s, the cancel “At Easter Help Crippled Children” with the lily logo was used. From the 1960s to the 1980s, the logo cancel “Easter Seals Fight Crippling” was used. Use of these slogan cancels was rare, and combining that rare use with the unusualness of tied Easter Seals, means that Easter Seals tied by Easter Seal logo cancels are incredibly rare.

[3] Postmark date. There are a few postmark dates that raise the value of a tied seal. The most obvious is an Easter Seal with a postmark on Easter. These, in a non-philatelic use, are extremely rare, given the changing date of Easter each year. The other exciting postmark date is the EKU for a seal – the earliest known use. While these other postmark dates are static, the EKU a collector owns can be trumped by another when a new example is found.

[4] Mailing venue. Unlike Christmas Seals, Easter Seals generally are about equally easy to find tied to postcard or envelope from the 1930s forward. Therefore, there is no premium for finding one on either.

[5] Double-tied seals. This term refers to two or more *different* kinds of seals timely tied together on a single postcard or envelope. However, double-tied Easter Seals are considerably rarer than double-tied Christmas Seals, because the vast majority of organizations issuing charity seals issue them at the end of the year.

[6] Multiples. Use of more than one seal, whether a pair, strip, or block, greatly enhances the tied seal in the eyes of a collector.

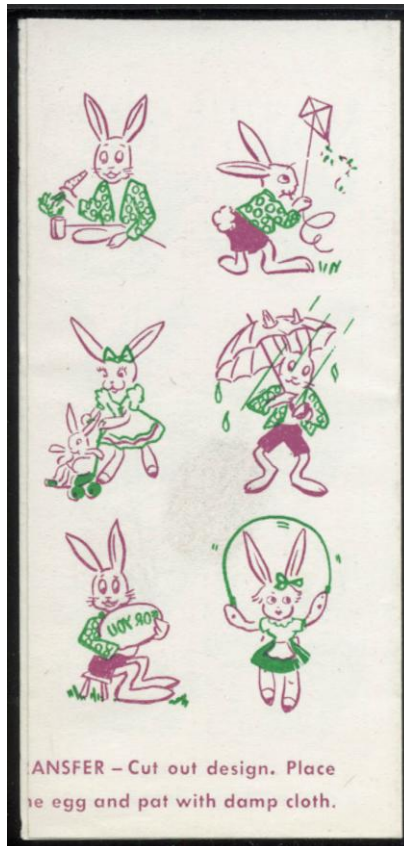
[7] Foreign Destinations. Seals on postcards or envelopes to foreign countries command a premium, with the exception of three common destinations: Canada, England, and Germany. The more exotic the location, the more desirable the tied seal. There is a myth that seal use to foreign countries is, or was, illegal. In fact, seal use to foreign countries *never* has been illegal in the United States. [See the November-December 2010 issue of *Book Reports* for the history behind this myth.] In fact, foreign countries often do seal collectors a favor. Many seals placed on the back of envelopes have been tied by a receiving cancel in countries of destination. This happens most commonly in countries that are not English-speaking. The post office employees may not be able to read what is on the seal and think it’s some kind of postage that they need to cancel upon receipt.

[8] Commemorative Stamps for Postage: The use of commemoratives for postage with Easter Seals is not considered a bonus because the seal began during a time in which commemorative stamps grew dramatically in number. Thus, tied Easter Seals with commemorative stamps for postage are very common.

[9] Miscellaneous Factors. Seals with errors on them, those sent to or from a famous person, and those with auxiliary markings also are enhancing factors for tied seals.

ANCILLARY EASTER SEAL ITEMS

There are a significant number of items reproducing seal images, including lapel buttons, transit passes, letterhead, and milk bottle caps, each of which has collectors. Unique to the Easter Seal are Easter egg transfers, issued only in 1951 and 1952, with images that could be transferred onto a boiled egg. Surviving intact transfer sheets are scarce.



1952 Easter Egg Transfers

For further reading, see: *Mosbaugh's Easter Seals Catalogue*, Timothy McGinnis, ed., 2nd revision, 2009.

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...

Essay
WHAT'S UP WITH THE COLOR "LAKE?"
Charles Neyhart

If you collect color varieties, you likely have encountered the color shade called "lake." I still have identification issues with it and suspect others do as well. More than a few U.S. stamps are listed as lake or lake derivatives and most of these are minor catalog numbered varieties with commensurately higher catalog values. Now I've noticed, to my dismay, some auction houses are discovering "new" lake varieties of earlier stamps that have, heretofore, not been seen in this color

Unlike most other stamp color varieties, lake presents unique challenges and frustrations. Lake, as a color shade, has been philatelically afforded rather broad color boundaries. Moreover, many lake varieties are seemingly seldom based on anything more than a visual decision, something usually fraught with subjective difficulties. Some lake varieties are questionable, but still rate value premiums. I hope here to raise appropriate questions about lake and its relationship to value. This analysis invokes personal opinion and some conjecture. Regrettably, so little of the philatelic history of the lakes is supported by suitable evidence.



BACKDROP

Perhaps the most exciting aspect of a stamp's color is the discovery of a color "error." The 4-cent Columbian blue comes to mind. But not all color varieties result in philatelic errors; nor do all rise to the level of catalog recognition. Nonetheless, there seems to be a pervasive belief that color varieties are rare, highly sought after and expensive.

Identifying the color of a stamp has been challenging in more than just some cases. Some colors are vexatious. And, it can make a difference. I first wrote about this in 2004.¹ Various color-naming systems have been devised to standardize color representations, but there is no universally accepted schema.² Visual aids, like color chips, have proven less than functional and suffer mostly from the use of different color nomenclature on competing chip sets.³

One thing ought to be made clear about lake: The philatelic usage of the word is to describe a shade of red. Color science, on the other hand, is very specific about lakes, which include many hues, for example, blues and yellows. R.A. White concisely describes this:

¹ "What's That Color?" *Book Reports* [December 2004].

² See, for example, R.H. White, *Color in Philately* [Philatelic Foundation, 1979].

³ This is exacerbated when two color names are combined, e.g., gray-green [where the first name indicates the direction of the modification to the second color], and even more so when colors are further described as bright, dark, deep, dull, light, and pale.

Dye colorants for printing inks ... are most always dyes which can be chemically modified to form a pigment. A dye-based pigment is usually prepared by adding the salt of a metal ... to the water soluble dye in the presence of a substrate, a chemical to which the dye salt can bond. The resulting dye pigment is a lake. It is necessary to convert dye colors to lakes because dyes in and of themselves do not possess the body or opacity to yield a dense, strongly colored ink.⁴

The point being: a philatelic red lake is not to be confused with a color science-based red lake.

LAKE AND THE STAMP CATALOG

Early philatelic writers routinely listed newfound color shades for a stamp issue, sometimes accompanied by approximations of scarcity. This undoubtedly influenced how specialists discussed and collected that issue, and perhaps also informed its catalog treatment. But it is only in isolated cases in which the cause of any perceived shade difference and any effect on scarcity were clarified in explicit ways.

Lake seems to occupy a unique place on the philatelic color palette. No other color shade engenders so much attention and almost routine expectations of high value. I often wonder why lake has been singled out for particular recognition from among the often wide range of red shades for a given stamp. It could, in a very technical sense, be construed as an error, but I fail to understand why lake is more likely to be treated as a major deviation from normal or as a total mistake from among the other different color shades for a stamp. I believe it might have more to do with eye appeal than with the scientific method. The dangers in all of this, of course, are: [1] calling something an error when it isn't and [2] automatically creating phantom value.

My benchmark for the color shade called lake is the 2-cent Washington of the 1890 definitive series printed by the American Bank Note Company [Scott 219D]. Lake is purplish-red due to higher loadings of red and blue. This 2-cent stamp fits the bill nicely. All other examples of lake listed in the Scott *Specialized* pale in comparison.



Scott 219D
[Smithsonian National
Postal Museum]



Scott 220
Carmine

⁴ R. H. White, "The Fraudulent Alteration of Dye Colorants in Bureau Issues, 1938 to Present, with Emphasis on the 6¢ Airmail Issue of 1938," *The United States Specialist* [May 1992], pp. 267-68.

Lake was an odd color choice for the 2-cent first class stamp in 1890; this was not a mainstream color, nor one that most would expect on a postage stamp.⁵ The Post Office Department had this stamp reprinted in carmine [Scott 220] a mere 18 days after its issue because the lake color was swiftly and universally disliked by the public.

The table below lists the lake and lake-derivative 2011 Scott varieties.

Scott	Description	Major Color	CV mnh	“Lake” Color	CV mnh
88a	3¢ Washington	Rose	\$1,000	Lake red	\$1,250
220	2¢ Washington	Carmine	\$70	Lake [219D]	\$700
319a	2¢ Washington – I	Carmine	\$15	Lake	---
319f	2¢ Washington – II	Carmine	\$15	Lake	\$25
320a	2¢ Washington [pair]	Carmine	\$72.50	Lake	\$225
329a	2¢ Jamestown	Carmine	\$80	Carmine lake	---
332a	2¢ Washington	Carmine	\$15	Lake	---
375b	2¢ Washington	Carmine	\$15	Lake	\$1,900
398a	2¢ Panama-Pacific	Carmine	\$40	Carmine lake	\$2,500
398b	2¢ Panama-Pacific	Carmine	\$40	Lake	\$8,500
406c	2¢ Washington	Carmine	\$15	Lake	\$4,500
444a	2¢ Washington	Carmine	\$125	Lake	\$1,200-u
499h	2¢ Washington	Rose	\$0.75	Lake	\$1,000
547a	\$2 Franklin	Carmine	\$290	Lake	\$450
573a	\$5 Freedom	Carmine	\$220	Carmine lake	\$350
577a	2¢ Washington [pair]	Carmine	\$6	Carmine lake	---
599b	2¢ Washington [pair]	Carmine	\$1.50	Carmine lake	\$375
606a	2¢ Washington [pair]	Carmine	\$1.70	Carmine lake	\$325
634b	2¢ Washington	Carmine	\$0.20	Carmine lake	\$425
645a	2¢ Valley Forge	Carmine rose	\$1.50	Lake	---
654a	2¢ Edison	Carmine rose	\$1	Lake	---
657a	2¢ Sullivan Expedition	Carmine rose	\$1	Lake	\$575
703a	2¢ Yorktown	Carmine rose	\$0.50	Lake	\$6.25
703b	2¢ Yorktown	Carmine rose	\$0.50	Dark lake	\$750
716a	2¢ Winter Olympics	Carmine rose	\$0.55	Lake	---
†J52	1c Postage due	Carmine lake	\$260	Dull rose	\$270
†J53	2c Postage due	Carmine lake	\$200	Dull rose	\$210
†J54	3c Postage due	Carmine lake	\$3,300	Dull rose	\$3,250

⁵ The 1890 stamp contract was specific in regard to the colors of the new regular issue. Bids were requested for both large and small sized stamps. The color specified for the 2-cent large stamp was “metallic red” and “carmine” was selected for the smaller stamp. The POD went so far as to have American Bank Note Co. [which held the current stamp printing contract and was eventually awarded the 1890 contract] print samples of all stamps in the specified colors to accompany the request for bids. The contract also prohibited the use of aniline inks. I’m wondering, then, why ABN printed the issued small-sized 2-cent stamp, Scott 219D, in lake. Might this be close to “metallic red?”

†J55	5c Postage due	Carmine lake	\$160	Dull rose	\$150
†J56	10c Postage due	Carmine lake	\$240	Dull rose	\$250
Q2a	2¢ Parcel post	Carmine rose	\$15	Lake	\$1,750
Q2b	2¢ Parcel post	Carmine rose	\$15	Carmine lake	\$350

† The major color of these Postage due stamps is carmine lake; the variety is dull rose.

One important observation I’ve made about the stamps in this table, other than the material CV differentials, is that what was called “lake” in 1890 is not necessarily the same color shade called lake in 1932 or at most any point along the time continuum. No stamp matches the shade of Scott 219D. Some have carmine as a modifier, which adds a perplexing factor to the identification question. Apparently, there has been a wide tolerance for shades that are included within the lake “family.”⁶

LAKE

Philatelists use the term “lake” to describe a shade of red. Identification relies on visual cues and comparisons, which, in general, are problematic in distinguishing color. How the human eye functions and the effects of environmental factors make color comparisons tenuous, at best. When viewing the three examples of the 2-cent Washington “Shield” design below, it might be apparent that there are “visually” three different shades of red. But what do we call them? Are they philatelic errors that merit formal catalog recognition?



Left - Carmine **Center** - Lake **Right** - Scarlet
[Courtesy of Steve Chown]

The 1923 Scott *Specialized* [1st ed.] gave names to these colors that we still use today: carmine, lake, and scarlet, respectively. The lake and scarlet shades received minor catalog numbers as color varieties, i.e., major deviations, from the major carmine color.

Refer to the middle item above, Scott 320a. Is it really lake? Visually, the item is not a match for the benchmark lake, Scott 219D; to my eye, there is more red in this color. Yet, it does have somewhat of a darker background depth and richness. Does this make it lake? Or, some other color, like deep red? I personally think that many so-called lakes are actually deeper shades of the normal color. But this really begs the question: What exactly is lake? Is there a stipulated “baseline” lake for classification purposes?⁷

⁶ Not included here are the early so-called “Boston lakes,” a shade that has a dull brownish cast to it.

⁷ For example, in the Pantone Matching Color System, carmine is PMS 1785, lake is PMS 1807.

It may be instructive to note that the *Brookman* catalog lists only the 2-cent Washington Type II “Shield design” [319f and 320a] as having the color variety “lake” with relative CV ratios consistent with those in the Table above. On the other hand, the *Michel* U.S. catalog includes many of the varieties from the Table, but lists the color shade as dark carmine.⁸ Furthermore, these dark carmine varieties carry no material CV premiums, perhaps reflecting the tenuousness of lake determinations and problematic notions of scarcity.

If carmine or carmine rose is the primary color, how did we get to the lake varieties? Was lake even on the color radar? What is the extent of the differences in the compounding and mixing formulas for carmine and lake? How [and why] does one actually create carmine lake? Yes, there are several plausible explanations for the existence of red color shade differences. These explanations are well-known and occur in the normal course of print shop operations, but do they “fit” the lake phenomenon?

Johl⁹ tells two telling stories in this regard that cause me to doubt the catalog worthiness of lakes. The first involves the Yorktown lakes, Scott 703a and 703b. Two collectors allegedly discovered, in the same post office deck of 100 sheets, four sheets in lake, one in dark lake, and two sheets that had the top two rows printed in deep lake, but then gradually blended into carmine rose toward the bottom of the sheet. [Is there anything here that would rise to catalog recognition?] The second story involves the 2-cent Panama-Pacific commemorative, Scott 398. A collector allegedly discovered 40 “extremely rare” lake copies from one pane of 70 from the San Francisco Post Office. [What about the other 30 stamps?]

Shade differences due to inadequately mixed ink or over- or under-inking are inconsistent deviations that generally do not rise to a recognizable error. For example, a stamp with both lake and dark lake varieties do not first bring to mind the use of the wrong ink; rather, they suggest some temporary difficulty with the correct ink. Compounding and mixing the wrong ink or mixing with leftover ink in the fountain, on the other hand, are consistent until the batch is used up. Where do the lakes fit in?

SCARCITY

It is conceivable that a stamp may have been printed in a shade of red that might “look like” lake. But let’s examine the important question: Is that stamp scarce and routinely deserving a value premium?

Clearly, catalog-rated lake varieties ought to be explained in such a way as to validate both their color and their scarcity? This is the key to understanding and interpreting the lakes and their respective CVs. A case in point: Johl relates that through an error at the Bureau of Engraving and Printing, a small quantity of the 2-cent Washington, Scott 375, was printed in the lake shade as used for the postage due stamps.¹⁰ If this information was confirmed by the Bureau, the color shade and relative scarcity of the lake variety is clarified. How many more

⁸ *Michel* uses the color name “lilac carmine” to describe color varieties of Scott 375, 547, 573, and 703.

⁹ *United States Commemorative Stamps of the 20th Century*, Vol. 1 [Lindquist, 1947].

¹⁰ Max G. Johl, *United States Postage Stamps 1902-35* [Quarterman, 1976].

of the lake varieties have been confirmed in this manner? Unfortunately, objective evidence here seems wanting. To my knowledge, other than this Scott 375b case, none of the lake varieties have been formally confirmed by the Bureau.

Are all lake varieties scarce? Again, confirming production numbers are not generally available to support this. Rather, estimates of scarcity are largely based on a presumption that the lakes are deviations from normal and that only a small portion of a print run would have been printed in lake. This may be reinforced by an the observation that fewer lakes are available in the marketplace relative to the primary colored stamps and that buyers are willing to pay a premium for them. But there may be better evidence available to make this determination, including production records and correspondence from the Bureau.

THE “NEW” LAKES

I have noticed recently that some auction houses are promoting heretofore unrated lake “discoveries.” These tend to be from the 2-cent reds issued in the 1920-30s. All are singles; no large multiples. In-house estimates of realization inevitably carry significant premiums. Certificates are rare. These discoveries ought to raise red flags.

My main question is: Where have these lake varieties been hiding all this time? One might reasonably expect a timelier discovery. Admittedly, there are a couple of those 2-cent reds that scream “lake,” but I believe they are closer to a shade with higher loadings of red, which gives them a darker cast, but not lake. But who is to know? Why is this happening? I suspect these alleged new finds are intended to capitalize on the well-established expectation of high value for the lakes.



Expertization is currently the only way to remove supposition about identifying a lake variety. Driving this, of course, is the high CVs for the lakes. However, the process used by the experts is not generally well known in the philatelic community. Is it based merely on a comparison of the subject stamp to reference copies? This, it would seem, simply replicates earlier errors of color judgment. Or, is the process based on proving the color science, e.g., spectral analysis, as advocated by researchers like R.H. White? I believe it would make a difference in the validity of the outcome.

Do you have lake varieties in your collection? Not really sure? Join the crowd. There is still much uncertainty and hyperbole about this color shade and there is no good and ready source of confirmation. I believe the lakes are an artifact of an earlier and looser way of collecting that probably should not have continued. Renewed attention could be given to these varieties to sustain an improved catalog treatment. This attention should disavow eye appeal or other subjective means as the prime test of identification. Estimates of scarcity should be based on data produced by a defensible research design which focuses on the relative availability of these varieties.



ACKNOWLEDGEMENT

James O'Donnell, Collection Specialist at the Smithsonian National Postal Museum, assisted in securing a photographic image from the Museum's collection for this project. I always appreciate his help.

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LIT ADDITIONS

The following titles have been added, through donation or purchase, to the NPL Collection. [Donors are listed in brackets.]

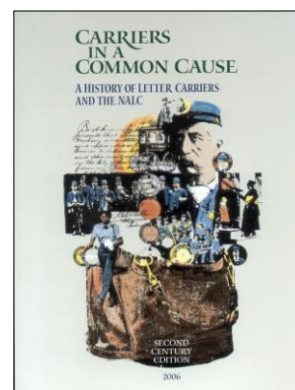
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Wagshal Collection of Classic United States Postage Stamps, Part 2, One-Cent 1851-56 Imperforate; Part 3, Three-Cent 1851-57 Issues, Siegel, 2010. [Tony Wawrukiewicz]

[From Ralph Nafziger]

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JANICE WEINSTOCK’S AEROPHILATELIC LIBRARY

My air mail collecting began in 1978, one year after Larry and I were married, when he took me to **Panorama Stamp & Coin** shop in Portland, Oregon. It was there that I met the owner, **Win Ibert**, and my life would be forever changed. He had an auction bid board, and still does, and I discovered some great Cinderella balloon and airship stamps or poster stamps. Then Win showed me a couple of stock pages with even more, which I still have, and I was hooked. Then, as if that wasn’t enough, he told me about the **American Air Mail Society** and gave me an application to join, which I promptly did. I soon became very interested in everything about lighter-than-air flown mail and the literature about it. [In addition to my air mail library, I also have a library specializing in airships, balloons, and pioneer aviation].

In the May 1982 issue of *The Airpost Journal*, the AAMS’s monthly publication for members, **President Sam Goldsticker** sent out a plea for the formation of more AAMS chapters. Larry and I attended the first ever west coast meeting held October 15-17, 1982 at **SESCAL** with the intention of finding out what was needed to form a chapter in our region. It was there that I met **Jim McDuffie**, from Longview, Washington, who also was there for the same reason—destiny! We returned home, and a few months later formed the **AAMS Northwest Chapter** at **Pan Pacific EXPO ’83** in Portland, May 20-22, 1983. Our chapter is still very active and publishes a quarterly newsletter, *Air Mail Northwest*.



While attending one of the AAMS meetings at SESCAL, I met **Dan Barber**, the aerophilatelic literature king if ever there was one. Over the years he has helped many air

mail collectors build their libraries. My first purchase from him was *Saga of the U.S. Air Mail Service* by Dale Nielson, published by the **Air Mail Pioneers, Inc.** [Visit their website at: <http://www.airmailpioneers.org/>.] This one publication is an absolute “must” for air mail collectors as it describes how the air mail system was formed, the heroism of the early pilots and their fragile aircraft, the hazards along the way, the routes and contracts that were formed, and contains many great photos. This title is available for loan from the **Northwest Philatelic Library**.

Having worked in libraries for many years, it seemed a natural “next step” for me to begin collecting air mail literature, desiring to form a strong air mail library that I felt was needed in our regional area. Following SESCAL, when Dan saw that I was really serious about air mail literature, he began to send me some of his duplicates to enhance my growing library. Dan also sent me various auction catalogs that were important for any air mail library, those being special air mail or airpost sales, plus names of philatelic literature dealers who always featured air mail titles in their catalogs. So, I began bidding in Roger Koerber’s auctions, as well as HH [formerly Harry Hayes], Charles Firby, Louis Robbins, *et al.* Over the years I’ve also bought literature from various literature dealers, such as: aGatherin’, Aerophil, Phil Bansner, Leonard Hartmann, James Lee, Main Street Philatelics, Michael Rogers, and Subway Stamp Shop.

There comes a time in a person’s life when you realize how much you’ve enjoyed your collection, but now it’s time to let others enjoy it too. Selling my library was never an option, as I know the value of libraries and the importance of information. If I were to sell it all to a dealer or on e-Bay, my library would be dispersed around the country. However, donating it to a library keeps it intact and provides a valuable research tool for many to use over a period of many years. Also, as long as I’m alive, I’ll continue to make use of the titles I’m donating. Although I feel like I’m parting with “old friends”, I know I can visit them whenever the Library is open.

You may ask why I chose to donate my air mail library to the **Northwest Philatelic Library**. Actually, I had not considered it as a viable possibility until recently. My early impressions about it were: it’s too small—they don’t have any room to add my rather large donation; I don’t know any of the people on the Library’s Executive Board; what assurance do I have that once my library is added to their collection, in a few years they might just decide to dispose all, or some of it, because some titles hadn’t circulated—could I really trust them with my beloved library. Those were all rather serious concerns for me!

Then in September 2009, I was appointed to a vacancy on the Library’s Executive Board. I was able to see firsthand their agenda, their values, library operations, and what they envisioned for their future and the Library’s mission—to serve as a specialty and research library to the philatelic community of the Pacific Northwest and to a broader public constituency composed of those who may have an interest in or a connection to philately. I was assured that the Executive Board did indeed want to add my air mail library to enhance the few air mail titles they already had. They would somehow make room for my donation. Also, late last year our **AAMS Northwest Chapter** signed on to be an **affiliate member**

with the Library. This means that the air mail section of the Library would need to be enhanced, so my donation would be a perfect fit.

I began donating my air mail library to the **Northwest Philatelic Library** earlier this year, and I shall continue to do so in stages, hoping that others may benefit from this legacy. The geographical scope of my library covers the United States, Canada, Central & South America, Europe, Asia, Africa, Australia, New Zealand, Polar Regions, and various islands around the globe in the following formats: auction catalogs, books, exhibits, pamphlets, periodicals, CD-ROMs, DVDs, videos, and maps. A new topic being added is **Air Mail Business**, referring to the business side of commercial and contract air mail, and the formation of the airlines, schedules and airports. Also some other topics being donated are: airships, Amelia Earhart, balloons, Charles Lindbergh, helicopters, rockets, Siege of Paris balloons, space, and Zeppelins. Lastly, the periodicals will be donated.

For the average stamp or cover collector, information available in philatelic libraries becomes most valuable when it is used to prepare an exhibit, write an article about a favorite topic, or just learn more about the background of your collecting interests. Postal historians have researched hundreds of areas and written hundreds of books and articles from the most esoteric topics to the more well-known. Someone is always doing further research on a given area and sharing it with the stamp collecting public. Perhaps even you will be able to dig up some new material that's never before been publicized, and then you can be the one to write the article, the book, or prepare the exhibit of new material—all because you began your research in the **Northwest Philatelic Library**.

J.W
12/11/10

[Ed. Note. Due to the scope of Janice Weinstock's magnificent donation, the full bibliographic record will be published in serialized form in this and future issues of *Book Reports*.]

WAVE 1

ROCKET MAIL

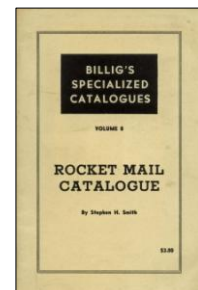
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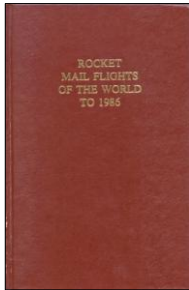
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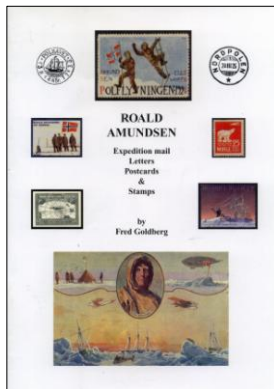
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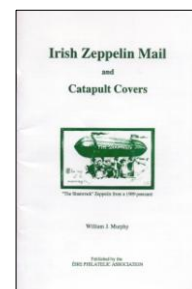
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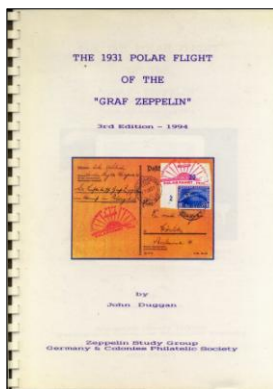
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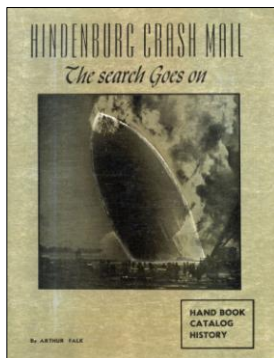
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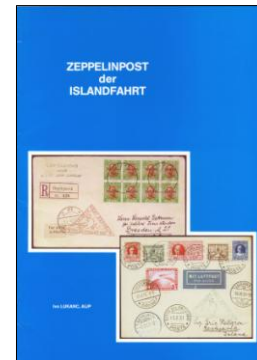
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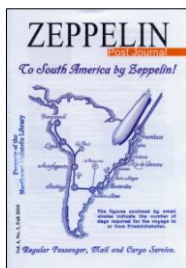
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RESEARCH STUMPER ... VIII

Every now and then, we are faced with interesting questions. So, we want to ask our readers to weigh in on a solution. This is our eighth “Stumper.”

The item in question, shown at right, is a label printed in sheet format. The label is gummed and perforated gauge 11½. The label’s subject is a complaint about the cost of mailing a letter. The upper tablet reads “HALF YOUR LETTER POSTAGE IS A TAX.” The lower tablet identifies the sponsor as the National One Cent Letter Postage Association of Cleveland, O[hio]. The central design is problematic. **The “stumper” is to explain the label’s background and usage.**



If you have a plausible solution, please submit it to NPL. We will write it up in a future issue of *Book Reports* and give you full attribution.

Submissions should be written. Document your solution to the extent practicable. The “best” solution will be determined by NPL. Send your solution via email or letter mail at the appropriate address in the table at the end of this issue. [Gloria Neyhart provided the item for this “Stumper.”]

...

IN APPRECIATION

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

APRL

Tom Current

Gloria Neyhart

Tony Wawrukiewicz

BNAPS

Michael Dixon

Albert Rouse

Janice Weinstock

Collectors Club

NALC-82 Portland

Larry Spray

We THANK YOU All for your Support!

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Should you wish to comment on this issue of *Book Reports*, or have questions to bring to the attention of our readers, please send those to us using an address in the table below.

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