

Book Reports

November-December 2011 Volume 8, Issue 6



PRIVATE DETECTING: IN SEARCH OF A “CLASSIC’S” IDENTITY

Wayne Holmes & Charles Neyhart

The Subject “stamp” of this project presents challenges, not the least of which is to properly identify it. The Subject is stunning in appearance. Its color is bright, rich and uncommonly fresh. Its perforations are neat and relatively complete. Wayne has owned it for several years, although he does not recall the particulars. Charles has looked at it previously. Yet, its identification has not been put to the test. So our intent here is to conduct an analysis of the Subject to determine what it is.

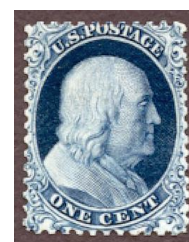


Figure 1. The Subject

1851 & 1857 ONE-CENT STAMPS

The Subject’s design conforms to the U.S. one-cent Franklin stamp issued imperforate in 1851 and in perforate form in 1857. The one-cent stamp design is notable for its embellishments made up of ornaments, plumes, scrolls and balls surrounding the oval vignette. This classic stamp has been exhaustively studied including major studies by Luff,¹ Ashbrook² and Neinken.³ Much of what is known about these stamps and the manner in

which they are collected derived from that research and updating ancillary works by other writers.⁴

Classification of this one-cent stamp is complex and beyond just the imperforate-perforated distinction. A great deal depends on the completeness of the printed design. The stamp design proved too large to

Also in this Issue –

Christmas Seal News Update	8
Assessing U.S. “Type I, II ... Stamps” . . .	11
Research Stumper	15
LIT ADDITIONS	15
Janice Weinstock’s Aerophilatelic	
Library - WAVE 5.1	17
In Appreciation	19

¹ John N. Luff, *The Postage Stamps of the United States*, Scott Stamp & Coin, 1902.

² Stanley B. Ashbrook, *The United States One Cent Stamp of 1851, 57*, Vols. I & II, H.L. Lindquist, 1938.

³ Mortimer L. Neinken, *The United States One Cent Stamp of 1851 to 1861*, U.S. Philatelic Classics Society, 1972.

⁴ See, for example: Richard Celler & Elliot Omiya, “The Toppan Carpenter Plates and Guide Relieving Method,” Part 1B, in Hubert Skinner & Charles Peterson, *The 1851 Issue of U.S. Stamps: A Sesquicentennial Retrospective*, U.S. Philatelic Classics Society, 2006.

accommodate the requisite number of images within the size limits of the transfer press and printing plate. The stamp's printer, Toppan, Carpenter & Casilear & Co., was, thus, forced to employ a number of adjustments to produce the contracted product, which, in turn, created variations in the printed design.

Toppan, Carpenter employed a guide relief method of printing this stamp whereby multiple reliefs of the die were taken up on a transfer roll and each individual relief was used in a particular sequence to enter the design vertically on the plate. To be able to fit the imperforate stamps on the plate, the topmost and bottommost design elements were trimmed away from transfer rolls. For the perforated stamps, the outer side borders were trimmed away as well. When these parts of the reliefs were trimmed, it was done by hand to each individual relief on the roll, thus adding additional variability to the printed design.⁵

The catalog treatment of the one-cent Franklin appears in tabular form below.

CATALOG CLASSIFICATION				
Imperforate			Perforated	
Type	Scott#		Type	Scott#
I	5		I	18
Ib	5A		Ia	19
Ia	6		Ic	19b
Ic	6b		II	20
II	7		III	21
III	8		IIIa	22
IIIa	8A		IV	23
IV	9		V	24

ANALYSIS

Numerous published studies include highly detailed diagrams of the various design “types” of the one-cent stamp. Identifying the design type of the Subject is confounded by perforations that cut into the design and impinge on the outer vertical and horizontal boundaries – the very essence of determining the type. Nonetheless, a visual inspection of the Subject under 30X magnification suggests a Type I, the full or complete design. We had to extrapolate to the completeness of the top from what we could view to distinguish the Type I from the closely related Type Ia. This comparison with a Type I template in the center is shown in Figure 2.⁶

The perforations on the Subject were, at first, perplexing. The accepted perforation gauge for the 1857 issue is 15½; the Subject is finished gauge 12. That finding shifted our attention to

⁵This is but a cursory review. There are other important things that add to the complexity of classifying these stamps, including short transfers, re-cutting, erasures and specific plate varieties.

⁶The Type I design template in the center of Figure 2 is from: Charles N. Micarelli, *Manual and Identification Guide to the United States Regular Issues, 1847 through 1934*, Scott Publishing Co., 1981.

the 1875 Reprints of the 1857-60 Issue, a special printing prepared for the 1876 U.S. Centennial Exposition.⁷ It was made from a new plate [100 subjects v. 200 subjects for the 1857 stamp] by the Continental Bank Note Co., perforated gauge 12, issued without gum on white paper, and not valid for postage. The design type was Type I.⁸ The Reprint, Scott #40, retained a secret mark in the form of a dot at left center of the colorless oval around the vignette, a characteristic of the Type I perforated stamp, Scott #18 [Figure 3], but not the Type I imperforate. Scott lists the color of the Reprint as “bright blue” and records 3,846 copies sold.



Figure 2. Design elements of the Subject compared to the Type I characteristics.

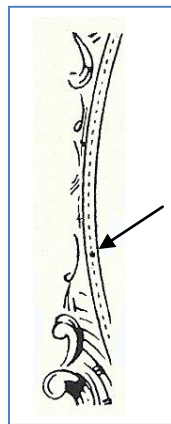


Figure 3. Type I secret mark.

⁷ Other commentators suggest that, in addition to creating a full set of U.S. stamps for the Centennial Exhibition, the Reprints were made to satisfy collector demand for obsolete U.S. stamps. See, John N. Luff, *supra*, p. 344. This reference presents additional considerations to establish that these were not regular Post Office Department issues.

⁸ Jerome S. Wagshal, “The One Cent Stamp of 1851 and 1857,” *Philatelic Foundation Leaflet*, December 1987, points out that the Type I facsimile design lacks several fine lines at the top and bottom.

One important feature of the one-cent Reprint is that Continental, an experienced security printer, was likely aware of the serious alignment problems with the original perforated stamps and spaced the individual designs far enough apart on the new plate to allow for reasonable horizontal and vertical margins after perforation. We tested this point by examining online scans of Scott #40 from the Philatelic Foundation's Reference Collection.⁹ All genuine examples exhibited unmistakably intentional margins between the design's outer boundaries and the perforations.

The absence of margins around the Subject with the perforations cutting into the design on all four sides presents an obvious impediment to identifying it as an example of Scott #40. Thus, we set out to critique the Subject's attributes relative to one-cent examples from the 1851 and 1857 printings, as appropriate. What we found was:

1. Under magnification the engraving lines and dots appear to match the others in all respects. We believe the Subject was line engraved; the detail is simply too good on the Subject.
2. The color exhibits more "ultramarine" and less "blue," but appears to be within the range of known colors.
3. The Subject is as tall [24.8 vs. 24 – 26mm], but is not as wide [19 vs. 20 – 20.5mm] compared to a sample of 1857 perforated stamps. These measurements were taken from the inside of opposing perforation holes. The difference in width is significant.
4. The perforations are strong and quite uniform with a suggestion that the tip edges may have been trimmed.
5. The Subject's paper is white, and distinctly so. We did note, however, that, under UV light, the Subject's paper exhibited dead fluorescence whereas the 1857 stamp paper was quite bright.
6. The thickness of the paper varies across the Subject [Figure 4]. The Subject's paper is considerably thicker at the center of the design than five other perforated examples, the thickest of which is 0.115mm [Figure 5]. This cloudy transparency, too, is significant.
7. The Type I secret mark in the colorless oval around the vignette is present. However, one of the two known points of design difference between Scott #18 and the Reprint, Scott #40, shown as a line drawing in Figure 6, is difficult to judge on the Subject, even at 30X magnification. Moreover, the other point of design difference between Scott #18 and #40 is obfuscated by the top row of perforations of the Subject. Thus, we cannot conclude from these points of difference that the Subject is a Scott #18 or the Reprint.¹⁰

⁹ These are available online at: www.pfsearch.org/pfsearch.

¹⁰ See: W.V. Kenworthy & Alfred Diamond, *The United States One Cent Issues of 1851-1857*, Society of Philatelic Americans, n.d., for a diagram of those design alterations.

8. The Subject does not reveal observable repairs, e.g., rebacking, added lines or other alterations under UV light or in watermark fluid.¹¹

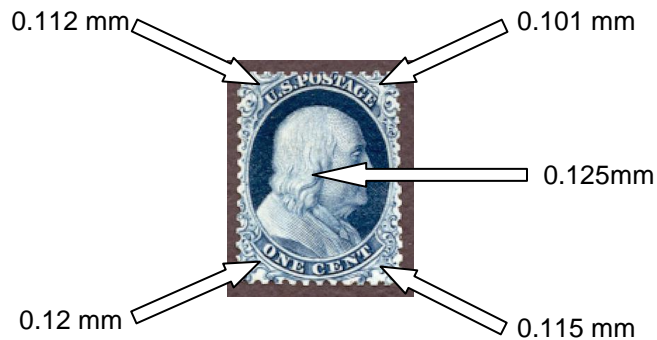


Figure 4. The uneven paper thickness of the Subject.



Figure 5. The back of the Subject. Note the thickness of the center.

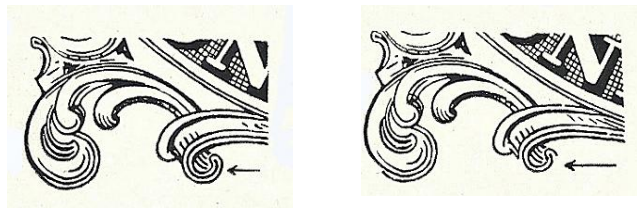


Figure 6. Type I stamp [left], Reprint [right].

TENTATIVE CONCLUSIONS

We are of the opinion that the Subject is an album weed because, in its present form, it is an example of no listed type. Nonetheless, there remains interest in attempting to plausibly reconstruct the general progression of things that led to this grim state of affairs.

¹¹ Paul W. Schmid, *How to Detect Damaged, Altered, and Repaired Stamps*, Palm Press, 1979.

The Subject could have been fraudulently created from a previously damaged item or from one printed originally in a different form. In either case, the faker would, of course, want to create something that maximized value. An unused copy of Scott #18 catalogs \$2,250, whereas an unused copy of the Reprint, Scott #40, catalogs \$600. There are no die or plate proofs listed for Scott #18, but die and plate proofs do exist and are listed for Scott #40. A large die proof catalogs \$325; small die proofs, of which there are two, catalog \$350 and \$2,500, respectively; a plate proof on India per catalogs \$90; and a plate proof on card catalogs \$75.

Based on the foregoing, we believe the Subject appears to possess all of the Type I design elements. We further believe that the Subject was altered at some point to such an extent as to render it philatelically unrepresentative of its originally-printed form. Efforts were then made to fraudulently make the Subject into the Reprint stamp, Scott #40.

The uneven paper thickness across the Subject and the fact that the paper fluoresces differently than other one-cent Stamps of the series suggests to us that the Subject might have been stuck down to another piece of paper at one time or, alternatively, been printed originally on thicker paper, e.g., cardstock. The attached paper or card was then “sanded” down in an attempt to mimic the appearance of regular stamp paper.

Perforations needed to be fraudulently added to the Subject, either to disguise previous damage to the Subject or to create a more valuable form of the item. The uniform gauge 12 perforations, which impinge on all four sides of the Subject’s design, suggest that the Subject did not have sufficient margins all around to add those perforations. In our view, that could have been caused by damage to the Subject from trying to remove it from whatever it was stuck to or because the Subject was actually a proof on card cut very close on all four sides.

After exhausting all resources at our immediate disposal, we arrived at the conclusion that the Subject could have originally been a copy of Scott #18, Scott #40, or a plate proof of Scott #40 on card. At this point, principally because of the Subject’s bright ultramarine color, we are inclined to favor the latter two alternatives.

EXPERTIZATION

Wayne then submitted the Subject to the Philatelic Foundation for expertization. He submitted it as an ‘album weed’ and included some of our findings and requested that the original form of the Subject be identified. The resulting opinion, No. 497965, dated 7/21/2011, said:

IT IS NOT SCOTT 18, RATHER IT IS A SCOTT 40P4 PLATE PROOF ON CARD, THINNED AND FRAUDULENTLY PERFORATED.

It is understandable that the certificate, reproduced at reduced size in Figure 7, includes the word “WARNING” handstamped in bright red ink. In fact, this result was not a total surprise and not totally disappointing. We lacked a critical piece of information, in this case a

tangible reference copy of the plate proof on card. This would have been a natural “next step” in our examination.¹²

In the January-February 2011 issue of *Book Reports*, Wayne was interviewed about collecting fakes. He was an ideal choice for that interview since we knew he had known fakes of important items in his collection. As with the other fakes, Wayne intends to retain the Scott 40P4 in his collection. These are uncommon and difficult to interpret. In his view, each fake is a piece of philatelic history and represents valuable ancillary material. These are genuine prints, but they purport to represent something else. He and I agree that the process to get from one to the other is most intriguing and a worthy learning experience.

The Philatelic Foundation
70 West 40th Street • 15th Floor
New York, NY 10018
EXPERT COMMITTEE

No. 497965
07/21/2011

We have examined the enclosed item, of which a photograph is attached, and described by the applicant as follows:

Country: UNITED STATES OF AMERICA

Cat. No.	Issue	Denom.	Color
18	1861	1c	blue

Scott's unless otherwise specified

UNUSED, NO GUM,

WARNING IN OUR OPINION THIS ITEM IS ALTERED OR COUNTERFEIT YOUR CERTIFICATE CAREFULLY

AND WE ARE OF THE OPINION THAT:
IT IS NOT SCOTT 18, RATHER IT IS A SCOTT 40P4, PLATE PROOF ON CARD, THINNED AND FRAUDULENTLY PERFORATED. *****

497965

For The Expert Committee
Chairman

Photocopies of this Certificate are not valid.

Submitted by
WAYNE L. HOLMES

F 217447

...

¹² The Philatelic Foundation's Reference Collection does show four examples of Scott 40P4. Looking at them as a whole, however, there is nothing that would convince us that our Subject was one of them. What is missing from the one-dimensional image is, of course, the ability to “feel” the item and to notice the thickness of the paper. Moreover, if we had an actual copy of 40P4, we would have put the example under the UV light to test for the “dead” florescence we found with the Subject.

CHRISTMAS SEAL NEWS UPDATE

George Painter

A year ago, a broad-based report on seal collecting appeared in the November-December issue of *Book Reports*. [The timing of that report was not coincidental.] I have been asked to provide an update on new developments.

The work on a census of tied Christmas and Easter seals continues and currently comprises approximately 7,500 entries. This census gives a very good indication of the commonness or rarity for individual years and the types of tied seals.

As a result of this census, formal catalog values [*Green's Catalog of Tuberculosis Seals of the World – U.S. National*, the standard for seal collectors] have been assigned or upwardly adjusted for various tied seal rarities. Many did not have formal values because of a lack of knowledge of just how many examples existed. With nearly five years of census work, enough is known now to allow *base* catalog values to be assigned. Of course, enhancing factors detailed in last year's report for any of these years and types can increase an example's value above the base value listed below.

1908 Type 1A from booklet	\$ 200
1908 Type 1A roulette	\$ 500
1908 Type 1B roulette	\$ 350
1908 Type 2 from booklet	\$ 200
1911 Type 3	\$ 1,250
1913 Type 4	\$ 1,250

Of those on this list, only the 1911 Type 3 had a previously assigned catalog value, and it was much too low. The other values on the list are the first ever assigned to these rarities. Additional changes undoubtedly will be forthcoming for other rare tied seals, or even for those listed above. The \$1,250 value assigned to the 1911 Type 3 and the 1913 Type 4 now is the highest catalog of any tied U.S. seal, surpassing the 1907 Type 2. These high-value 1911 and 1913 seals are currently unique tied. Even if additional examples are found, they undoubtedly will be few and far between. It took 80-90 years after issuance for the first example of each to be discovered.

At the 2011 APS Stampshow in Columbus, a number of rarities were located, including the first known 1908 Type 1B roulette tied to cover. This Portland-issued rarity was previously known only by a small number of examples tied to postcard.

Renewed research is underway to identify the printer of Portland's roulette, as with other 1908 seals whose printer is unknown. None of the four daily newspapers serving Portland that year made mention of the roulette and a perusal of the year's city directory reveals 76 different local printers. What we know is that the first supply of 100,000 seals to Portland from the American Red Cross national office in 1908 were sold out in less than a week, yet demand remained high. An additional 300,000 were ordered from the national office. Four

days later, newspapers cryptically mentioned that another 100,000 seals were available to ease the shortage.

One has to presume these were the roulettes that a local printer turned around quickly. That they were rouletted instead of perforated and were issued without gum suggests that they were produced in a great hurry. In 1908 there was neither airmail service nor a Panama Canal to speed travel between the coasts. Travel by train was the only possibility and, given the many simultaneous seal shortages reported to the American Red Cross office from around the country, it is doubtful the organization possessed the wherewithal to satisfy so many shortages so quickly. That there is a reported tied example of Portland's roulette with a postmark just one day after the newspaper's reported a sudden 100,000 additional seals being available also gives credence to a locally produced roulette to ease the critical shortage. It is possible that no local newspaper knew a local printer stepped in to help.

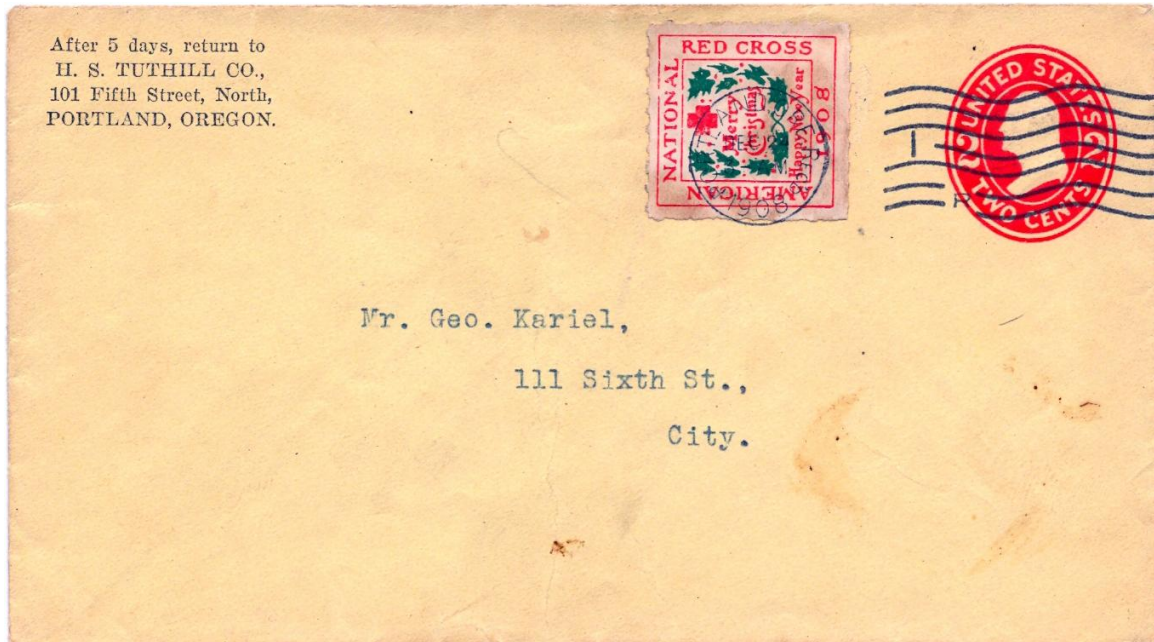
I am pleased to report that, at the APS show, very few stamp or cover dealers were unfamiliar with the term "tied seals," a vast improvement over the 2007 APS show that I also attended. Three dealers, in particular, had a significant inventory of them, and all three say they will be at the 2012 APS show in Sacramento.

A curious aspect of being a seal collector today is that usage of various charity seals is way down from previous decades, but interest in them is high. The Christmas Seal and Charity Stamp Society has been around for 80 years and currently has its highest membership ever.

One project planned for seal collecting is to take advantage of the upcoming switch of the *Scott Catalogue* to electronic format. Christmas Seals have been given short shrift in the printed catalog. Its listings stop with 1979 and it erroneously claims there no longer is a national seal. Several rare seal types are left out. It does not differentiate subtypes of the 1908 Type 1 seal [correctly, there are 1A and 1B seals] or of the 1913 Type 2 seal [correctly, there are 2A and 2B seals]. It has to be assumed that *Scott* doesn't want to devote much print space to seals. Within an electronic format, space no longer should be a concern for expanding the seal listings. We hope to be able to persuade the editor to give Christmas Seals better and sufficient coverage.

[Images are on the following page.]

George Painter is a member of the Oregon Stamp Society, Northwest Philatelic Library, and Christmas Seal & Charity Stamp Society. He has been collecting stamps since 1968 and seals since 1969. Seal collecting is his primary philatelic interest. He is a frequent contributor to *Seal News*, the official publication of the Christmas Seal & Charity Stamp Society. On behalf of that group, he has been conducting a census of tied Christmas and Easter Seals to determine each year's and type's degree of commonness or rarity and to find the earliest known use of each.



First known 1908 Type 1B roulette tied to cover



Enlargement of the 1908 Type 1B rouletted seal tied by a December 24, 1908 Portland, Oregon postmark

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ASSESSING U.S. “TYPE I, II ...” STAMPS

Steve Chown & Charles Neyhart

[Ed. Note: The following is a summary of a program presented at the August 9 membership meeting.]

The word “**type**” has been used philatelically in different ways, sometimes in conjunction with or as a surrogate for the terms “die,” “flaw” and “variety.” As a descriptive term, “type” distinguishes similar things, that is, it provides recognition for differences between those things. Embedded in this, of course, is that a difference exists and that it matters. This is particularly important for cataloging purposes.

Different stamp catalogs are not consistent with the use of the term. Some do not use the term at all, instead using different terms. Individual catalogs are sometimes not consistent over time. Similarly, those that do use the term vary in classification, that is, whether to simply note it, treat it as a minor number, or assign it a major catalog number.

We adopt George Brett’s working definition of a “type” to indicate a design difference – no matter how it was arrived at. So what is a design difference? It can be any difference of some constancy and importance, all the way from simply a point up to a major design revision prior to printing plate production, such as *coming from a die, transfer roll relief, or master negative*,. Reconciling this definition with what has actually transpired in the stamp catalog raises reasonable questions of application, the answers to which may not be as obvious or as clear cut as we would prefer. “Types” ought to be sufficiently apparent, constant enough to unequivocally differentiate them for identification purposes, and clearly traceable to the die or transfer roll [or an equivalent medium].



Specialists often decide what to collect based on the catalog; on the other hand, how specialists discuss and collect may inform the catalog treatment. There are both emotional and financial considerations in play here, neither of which is unsubstantial. Labeling a stamp a “type” and its catalog treatment may impose important collector implications.

The first *Scott Specialized Catalogue* lists U.S. postage stamps issued through 1922. There are a total of 30 stamps identified as types and sub-types, beginning with the one-cent 1851 Franklin. For the same array of stamps, the 2011 *Specialized Catalogue* lists 47 types and sub-types. Odd? Not necessarily, as long as the criteria are comparable. What we sensed, though, is that these “types” were not necessarily cut from the same cloth.

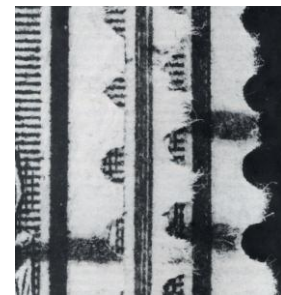
Then there is the matter of the degree of recognition afforded types in the catalog. Some are merely noted in the catalog description; others are assigned a minor catalog number; and yet others rate a major number. Then there are those items for which the catalog description changes over time, or not. How to decide? This is not a new discussion thread among collectors.

Identifying a “type” means potentially one more stamp to collect. And, if you are inquisitive, the differences may better allow you to understand the stamps and how they were produced. But many collectors form their collections around major catalog numbers. These 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 major-numbered “types.” Yet, many of these same collectors might not be terribly interested in acquiring the listed “types” if some of them are catalog-rated as minor number varieties, or if their differences from the major-numbered stamp are trivial and the stamps are artificially and indefensibly expensive. Who loses here?



Type I [499], Type Ia [500], Type II [454] and Type III [540]

The first example we examine is the *engraved* two-cent Washington-Franklin design, Scott 406. Originally printed on the flatbed press, it was subsequently determined that the Type I die was not suitable for use on the rotary press. The outer frameline of the design was actually composed of a series of small lines which coalesced into a single thick line upon printing. However, the process of curving the printing plates to fit around the rotary cylinder caused certain engraved parts of the image, principally the larger frame line, to widen and to force the bottom of an engraved line outward or toward the surface, thus leading to ink mashing.



Type I, II, and III
Framelines

To remedy this, the series of lines making up the frameline were simply engraved more deeply. This is the Type II design, but it did not consistently produce the desired results. This led to the Type III design which involved a new type of engraving whereby the thin lines making up the frameline were diagonally scored to create “dams” to control the flow of ink. This scoring was done directly to the reliefs on the transfer roll. Interestingly, this process was repeated many years later and for the same reason in preparing the Type II 15-cent Holmes in the Prominent American series, Scott 1288a. [The creation of the Type Ia, Scott 482 and 500, was not the result of inking problems as for Types II and III. Rather, it was an attempt to speed up the production of printing plates by using a transfer roll with 10 reliefs of the Type I design.]

Our second example, intrinsically related to the first, is the *offset* printed two-cent Washington-Franklin design, Types IV through VII, including Va. The printed output was often less than satisfactory and we recommend reading the catalog description of the differences among these stamps, some of which seem trivial and perhaps only an unintended and unexpected artifact of the offset method. The focus here is to examine the evolving catalog treatment of these stamps. The original 1923 specialized catalog included all offsets,

then limited to Types IV, V and VI, under a single catalog number, Scott 436. By the 1932 catalog, the perforated stamps were separated from the imperforates as Scott 526 and 532, respectively. By 1957, the catalog had morphed to its current configuration, expanded now by the addition of Types Va and VII. Regrettably, no explanation was given for this significant change.



Type IV [526], Type V [527], Type Va [528], Type VI [528A] and Type VII [528B]

1923 SPECIALIZED UNITED STATES

436	2c carmine , type V	.04	.01
	bright carmine, type V	.04	.01
	rose carmine, type V	.04	.01
	carmine, type IV	.08	.01
	rose carmine, type IV	.08	.01
	carmine, type VI	.08	.01

VARIETIES

	Imperf., type V	.06	.06
	Imperf., type IV	.50	2.50
	Imperf., type VI	.12	.12
	Double impression, type V	5.00	--

1932 SPECIALIZED UNITED STATES

526	2c carmine , type V	.10	.03
	bright carmine, type V	.10	.03
	rose carmine, type V	.04	.01
d.	carmine, type VI	.35	.05
	bright carmine, type VI	.35	.05
c.	carmine, type IV	.25	.03
	rose carmine, type IV	.25	.03

VARIETIES

b.	Double print, type V	7.00	---
e.	Imperf. Horizontally, type VI	---	---

Imperf.

532	2c carmine , type V	.15	.15
a.	carmine, type VI	1.25	1.25
b.	carmine rose, type IV	1.25	1.25

The last catalogue use of the term “type” was the 1982 20-cent Rocky Mountain Bighorn, Scott 1949c. This is not to imply the subsequent elimination of design differences; rather, those differences were now assigned either a major or minor catalog number with a verbal note of explanation. Two examples, one from the Transportation series, Scott 2128 and 2231, and the other from the Flora and Fauna series, Scott 3044 and 3044a, are shown below. There has been no explanation given for the change in treatment.



“Ambulance 1860s” (left) and “1996” year date (right) are 0.5mm longer on the bottom stamps, respectively.

Since the mid-1990s, U.S. definitives have been produced by multiple printers often with different stamp characteristics. Inasmuch as the catalog separates each printer’s output by major number, any design differences are described in a note. For example, the 2008 four-design Flag series, Scott 4228-4247, includes one printer’s set with a larger sized paper vignette and larger year date that are described in a note to the issue. We do not know if this would have, by itself, resulted in a major or minor number if the series had been produced by a single printer.

The resources of Northwest Philatelic Library proved most useful to our preparation.

James H. Baxter, *Printing Postage Stamps by Line Engraving*, Quarterman, 1981.

George W. Brett, “U.S. Postage Stamp Production Dies 1847-1894,” *Congress Book* 1989.

George W. Brett, “U.S. Scott #539 2c Type II Coil Waste, Perf. 11 x 10,” *Opinions II*, 1984.

George W. Brett, “The Two-Cent 1894 Type IV: An Uncatalogued Major Variety,” *The United States Specialist*, September 1993, pp. 390-95.

L.N. Williams, *Fundamental of Philately*, rev., APS, 1990.

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RESEARCH STUMPER

Every now and then, we are faced with an interesting inquiry. We would like our readers to weigh in on a solution. This is our 12th “Stumper.”

The item in question is shown below in three colors: pink, blue, and yellow. The designs are rather primitive; the details appearing to be done in a freehand style. All items are rouletted. The common marking on each item is the letter group EESTI. Denominations are expressed in Senti: 50, 75 and 200, respectively.



The “stumper” is to identify the items and to explain their source.

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. 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. [Albert Hanson provided the item for this “Stumper.”]

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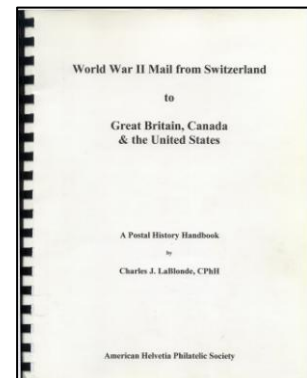
LIT ADDITIONS

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

Jean Alexander & Leonard F. Newberry, **British Stamp Booklets**, Part 6, Series 8 and 9, GB Journal, 1992. [Tom Current]

American Philatelic Congress, **the Congress Book 2011**. [Publisher]

Henry Beecher & Anthony Wawrukiewicz, **U.S. Domestic Postal Rates, 1872-2011**, APS, 2011. [Tony Wawrukiewicz]



William Finlay, **An Illustrative History of Stamp Design**, Eurobook, 1971. [Michael Dixon]

James E. Kloetzel, ed., **Scott 2012 Standard Postage Stamp Catalogue**, Vols. 5, 6 and U.S. Specialized, Amos Press, 2011.

Charles LaBlonde, **World War II Mail from Switzerland to Great Britain, Canada and the United States**, Author & American Helvetia Society, 2003. [Bob Kinsley]

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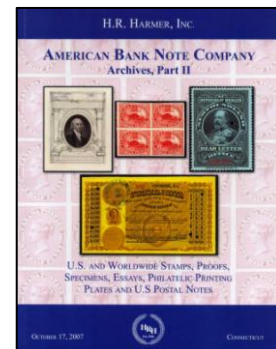
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Aero News, Official Organ of the American Aero Philatelic Society, v. 1, no. 9 (July 15, 1930) - v. 3, no. 9 (Aug. 5, 1932). [18 issues](#)

The Aero Philatelist Annals, Quarterly Magazine on Aero-Philately, v.1, no. 4 (April, 1954) - v. 18, no. 3 (Jan. 1971). [48 issues](#) + [Index to v. 1 – 25](#)

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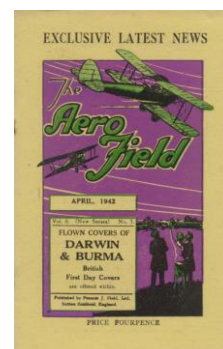
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Air Mail, Nov. 1933, Oct. 1935. [2 issues](#) [Continued by **Air Mail Services Imperial & Foreign**]

The Air Mail Collector, v. 4, no. 7 & 8 (May & June 1932). [2 issues](#)

Air Mail Magazine, v.1 (March-Dec. 1939) bound; v. 2, (Jan-Dec. 1940) unbound; v. 3 (1941) - v. 6 (1944) bound. [6 volumes](#)

Air Mail News, British Air Mail Society, v. 1, no. 5 (Oct. 1959), no. 8 (July 1960), no. 9 (Oct. 1960), no. 10 (Dec. 1960); v. 2, no. 3 (June/July 1961), no. 4 (Aug./Sept. 1961), no. 6 (Dec. 1961); v. 3, no. 1 (Jan./Feb. 1962), no. 3 (May/June 1962) - no. 6 (Nov./Dec. 1962); v. 4, no. 2 (Mar./Apr. 1963) - no. 6 (Nov./Dec. 1963); v. 5, no. 1 (Jan./Feb. 1964), no. 3 (May/June 1964), no. 4 (July/Aug. 1964), no. 6 (Nov./Dec. 1964); v. 6, no. 4 (July/Aug. 1965), no. 5 (Sept./Oct. 1965). [23 issues](#)



Air Mail Notes, v. 2, no. 13 (Sept. 1931) - no. 23 (July, 1932); v. 3, no. 26 (Oct. 1932). [12 issues](#)

Air Mail Services, Oct. & Nov. 1948. [2 issues](#) [Continued by **Overseas Air Mails**]

Air Mail Services Imperial & Foreign, May & July, 1948. [2 issues](#)
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The Air Mail Society of New Zealand Newsletter, No. 2 (1937), nos. 4, 6, 8-11, 13, 15, 18-29 (1941), , nos. 45-46 (1944), nos. 30 (1942?)-44 (1944). nos. 48-50 (1944/45), no. 52 (1945) - no. 77 (May 30, 1951), nos. 79-81 (Aug. 1952), no. 82 (Jan. 1953) - no. 89 (Aug. 1953), no. 91 (Oct. 1953) - no. 111 (Oct. 1955), no. 114 (Feb. 1956), no. 116 (April? 1956), no. 118 (June ? 1956) - no. 124 (Jan. 1957), no. 126 (Mar. 1957) - no. 131 (Aug. 1957), no. 133 (Oct. 1957) - no. 151 (1959), no. 153 (1959) - no. 155 (1959), no. 157 (1960) - no. 197 (Jan. 1964), no. 203 (July, 1964). [177 issues](#)



The Airmail Digest, Official Organ of the Philippine Air Mail Society, v. 1, no. 1 (Apr.-May-June 1938) - no. 4 (Jan.-Feb.-Mar. 1939); v. 2, no. 1 (Apr.-May-June 1939) - no. 4 (Jan.-Feb.-Mar. 1940); 1940 yearbook issue. [9 issues](#)

Air Post Bulletin, no. 13 (Dec. 1924); no. 23 (Feb.-Mar. 1926) - no. 27 (Nov. 1926) - no. 32 n.s. (Feb. 1928); no. 34. n.s. (April 1928) - no. 37 n.s. (July 1928). [14 issues](#)

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Avion-Constellation, Revue de Poste Aérienne, no. 2 (Feb. 1948) - no. 18-21 (June-Sept. 1949). [11 issues](#) [formerly **Constellation**]

Balloonpost Bulletin, no. 3 (Feb. 1970), no. 5 (Feb. 1971), no. 9 (Mar. 1973) - no. 12 (Mar. 1975), no. 14 (Aug. 1976). [7 issues](#)

Constellation, no. 1, Jan. (1948). [1 issue](#) [Continued by **Avion-Constellation, Revue de Poste Aérienne**]

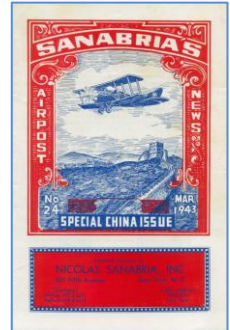
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Monthly Air Mail, v. 1, no. 1 (June 1930) - no. 2 (July 1930), no. 5 (Oct. 1930), no. 7 (Dec. 1930), no. 8 (Jan. 1931) - no. 12 (May 1931); v. 2, no. 1 (June 1931) - no. 12 (May 1932); v. 3, no. 1 (June 1932) - no. 12 (May 1933); vol. 4, no. 1 (June/July 1933) - no. 11 (June 1934). **43 issues** [Formerly **Weekly Air Mail**]

N.Z. Airmail Society & Collectors' Club News Letter, v. 2, **15 issues** [Continued by **The Air Mail Society of New Zealand News Letter**]

Overseas Air Mails, Dec. 1948; Jan., Feb., April, June, July, Sept., Oct., Nov., Dec. 1949; Jan.-Mar. 1950; July-Oct., Dec. 1952; Apr. 1953. **19 issues** [Formerly **Air Mail Services**]

Sanabria's Air Post Journal/News, no. 1 (Nov. 1935) - no. 34 (May 1947); v. 35, no. 1 (Mar. 1948); vol. 15, no. 1 (June 1950); v. 17, nos. 1-3 (April 1955); vol. 20, no. 1 (May 1957); v. 21, no. 1 (Oct. 1959). **39 issues** [Continued by **Sanabria's World Airmail News**]



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