

Book Reports

September-October 2011 Volume 8, Issue 5



MODERN REISSUES OF U.S. CLASSICS

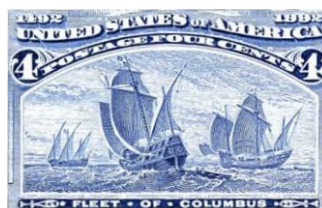
Charles Neyhart

In 1992, the USPS reissued the full 16-stamp complement of the Columbian series [Scott 230-245] in six souvenir sheets with five sheets containing three stamps each and the sixth containing a single \$5 stamp. This theme was continued with four copies of the \$2 Madison from the First Bureau issue [Scott 262] to commemorate the Bureau of Engraving and Printing Centennial in 1994; the nine-stamp Trans-Mississippi series [Scott 285-293] in 1998; the three Pan-American inverts [Scott 294a-296a] in 2001; and the dollar denominations of the Fourth Bureau issue [Scott 571-573] in 2006. **What is most noteworthy about these reissues is that they were printed from original dies.**

Printing the reissues was not as simple as it may seem, for not only was it necessary to merge two very different stamp production technologies, but to produce a product that would be expressively commensurate with the original. This paper discusses the distinctive processes and procedures used to produce the reissues.



Scott 233 (1893)



Scott 2624b (1992)

PRINTING THE ORIGINALS

Each of the original stamps was line engraved intaglio-printed on the flat bed press.¹ To preserve the dies, the image was replicated on a transfer roll which was used to enter the desired number of impressions on the steel printing plate. Printing of the originals used the “wet” process whereby moisture was purposefully added to the paper up to a predetermined

¹ The presses used for the Columbians were the single-plate hand roller press and the four-station power press. The other originals discussed herein were most probably printed on multi-plate power presses.

level to facilitate transfer of the inked image.² The stamps were printed on a porous, wove paper generally in use at the time.³ Because of the deliberate dampening, the paper expanded when wet and contracted as it dried. Dimensional changes occurred across the grain of the paper which was either horizontal or vertical in relation to the stamp design. Inasmuch as the flat bed press printed on single sheets of paper, the direction of the grain depended on the way the sheet was cut. Stamps would be tall and skinny or short and squat relative to the orientation of the stamp design on the printing plate.

All of the original stamps under discussion here exhibit the well-known blurriness associated with the wet process. The perception of a lack of fine line detail was due to the paper used and the dampening of the paper prior to printing. In combination, these factors allowed a slight ink bleed on the surface of the stamp paper, producing a faint overall tone in the color of the stamp.



Scott 573 (1922)



Scott 4075c (2006)

PLANNING THE REISSUES

Using original dies to print the reissues was a clever idea and popularly embraced by collectors. Yet, new problems faced the designers and printers; foremost among these were the state of the original dies, which were in the custody of the Bureau of Engraving and Printing, and plans to print the reissues using the dry process on modern high-speed multi-color rotary presses.⁴

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A die used for the original stamps was a block of soft steel, about three-inches square and three-fourths of an inch high. Upon approval, the die was hardened by heating and finished by polishing. The transfer roll, a cylinder of softened steel, was used to “take up” the stamp design directly from the die. This entailed locking the die in a transfer press and carefully rolling the transfer roll back and

² This transfer was accomplished by forcing the paper into the inked recesses of the stamp design on the plate. The paper became sufficiently pliable through the dampening.

³ The introduction to the Scott *Catalogue* describes “wove” paper as being formed using a wire cloth with an even and close weave which produces a uniform texture throughout and shows no light or dark figures when held to the light.

⁴ The Columbian reissue was printed on a sheet-fed rotary press; all others were printed on web-fed rotaries.

forth repeatedly over the surface of the die, each time increasing the pressure on the transfer roll. The soft steel of the transfer roll would mold itself into the engraved areas of the die. The image transferred to the transfer roll was the counterpart of the original engraving but now in relief, that is, above the surface of the roll. Designs on the transfer roll are referred to as “reliefs.”

When the original dies were drawn from the vault to use for the reissues, a number were scratched, some were softer than others, some were warped, some showed signs of corrosion, and they were engraved to varying depths. Interestingly, but probably not surprising, the dies for the Columbians had differences in the overall image sizes, as did those of the Trans-Mississippi issue. These differences would not have been immediately noticeable on the original printings, but better seen when different reissued stamps were grouped together on the souvenir sheets. Each of these concerns could add to technical difficulties in producing the reissues and, therefore, had to be addressed.



Scott 287 (1898)



Scott 3209c (1998)

The stamp layouts for the souvenir sheets are as follows:

- 1992 Columbians. [American Bank Note Co. – Los Angeles] Five sheets having three stamps each arranged vertically and a sixth sheet containing a single \$5 stamp.
- 1994 Bureau of Engraving and Printing Centennial. [BEP] Pane of four \$2 Madison stamps arranged in a horizontal strip.
- 1998 Trans-Mississippi. [Banknote Corporation of America] Two panes of nine, three across and three down. One sheet contains all nine stamps of the series; the other contains nine copies of the \$1 ‘Cattle in the Storm.’
- 2001 Pan-American Inverts. [Banknote Corporation of America] A sheet of seven stamps containing the three Pan-American invert stamps arranged in a horizontal strip and four new 80-cent diamond-shaped stamps arranged vertically.
- 2006 Fourth Bureau. [Banknote Corporation of America] Pane of the three dollar denominations arranged in a horizontal strip.

The backgrounds on the souvenir sheets were printed in offset lithography with intaglio details added to the \$5 Columbian and Bureau of Engraving and Printing Centennial sheets.

PRINTING THE REISSUES

The original steel dies were encased in wax while in storage. To protect the dies during these projects, no re-work was done directly on them; rather, the printers used various alternative means to remove any flaws, to make engraving alterations and to make new plates. On the Columbian reissues, as an example, plastic molds were made from the original dies. Noticeable scratches and the '8' of the date '1892' in the upper corner of the original designs were removed by scraping on these molds, which were in relief. New nickel dies were then made electrolytically using the plastic molds. A '9' was cut in on these new dies to create the date '1992' on the reissues. New plastic molds were made from these dies and further processed electrolytically to form the intaglio printing plates for each specific layout of the six souvenir sheets.⁵

With one exception, no rework was done to physical alter the sizes of the designs. The problem of unequal image size in the originals was managed by setting the perforations to best match the largest image in a set of stamps. Thus, the reissued Columbians have wider margins than on the originals, although the souvenir sheets were plagued with problematic centering. The stamps on the Trans-Mississippi sheets not only have larger margins, but also wide gutters between stamps which were employed to prevent color contamination. [On all of the other souvenir sheets discussed here, the stamps are contiguous strips.] The one exception involving rework to alter the size of the stamp design occurred on the Bureau of Engraving and Printing Centennial sheet. The image from the original \$2 Madison die was shaved on a transfer roll, both horizontally and vertically, to fit the perforator used for the souvenir sheet. Since the shaving involved removal of engraved lines from the original design, the reduction in image size is comparatively noticeable.

Two related matters are germane here and can tell us much about the challenges of printing the reprints: [1] printing from curved plates versus printing from flat plates, and [2] dry versus wet printing. The depth of engraving for dies used in stamp production on the flat bed press was generally shallower than that necessary for the curved plates on the rotary press. This condition, for example, explains why the Type II and Type III designs were adopted when production of the 2-cent Washington-Franklin was moved to the Stickney rotary press – curving plates made from the Type I die, engraved with the flat bed press in mind, proved less than satisfactory in this role. On the rotary press, ink is applied to a curved printing plate in only one direction, whereas on a flat plate, ink is thoroughly worked into the engraved lines with an ink knife or roller and by hand. Thus, some engraved lines transferred from the original dies [engraved for the flat bed press] to curved plates would receive more or less ink depending on orientation of the stamp design.

Dry printing the reissues using rotary plates made from the original dies presented its own challenges. Dry printing requires a thicker paper and vastly increased pressure from the impression cylinder to push the dry paper into the inked recesses of the engraved image on the printing plate. If done well, the result is almost of proof-quality. The dry printed reissues

⁵ This process is more fully described in: George W. Brett, "The U.S. 1893 Columbians and the 1992 Columbian Souvenir Sheets – Their Production and Issuance, Part II," *The Essay-Proof Journal* [1st & 2nd Qtr., 1993], p. 19-20.

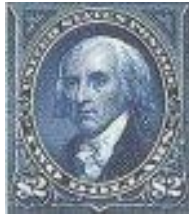
have the expected appearance relative to the wet printed originals. There is a greater sharpness of line and less fuzziness. There is improved tone of color from the use of fast-drying inks. There is less surface coloration. The reissues are cleaner and whiter, some of which is due to the paper used. Under magnification, the paper of the originals has a rough surface texture; the paper used to print the reissues shows a harder, shiny surface. This is a consequence of using a coated and whiter paper that is further smoothed by a calendaring effect from the added pressure exerted by the press impression cylinder.



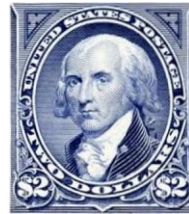
The various printers adopted different strategies to better manage the printing issues arising from using the original dies. American Bank Note Co. reversed the paper grain for the Columbian reissue to mitigate color contamination arising from printing three colors in a single press run. The originals, except for those 2-cent stamps printed on 200-subject plates and the \$5, were printed on horizontally grained paper. The reissues were printed on vertically grained paper. Stamps printed on vertically grained paper would be taller, but less wide than stamps printed on horizontally grained paper. Only the 2-cent reissue exhibited noticeable engraving rework. The Bureau of Engraving and Printing diagonally “scored” the engraved lines in the heavily colored areas on the \$2 Madison relief to create miniature dams to control ink spread from the increased pressure on the press.⁶ The increased pressure necessary to satisfactory dry printing could have resulted in ink drag out from the shallower engraved recesses of the stamps. Each stamp in the Trans-Mississippi reissue required two engraved dies, frame and vignette, and two passes through intaglio presses. Banknote

⁶ These scoring marks were reported by George Brett in connection with the introduction of dry printing in the 1950s. See: “The BEP 100th Anniversary Souvenir Sheet,” *United States Specialist* [January 1995], pp. 12-13.

Corporation of America added backing to the impression cylinder to add more pressure to pick up ink in the shallower lines of the dies and slowed the press speed to mitigate color contamination. For the Pan-American inverts, Banknote Corporation of America pressed each bicolor die into a film emulsion to create a photographic proof which was then compared, line by line, against an original proof for completeness. The film was then acid-etched to produce suitable intaglio plates – separate plates for the vignettes and frames.



Scott 262 (1894)
Courtesy of the Smithsonian
National Postal Museum



Scott 2875a (1994)
Note the reduced outer
frame width all around

FEATURES OF THE TRANS-MISSISSIPPI REISSUES

The 1898 Trans-Mississippi series was originally intended to be a bicolor issue. The Bureau of Engraving and Printing had engraved separate frame and center vignette dies for each denomination. All vignettes were to be printed in black ink; the frame colors would vary by denomination. Other printing demands at the Bureau, however, necessitated a change to a single color format for both frame and vignette. Single unified dies, which combined the frame and vignette designs, were then engraved for each denomination as substitutes.

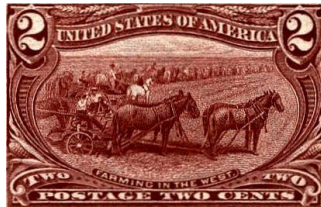
Other changes were made at the time of changing to a single color scheme. The denominations of the 2-cent “Mississippi River Bridge” and the \$2 “Harvesting in the West” were swapped. The title on the latter was also changed to “Farming in the West.” Then, the \$1 “Western Cattle in the Storm,” which was planned to have a dull violet blue frame in the original bicolor scheme, was printed in all black in its single color version. This was the only instance in which the original frame color, or a variation of it, was not used to print the single color versions.

On the original bicolor dies, the different vignettes were sized to ensure acceptable printing registration within the frame design. Providing a bit of “wiggle room” for the vignette was a standard way of printing stamps requiring two separate passes through the press. When it was decided to print the original stamps in a single color scheme, new unified single dies were needed that incorporated both the frame and vignette. While it was possible to mechanically transfer certain design elements from the original bicolor dies onto the unified die, the white spaces existing between the vignettes and the frames were now filled with added imagery by the engravers.⁷

⁷ These changes are detailed in: George B. Sloan, “The Trans-Mississippi Issue of 1898,” *The Stamp Specialist, Green Book* [1943] pp. 31-32.

Fast forward to 1998: Instead of the single dies actually used in 1898 to print the Trans-Mississippi series, Banknote Corporation of America used the original bicolor dies to print the reissues as they were originally intended. The original bicolor dies had been used only to produce a limited number of die proofs and were still in the Bureau's vault.⁸ Thus, the 2-cent and \$2 denominations were restored to their original designs with the \$2 titled "Harvesting in the West." As noted earlier, BCA printed the reissues in two separate passes through intaglio presses. The colors chosen for the frames were based on the die proofs on file at the National Postal Museum rather than being based strictly on the colors of the 1898-issued stamps, except for the frame color chosen for "Western Cattle in the Storm" which was printed in red ink rather than the originally intended dull violet blue color.

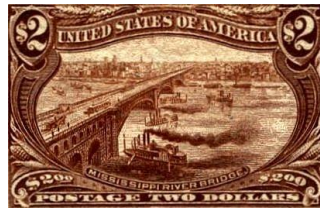
One other difference exists with these reissues: The "fill" added to better blend the vignette and the frame in the monocolored 1898 stamps was not needed for the reissued stamp designs.



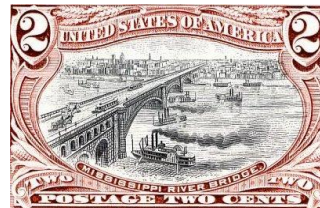
2-cent Scott 286 (1898)
"Farming in the West"



\$2 Scott 3209i (1998)
"Harvesting in the West"



\$2 Scott 293 (1898)



2-cent Scott 3209b (1998)

CONCLUSIONS

The "remake" is an age-old temptation, but reprinting classic stamps from original dies was a novel idea. To the collector, the reprints stand as a visible historical counterpoint to the originals. The milieu and means of making of a stamp were very different 100 years earlier. To replicate a part of that history showcased the advances that had occurred in the following 100 years.

My first impressions of the reissues at the time were that they were attractive, but paled in comparison to the originals. The reprints lack depth; there is an insubstantial "flyer" look. I was disappointed; I still am. You may have a different point of view here, and I can

⁸ These bicolor proofs are illustrated in the *Scott Specialized Catalogue*.

understand why you might. I wonder what my impression would have been had there been no originals to compare the reissues against?

I have long been partial to early U.S. commemoratives, particularly the Columbians and the Trans-Mississippi series, mostly for the attractiveness of the designs and meticulous engraving. There is an aura of richness and authentic depth to those stamps, a bit of it imparted by the results of wet printing. The reprints lack the warmth of the originals. Yet, without a doubt, the engraving craftsmanship exhibited on the original dies was superb. That the work was so clear on the reissues is testament to that craftsmanship. But that work was done in a much different printing environment. I can't help but speculate what might result if the same designs were line-engraved from scratch by today's engravers. My bet is that they would not be confused with the reprints.

That notwithstanding, this was a useful study in that it effectively tied together two very different stamp production technologies. I learned many new things doing the study, as I usually do. The research resources available in the Northwest Philatelic Library were instrumental in preparing this paper. In addition to the sources cited in the footnotes, the relevant summaries presented in the excellent *Linn's Stamp Yearbook* series were most helpful.



Scott 294a [1901]



Scott 3505a [2001]

ACKNOWLEDGEMENT

I express my continuing thanks to Jim O'Donnell of the Smithsonian National Postal Museum who kindly provides high resolution images to support my writing projects.

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WORKING WITH AN AUCTION AGENT

Many years ago, at my first philatelic auction, I noticed this guy sitting in the back of the room. He had a table [I had a metal chair] and an array of papers were neatly arranged in front of him. Everyone but me seemed to know him. He bid regularly, but now and then he would offer the “odd” bid, once jumping a floor bid by about ten increments, and, on another occasion, had the auctioneer raise his winning bid by yet another increment! I eventually got to know **Rance Curtis** and, with lots of questions and more experience, began to understand the role of the stamp auction agent and the how and why the bidding is affected in certain ways in certain instances.

Rance agreed to answer some questions that I had prepared based on some of after-auction comments I’ve heard recently and to better clarify the role of the auction agent. [Rance had originally written a short piece “What is an Auction Agent?” for *Book Reports* in 2005.] In the process, perhaps some of the “wariness” about the auction agent can be dispelled.

1. **Client A submits a bid of \$100. Later, Client B sends a bid of \$110 for the same lot. Do you do mention anything about this to Client A?** No. All of my clients’ information is confidential, including names, lots and bids.
2. **Reverse the situation in the previous question. Client A bids \$110; later, Client B bids \$100. Do you tell Client B that he will not win the lot?** No, for the same reason expressed in the first question. I assume that each client knows the value of the item and the maximum amount he is willing to pay for it.
3. **Do clients ask your advice relative to the amount to bid?** Normally no. Going back to the idea I expressed above, if someone doesn’t know the value of something and what he is willing to pay for it, he should not be bidding.
4. **On what basis do you break tie bids? Do you inform the “second” prior to the auction?** Normally, it is “first received, first winner.” I do make the exception for mail bids dated prior to telephone and fax bids. No, I do not inform the now “second” of this action prior to the auction.
5. **Do you accept “breaking a tie bids?” How must the client structure those?** I always welcome breaking tie bids. Unless otherwise stated, this means that I bid one increment over the original bid. In one instance, however, a client submitted his bid as \$100+++. I had to clarify with him exactly what he had in mind. It turned out that he was willing to go up to \$130 [not \$160 as might be construed with the bids in \$10 increments].
6. **At times, you will “jump” the bidding beyond the next regular increment. Say that the floor bidding is at \$100 and you hold a maximum bid of \$120 [the bidding increment is \$10]. What will be your next bid?** I have two options in this particular case: I can bid to the next increment, \$110, and, if the client wins at that bid, I have saved him money. The other option is to jump the bid up to \$120, because if I bid \$110 and

another bidder raised it to \$120, my client would lose on a tie bid. I usually opt for the first option, focusing on saving the client money.

I would normally jump the bid if the start is \$100 and I have two bids of \$200 and \$250. I would jump the bid to \$210 to save time. If I have three bids of \$200, I would jump to \$200 and if no one bids higher, the first \$200 bidder receives the lot.

7. **Will you automatically correct a bid from a Client expressed in the wrong increment? Higher or lower?** Yes, always to the next lower increment.
8. **Client A submits a bid of \$250 and Client B submits a bid for \$300. The floor bidding stops at \$200 [the bidding increment is \$10]. What will be your next bid?** I would ask the auctioneer to change the bid to \$260 with Client B winning the lot.
9. **In your experience, what seems to be the most misunderstood actions of an Auction Agent from a client's perspective?** Two things: low bidders and limit bidders. Low bidders seem to believe that if they use an auction agent, miracles will happen. While there may be random acts of kindness in this world, this is usually not one of them. A better option for low bidders is to split their bids. They should send their low bids to the auction house because if they are tied they will be the winner. If they have better bids, send them to the auction agent.

A limit bidder only wants to spend, say \$1,000, in the auction and then proceeds to give me ten bids of \$200 each or better with the bid for the last lot being \$600. If that last lot goes for \$100, the limit bidder cannot understand how he lost the bargain. A similar situation can occur when there are multiple lots of the same item distinguished only by quality and the client wants only one of these, i.e., it doesn't matter which one. For example, if the first lot starts at \$180 and the second at \$150, and I win the first lot for the client at \$220 and the second lot goes for \$160, the client cannot understand why I couldn't win his lot for \$160.

10. **Anecdotally, I routinely get a sense from bidders that there is a house advantage for the Auction Agent. How do you counter that opinion?** Actually, the only bidder with an advantage is the mail bidder and only because they will always win on a tied bid. I win many lots only because I represent many bidders. I'll typically have 15-25 clients in play; I once represented 37 clients in an auction. If I tie with someone on the floor, I win only if the auctioneer is pointing at me at the time.



Auction Agent Extraordinaire **Rance Curtis**
[left] with Charles Neyhart

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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 11th “Stumper.”

The item in question is shown below in three colors: dark green, red and dark blue. “U.S. Internal Revenue” is centered in the upper ribbon; “Bank Check” is centered on the lower ribbon between “Two” and “Cents.” The numeral 2 is above each value tablet. The perforations are gauge 12. What appears distinctive about this item is that it is printed on a hard, thin, translucent gelatin-type paper. The flaked condition of the dark blue stamp may be connected to the use of this paper. **The design is equally visible from the front and back.** The back view of the middle stamp is shown directly below the matching front view. [You can increase the size of the images using the toolbar above.]



Front



Back

The “stumper” is to identify the item and to explain its source.

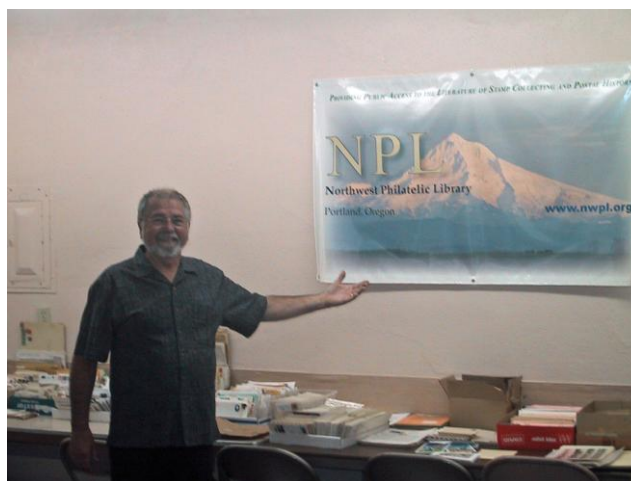
If you have a plausible solution, please submit it to NPL. We will write it up in a future issue of *Book Reports* and give you full attribution. Document your solution to the extent practicable. The “best” solution will be determined by NPL.

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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LIBRARY NEWS & NOTES

- **Larry Spray**, NPL Director of Sales, wishes to thank those who made the July 30 NPL-OSS fundraising “blow out” sale a huge success. It was great fun for all. Larry moved much of his prodigious inventory of philatelic material at good value to buyers. This was saleable material from collections that had been donated to NPL. Plans are afoot for similar events in the near future.



Would you buy a used car from this man?
Larry Spray displays part of his wares.

- Northwest Philatelic Library is an authorized tax-exempt, nonprofit entity under section 501 (c)(3) of the internal Revenue Code. NPL welcomes contributions of philatelic literature and other philatelic materials as well as direct monetary donations. Outright gifts of cash are used to acquire philatelic literature for the Collection. Donated books and periodicals that fill a specific need are placed directly into the Collection. Books not needed in the Collection are sold or used for other purposes [e.g., youth collectors]. Not surprisingly, common donations to NPL comprise stamps, covers and supplies. With our focus on literature, NPL does not retain a permanent collection of these items, but they are welcome contributions. Significant compilations are consigned directly to an appropriate auction; other similar donations are passed on to youth groups or sold locally to collectors.
- We extend our sincere thanks to **Bob Dressler** for working up the saleable material from a relatively complete donated Scott worldwide album of 19th century material. Bob's volunteer efforts took a couple of months of careful examination and study. All parts of that donation will add value to NPL through auction and other sale venues. This project, and others like it, was long overdue. We are always on the lookout for volunteers who have the time and philatelic background to do these kinds of things.
- **Wayne Holmes** has retired as NPL Treasurer. Wayne was elected to the position in 2003 at the inception of Northwest Philatelic Library, Inc. Previously, Wayne had served as Treasurer of the Oregon Stamp Society. Wayne kept a firm and steady hand on NPL

finances and it was through those efforts that NPL achieved a degree of financial stability and the ability to adapt and to quickly take advantage of opportunities for improvement. The NPL Executive Board expresses its gratitude to Wayne for a job well done. **Jim Correy** was named by the Board as the new Treasurer.

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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.]

Stanley Ashbrook, **The United States One Cent Stamp of 1851-57**, vols. I & II, H.L. Lindquist, 1938. [Charles Neyhart]

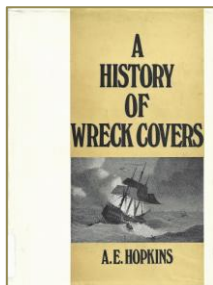
David Ball, **American Astrophilately: The First Fifty Years**, A&A Publishers, 2010.

R. Scott Carlton, **International Encyclopedic Dictionary of Philatelics**, Krause, 1997. [Manny Berman]

William Finlay, **An Illustrated History of Stamp Design**, Peter Lowe, 1975. [Michael Dixon]

William Hagan, **The Literature of Philately, A Bibliography**, 1997. [Author]

The Collector's Handbook, Heritage Auctions, 2011.



Adrian Edmund Hopkins, **A History of Wreck Covers Originating at Sea, on Land and in the Air**, Robson Lowe, 1967. [Michael Dixon]

Prince Dimitry Kandaouroff, **Postmarks, Card and Covers, Collecting Postal History**, Peter Lowe, 1973. [Michael Dixon]

Kiryushkin & Robinson, **Russian Postmarks**, J. Barefoot, 1989. [Michael Dixon]

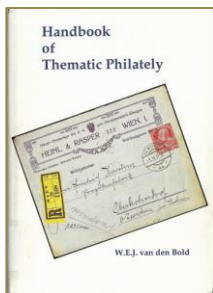
Ron Menchine, **Propaganda Postcards of World War II**, Krause, 2000. [Manny Berman]

Danilo A. Mueses, **Seebeck: Hero or Villain?** Spanish Main, n.d. [Michael Dixon]

Mortimer Neinken, **The United States One Cent Stamp of 1851 to 1861**, U.S. Philatelic Classics Society, 1972. [Charles Neyhart]



Rand McNally Standard Map of Oregon, Commercial Atlas of America, 1920. [Bill Seymour]



W.E.J. van den Bold, **Handbook of Thematic Philately**, James Bendon, Ltd., 1990. [Michael Dixon]

Derek Worboys & Roger B. West, **Madame Joseph Forged Postmarks**, RPSL & BPT, 1994. [Michael Dixon]

James E. Kloetzel, ed., **Scott 2012 Standard Postage Stamp Catalogue**, Vol. 4, Scott Publishing, 2011.

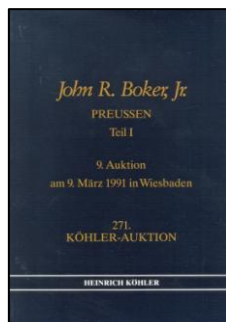
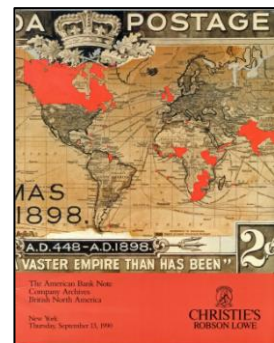
Auction Catalogs

American Bank Note Company Archives, Part II, H.R. Harmer, 2007.

American Bank Note Co. Archives – British North America, Christie's Robson Lowe, 1990.

The Herbert J. Bloch Philatelic Reference Library, Roger Koerber, 1985. [Inge Fisher]

John R. Boker, Jr. Collection of German States, Sales 1-18, Heinrich Köhler, 1985-2000. [Inge Fisher]



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JANICE WEINSTOCK'S AEROPHILATELIC LIBRARY A DONATION

Continued from July-August 2011

WAVE 4

ARCTIC

Hans Egon Vesper, **Die Postgeschichte der Arktis**, 1973. [2 vols.]

ARGENTINA

Augusto Victor Bousquet, **La Aeroposta Argentina y el Correo Aero**, 1992. [In Spanish]

Miguel Emilio Ravignani, **La Línea, Rutas y Tarifas de la Compañía General Aeropostal y Air France**, 1928-1940, Biblioteca CEFIBA, 2007. [In Spanish]

AUSTRALIA

Samuel Brimson, **Flying the Royal Mail: the History of Australia's Airlines**, Dreamweaver Books, 1984.

D.J. Collyer, **Airgraphs and Australia**, 1988.

Nelson Eustis, **The Australian Air Mail Catalogue**, 7th ed., Hobby Investments Pty, Ltd., 2002.

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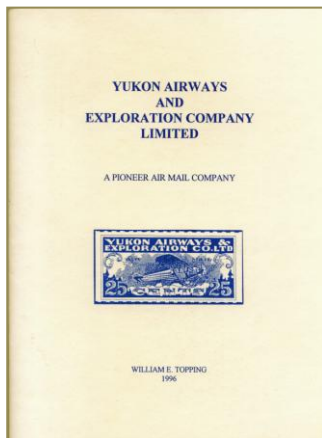
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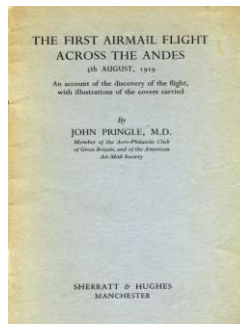
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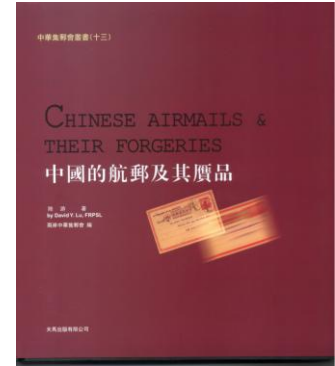
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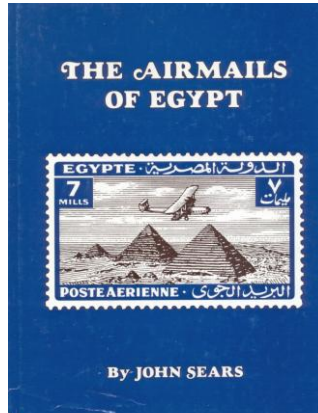
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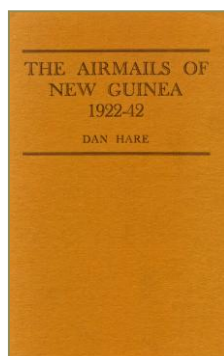
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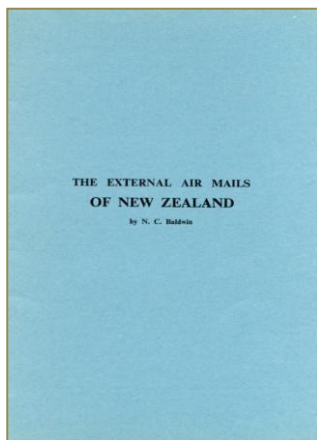
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