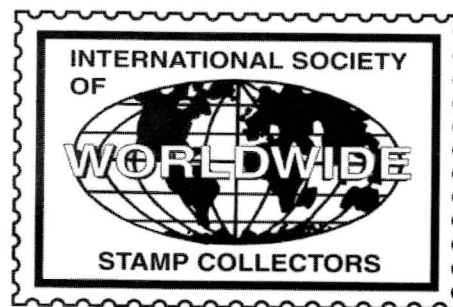


The Circuit



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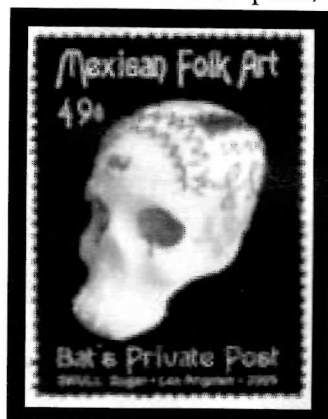
History of Bat's Private Post

by Scott Zaragoza (#2719)

Bat's Private Post (BPP) is a modern local post founded on August 18, 2006. For those not familiar with modern local posts, they are essentially a private "postal service" generally run by an individual or limited group. They may provide some service and collect a fee, as BPP does, or may be just for fun. Postmasters of local posts issue stamps and covers according to their whim.

Origin

I had heard of historical local posts, for example, the many city posts of nineteenth century Germany, and modern local posts, such as the post on Lundy Island in the United Kingdom. However, I never saw myself living in an area of such remoteness that I could provide a truly necessary service. Then, in an issue of the *American Philatelist*, I read a very short article about a local post where children handled the mail, even on extremely short routes such



as within their own house. I could do that with my own mail, I thought, even if no one else cares!

About this time, early summer 2006, I discovered the former website of the Local Post Collectors Society and was intrigued yet further. I then created my first stamps by "xerography". They are definitely crude, typical of the early efforts of many postal administrations of the past, but I was having fun. First day covers were prepared and mailed.

Service

From that day, BPP has developed into a small but thriving local post service. It has two main post offices as well as a travelling post office. Fellow workmates have always given me their United States mail to take to the post office, with or without franking. This, of course, has never been an inconvenience for me. Now, however, these services are assessed a small fee which my customers have become accustomed to pay. Some hand me a stack of mail without stamps and others hand me mail ready to go. Most regular customers have standing accounts



Continued on page 26

Double Trouble

by Randy Smith (#1111)
Editor, *The Circuit*

Despite a desire to quickly publish the November-December 2011 newsletter following the release of the September-October 2011 issue, work and family obligations prevented me from accomplishing that goal. Since several months have now past, this "double issue" is being published as the January-February 2012 issue.

My apologies to the membership for the erratic issuance of the newsletter and many thanks for your patience as I work toward returning to a normal publishing schedule.

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Executive Director's Report

I know when a newsletter is published, even before it hits my mailbox. I begin to get renewals right after it is published. Those reminders on the envelope really do work. Thanks to all the members who renew for two or three years—it makes my life easier. And thank you for all the nice notes and beautifully franked envelopes. Good looking covers and stamps from them go to our kids program.

For a virtual club, I feel like I know a lot of you personally. It's hard to believe that we have been around for 30 years but it is true. And many of our members have been around for a long time. Of our first 100 members, 14 still remain active with the club and I am proud to be one of them.

In November 2011, Sacramento Philatelic Society hosted SACAPEX, our annual two day stamp show. I was exhibits chair for this show. This was an interesting experience, since I do not exhibit and had no idea of how to begin. Fortunately, we have several members who do exhibit and between these members and the former exhibit chair, I managed to muddle through and find 72 frames of exhibits.

If you are doing this for your local club's show, the way to go about it is to look at the clubs who are having shows shortly before yours. Attend these shows, especially at the end of the show when the exhibitors come to take down their exhibits and ask them if you can have it for your show. If you cannot get to the shows, delegate someone from your club to go in your place. Ask the dealers who will be at your bourse if they have an exhibit. Many dealers are also collectors and exhibitors and, if they are coming, they can easily transport an exhibit with them. They are often willing to transport an exhibit of a club member from their local area. Since many exhibitors are loathe to mail exhibits for fear of loss or damage, having someone to deliver an exhibit if they cannot attend increases the pool of exhibits.

In my non-philatelic life, I'm studying bookbinding with a master book binder. It comes in handy with stamp albums, as the frequent handling of heavy albums causes them to rip at the joints and the bottoms of the albums wear down from sliding back and forth on the shelf. Sometimes the newer replacement binders just don't have the same quality of materials as the older ones and being able to repair an older binder is often a better choice.

To keep your binders functional longer, remember to lift them from the bottom and support them rather than grabbing them by the top of the spine and pulling them towards you. At the price of binders these days, it pays to take good care of them.

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*Plus 250 large commemoratives for the Outreach Program or equivalent donation in U.S. funds.

Dues include six newsletters per year. You may pay for up to three years at a time. For an application or further information, send a SASE or an IRC to:

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For reasons of accountability, only members of the ISWSC, APS or ASDA may place ads. All ads dealing with philatelic concerns are acceptable. We reserve the right to edit out objectionable language. Advertisers are expected to respond to all inquiries, so be sure you can handle the responses before you offer to trade, buy or sell. If you have a bad result from answering an advertisement, contact the Editor. We will try to resolve the conflict.

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Per column inch: \$5.00

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*Camera Ready means ready to paste up or scan and print. Reductions and typesetting extra.

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First 30 words, including name, address and ZIP Code are \$3.00. Additional words are 20 for \$1.00.

NOTE: State abbreviations = one word; "P.O. Box 1234" = two words; ZIP Code = one word.

Make all checks payable to "ISWSC" in U.S. funds. Send text and payment for ads to *The Circuit* Editor (see address on page 2).

Whatzit—Fezzan-Ghadames

by Richard Barnes (#2425)

Whatzit? Coordinator

Libya is presently making a lot of news in the popular media. For a philatelist, it is a very interesting country—not for its printing or design of stamps, but for the world history the stamps of this region report. When stamps first began to be

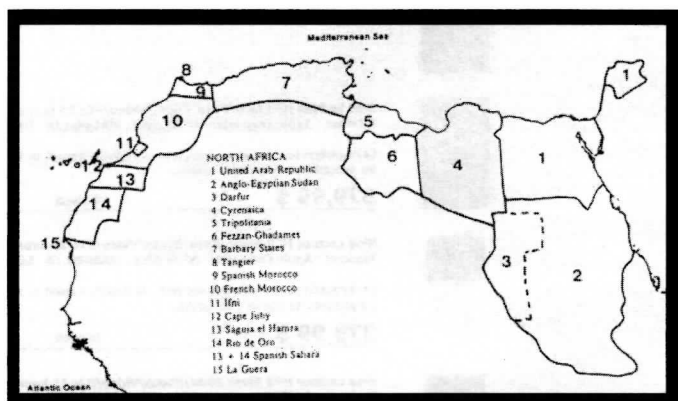


Figure 1

used, Libya was part of the Ottoman Empire. Naturally, Ottoman stamps were used in this region. The regional government changed in 1912 with the Italian occupation.

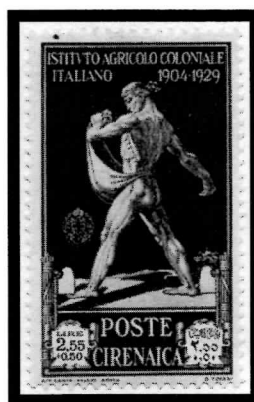


Figure 2

Military Administration (Figure 4) until the advent of the Kingdom of Libya in 1951.

Forgotten to most of the world was the third province, Fezzan-Ghadames. The name comes from the recognition of the two major cities in the province, Fezzan and Ghadames. The Italians point of view was this province was so leanly populated and of such little economic value



Figure 3

that it was governed as part of Tripolitania. On the other hand, the local Libyans said it was because they were never truly controlled by the Italians. Official Italian control was not announced until 1932, eleven years after the invasion. This region was always unruly under Italian administration.

In 1943, the Free French started their occupation of this province. The Scott catalogue has a short, incomplete note at the end of the Libya section. The French Military Occupation used whatever stamps (including postage dues) they found in the local Post Offices and overprinted these stamps for their own use. These stamps are not common and I do not have any of them to show you.

After World War II, this province became a French Territoire Militaire. In 1946, the first set of 15 stamps (Figure 5) was issued. The French administered this province very differently from the Italians. They



Figure 5

worked in conjunction with the strongest local clan. As part of the recognition of this local semi-autonomy, in 1949 the two major cities of the region were individually recognized with their own stamps. There were semi-postal (Figure 6), airmail (Figure 7) and postage due stamps (Figure 8) in addition to the regular postage stamps (Figure 9) for Fezzan. Ghadames also had their own regular postage stamps (Figure 10) and airmail stamps (Figure 11).

Two years later (1951), all three provinces became federated as the Kingdom of Libya. After a revolution in 1963, the country of Libya came into being as a unitarian state. The now deceased Muammar Gaddafi was born in Fezzan in 1942.

In the July/August 2011 issue, Whatzit 29.5.3 has



Figure 4

worked in conjunction with the strongest local clan. As part of the recognition of this local semi-autonomy, in 1949 the two major cities of the region were



Figure 6

Continued on page 10

Norwegian Posthorns

by Benedict Termini, MD (#21)

The record for the longest continuous series of stamps is held by the Norwegian Posthorns. In 1872, the Civil War was only 7 years past and Ulysses S. Grant was our president. There were no automobiles, no electricity, no telephones, most homes had outdoor privies and Facebook had not yet been invented. That was also the year in which Norway issued its first posthorn stamp—and they are still issuing stamps with the same design almost 140 years later.

A posthorn is a musical instrument used extensively by early postal services. It is a valveless brass or copper instrument with a cupped mouthpiece. It usually had a circular or coiled shape, although sometimes it was straight. Several composers such as Mozart and Mahler incorporated parts for the posthorn into their music. To hear what one sounds like, visit the website <http://rugs-n-relics.com/Brass/ceremonial-signal/1915-Posthorn.html>. (The letters in the URL are case sensitive.) Posted on the site are photos and a short piece of music played on a posthorn.

The posthorn was used to signal the arrival or departure



Figure 2—Norway Posthorn, type A6 (1877)

of a post rider or mail coach. Thus it is an appropriate symbol for a postal service and the Norwegians used it on some of their earliest stamps.

There have been over 100 major varieties in the Norwegian posthorn series, issued between 1872 and 2010. However if minor varieties, shades, paper varieties, perforation varieties and overprints are counted, there are easily over 1000 stamps. Illustrations accompanying this



Figure 1—Norway Posthorn, type A5, (1872)



Figure 3—Norway Posthorn, type A8 (1882)

article show one of each of the major posthorn stamp types (using the Scott classification) with the year of introduction of each. The basic designs are similar, with a central posthorn enclosing a numeral of value, a crown above the posthorn and winged wheels in each corner.

The first posthorn issue (Scott type A5, Figure 1) was a set of six stamps issued in 1872. They are valued in skilling which makes them simple to identify. The posthorn was drawn fully shaded and the words were in san serif capital letters. There are nearly a hundred varieties of this set and a complete used set of the basic six values is priced at \$229 in the Scott 2010 catalog.

In 1877, new stamps denominated in øre were introduced (Scott type A6, Figure 2). The posthorn was still fully shaded on these stamps and the words were still printed in san serif capitals. According to the Scott Classic catalog, there are many varieties, as many as 200 types of one stamp.

In 1882, the design underwent a minor change—the posthorn was redrawn with less shading (Scott type A8, Figure 3). The best place to see this is near the bell of the posthorn. On these stamps, the wording was still in san serif capital letters.

In 1893, Scott type A10 (Figure 4) was introduced with the words printed in Roman type (with serifs). This design was continued (with various overprint, perforation and watermark varieties) for over 100 years.

Finally, in 2001, the posthorn type was completely redrawn (Scott type A439a, Figure 5), with major differences in the size and shading of the posthorn, the vertical shading lines and the corner ornaments.

It's actually easy to tell the basic types from one another, however, to get into all the minor varieties of these stamps, outstanding vision, a good magnifying glass, lots of patience and a thick wallet is needed.



Figure 4—Norway Posthorn, type A10 (1893)



Figure 5—Norway Posthorn, type A439a (2001)

Continued on page 28

Ventures in Printing—Part 18

Relief-Printed CMP Stamps: Romania's 1906 Charity Stamps—Part 2

by Sandy Stover (#2325)

Editor's Note: This is a continuation of the series of articles adapted from a book on classic multicolored postage stamps currently being written by the author.

Written from a topical perspective, Romania's 1906 Charity Stamps—Part 1 focused on the personality and work of "Elizaveta", the Romanian queen whose signature appears on the four multicolored 1906 charity stamps (Scott B13-16). Part 2 turns to the stamps' aesthetic and technical aspects.



Figure 1—Romania, Scott 176, 40th Anniversary of the reign of Prince/King Carol I

A Royal Designer among Romanian Designers

Romania issued 47 major stamp varieties in 1906 (Scott 176-206 and B1-16). Half (24) were printed in London (Bradbury, Wilkinson & Co.) and half (23) in Bucharest (at least some by printer Albert Baer). They include three bi-color sets commemorating (1) the 40th anniversary of the reign of Prince/King Carol I (recess-printed, London; Figure 1), (2) the 25th anniversary of Romania as an independent kingdom (recess, London; Figure 2), and (3) the 1906 Bucharest Jubilee Exhibition (relief, Bucharest; Figure 3)—as well as the four sets of four relief-printed charity stamps described in Part 1 of this article, only one of which (the angel charity set) was printed in London.

I have already noted that the philatelic community would have scorned the charity stamps simply because they are charity stamps. But on top of that—here in 1906, in the European hinterland of Romania—these unappreciated charity stamps are joined by a one-year "flood" of commemorative stamps! George Duerst, in sarcasm typical of classic philatelic commentators, wrote:

The Roumanian Postal Administration has evidently counted upon the greed of philatelists, otherwise such a quantity would never have been issued. Precedents for issuing commemoration sets for jubilees of states and

kings, for exhibitions, and for hospitals, can be found in plenty; but it is rather unfortunate, to say the very least, that all these events should have fallen into twelve months. . . .

All philatelists hope the flood is over and that we shall not hear of any new stamps being issued in Roumania for several years to come.

In a footnote, Duerst's editor added to the sarcasm:

We suppose our contributor [Duerst] is sarcastic. We should have hailed such a coincidence with delight if the [Romanian] Authorities had made one set, or preferably one stamp do duty for the lot, as they might very easily have done (*The Philatelic Record*, vol. 29, 1907, p. 6).

It is no wonder, then, that the 1906 stamps in general—and particularly the angel of charity stamps at the very end of the "flood"—were mostly ignored by serious philatelists. A. S. Arnold, in his 1937 review of Romanian stamps, although very admiring of the 1903 Paris-printed "post-office set" (designed by the Romanian artist Popescu), pays only glancing attention to the year 1906—and absolutely no attention at all to any of the charity stamps (Arnold, p. 124).

But while the printer of this 1906 deluge was sometimes British, the designers were probably all



Figure 2—Romania, Scott 186, 25th Anniversary of the Kingdom of Romania

Romanians. Design competitions were held for the first two commemorative sets, and these resulted in the choice of submissions by Jean Pompilian, a Romanian architect. The designer of the third commemorative set has been identified (by Duerst) as C. Stengel. Competitions were also held for the first three charity sets, as announced in the Romanian magazine *Architectura*. Duerst identified the designer of the second charity set (the queen as weaver) as the Romanian painter, Costin Petrescu. Since the first set is very similar in design to the second, we might speculate that Petrescu was the

winning designer for that set as well (*The Philatelist*, May-June, 1986, p. 131; <http://www.romaniastamps.com>; Duerst, pp. 8, 11).

In the case of the multicolored angel of charity set, however, there was no competition. Instead, the design



Figure 3—Romania, Scott 206, 1906 Bucharest Jubilee Exhibition

is almost certainly the work of Queen Elisabeth herself. George Duerst expressed this same opinion, although he cited the wrong evidence: "The design of this set originated with Queen Elizabeth, as the inscription at the foot denotes" (Duerst, p. 10). Of course, the Queen's signature appears on *all* of the 1906 charity stamps, yet the earlier designs are almost certainly *not* hers. Instead, the connection between the first three charity sets and the Queen is probably most

accurately assessed by Bertram W. H. Poole:

Queen Elizabeth, better known as Carmen Sylva, is said to be responsible for the suggestion that the funds of the [charitable] institutions should be helped in this manner and, though a rumour that the stamps were actually designed by Her Majesty may not be strictly accurate, her personal interest in the drawings is obvious from the fact that in three of the five designs [five, that is, including the charity set issued the following year, 1907] she has not only posed as the central figure, but has written the mottoes in her own handwriting (Poole, *The Hobbyist*, vol. 4, 1911, p. 160).

But Poole offered no additional information about the designer of *any* of the charity sets, and indeed described the design and workmanship of the fourth (angel of charity) set as "hardly so good as that of the previous [three sets]". He complained that the gothic script of the motto ("But glory, honor and peace to all that do good") is "very indistinct against the mosaic background" (Poole, p. 161).

The best evidence that the Queen's design was used for the angel charity stamps comes from a 1907 article in the German journal *Deutsche Briefmarken-Zeitung* and, almost a century later, a 2005 article in the Romanian

journal *Filatelia*. (I am grateful to Romania philatelic expert Don Heller for providing copies of these two sources. Heller is author of the bibliography, *Philatelic Literature on Romania* at <http://www.cse.psu.edu/~dheller/post/bib.html>. Thanks also to Neil Coker of the American Philatelic Research Library for referring me to Heller and helping with other references.)

In the 1907 German article, author Rudolf Zoscsák quotes *The Rumänischer Lloyd* (Bucharest newspaper): the stamps were printed "in accordance with drawings that were designed by the Queen herself" (Zoscsák, p. 122); while Călin Marinescu, in *Filatelia*, quotes another newspaper source (referenced as "Colecția ziarului Universul, București, 1905-1907"): the stamps were printed "after a drawing made by Her Majesty the Queen" (Marinescu, p. 6).

Curiously, both of the original newspaper sources incorrectly identified the London printing as "taille douce" (intaglio, line-engraved), an error that is noted by Marinescu. This mistake seems odd in that the stamps are obviously *not* line-engraved. Was this just a newspaper error or was line-engraving perhaps the original *intention* of those planning the stamps, thus leading to the confusion?

Another unsolved puzzle is the meaning of the phrase "after a drawing". Did Elisabeth make a drawing specifically for the angel stamps, from which Bradbury-Wilkinson engravers prepared the eventual relief plates? Or did engravers (perhaps with the Queen's guidance) use as a "model" a piece of art that she had drawn (painted) for some other occasion? I am

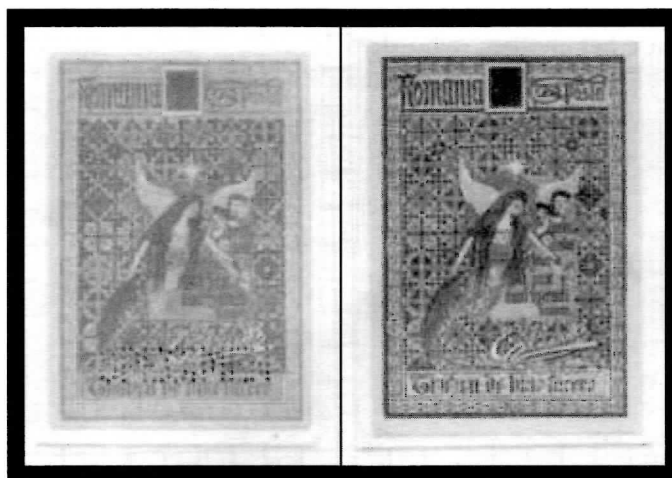


Figure 4—Undenominated Bradbury-Wilkinson color proofs of two Romanian angel charity stamps ("SPECIMEN" perforation on left)

assuming here that the Queen's "drawing" included not only the angel's and children's images (as well as the "mosaic" background), but also the Latin inscription in gothic script. She was, after all, highly-

Ventures in Printing

Continued from page 7

practiced in the printing of such script. But did she also design the gothic-style *Romanian* inscriptions, including their placement in the design?

Finding the complete Bradbury-Wilkinson preliminary work would perhaps solve the puzzle, but all that I have been able to find in this respect are test printings and color proofs, none of which throw any light on the question (Figure 4; www.romaniastamps.com/essays).

Another approach would be to search for the "model" somewhere in Elisabeth's illuminated manuscripts (or what she called "painted missals")—documents that were created over her entire adult life and are now scattered and archived throughout Europe. One such document, found in Germany, has been identified as Elisabeth's work only as recently as 1993. It is a 1901 devotional book made for her mother, who died in 1902. Figure 5 presents

detail from that book. (My thanks to Hans-Jürgen Krüger of the Roentgen Museum, Germany, who sent me a copy of the Radetzky article that describes the 1901 manuscript. And my thanks also to Tom Kinter of *Tom's Place* at <http://www.tkinter.smig.net>, who pointed me in the direction of the Roentgen Museum.) Sadly,

reproductions of Elisabeth's missal painting are difficult to find. My earlier article showed a photo of her Holy Week gospel illuminations at Curtea de Argeș, Romania, but it is only a snapshot taken through a display case. Figure 6 shows detail from that photo. Indeed, careful reproductions of the Holy Week document may simply not exist; and according to the Radetzky article, parts of the manuscript seem to be missing from the display (Radetzky, p. 80).

So, no "model" has been found and uncertainties remain. Yet

there is no uncertainty the art and design of the angel stamps were provided, one way or the other, by Queen Elisabeth herself. My own guess is that, given her prolific output in all of her artistic endeavors, she would have made a design *specifically* for this stamp.



Figure 5—Part of a page from Queen Elisabeth's 1901 illuminated devotional book for her mother



Figure 6—"Angeli Laudantes", tapestry by Edward Burne-Jones, 1894 (from an earlier painting); detail from gospel illumination by Queen Elisabeth, Curtea de Argeș, Romania, 1886

Are the 1906 Romanian angel stamps *singular* in the history of postage stamps for having been designed by a member of the royalty? In the sense that Elisabeth provided the detailed art work of the design, as well as the design concept—yes, they probably *are* singular. But in a more general sense, *no*, for three reasons. First, at roughly the same time, 1903-08, Canada issued the King Edward VII definitive portrait series (Scott 89-95), which was co-designed by Edward's son, George, Prince of Wales (later King George V) and J. A. Tilleard, Secretary of the Royal Philatelic Society of London.

The portrait of the Queen at her spinning wheel echoes the ethereal young ladies of Beardsley and Mucha, but as usual it is the lettering and the floral ornament which proclaim their origin most forcibly. The last of the four sets, typographed by Bradbury Wilkinson, was strongly reminiscent of the book illustrations of Rossetti and Burne-Jones, derived from mediaeval manuscripts, while the lettering was in the best tradition of the Gothic revival (Finlay, pp. 89, 93).



Figure 7—Decorated “G” from Romanian 1906 angel stamp compared with “R” from the *Winchester Bible*, 1160-75, Cathedral Library of Winchester, England, and “D” from the *French Bible of Hainburg* (now Germany), 1300-20, Episcopal Library, Pécs, Hungary

Second, with respect to other political leaders of high standing, Franklin D. Roosevelt designed the United States 16¢ airmail special delivery stamp of 1934 (Scott CE 1-2) (Mackay, p. 176). Third, as I reported in a much earlier article (*The Circuit*, July/Aug 2008), the multicolored 1906 “Olive Blossom” commemorative of Barbados (Scott 109) was designed by Lady Carter, American wife of the Barbados governor. And beyond all of this, certainly royalty and other national leaders have *directed* or *influenced* the designs of stamps: initiating themes and design ideas, requesting changes, making additions, etc.

Questions of Aesthetic Style and Quality

The complications of design authorship are matched by further complications of aesthetic style and quality. On first impression, the angel stamp design seems to be in the style of certain British artists, particularly Dante Gabriel Rossetti and Edward Burne-Jones. At least this was William Finlay's conclusion when comparing the angel set with the preceding three (1906) charity sets:

... All four designs contain elements of the [art nouveau] style, though the most characteristic is the one which appeared first.

One might quibble with this analysis: First, it is somewhat a stretch to lump the angel stamps with the other three sets in an *art nouveau* generalization. Second, Finlay does not mention the *arts and crafts* movement, in which Burne-Jones was a prominent force. Dianna Mandache, for example, identifies Elisabeth's *Curtea de Argeș* manuscript as *arts and crafts* in style (<http://royalromania.wordpress.com>). This resemblance is suggested by Figure 6. It is also true, however, that the angel stamp's dense “mosaic” background seems to set it apart stylistically from the *Curtea de Argeș* manuscript (or at least what is visible of it).

Elisabeth's *original* interest in missal painting was almost certainly inspired, not by *any*. British art movement, but rather by her encounter with the medieval manuscripts themselves. Elizabeth Burgoyne wrote: “Sometimes [Elisabeth] thought her real vocation was the decoration of missals. The first time she saw one [presumably, a medieval illuminated manuscript] she grew ‘nearly wild’, and there was no peace until she had tried her hand” (Burgoyne, p. 118). Had the British arts and crafts movement *never*

Whatzit

Continued from page 4



Figure 7

been identified as a 1918 local issue of the city of Zarki, Poland. Aside from Warsaw, Zarki and most of the other Polish cities and towns which printed and issued local postage stamps



Figure 8



Figure 9

during 1916-19 were in the Austrian controlled areas. This stamp is one of a set of nine values, in different colors.

Unfortunately, almost all available copies of the Zarki stamps are fakes. (The member submitting this information

has a full set of

fakes). The fakes are described and contrasted with the genuine issue in Varro Tyler's book *Focus on Forgeries*, page 217. For me, the most distinguishing feature is the number of rows of light stonework visible above the round window over the door: the genuine stamps have three rows



Figure 10

of light stone and the forgeries have only two.



Figure 11

Whatzit 30.1.1 is a forgery. It is a forged green French 5c Peace & Commerce design with a Crete overprint and a forged cancel. Has any member seen this forgery before? It was sold to me as a French Offices Abroad used in the Ottoman province of Crete prior to



Whatzit 30.1.1

the expulsion of the Turks. Any idea if this is a recent or old forgery? Was there a series of these forgeries? Any additional info is wanted.

Whatzit 30.1.2 might be a 5K Russian revenue. This lovely stamp has a red/pink background, the two headed eagle is black and the eagle's background is bright red/scarlet and the background of the lettering is blue. What is the use of this revenue, date of use and what constituted a set of these stamps?



Whatzit 30.1.2

The next stamp (Whatzit 30.1.3) is South Korean. It has a value of 5(?) and is orange in color. The usual information is needed: usage, date of use and



Whatzit 30.1.3

what constitutes the stamp set?

Finally, Whatzit 30.1.4 is German. It is blue and worth 20 Pfennig. The wording around the stamp is

SEMI-POSTAL WANT LISTS FILLED



I fill want lists for semi-postals and send on approval. My prices are 50% to 70% off Scott Catalog Value (for most stamps and sets under \$20 SCV) plus discounts. I have good stocks of Europe, Scandinavia and New Zealand, but have other countries as well.

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Continued on page 26

Mail Bid Sale ~ A Really Fun Sale

Greetings! This sale has some interesting lots. I hope somebody likes Cook Islands – there are 23 lots. There are great deals on Club Owned lots – there are 37, many of which have no minimum bid! Look for French Colonies (lot 93), Germany (13 lots) and Greece (16 lots). Don't miss the Israel and Japan Prefectures. There are 13 worldwide lots to check carefully – hardly any USA this time. This looks like a really fun sale.

Note to Buyers: When you receive purchased lots, please look for an invoice and please add the cost of the postage used to send your lots to you. This saves me from separate billing and extra mailing costs. The sooner you make payment, the sooner I can authorize checks for our sellers.

Thank you for your support and participation.

~ Mike Crump, Mail Bid Sale Manager

ISWSC MAIL BID SALE #48—Closing May 15, 2012

Lot #	Description	Minimum Bid
1	USA Classics. Some of these U veterans have seen better days, but here's a deal on some key (expensive if perfect) issues. Flaws described: #11A, close cut; 147; 185, slight TH; 209, slight TH; 216, TH; 226, small tear; 260, repair, rough perfs; 294, slight TH, pulled corner perfs. '11 CV \$225. Space filler bargains!	\$20
2	USA. 1500 U (1000+ are commems), minimal dups. Includes some sets, BOB, airs, semi-postals. Face values to \$3.88. CV approx \$350.	\$27
3	Canal Zone. #85, U, some rough perfs. CV \$3.25.	NMB
4	Africa. A whole continent? Well, a lot of countries, some cpl sets & lots of fun: Burundi #111-116; Cameroun 282-286, 446-449; Central African Republic, C105-C109, U; Chad C52-C55; Liberia 283-285, C124A, S/S, C127; Malagasy C63; Malawi 289-292, 394-397; Mali C22-C23; Mauritania 216-219. 44 items, mostly MNH. CV \$44.25.	\$12
5	Argentina. Artworks. #1590, MNH, sheet of 8 diff stamps. '11 CV \$5.	NMB
6	Argentina, Australia. Ret OMNI book. 43 Argentina, 4 Australia. Mostly U. Best: Argentina #22, 45(?), 143, 449, 499, 500, some airmails, officials. Australia: 1, 72, 175A, 177, all better values. '02 CV \$47.35. Practically giving it away!	NMB
7	Armenia. #328, MNH. CV \$12.	\$6
8	Armenia. #330, MNH. CV \$60. Bonus: 354, MNH.	\$30
9	Armenia. #332, MNH. CV \$60.	\$30
10	South Australia. #21, U, good "Adelaid" (no "e") cancel, 8/14/1871. '11 CV \$14.	\$5
11	Australia. 2 U stamps: #141, L2, F/VF, LC to medium cancels. CV \$4.40.	\$1
12	Australia. (1970) Captain James Cook & ship Endeavor, #482a, imperf S/S of 6, MNH. CV \$11.50.	\$6
13	Australia. (1976) Presentation Pack, Olympic Games, Montreal, #637-640, MNH. CV \$2.40.	\$1
14	Australia. All MNH: #672-675, aviators & planes; 675a, S/S of 4, 50 th Ann First Trans Pacific flight, Oakland to Brisbane, imperf. CV \$4.40.	\$2
15	Australia. (1982) XII Commonwealth Games, Brisbane. #842-845; 844a, S/S of 3. MNH in pristine presentation packs. CV \$5.15.	\$3
16	Australia. (1987) Presentation Pack, America's Cup, MNH, #1011-1014. Exquisite! CV \$5.55.	\$3
17	Austria. #929, S/S of 6, Horses, all diff. CV \$3.25.	\$1.50
18	Austria. Club Owned. Older, mostly U, 123 stamps in ret OMNI book. #52//369, some postage dues, other BOB. Some dups, some MNH. '04 CV \$26.65.	NMB
19	Austria. 192 U stamps mounted in APS sales book, all ID'd & in sequence. #521-549, then progresses from 600's onwards, ending at 1242. If you need Austria this is a great way to fill a lot of spaces! CV \$56. Wow!	\$10
20	Austria. 192 more recent U stamps mounted & ID'd in APS sales book. #1105//1942, a few BOB military issues. Great for Austria fans! CV \$100.	\$17
21	Barbados. Club Owned. #570-572, cpl, CTO. CV \$22.50.	NMB
22	Barbados. Club Owned. Tropical Fish, #640-659 (set of 16), CTO. CV \$72.80. Glug, glug!	NMB
23	Barbados. #768, U, LC. '09 CV \$20.	\$2

Lot #	Description	Minimum Bid
24	Belgium. Club Owned. #545-552, MH; 1791, 1792; B170-B177, MNH; B209-B213, MH. CV \$32.25.	NMB
25	Belize. Sea Shells. #471-487, "minimal" CTO's. Very pretty.	NMB
26	Bermuda. Club Owned. Better value lot of 8 stamps, U. #102, 372, 533, 644, 710, 827, 831, 832. All well above minimum value. CV \$13.05.	NMB
27	Brazil. #285, U, LC. CV \$2.	NMB
28	Brazil. Club Owned. BOB. 34 stamps in ret sales book. Best U: #C9, C23, C24, C25, C39, C55, J1, J4, J19, J46, J91, P10, P12, P14. Best MH: C18, C50, C51, C52. Some are hard to find. CV \$39.70. Whoa!	NMB
29	British Guiana. Club Owned. Two good values: #206, M, NG; 261, MH. CV \$6.25.	NMB
30	Brunei. HBO. 22 FDCs (1984-1987), incl #324-326 (\$16 CV); 341-343 (\$11), 344 (\$15), 349 (\$25), others. CV of stamps alone is \$162.	\$32
31	"C" Countries. Ret OMNI book. 47 mostly U stamps. Cape of Good Hope #3 (w/faults), 36, 46, 52, 66, 70; Ceylon 204, 205, 206; Canada 58, 86, 89, 147, 148, 176, 203; & a few Lithuania (?). '05 CV \$77.85. Oh, boy!	NMB
32	Cambodia. Three MLH cpl sets: #138-140, 160-162, 165-168. '11 CV \$6.55.	\$3
33	Canada. (1979) Provincial, Territorial Flags, MNH, #821-832 pane of 12. Very attractive. CV \$4.50.	\$2
34	Canada. (1980) "O, Canada" Centenary, sheet of 16, #857-858, MNH, in commem envelope showing words & musical score. Pretty nice, 'eh? CV \$5.60.	\$2.50
35	Canada. Map of Canadian Provinces, sheet of 16, #893a, MNH. CV \$5.60.	\$2.50
36	Canada. Recording Artists, blk of 4, MNH, in circular design. Too new for my '11 Scott.	\$3.50
37	Canada. Four tourist attractions on S/S (blk of 4), too new for my '11 Scott.	\$3.50
38	Canada. Same as lot above (37).	\$3.50
39	Canada. Art Canada, S/S (too new for my Scott). Two paintings by Prudence Howard. Face value is \$2.27. How about it?	\$2.50
40	China. #758, 759, 761 (issued w/o gum), MLH. 3 better values from the set. CV \$7.05.	\$3
41	China. #974-979. Unused, VF. CV \$13.30.	\$7
42	China. #C18-C20, Unused, VF. CV \$8.	\$4
43	China. Treaty Port Local Post, Foo Chow. Owner says #2 (I can't find it in Scott). Unused, VF, 1¢ green. Est value \$10.	\$5
44	China. Treaty Port Local Post, Kewkiang. #1, Unused. Pulled bottom corner & nibs. Est value \$5.	NMB
45	China, Peoples Republic. #59, Unused, VF. CV \$17.50.	\$8
46	China, Peoples Republic. #135, Unused, XF. CV \$9.50.	\$5
47	China, Peoples Republic. #1331, Unused, F/VF. CV \$1.60.	NMB
48	China, Peoples Republic. #1L138, Unused, F/VF. CV \$22.50.	\$10
49	Cocos Islands. Historic Ships. MNH, #20-31. CV \$10.10.	\$5
50	Colombia. #556, U, Bogota cancel. CV \$3.75.	NMB
51	Cook Islands. Religious Theme, Easter, Queen Elizabeth II: #276a, MNH, S/S (273-276 + 2 labels); also 4 pairs + Queen Elizabeth II labels, 273-276, MNH. CV \$3.75.	\$1.50
52	Cook Islands. All MNH: #315 (x2), South Pacific Commission; 479, 502, 536 (x2), National Wildlife Conservation Day (1977-1979). CV \$9.25.	\$3
53	Cook Islands. Religious, Easter Theme: #318a (316-318), S/S of 3, MNH. CV \$1.50.	NMB
54	Cook Islands. Apollo Moon Explorations, 1972. #332c (319-322, 4 pairs, a-b), MNH S/S of 8 stamps. An elegant set! CV \$7.50.	\$3
55	Cook Islands. (1972) 25 th Ann, Queen Elizabeth II & Prince Phillip Wedding, MNH, #335-338; also official FDC (same stamps), CTO, unaddr. CV \$5.	\$2
56	Cook Islands. Coinage Commemorating Silver Wedding Ann of Queen Elizabeth II. #339-345, MNH. CV \$2.75.	\$1
57	Cook Islands. (1973) Easter. #346-348; 348c, S/S of three; B31-B33. CV \$4.90.	\$1.50

58	Cook Islands. (1973) 20 th Ann of Coronation of Queen Elizabeth II, #349, sheet of 5 + label, MNH. CV \$6.25.	\$2
59	Cook Islands. South Pacific Sailing Ships, #357-363, MNH. CV \$5.75.	\$2
60	Cook Islands. (1973) Christmas. #368a, S/S (364-368 + label); singles 364-368; B34-B38 (5 "mini" S/S). All MNH. CV \$5.50.	\$2
61	Cook Islands. Wedding of Princess Anne & Captain Mark Phillips. #371a, S/S (369-371 + label), MNH. CV \$1.75.	NMB
62	Cook Islands. Religious, Easter Theme. #378-380 singles; 380a, S/S of 3; B39-B41. All MNH. CV \$5.05.	\$2
63	Cook Islands. Winston Churchill. Five S/S sheets of 5 stamps + label, #421a (417-421 + label), MNH. CV \$14.25.	\$5
64	Cook Islands. (1975) Apollo-Soyuz Space Test Program, #429c, S/S of 6 (427-429), MNH. CV \$4.25.	\$1.50
65	Cook Islands. (1976) Christmas, #463a, S/S of 459-463 + label, MNH. CV \$1.75.	\$0.50
66	Cook Islands. (1976) National Wildlife & Conservation Day. #464, sheet of 5 + label. CV \$15.	\$5
67	Cook Islands. Religious Theme, Easter. #471-473 (set); 473a, S/S of 3, all MNH. CV \$4.90.	\$2
68	Cook Islands. #479, sheet of 5 + label, MNH. CV \$15.	\$5
69	Cook Islands. (1978) National Wildlife & Conservation Day, #502, sheet of 6, MNH. CV \$13.50.	\$4.50
70	Cook Islands. (1979) Easter, #506-509; B74, S/S of 4. CV \$2.70.	\$1
71	Cook Islands. Captain Cook, Explorer. All MNH: #510-513; 513a, S/S of 4. CV \$6.75. Beautiful set!	\$2
72	Cook Islands. (1974) Christmas. Mini S/S, #B42-B46. CV \$2.50.	\$1
73	Cook Islands. Easter, Religious Theme. #B68-B70, MNH. CV \$2.10.	NMB
74	Cuba. #362-363, MNH; 364-365, MNH; 369, pair, U, LC; 415-417, MNH; E29, MNH. CV \$15.	\$6
75	Cuba. All MNH: #415-417, 418-419, 420-422. 3 sets. CV \$7.25.	\$3.50
76	Cuba. #E29, MNH, F/VF. CV \$3.	\$1
77	Cyprus. Club Owned lot in ret sales book. Don't let the NMB fool you! This is one great lot! Best: #21, 28, 38, 52, 61, 114, 115, 117, 125, 126, 127, 130, 140, 142, 143, 147, 147C & on & on through 504-507, mostly U. About 95 stamps, few dups. This one is special. CV \$85.10.	NMB
78	Czechoslovakia. Lot of 9 cpl sets, U: #1007-1012, 1013-1018, 1023-1029, 1082-1090, 1091-1096, 1111-1116 (x2), 1150-1155, 1374-1379. CV \$26.75.	\$8
79	Czechoslovakia. Lot of 6, U, S/S: #1257, 1336, 1373, 1390, 1466, 1581. CV \$18.50.	\$6
80	Czechoslovakia. #1475-1480, MNH, cpl set. CV \$6.55.	\$3
81	Czechoslovakia. 617 U stamps, most off-paper (maybe 20% on-paper). I don't see a lot of dup. CV \$117.25.	\$25
82	Danzig, Saar. Club Owned. Danzig #52, U, HC; C26, U; O16, MH; Saar B83, MNH. CV \$13.70.	NMB

MAIL BID SALE RULES AND INFORMATION

1. Bid increments: \$1-10 = \$0.50, \$10-30 = \$1.00, \$30-100 = \$2.00, Over \$100 = \$5.00. Bid in these increments only. Odd amounts will be lowered to the next increment. All bids are in US dollars.
2. High bidder wins at one advance over second-highest bidder.
3. If there are tie bids, the earliest postmark wins.
4. If only one bid is received, lot goes at the minimum bid listed by the owner.
5. State the highest you are willing to pay. Your high bid will be used only if necessary. No "buy" bids or requests for percentage increases will be accepted.
6. Lots are returnable for items misdescribed or misidentified. No returns on large lots or collections, etc.
7. The Mail Bid Sale Manager reserves the right to decline unreasonably low bids.
8. Lot information will be sent to successful bidders with invoice. Invoice will include postage (and insurance, where appropriate). Payment is expected in US funds within 10 days of being invoiced.
9. Lots totaling \$100 or more and shipped in one package will be insured. To request insurance on shipments totaling less than \$100, contact the Mail Bid Sale Manager.
10. Lots will be shipped and billed by the Mail Bid Sale Manager and payment should be sent to the address on the invoice. PayPal can be used: ExecutiveDirector@iswsc.org. There will be an additional 10% fee to cover the PayPal transaction. PayPal users should notify the Mail Bid Sale Manager by e-mail when payment has been made.

Lot #	Description	Minimum Bid
83	Denmark. #26c, gray & ultra, U, medium cancel, F/VF. CV \$16.	\$6
84	Denmark. U group: #38, 39, 475, 774, 1181, 1184, 1231, F/VF, (38 & 39 medium cancels to HC). CV \$9.60.	\$4
85	Denmark. #309, MNH, F/VF. CV \$13.	\$7
86	Denmark. Two very fine appearing sets, but removed from an album w/adhesions, TH, HR. #371-373, 374-375. CV \$1.90.	NMB
87	Denmark. Little Group, all M, some MH, LH, HR, one TH. #382, 383, 385, 386, 388-393. CV \$8.50.	\$2
88	Denmark. 192 U stamps, mounted & ID'd in APS sales book. About 25 are classics, lots of better values: #29, 30, 32, 38, 39, 40, 47, 101, 120, 121, 125, 128, 158, 245, etc. Then more recent stamps, many from 1001//1400's. Several too new for '09 Scott. Lots of value! CV \$224.	\$32
88A	Finland. Three ret OMNI books, mostly U, scattered MH & MNH, #21//980, few dups. Approx 188 stamps total. '07 CV \$62.80. Hey!	NMB
89	France. 30 U stamps. Best: #86, 263, 686, 2660, 2666, 2785. A few BOB. CV \$14.55.	\$6
90	France. Artwork. 16 large stamps of paintings, all U: #1114-1117, 1149-1151, 1153, 1172-1175, 1204-1207. '08 CV \$5.35.	\$1
91	France, Luxembourg. 192 U stamps mounted & ID'd in APS sales book. 90 are Luxembourg, balance France. Best: France #263, 715, 723, 1128, 2784, 3000, 3047, lots of good values, lots of big & newer. Luxembourg: 248, 249, 350, 450, 524, 787, 821, a few are MH. Excellent value! CV \$67.	\$12
92	France, Colonies. Club Owned. Better value lot (no minimum values). France: #693, MH; 1520, U; 3047C, U; French Guyana 59, MH; Martinique 36, 37, 38, 330, 340, all U; Reunion 39, 41, 42, U. Value for small price. CV \$22.	NMB
93	French Colonies. 192 U stamps (many CTO, a few MH), mounted & ID'd in an APS sales book. This is a diverse & fun lot. All kinds of countries here: Comoro Islands (airs); Chad, Congo, Dahomey, Djibouti, French Equilateral Africa, Gabon, Guinee, Ivory Coast, Laos, Malagasy, Martinique, Mali, Mauritania, French Morocco, New Caledonia, Niger, St. Pierre & Miquelon, Senegal, Somali Coast, Sudan, Togo, others (Gasp!). Plenty of value here & tons of fun. CV \$102.	\$17
94	Reunion. #191-197, 202-203, 205, MNH, MH & some HR, couple small TH. '11 CV \$7.95.	\$2.50
95	Gambia. Wildlife, Birds, Mammals, Butterflies. #1063, MNH, sheet of 16 diff stamps. This is a beautiful show-piece. '11 CV \$9.50.	\$3
96	Georgia. #43, MH. CV \$6.	\$2
97	Germany. U: #48, 82, 83, 519. CV \$4.35.	\$1.50
98	Germany. 50 diff U pre-war stamps, #29//501. No minimum values w/40 \$1 or more. Highlights: #29, 57, 79, 362. CV \$97.60.	\$30
99	Germany. Club Owned. M & U better value group (all above minimum value): #505, 664, 738, 808, 1441, 1503, 2247, 2247a, 2359, B686, B894, B913, B914, 9NB182-9NB185. CV \$39.35. Get it while it's hot!	NMB
100	Germany. #771-772, MLH; B138-B139, MNH; B209-B211, MNH; B212-B214, MLH. CV \$22.75.	\$9
101	Germany. 192 recent large stamps, U, mounted & ID'd in APS sales book. About half (#1139//2578) are commems. The rest are semi-postals (B372//B983). There's a whole lot of good stamps here. CV \$310.	\$53
102	Germany. 158 recent commems, U, w/dups, mounted & ID'd in APS sales book. Starts w/#1144//2473; B661//B983, several newer not cataloged. Ideal for traders. A lot of value for a fractional cost. CV \$319.	\$44
103	Germany. Club Owned. Ret OMNI book. 58 U recent stamps, #1705//2336. Some good values here! '05 CV \$38.45.	NMB
104	Germany. #C35-C36, MLH. CV \$70.	\$35
105	Germany. Approx 14 ounces of on-paper mix, 2000-2010 era, larger stamps. My old postal scale is not very exact, but there is enough material to keep you soaking & cataloging this winter. Owner est approx \$1000 in CV.	\$70

Lot #	Description	Minimum Bid
106	Germany. Same mix description as above lot (Lot 105).	\$70
107	Germany/Berlin. #9N8, U, LC. CV \$8.50.	\$3
108	Germany (DDR). Club Owned. 14 stamps, all higher values, M & U: #48, 87, 90, 94, 96, 97, 100, 101, 102, 103, 106, 109, 111, 146. CV \$62+.	NMB
109	Germany (DDR). #288a, S/S, MNH; MH3B, cpl bklt of stamps, MNH; 720, MLH; 987-989, MLH; 990-991, MLH; 1205a, pair (1204-1205), MLH; 1584, S/S, MNH; 1874a, sheet of 6, MNH; 1975a, sheet of 6, MNH. CV \$27.75.	\$9
111	Great Britain. Club Owned. #271-274, MNH, set. 1948 Olympic Games, Wembley. CV \$5.10. Good deal!	NMB
112	Great Britain. U lot: #315, 380-381, 386, 387-390, 430-435, 438-439, 444-445. CV \$18.40.	\$3
113	Great Britain. 128 U stamps, all large commems, mounted & ID'd in APS Sales book, #466//1981. Lots of better values. CV \$70.	\$12
114	Great Britain. Newer commems, U, in ret OMNI book. #1810//2077. 46 stamps, '04 CV \$17.05.	NMB
115	Great Britain. Club Owned. Newer commems, U, in ret OMNI book. #1839//2065, 49 stamps. CV \$18.90(?). Worth a bid!	NMB
116	Great Britain, Australia. All large recent: 192 U stamps, mounted & ID'd in APS sales book. GB: some classics – #4, 8, 45, 58, 113, 117, 120, 122, others, but the bulk are newer commems. About 24 Australian stamps: 1561//1922. Useful & valuable stamps. Most value in early GB (mixed condition). CV \$526.	\$80
117	Great Britain. All large recent: 192 U stamps, mounted & ID'd in APS Sales book, #290//1794. You can fill a lot of spaces w/this one. CV \$110.80.	\$18
118	Great Britain. Club Owned. Ret OMNI book. 62 U stamps, mostly recent commems, some Machin heads Scotland, Wales, etc. '03 CV \$28.55.	NMB
119	Greece. 180+ U stamps in APS sales book, mounted & ID'd. Wow! Many great stamps to fill those holes: #20//1555 (mostly recent commems). You'll be sorry if you pass on this one! CV \$79.	\$12
120	Greece. Useful group: #412, M, HR; 455-458, MLH; 459-463, MH, short set, one U. '11 CV \$7.40.	\$3
121	Greece. #506-515, MNH, set. CV \$9.	\$4
122	Greece. #517-519, MNH, set. CV \$25.	\$12
123	Greece. Club Owned. Map on Stamp, Ships. 2 MNH items: #523, 1273-1279. CV \$8.15.	NMB
124	Greece. (1967) #879-885; 886-890 (x2); 891-892; 893-895; 896-900; 901-903; 904 (x2); 905-908. All MNH. CV \$13.25.	\$4.50
125	Greece. (1968) #916-917; 918; 919-926 (x2); 927-928; 929 (x3); 930; 931-935; 936-938. All MNH. CV \$15.15.	\$5
126	Greece. (1969) #939 (x7); 940-941 (blk + set); 942-944 (x4); 945-946 (x4); 947-948; 953-957 (x4); 958 (x3); 959-961; 962-965. All MNH. CV \$39.55.	\$13
127	Greece. (1970) #966-971 (x2); 972-982; 983-984 (x3); 988-991; 992-995; 996; 997-1001. All MNH. CV \$31.75.	\$10
128	Greece. #1005//1026, 11 stamps, dups; also 1027-1028. All MNH. CV \$20.55.	\$6
129	Greece. All MNH: #1065 (x2); 1066-1072, set; 1073-1089, set; 1096a, strip of 4; 1097, 1098, 1099, 1100, 1101-1105, 1106. CV \$16.50.	\$5
130	Greece. All MNH: #1181-1186; 1252a S/S of 4; 1253-1254; 1540 S/S; 1379-1383, 3 sheets of 4, strip of 3; 1382-1385. CV \$21.10.	\$6
131	Greece. All MNH: #1546-1557, set; 1578-1580. CV \$25.20.	\$8
132	Greece. All MNH: #1581-1586 (short set); 1603-1604; 1606-1613; 1614-1615. CV \$17.35.	\$5.50
133	Greece. MNH: RA6c, blk of 4, "K.M." for "K.11". CV \$20.	\$6.50
134	Greece. Lot of 175 stamps, M & U. Example: #469-471, MNH; 891-892; 916-917 (x2); 940-941; 983-984; RA49-RA51. Many others to fill a lot of spaces, mounted in sales book. CV \$51.80.	\$17
135	Grenada. 1988 MLB Players, #1664, sheet of 9: Mickey Mantle, Clemens, Carew, others. CV \$1.90.	NMB
136	Grenada Grenadines. 60 th Birthday, Queen Elizabeth II. #685, S/S, MNH. CV \$3.75.	\$2
137	Guatemala. #E2. F/VF, MNH. CV \$3.25.	NMB

Note: Lot 110 has been withdrawn.

Lot #	Description	Minimum Bid
138	Guinea. (1969) First Man on Moon cpl set, CTO, singles (in French), #541b-547b. Crease in 543b.	\$1
139	Hungary. 250 Large, off-paper stamps, 1960's to 1980's, mostly CTO. Lots of fun here!	NMB
140	Iceland. U: #147, 204//208B, 253-256, 291, 294, 295, 319-322; MH: 290; MNH: 348-349, 389-390. '09 CV \$38.	\$11
141	Iceland. Two U stamps, F/VF: #714, 767. CV \$3.85.	\$2
142	Iceland. #C3, MH; C21-C26, MH & U. '09 CV \$34.30.	\$10
143	India. "Mixed Bag" of MNH stamps. #724, 726, 1300, 1581, 1659-1660, 1748, 1873, 1874, 1876. CV \$13.80.	\$3
144	India. High values: #900, 900A, 917, MNH. CV \$3.75.	NMB
145	India. All MNH. 52 definitives from 1975-1985, incl 5 Nehrus, 5 Ghandis, 14 officials, 29 others, all diff. Wmks, perfs, shades not checked. If you have the patience give them a try. CV \$10+.	NMB
146	Ireland. 192 U stamps, mounted & ID'd in APS sales book. #99//604. Plenty of value! CV \$106.	\$20
147	Ireland, Australia. U. 166 Ireland, 24 Australia, mounted & ID'd in APS sales book. A lot of useful Ireland esp newer commems, #759//1600's. Australia. 913/2018. Many better values, each country. CV \$300.	\$50
148	Ireland. #936-938, set. CV \$6.75.	\$2
149	Israel. Cpl MNH sets w/tabs. Stunning! #190-202, 246-249, 394-398, 791-793, 1104-1106 (strip), 1125-1128 (strip), 1235-1237 (strip), 1421-1423 (strip). CV \$21.60.	\$9
150	Israel. Quality sets, MNH, w/tabs: #318-322, 329-332, 334-336. CV \$5.05.	\$2.50
151	Israel. MNH w/tabs. Gates of Jerusalem Issue. #447-450, cpl set; S/S 450a, 491a. CV \$7.35.	\$3
152	Israel. Approx 180 U stamps, mounted & ID'd in APS sales book. Some dups. Recent stamps: #1369//1588. Est CV \$253.	\$37
153	Italy. U classics: #24, 30 (SE), 46. CV \$17.25.	\$4
154	Italy. 192 U stamps, mounted & ID'd in APS sales book. Some early through about 1960. #25//778. A good value! CV \$94.	\$17
155	"J-M" Countries. Jamaica, Latvia, Liberia, Malay States, Martinique, Monaco, Montenegro, Mongolia. 73 stamps, more U than M, in ret OMNI book. Some good values here. '04 CV \$47.90. Wow!	NMB
156	Japan. Three U classics: #48 (nicked corner); 55 (close cut), on paper; 59. CV \$52.50.	\$20
157	Japan. #86, U, LC, perfs clipped on top and right side. 25 th ann of Emperor Meiji & Empress Haru (1894). CV \$11. Fill that space!	\$2
158	Japan. #125, U, nicely cancelled, F. CV \$26.	\$10
159	Japan. #150, MH, pulled corner nib. CV \$12.	\$4
160	Japan. Recent large stamps, 192, mounted & ID'd in APS sales book, #699//3171 (much 2002 to 2009). Looks like all diff. CV \$135.	\$25
161	Japan. Sea Life. #860-871, cpl set, MLH. CV \$3.35.	\$1.50
162	Japan, Turkey. Ret OMNI book. 38 Japan, 13 Turkey stamps, all U. Japan: #2024//2627; Turkey 571//2563 & a couple of semi-postals. A lot of good stamps for a little price. CV \$52.35.	NMB
163	Japan. 64 Prefecture Stamps, mounted & ID'd in APS sales book. This is a great lot of colorful & beautiful stamps. #Z85//Z822. Approx 120 Japan national issues also, 2856//3171. CV \$206.	\$35
164	Kenya, Uganda, Tanganyika. Club Owned. #78, 81a, 81b, U, F/VF. CV \$8.	NMB
165	Korea. #C35, MNH, VF. CV \$11.	\$4
166	Laos. Cosmonauts, #451-455, CTO, short set; Child Health, 669-672, CTO, complete set. CV \$4.45	\$2
167	Latin America. 500 large, off-paper stamps: Argentina (70), Brazil (40), Chile (60), Colombia (55), Costa Rica (60), Guatemala (55), Mexico (70), Peru (25), Uruguay (55), Panama (5), Paraguay (10). Take a shot in the dark.	NMB
168	Lebanon. #220-224, MNH, cpl set. CV \$43.	\$20
169	Lebanon. #C141-C145, MNH, cpl set. CV \$37.25.	\$15
170	Liberia. Birds: #341-345, MH, short set; Sports: 347-349, C88-C90, MNH; President Tubman: 362-363, C107-C110, MNH; Sports: 390-392, C126, MNH. CV \$13.85.	\$6

Lot #	Description	Minimum Bid
171	Liechtenstein, Luxembourg. Club Owned. Better value group. Liechtenstein: #364**, 367*; Luxembourg: 460-465*, 473*, 586*, 777. CV \$11.30.	NMB
172	"M-O" Countries. Ret OMNI book. 35 M & U stamps. Best: Netherlands #17, 130, 270, 272, 275, 276, 309, 390; New Zealand 461, 525-527*, 584-592*; others. '02 CV \$37.90.	\$5
173	Malawi. MNH group: #186-189, 195-198, 204-207 (missing 208), 213-216, 229-232, 264-267. CV \$7.85.	NMB
174	Mexico. #891-896, MLH, F/VF; 1037, 1039, 1040, 1041, 1042, MNH. CV \$6.25.	\$2.50
175	Mexico. Olympics. MLH: #975, C318-C320, short set. CV \$4.45.	\$2
176	Micronesia. Pioneers of Flight. Three blks of 8 stamps, all diff, MNH. Gorgeous, historical heroes & aircraft. #191a-h, 210a-h, 233a-h. CV \$26.75.	\$12
177	Micronesia. MNH strip of 4 stamps, #195a-d. Flowering plants. CV \$3.50.	\$1.50
178	Micronesia. MNH strip of 4 stamps, #228a-d. Colorful flowers. CV \$3.15.	\$1
179	Micronesia. MNH, #229, S/S, United Nations 50 th Ann. CV \$2.40.	NMB
180	Micronesia. MNH, #240a-d, blk of 4. CV \$8.	\$4
181	Micronesia. Ford Autos, #245a-h, blk of 8. Beautiful! CV \$12.	\$6
182	Monaco. Club Owned. Strip of 3, #362a, MH; 1315, U. CV \$19.	NMB
183	Mongolia. #951a-h, sheet of 9, CTO. Isaac Newton, Planets, Space Travel theme. CV \$2.50.	\$1
184	Montenegro. #2N33-2N37, MLH, short set. CV \$5.	\$2.50
185	"N" Countries. Netherlands, Netherland Indies, New Zealand, Nigeria. Ret OMNI book w/some good values. Mostly older, 48 U stamps. '04 CV \$61.90. A real deal!	\$7.50
186	Netherlands. #245-260, 416-417, MNH. CV \$5.60.	\$3
187	Netherlands. #515-517, MNH, set. CV \$6.45.	\$3
188	Netherlands. BOB: #B134-B138, U, set; B149-B153, MNH, set; B154-B158, MNH, set; C12, MNH. CV \$6.	\$3
189	Netherlands. #B468a, S/S, blk of 11 + label. CV \$12. Opportunity knocks!	NMB
190	Netherlands Antilles. #170-173, MLH, set. 203, 205, MLH. '11 CV \$11.65.	\$5
191	Netherlands Indies. #21, U (Numeral 5 of 1897). '10 CV \$20. Priced according to condition.	\$2
192	New Zealand. Quality lot on stock page. #247-257, MH; all of the rest are MNH: 571-576, 577-580, 593-597, 604-607, 611-614, 626-629, B97a, OY51-OY56. A quality group. CV \$21.90.	\$9
193	Norway. #181-182, MH. CV \$4.75.	\$2
194	Norway. Short set of Overprinted "V" stamps, #207-217, MH. CV \$48.	\$20
195	Norway. #256-259, MH. CV \$3.15.	\$1
196	Norway. 192 U stamps, mostly commems, #275//1421. Lots of good sound stamps to fill those holes or trade. CV \$62.	\$12

Abbreviations:

& = And

+ = Plus

// = Incomplete

ADDR = Address (ed)

ANN = Anniversary

APPROX = Approximate (ly)

APS = American Philatelic Society

BKLT = Booklet

BLK = Block

BOB = Back of Book

CAT = Catalogue (d)

COMMEM = Commemorative (s)

CPL = Complete

CTO = Cancelled to Order

CV = Latest Scott Catalog Value
(or year listed)

DEFIN = Definitive (s)

DIFF = Different

DUP = Duplicate (s)

EST = Estimate (d)

F = Fine, off center, but perfs
don't touch design

FD(C) = First Day (Cover)

G = Good, perfs cut into design

HBO = Held by Owner

HC = Heavy Cancel

HR = Hinge Remnant

ID'd = Identified

INCL = Include (s) (ed)

LC = Light Cancel

LH = Light Hinge

M or * = Mint

MH = Mint Hinged

MLH = Mint Light Hinge

MNH or ** = Mint Never Hinged

NG = No Gum

NMB = No Minimum Bid

OG = Original Gum

PNB = Plate Number Block

RET = Retired, Returned

SE = Straight Edge

SON = Socked on the Nose
cancel

S/S = Souvenir Sheet (s)

TH = Thin

U = Used

UNADDR = Unaddressed

VF = Very Fine, wide margins

VG = Very Good, perfs touch
design

W/(O) = With(out)

WMK = Watermark

XF = Extra Fine

Lot #	Description	Minimum Bid
197	Norway. 166 U stamps, mounted & ID'd in APS sales book: #310//1569 (weighted towards more recent). Lots of good values. CV \$153.	\$26
198	Norway. #345-351 (missing 352), M. These stamps, VF in appearance, removed from album, suffer from paper adhesions & a few TH. CV \$39.	\$7
199	Norway. #698-701, MNH, cpl set; 804, MNH. CV \$10.	\$5
200	Norway. #B1-B3, M, HR. CV \$119.50.	\$60
201	Norway. #B15-B18, M, HR, cpl set. CV \$7.25.	\$3
202	Norway. #B19, B20-B23, MH. CV \$10.05.	\$4
203	Norway. #B35-B37, HR, paper adhesions, cpl set. CV \$9.20.	\$3
204	Norway. #B50-B52, MH, cpl set. CV \$17.75.	\$8
205	Norway. #O58-O64, MH, cpl set. CV \$11.45.	\$5
206	"P" Countries. Pakistan (18 U stamps), Portugal (10), Russia (8, CTO), ret OMNI book. '02 CV \$35.55.	\$5
207	"P" Countries. Panama, Paraguay, Peru, Poland, Portugal. Ret OMNI book. Mostly U, some good values, 82 stamps. '04 CV \$50.70. Only!	\$7
208	Pakistan. #45, 46, U, LC/medium cancels, F/VF. CV \$10.25.	\$4
209	Papua New Guinea. 90 diff stamps, mostly U, #41//1017. 65 are \$1 or 676A, U (\$7.50). No CTO's. CV \$166.75.	\$40
210	Poland. Ret OMNI book. 56 stamps, postally used, #257//3130. 1998 CV \$22.60.	\$3
211	Poland. #326-327, MH, short set. CV \$3.15.	\$1
212	Portugal. Club Owned. #45e, U. Typical fading for issue. CV \$12.	NMB
213	Portugal. Club Owned. #204, MH, VF, small gum TH. CV \$12.50.	NMB
214	Portugal. #640-641, U, F/VF. CV \$4.35.	\$2
215	Portugal. #671-674, MLH, set. CV \$9.10.	\$4
216	Portugal. #1035-1037, MLH, set. CV \$6.95.	\$3
217	Portugal. #1038-1040, MLH, set, gum disturbance. CV \$17.85.	\$6
218	Portugal. Club Owned. #1497b, S/S, MH, blk of 4. CV \$5.	NMB
219	Portuguese Colonies. Club Owned. All higher values: Azores #63, U; Cape Verde 16, MH, partial gum; Macaw, 35, NG, 78, U; Portuguese India, 456, 458, 459, 461, all U; Timor, 323, MH. CV \$27.	NMB
220	Romania, Russia. Ret OMNI book. Romania, 13 stamps, mostly postally U, #214//940; Russia 47 mostly CTO stamps, 56//2412, also C90. Some good values & deserving of a bid. '01 CV \$43.10.	\$5
221	Romania. Olympics. #1452-1457, M, some HR; 1597-1609, MH. CV \$8.80.	\$4
222	Russia. #71, HR, perf 13.5, F/VF. CV \$50.	\$15
223	Russia. #603a, S/S, MNH. Creases/wrinkles. CV \$25.	\$8
224	Russia. #1087-1088, 1123-1124, 4029-4033. 3 sets. CV \$9.95.	\$3.50
225	Russia. #1652-1654, 1654a (dull red). MNH. CV \$9.90.	\$5
226	Russia. Ret OMNI book. Approx 150 CTO & some postally U, #2839//3146 (1964-1965). Sometimes I miss Khrushchev. Those empty spaces await! '02 CV \$50.35.	\$7
227	Russia. #B127-B136, set, CTO. CV \$22.50.	\$5
228	Sarawak. Club Owned. Two U stamps, #192, 300, LC, F/VF. CV \$8.	NMB
229	Seychelles. #199, MNH, blk of 6. CV \$7.50.	\$3
230	Sharjah. Space Travel topicals/Cinderellas. A fun lot of 16 stamps & one S/S (President Nixon & Apollo 11). Est value \$8.	\$4
231	Singapore. Club Owned. Four U better values. #19a, 69, 548, 682. CV \$8.65.	NMB
232	Singapore. Tropical Fish. #53-59, MLH. CV \$5.25.	NMB
233	Singapore. World Wildlife Fund. Birds, #679-673, MNH strip of 4 diff Chinese Egrets. Stunning! CV \$5.25.	\$2
234	Somali Coast. #271-272, MNH; 291, MH; B13, MH; C7A-C7B, MNH & MLH respectively. CV \$17.65.	\$8
235	Somalia. #388-392, MH, set. CV \$4.65.	\$2

Lot #	Description	Minimum Bid
236	Somalia (Italian). #J12, J13, J14 (Postage Due stamps of Italy, overprinted at top of stamp), MH. CV \$39.	\$20
237	South Africa. #24, blk of 4 (2 English, 2 Afrikaans), MNH. CV \$6.	\$1
238	Spain. #853-855, MNH, set. CV \$10.	\$5
239	Spain. #945-952, MNH, set. CV \$10.	\$5
240	Spain. 470 large stamps, U, off-paper, all diff. How can you lose?	NMB
241	Spanish Morocco. #C16-C23, set, MNH. CV \$5.50.	\$3
242	Sri Lanka. Tropical Birds. Club Owned. #1443, 18 of 25 of the set. Also, 1563, 1556. All are U. CV \$10.15.	NMB
243	Straits Settlements. #215, U, nice circular Singapore cancel. CV \$0.25	\$2
244	Sudan. Independence, Sports. #118-132, MLH. CV \$11.85.	\$3
245	Sweden, Switzerland. Sweden: #53, 60, 94, 100, 1922, 1986, 2083, O15; Switzerland: #72. All U. CV \$7.15.	\$2
246	Sweden. #487-489, MH, set; 620-621, MLH. CV \$7.60.	\$3.50
247	Sweden. Hard to find newer U stamps, 192, mounted & ID'd in APS sales book, #605//2591d. Largely 1997 & newer. CV \$194.70.	\$33
248	Switzerland. #67, unused, NG, granite paper. CV \$18.	\$8
249	Switzerland. #200-202, U, LC/medium cancels, F/VF. CV \$14.50.	\$7
250	Switzerland. #B329-B333, U, LC, F/VF, set. CV \$7.05.	\$3
251	Switzerland. Club Owned. #C10, U, LC. CV \$16.	NMB
252	Thailand. #458, U, VF; 753-756, MH, set. CV \$12.	\$5
253	Togo. #270-275, MH; 276-285, MLH. CV \$5.35.	\$2
254	Togo. #529-532, C47, MNH, set; 713-714, 716, C122-C123, MNH; 778-780, C152-C154. CTO, set; C25, U, LC. CV \$17.05.	\$8
255	Trieste. #170-177, MLH, gutter pairs, AMG-FTT overprints. Rarely seen.	\$15
256	Tunesia. #C15, C16, MLH, F/VF. CV \$14.25.	\$7
257	Turkey. Club Owned. Ret OMNI book, 46 stamps, mostly U. #42//1677. Nothing spectacular but fill some of those spaces! '04 CV \$12.35.	NMB
258	Turkey. Club Owned. Ret OMNI book. 128 mostly U stamps. Very worthwhile lot. #42//1992, also airmails, substantial officials. '06 CV \$37.90. This will go fast – don't miss this one!	NMB
259	Uganda. #337-340, MNH, set. CV \$5.55.	\$3
260	Vatican City. Club Owned. #C93, C94, U. CV \$6.65.	NMB
261	Vatican City. 75 diff stamps, M & U, most from the 1960's. Many cpl sets. '08 CV \$17.50.	\$5
262	Venezuela. HBO. M S/S: #1660, 1664-1666, 1668, 1669. CV \$30.	\$6
263	Vietnam, North. Sports. #2340-2346, U, set, CTO. CV \$3.75.	NMB
264	Vietnam, South. #19, MNH; 73-78, MLH; 88-99, MLH; 166-169, MLH, cpl sets. CV \$19.05.	\$8
265	Vietnam, South. MLH: #108-111, set; 128-131, set; 174-177, set; 311-313, MNH, short set. CV \$34.05.	\$11
266	Zanzibar. #244-248, MH, VF, set. CV \$1.65.	NMB
267	Worldwide. HBO. 100 M & U, higher values mixture w/values from \$1 & up. Incl 50 recent Australia w/values up to \$4, Malawi, Mexico, Great Britain, others. CV approx \$250.	\$40
268	Worldwide. HBO. 100 M & U higher value mixture w/values from \$1.00 & up. Incl Bermuda #522-528 (\$34), Montserrat 5 (\$9), recent Australia, M sets from Brazil, Bermuda. Also, Queensland, Montserrat, Mexico, New Zealand, others. CV over \$250.	\$40
269	Worldwide. HBO. 100 M & U higher value mixture from \$1 to \$75 (Brazil #1222). Incl 35 recent Australia stamps, Austria, Mexico, Canal Zone, Gold Coast, others. CV approx \$300.	\$40
270	Worldwide. Club Owned. Ret sales book. Cyprus, 8 stamps, #526-528, 595-596, MNH, others. Ecuador, 80 stamps; Best: MH, 401, 509-513, 555-557, 620-630, C80-C86; U, 571-574, 737, C264-C269. Few dups. Netherlands Indies, 22 stamps. Best: 4, 10, 25-27, 29, 140, U. Some value here. '08 CV \$40.60. Hey!	NMB

Lot #	Description	Minimum Bid
271	Worldwide. Club Owned. British Commonwealth. Approx 120 stamps in a ret sales book. Numerous MLH Coronation sets (1937) for 32 countries. Other sets incl Southern Rhodesia #38-41; South Africa 74-78; Tristan de Cunha 260-262; St Lucia 614-624, 739-742. These are mounted so it is difficult to check the backs. I'll call them MH. '08 CV \$75.40. Someone is going to score big!	NMB
272	Worldwide. British Antarctic Territory, Gilbert Island, South Georgia. British Antarctic Territory #125-128, MNH; Gilbert Island 300-303, MNH; South Georgia 41-43. MNH. CV \$21.05.	\$7
273	Scandinavia. 192 U Stamps, mounted & ID'd in APS sales book. Denmark #978//1244 (36 stamps); Finland 963//1166 (12 stamps); Iceland 638//927 (48 stamps); Norway 922//1231 (95 stamps). Gee whiz! CV \$160+.	\$30
274	Worldwide. 84 Iceland, 60 Finland, 48 Liechtenstein stamps. OK, interesting combination, great for Europe collectors. We rarely see Iceland in quantity: #248//835, many commems; Finland: 320//980; Liechtenstein: 47//623. CV approx \$136.	\$25
275	Worldwide. "R" Countries. Reunion #343-344, MNH; Romania 1845, CTO; C153, CTO; Russia 2280, MNH. CV \$5.20.	\$2
276	Worldwide. Nudes. I checked this lot "very carefully" – only to be certain of the count (approx 200 stamps & Cinderellas). Heavy on the Sand Dunes (Manama, Ajman, etc.) but a good start to a topical collection. Value unknown. Adults only!	\$20
277	Worldwide. HBO 100 mostly M better values from \$1 to \$5. Incl Bermuda, Brazil, Japan, France, Newfoundland & Mexico. CV \$180.	\$32
278	Worldwide. HBO. 100 mostly M stamps incl: Austria, Barbuda, Bermuda, Brazil, Montserrat, Nyasaland, Malawi, Mexico, New Zealand, Yugoslavia, some USA, others. CV \$250.	\$40
279	Worldwide. 175 stamps, ID'd on sheets of 25 per country: British Commonwealth. Germany, Japan, Malta, Mexico, Monaco, Netherlands. All eras, M & U. CV \$125.	\$15

Bargain Bin! Previously seen, but unsold. Now returned with drastic reduction in price!

BB280	USA. Coil, MNH, #723, TH. CV \$11. Was \$2 in MBS #45. Final reduction!	NMB
BB281	Canada. #51, 86, U; 216, MH. '08 CV \$23.50. Was \$4 previously.	NMB
BB282	Canada. Classic Group. U. #146, SE, LC; 194, clear "Coppermine NWT" cancel; 197, 200, 201, 202, 204, 205, 209, 210, 215, 226, 311. CV \$46+. Was \$9 in MBS #45. 50% reduction!	\$4.50
BB283	Canada. #178, F/VF, MNH, some gum disturbance. CV \$15. Ran once at \$6. Now reduced!	\$3
BB284	Canada. FDC's. 4 copies of First Flight cacheted cover (Great Falls, Manitoba to Bisset, Manitoba), 02/15/33. Addr, franked w/good copies of #C3. CV \$20. Earlier priced at \$6, now reduced!	\$3
BB285	Great Britain. #180, U, perfin, clear "Registered" cancel. CV \$125. Ran previously at \$20. Last time! 50% reduction!	\$10
BB286	Great Britain. #250, 251A, 288, U, F/VF. '09 CV \$17.75. Was \$5.	NMB
BB287	Iran. #O19-O35, MH, set. CV \$16. Earlier at \$8, price now slashed!	\$4
BB288	Iran. #O41-O57, MH, set. CV \$17.50. Was \$9. Final reduction!	\$4.50
BB289	Japan. #636, MLH. CV \$14. Was \$6 in MBS #45. Reduced!	\$3
BB290	Mexico. Colonial Monument type of 1980. #1306a, vertical strip of 4 (1303-1306 + label), MNH. CV \$15. Was \$7 earlier, now...	\$3.50
BB291	Philippines. #516-518, 621-623, MNH. CV \$13. Previously \$5. 50% reduction!	\$2.50
BB292	Romania. Mixed Group. U: #77, 101, 104, 121, 131, 132; MNH: 642-645, 678, 807, B354, B381-B383. CV \$32.90. Ran at \$8 in MBS #45. 50% reduction!	\$4
BB293	St Vincent. MNH: #886, 887, 890, 893. CV \$17.15. Was \$8 previously. Now reduced 50%!	\$4
BB294	Saudi Arabia. #178, 179, MH. CV \$22.80. Was \$9 in MBS #45. 50% off!	\$4.50
BB295	Sweden. Bklt #1495a, MNH, BUT – only 4 each 1492-1495. Cpl bklt would be CV \$30. Partial bklt values at \$24. Bonus: 2427, U, good cancel. CV \$24. Previously \$9, then \$4. Last call!	NMB

Lot #	Description	Minimum Bid
BB296	Tanzania. Reptiles. #1128-1135, MNH, incl S/S, cpl set. CV \$12. Was \$6. Slashed 50%!	\$3
BB297	Tuvalu. All MNH: #361, Queen Elizabeth II S/S; 442, Ferns S/S; Nintao Tuvalu, 48, Queen Elizabeth II S/S; Vaitupu Tuvalu, 62, Queen Elizabeth II. British royalty collectors! CV \$19. Was \$7 earlier. Now reduced!	\$3.50
BB298	Venezuela. #137-141, MLH, set. CV \$103.50. Minimum bid was \$45. Drastic reduction!	\$22
BB299	Worldwide. Locomotives, Railroad equipment. Guyana #2006A-C, 2291-2294; St Tome & Principe 884-887; Vietnam 1551-1554. CTO's. CV \$38.85. Ran in MBS #45 at \$14. 50% reduction!	\$7

END OF MAIL BID SALE

ISWSC MAIL BID SALE #48 BID SHEET ~ Closing May 15, 2012

MEMBER #: _____

NAME: _____

ADDRESS: _____

PHONE: _____

E-MAIL: _____

LOT #	BID	LOT #	BID	LOT #	BID	LOT #	BID	LOT #	BID

Mail to: ISWSC MBS #48; c/o Mike Crump; PO Box 580; Whittier, CA 90608-0580 or e-mail to: desoto1947@yahoo.com

Annual Grab Bag Program Offered

ISWSC member **Ramona Finley** (#649) has kindly agreed to host the annual Stamp Grab Bag program again this year. This once a year program works as follows:

- Submit 100 used stamps (off paper), all in one category, either all CTO, all Large or all Small. Use 1" by 1" to distinguish large from small. Do not send damaged, obliterated, or otherwise undesirable stamps.
- Stamps should be in a packet, not loose, one packet per envelope. Multiple submissions are OK. To encourage further trading, you are welcome to enclose a memo or ID in your glassine packet or you may remain anonymous.
- Each submission **MUST** include a SASE. Submissions without a SASE will be sent to the ISWSC VP for Charity as a donation. You are requested to indicate the stamp category (small,

large or CTO) on the lower left hand corner of both the envelope and your SASE to help minimize errors. One word will do.

- April 2012 is the 4 week "open window" for mailing to: Ramona Finley; 1144 E. Fork Road-Finley Ranch; Dubois, WY 82513.
- Neither ISWSC nor Ms. Finley accepts responsibility for quality or quantity of glassine contents-YOU are the program. Use discretion-if you don't like the exchanges, please don't send them all back as new offerings.
- You will receive in your SASE the same category of stamps that you submit.
- Please send stamps that are of the quality that you would like to receive. Your comments, after receipt, are solicited.
- This program is open to all members of the ISWSC.

Ventures in Printing

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occurred, Elisabeth would still have painted the 1886 Curtea de Argeş gospel, the 1901 devotional book for her elderly mother, various decorated books for other occasions beginning as early as 1873 and, finally, the design for the 1906 angel stamps in support of her Romanian charities. While contemporary influences

Figure 8 compares that background with a similar decoration in the *Alfonso Psalter*, British Museum, London. While the details and color of the two designs are different, the basic *diamond* structure is clearly present in both—a structure common to illuminated manuscripts of the 13th century *anglo-norman* style. J. H. Middleton, in his classic *Illuminated Manuscripts in Classical and Mediaeval Times*, stated that even large wall paintings of the 13th century, following the example of the period's illuminated manuscripts, included this same basic diamond design. (A pattern of diamonds

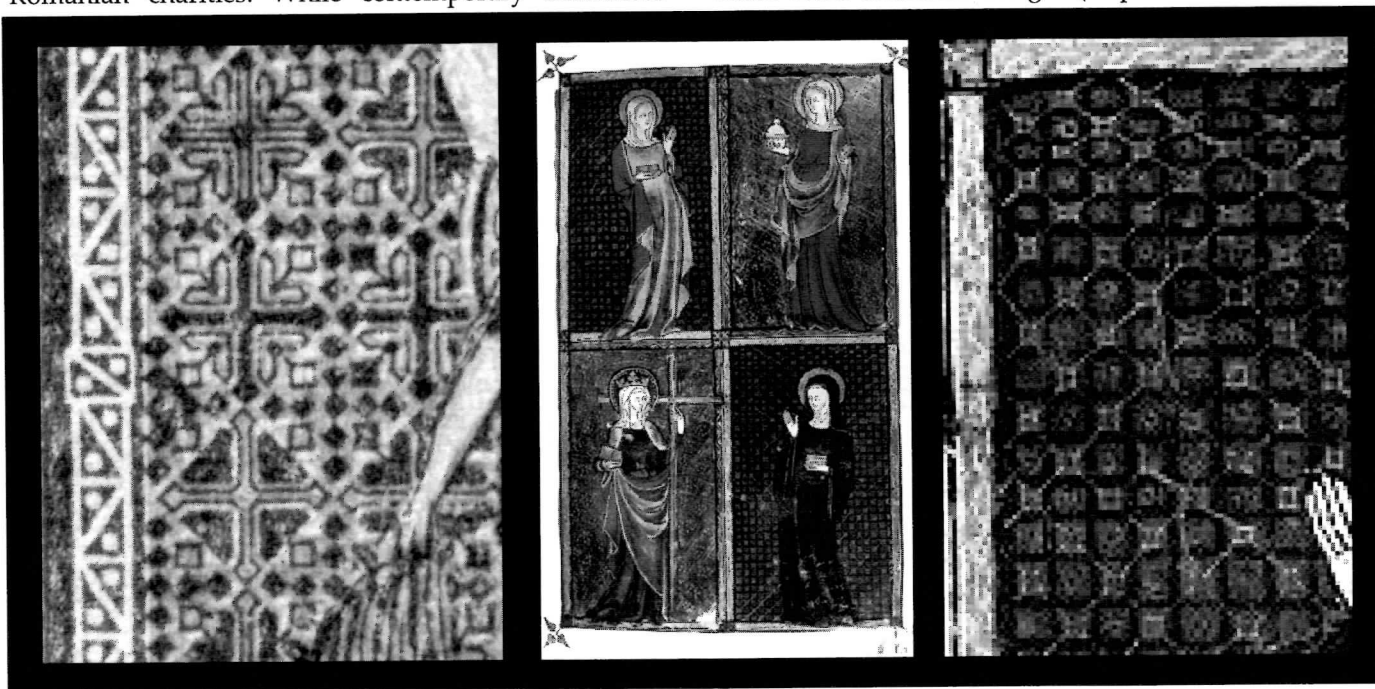


Figure 8—*Alfonso Psalter*, c. 1284 (*anglo-norman*), British Museum, London (center); detail from Romanian 1906 angel stamp (left); detail from *Alfonso Psalter* (right)

were a factor in her art, there are medieval styles of illumination (*romanesque*, *byzantine*, *celtic*, *carolingian*, *anglo-saxon*, *anglo-norman*, etc) about which she was probably knowledgeable and by which she may have also been influenced.

The angel stamps' first (and most obvious) reference to medieval manuscripts is the placement of the angel's face and upper torso within the gothic script "G" in "Gloria". Figure 7 compares detail from Elisabeth's design with two "decorated letters" from different places and times in the medieval world: 12th century England (*Winchester Bible*) and 14th century France (*French Bible of Hainburg*). Other than the obvious combining of letters and bodies, there is no clear stylistic link between these particular medieval renditions and that of the angel stamp—and I have found that to be the case for several hundred such decorated letters that I have recently reviewed. In this respect, the queen's art seems only *generally* medieval in style.

But with respect to the very dense background of the angel stamps, there is a more specific relationship.

was called a *diaper*.)

Great richness of effect was produced by the use of wooden stamps with which *delicate diapers* and other patterns were stamped over the backgrounds of the pictures on the thin coat of geeso which covered the stone wall (Middleton, *Kindle* location 2372, *italics* added).

He also noted that during this period in England, "there is much similarity of style in stained glass paintings and manuscript illuminations" (Middleton, *Kindle* 2230). What Queen Elizabeth wanted to suggest by this "delicate diaper" background—paint, stained glass, mosaic tile?—is unknown, but she was evidently well aware of its medieval popularity.

Judging the *quality* of the Queen's stamp art is as difficult as identifying its style. If *clarity* is a criterion, then Poole's criticism that the gothic script is "very indistinct" against its background seems reasonable, although somewhat narrow—certainly too narrow for a sweeping conclusion that the angel stamp design is

therefore “hardly so good” as the designs of the earlier charity stamps. Granted, the gothic “G” is a faint figure in a mass of detail, especially the detail of the diamond mosaic. And it may even be true that the design has an over-all *ornateness* that seems fussy and confusing at first. Lined up in an album, the stamps are a blur of four soft pastel rectangles in which the angel’s whitish wings and long dark hair are the most prominent features. This impression of softness and pastel occurs only because the multiple colors, individually vibrant and *not* pastel, are printed in a very minute interaction. The Queen’s drawing, especially of the angel’s



Figure 9—Romania, Scott B14, Angel of Charity, 1906

face (Figure 7), is not artistically refined. It seems almost amateurish, although that is certainly not so in the case of the Curtea de Argeş images (Figure 6). Elisabeth admitted: “Unfortunately, I’ve never learned to paint. But in so far as our dear friend, Professor Sohn, was my teacher, I spent hours sitting behind him when he painted, and watched it and was never tired.... Unfortunately, I’ve become only a missal painter. Back when I started, I was the only one” (quoted in Radetzky, p. 72). (Sohn was a portrait

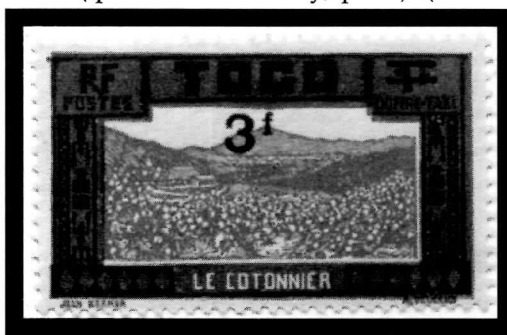


Figure 10—Togo, Scott J21, Cotton Field, 1927

artist for Elisabeth’s family during her youth, but also a confidant who was delighted by the “untamed and untameable” in her nature” [Burgoyne, p. 57].) Still, the strength of her compositional skills can be seen in the arrangement of angel, heavenly window, gothic script, floating children’s faces, and the name “Elizaveta”, all approximating a triangle whose pinnacle is the angel’s star-like halo—with the triangle afloat, finally, in a sea of “delicate diaper”.

And besides, whoever said that, in order to be beautiful, stamps must have clarity and artistic refinement? Instead, the angel stamps excel

aesthetically by inviting the viewer to come closer. They are a puzzle of medieval miniaturization, *not* a blaring patriotic statement. As such, they lure us into a search for Elisabeth’s official *charity* message, but also into questions about her own *personal* and *poetic* meaning. Their beauty is in their colorful softness and beguiling puzzlement.

Technical Oddity—Technical Audacity

Figure 9 shows one of the Romanian multicolored angel stamps (Scott B14). Also shown are two other classic postage stamps: Togo, Scott J21, 1927 (Figure 10) and Saar, Scott 69, 1921 (Figure 11). You may be thinking: Other than relief printing, what could these three stamps have in common? The answer is: They each have at least one color that is the result of the “overlay” of one ink on another, that third color being different from the original two ink colors.

Saar 69 (“Miner at Work”) is a fairly uncomplicated example of this technique. The two ink colors are orange and ultramarine, but the black-brown interior of the mine is created by laying one of the inks over the other. Adhering to its usual practice of listing only ink colors, the Scott catalogue makes special note of this oddity: “The ultramarine ink on No. 69 appears to be brown where it overlays the orange” (*Scott 2010 Standard Postage Stamp Catalogue*, Vol. 5, p. 780). (I wonder how we can be certain that the ultramarine overlays the orange, rather than *vice versa*; but that is a minor matter best left to the experts.)



Figure 11—Saar, Scott 69, Miner at Work, 1921

Togo J21 (“Cotton Field”)—and J20 as well—is another rather clear example of this same technique. Note first that both of these postage due stamps were issued *originally* surcharged. The overlay, however, is quite apart from the surcharge. On J20: rose red ink and violet ink combine to create the dark violet coloring of the lettering and decoration. On J21: orange brown ink

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200 WORLDWIDE OR US STAMPS \$2.00 or 100 Large Russia \$2.00 or 150 Australia, New Zealand, Papua New Guinea mixed commemoratives \$3.00. 200 Canada \$4.00. Include 88¢ SASE for each order. Send to Harold Towlson (#2609D); 60 Ivanhoe Rd; Buffalo, NY 14215-3610—USA. [05-06/12]

Ventures in Printing

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and ultramarine ink combine to create the bluish black coloring of the lettering and decoration. (Confusion enters, however, when the catalogue states that J21 is "org brn, blk & ultra" [Scott 2010 *Standard Postage Stamp Catalogue*, Vol. 6, p. 565]. The first thought is that black is listed because the black surcharge is part of the original design, *not* because of the overlay. But then we notice that the black of the surcharge is *not* listed for J20, suggesting that the black of J21 is, indeed, the overlay! Does the Scott catalogue not follow its usual practice of listing only ink colors, even though it did follow that policy for J20? Or, is it simply an error? Confused?)

In the case of the Romanian angel stamps, this overlay technique is used in a far more complicated way. Each of the four stamps appears to have three ink colors, and the Scott catalogue follows its usual practice of listing only those three—B13: olive brown, buff, blue; B14: green, rose, buff; B15: rose red, buff, blue; B16: violet, buff, blue (Scott 2010 *Standard Postage Stamp Catalogue*, Vol. 5, p. 570). An obvious overlay occurs in the script for "Romania Posta" and "Timbru de binefacere": olive brown and blue create purple in B13; green and buff create dark green in B14; rose red and blue create dark red in B15; and violet and blue create purple in B16. But additional overlays occur throughout the background (diaper), along with intricate uses of the "pure" (not overlaid) ink colors in various degrees depending on the particular stamp. Furthermore, there is another overlay effect in the background of the Latin inscription, where buff and blue create an olive green in B13, B15 and B16, but where rose and buff create orange in B14. Even more puzzling is the gothic "G". In B13 and B15 it seems to be a single ink color, but in B14 and B16 it seems to be the result of overlay. Here is an interesting challenge: Unravel *all* of the overlaid ink in the Romanian angel stamps!

Most of this complexity is lost in normal viewing. If one looks at the angel stamps without magnification, there is an impression of a fussy pastel ornateness, as mentioned above. But enlarged, the stamps spring alive with exciting color. It becomes obvious, again, that

color designing at postage stamp size is *not* a simple transfer, or miniaturization, of color designing at larger sizes of art. Unfortunately, while that reality works to the favor of the multicolored 1906 Russian imperial eagles (Stover, *The Circuit*, Nov/Dec, 2009, p. 12), it does *not* work to the favor of the 1906 Romanian angel stamps. Put simply, the color design of the angel stamps becomes beautiful only with magnification.

I have used the term "overlay" to refer to this printing technique only because the Scott catalogue uses the verb "overlays" in reference to Saar 69. In printing technology, however, this term has a quite unrelated meaning. Still, it must make do, for I have yet to find *any* discussion or naming of this technique in the philatelic literature. It is not mentioned even in

Williams' *Fundamentals of Philately*. True, *The Philatelist* (UK) contains one brief technical (and rather obvious) remark about the angel stamps: "This three-colour process was comparatively new at the time" (May-June, 1986, p. 131).

Therefore, any literature references from readers would be greatly appreciated. Keep in mind that this technique is far different from that used in photogravure or photolithography (and even in halftone relief printing), where minute dots of different (generally primary) colors of ink are interspersed to create *process color*. Instead, this is simply the printing of one solid (or lined) color of ink *over* another solid (or lined) color of ink. It is a technique that could be used in lithography as well as in relief printing, although I have not yet found any stamps that would serve as lithography examples. Indeed, the examples of overlay

discussed here are the only ones that I know among postage stamps. But while the technique is evidently a true oddity among stamps, certainly there must be at least a few more examples. Here again, reader response would be appreciated.

It is possible to find discussion of this technique in the history of printing and print-making. It is particularly in the 19th century history of (1) British *chromoxylography* (color printing by wood block); and (2) American letterpress *artistic printing* that the angel stamp technology evidently has its roots. R. M. Burch reported the following description (from an 1839 *Quarterly Review* article) of a printing process developed by Englishman Charles Knight, a printing inventor



Figure 12—Chromoxylograph after Walter Crane, 1878; detail showing overlapping hatching, blue + yellow = green, etc

known as “the pioneer of cheap illustrated magazine literature.”

He [the author of the article] describes the printing apparatus as resembling a square box, each of the four sides of which carried a printing plate, for blue, yellow, red and black respectively, which were applied to the sheet in the order named, the last having the letterpress matter for the names of places, etc. The tints *being partly blended on the paper*, three more were furnished in that way, *i.e.*, the yellow and the red gave orange, the yellow and the blue green, and so on, there being thus seven colors in all (Burch, p. 142-143; italics added).

And about a later process developed by Knight:

. . . later on, he increased the number of colours from four to—in some cases—as many as a dozen.... *Each colour was printed on top of the preceding one whilst the latter was still wet*, the sheets of paper remaining stationary in the press until all the colours had been applied (Burch, p. 143; italics added).

The 1906 Bradbury-Wilkinson process that printed the angel stamps was, of course, far advanced of the process described here. But this description, confusingly summarized as it is, does give some technical detail about an earlier “overlay” technique,

particularly regarding the *blending* of *wet* inks on the paper. Soon, however, there was a variation in the technique. In the late 1840s, according to Ruari McLean, letterpress illustrator Henry Vizetelly “reproduced painting by the superimposition of translucent colours”, by which is probably meant the overlay of a semi-transparent ink on a *dry* ink of another color, thus producing a color different from either ink (McLean, p. 127).

Complicating the technology even further was the use of “intricate overlapping patterns of finely engraved hatching”, which thereby involved the overlay of different colors of lined ink. Figure 12 is an 1878 chromoxylograph, based on the art of English illustrator Walter Crane. Some of its complexity is described by Bamber Gascoigne:

The detail shows how the colour-separater [craftsman] set about increasing the range of his palette from this limited repertoire [of five ink colors, including black].... For the greeny-grey on the dark side of the stone pillars he has mingled yellow diagonal lines with blue lozenge dots, and for the darker green of the far bank he has used solid yellow with horizontal blue stripes (becoming solid near the bottom) and diagonal red lines. In spite of appearances, no green ink was used (Gascoigne, p. 23a-c; 23d).

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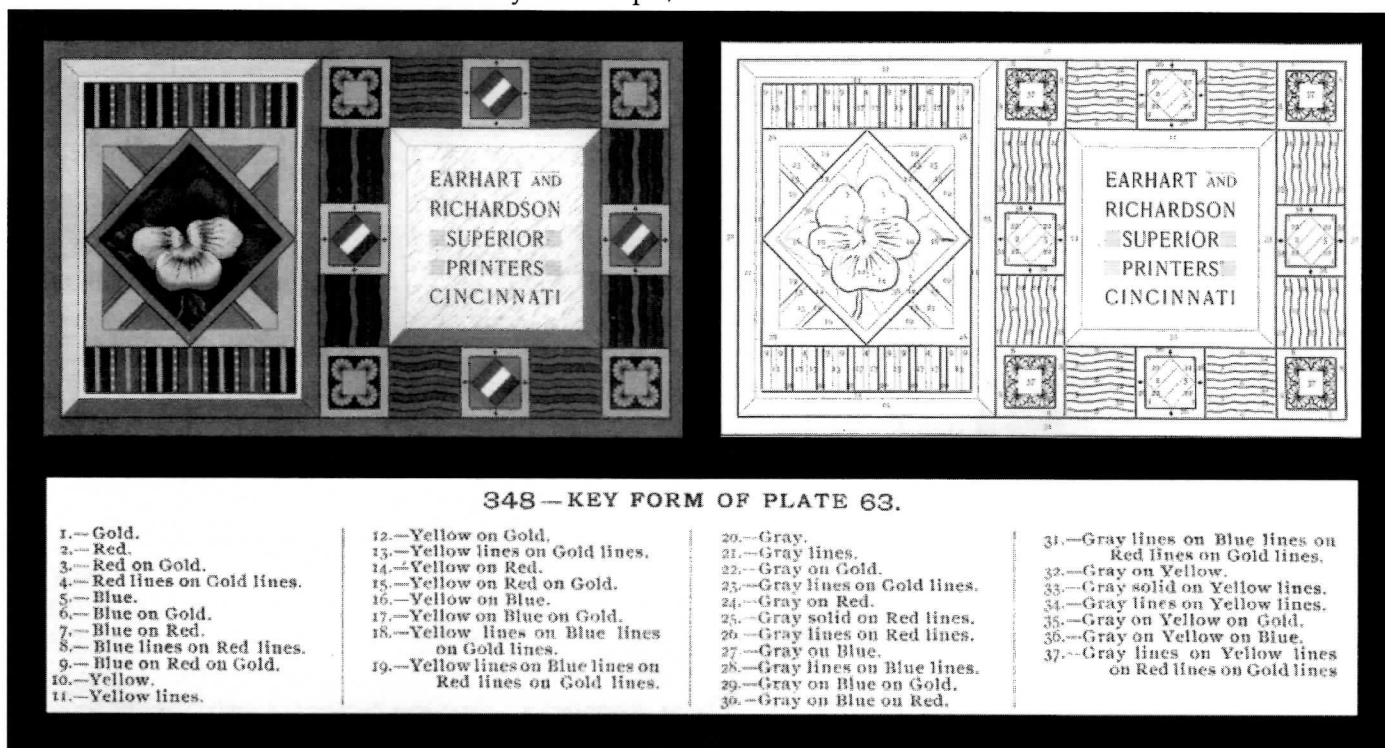


Figure 13—Diagram from J. F. Earhart’s *The Color Printer*, 1892; “card showing thirty-seven colors produced by six impressions” (Earhart); numbers on card at upper right match colors on card at upper left; list at bottom identifies ink colors, and whether solid or lines, that were “overlaid” to create each of the 37 different colors

Bat's Private Post

Continued from page 1

and are billed bimonthly. Others pay in advance with BPP stamps.

Not only does BPP offer service to the United States Post Office, but door to door service is also available in



select, but extensive, areas of metropolitan Los Angeles. BPP delivers letters, postcards, periodicals and parcels, as well as loose articles such as potted plants, furniture, shopping bags with contents, and paintings.

BPP also offers sporadic service within and to Mexico—most commonly Mexico City, but Acapulco, Puerto Vallarta and Tijuana have all seen service via the

travelling post office. Additionally, sporadic service is offered within and to the Hawaiian Islands.

Stamps

Early BPP stamps were somewhat crude. Fortunately, proper guidance from Bill Porter through his Olathe Poste (<http://www.theolatheposte.com/>), has enabled BPP stamps to become true collector items of unsurpassed quality. Stamp subjects are usually related to California, Hawai'i, Mexico, local posts, important holidays and world events. Stamps are issued for service in Mexico, but BPP stamps are valid from any BPP post office. All stamps are sold at face value, although some smaller denominations are only sold in predetermined sets unless they are required for immediate postal use.



Editor's Note: For further information on Bat's Private Post, please contact:

Scott Zaragoza (#2719)

P.O. Box 11175

Beverly Hills, CA 90213-4175—USA

Whatzit

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KCL. PREUSS. GROSSH. HESS. EISENBAHNDIRECTION, with MAINZ appearing at the bottom. Use,



date and set information is needed.

If you have any information on these or past unknown Whatzits, please pass it on to me so we can share your knowledge.

Figure 30.1.4

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Ventures in Printing

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Note that the designers of the Romanian angel stamps also appear to have used overlapping hatching in the background of the Latin inscription.

The American letterpress artistic printing movement, another technical forerunner for the angel stamps, is epitomized by Cincinnati letterpress printer John F. Earhart. Earhart's 1892 book, *The Color Printer: A Treatise on the Use of Colors in Typographic Printing*, includes a diagram (Figure 13) of thirty-seven colors produced by six letterpress impressions (thus using five overlaid inks plus black). This color variety is created by the overlaying of up to three "solid inks" for one color, as well as various overlay combinations of both lines and solids. "The single-minded thoroughness of this example... reveals how advanced the efforts of some letterpress printers and designers were. The spread of color lithography, however, ultimately proved such efforts futile" (Clouse and Voulangas, p. 100).

I have been unable to learn whether Earhart's process involved the "blending" of overlaid wet inks on paper or, instead, the overlay of translucent inks. (At *ABEBooks.com*, the least expensive copy of Earhart's book, *The Color Printer*, lists at over \$700.) My guess is that Earhart, as well as Bradbury-Wilkinson in the printing of the Romanian angel stamps, used the translucent ink technique. Here again, reader agreement, or disagreement, is welcome.

In my opinion, the angel stamps, long derided by philatelists for their superfluousness and lack of workmanship, are instead a graceful (yet dangerous) leap into technical experimentation and relief-printing grandiosity. Their uniqueness in artistic authorship is matched by their uniqueness in technical prowess. Certainly Queen Elisabeth did not become involved in these technical complications. But her design, especially the intricate diaper background, became an invitation to the printers at Bradbury-Wilkinson to try something audacious, even if it risked only partial success. And that, after all, was in keeping with the Queen's spirit.

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If you have address information concerning Glen Robertson (#307), please contact the Executive Director.

Posthorns

Continued from page 5

The posthorn has been used as a postal symbol by many countries besides Norway. Illustrated at right are a few posthorn stamps, but there are doubtless hundreds (if not thousands) more. Most are found on classic issues from European countries. The stamp from Crete (upper right corner) was issued in 1901 and is a good example of philatelic plagiarism—it's almost identical to the Norwegian issues.



Membership Update

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Canada)
- 2726 **Anthony Rowe** (exp. 02/28/13)
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arowe15@comcast.net
A, G, Int (15), EE, 5 (Worldwide),
7 (Worldwide)

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w9nwr@new.rr.com
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Australia)
- 2728U **Rithanne Medors** (exp. 02/28/13)
- 2729 **Brian Gregory** (exp. 03/31/13)
1124 Pennsylvania Avenue
Bremerton, WA 98337-1143—USA
smilodon1@earthlink.net
A, G, Int (55), EE, Top (Dead countries,
World War II AMG)

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