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**Living
Life
in the
Pilot's Seat**

By David S. Ball



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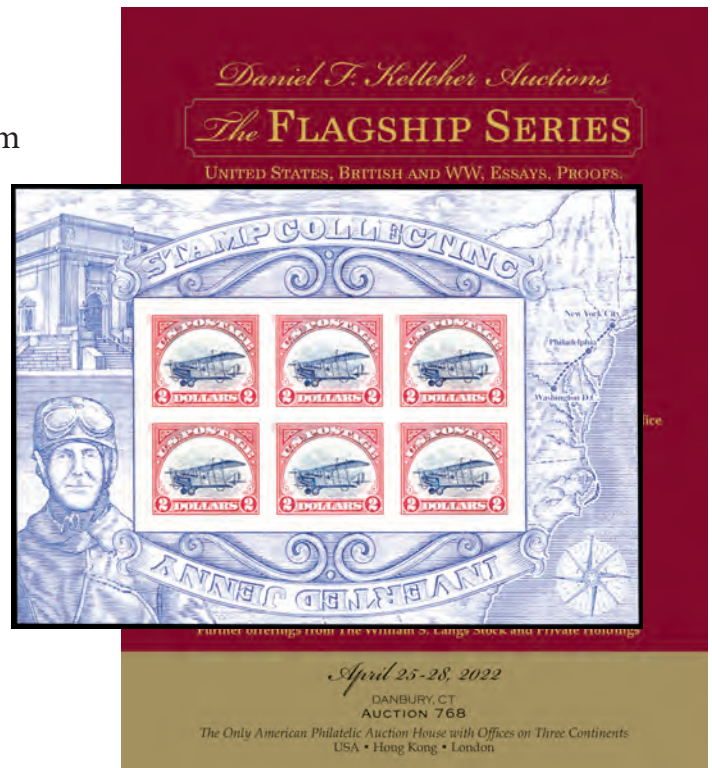
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Kelleher's
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The pulse of serious stamp collecting



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The PHILATELIC Magazine of Daniel F. Kelleher Auctions and Kelleher & Rogers Ltd. Hong Kong

Filling the Pages



By
David
Coogler

Passion. The word is defined by Merriam-Webster as “a strong feeling of enthusiasm or excitement for something or about doing something”

Even though we like to see ourselves as reasonable and rational beings, many areas of our lives are ruled by passion. Some of the most logical and mentally organized people I have ever met are the most passionate stamp collectors. The doctor who toils by day in the operating room, the lawyer in the courtroom or the business person in the Board room will often spend their nights or spare time on their passions. And none can be more passionate than the stamp collector.

The depth, range and quality of individual collections never ceases to amaze. I have seen them all, from the macro (those seeking complete U.S. plate blocks by all different numbers AND positions) to the micro (different perforation

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Living the Life in the Pilot's Seat

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CALENDAR

Daniel F. Kelleher

NOTE: WEEKLY ONLINE

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Sunday Night at 9:00pm

Shows

St Louis Stamp Expo
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Krupnick Airmail 767
April 25

Flagship Sale 768
April 25-28

Randy L. Neil • April 28
769 Confederate States

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Flagship Sale
June TBD

One big hobby serves many!

Collecting Books causes eight pastimes to flourish all together.

To say that I am probably a “hobby junkie” would, no doubt, qualify me as being **nuts** for accumulating historical mementoes that are, essentially, small collectibles that connote some piece of my existence and the history of how I came to cherish and love them. That was a pretty long sentence—but when one has eight hobbies that, together, combine to become one gigantic collectible pursuit, I need lots of words to describe it.



Essentially, I have eight independent hobbies. Over, say, a ten day span I might work on (or play with) all eight of them—devoting hours of enjoyment to each. I collect 45 rpm records from the earliest days of rock ‘n roll, playing, storing them with care and trying to acquire the very rarest among them. One morning might find me sorting my newest acquisitions of early Kansas City postcards, another morning, studying the history of baseball’s very earliest days to see if there was more than one instance of a triple play in a World Series. Two nights adding newspaper clippings of Babe Ruth’s career during his last

(1934) is big league baseball. Another Saturday poring through a 30-year collection of books and artifacts about the motion picture during the advent of sound during the late 1920s and early 1930s, plus the history of Technicolor.

A subject growing, for me, bigger and bigger by the year is the history of Abraham Lincoln as he grew in political prominence in central Illinois, as a Whig, then an early adherent to a Republican Party he would hardly recognize today. In the mid-1840s, he was a friend and vigorous rival of my great great grandfather who was a Democratic Congressman in Petersburg, from Illinois’s 7th Congressional District.

The biggest hobby for me—one that started for me in 1951 and still flourishes today is stamp collecting. It occupies sizable parts of our home and the space it takes up continues to grow, although not nearly as fast and as vigorously as it once did. When one has a spouse whose interest in philately is about as big as a half glass of Kool-Ad on a cold winter day, I have to nourish other pursuits!

That would be the pastime that, taken as the giant, separate hobby it has become for me over and above the other seven, is **Bibliomania**. My library (5,000+ books) has subject matter that spans vast info and publications. When paying attention to the library, I can study and enjoy all my various hobbies anytime, anyplace, individually or all at once.

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Kelleher's
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The pulse of serious stamp collecting



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If interested, please feel free to contact Randy Neil, Michael Zelenak or Tom Lera at the email addresses shown at the left.

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Living Life in the Pilot's Seat



Amelia Earhart sits on the starboard side of her Lockheed Vega 5B "Little Red Bus" in which she set records to cross the Atlantic Ocean and the U.S. in 1932.

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By David S. Ball



“There is more to life than being a passenger”

– Amelia Earhart



For most people, the story of Amelia Earhart begins at the end. In it, an intrepid woman's life is shrouded in mystery as she disappears on a Quixotic adventure to fly around the globe. Like Charles Lindbergh, this is a tale of meteoric rise from obscurity to immortality, courage and competence, fame and fortune, and, of course, philately.

It is hard to tell from the first pages of the book, *20 hrs. 40 min.*, where the audacity and opportunity for a young woman

in the 1920s to become a pilot stem. She grew up in Kansas with her grandmother while dad worked for the railroad.

On a visit to her sister in Toronto during World War I Earhart began training with the Canadian Red Cross to be a nurse's aide in a small military hospital. Invited to see the flyboys at the airfield she fell in love – with aviation.

The progression from first airplane ride (with Frank Hawks) in 1920, to her first lesson was one week. Within six months she had bought her own plane. The follow-

TIME

The Weekly Newsmagazine



AMELIA EARHART (1935)



Figure 1 As a young child (shown here at seven) Earhart lived with her maternal grandparents.



Figure 3. 1931 candid photograph of Amelia with her newly-wedded husband George Putnam.

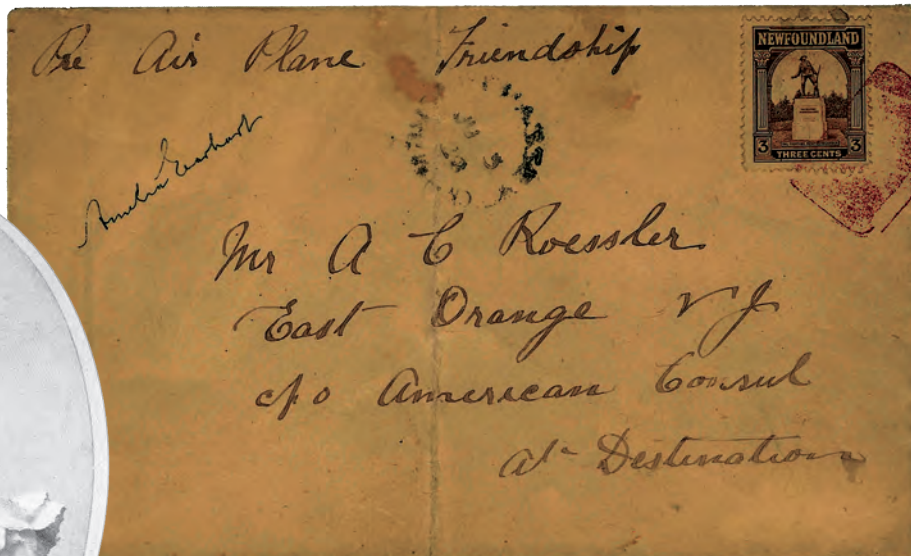


Figure 2. The Amelia-autographed cover carried on board the "Friendship" during its historic June 1928 transatlantic crossing.

due to family pressure about her safety, Putnam went shopping for a replacement. The "right sort of girl" was attractive (but not too attractive), come from a good family, possess poise and intelligence, and, if possible, a pilot's license.

Putnam's agent asked around the Boston area and the clear choice was the social worker at Denison House. After calling her at work, they met at the agent's office where he said, "I may as well lay my cards on the table. Would you like to fly the Atlantic?" The flight would hold danger (Earhart estimated her chances at no better than 50/50). While she would technically be in command, she would only be a passenger. The pilot would be paid \$20,000 and mechanic \$5,000. Her compensation for risking her life would be zero. She accepted.

The *Friendship* flight was not without trouble. It took five tries to get the heavy plane off the water.

To make it they shed gear, gasoline, and the 150-pound reserve pilot. When they did get airborne, the cargo door sprung open almost causing Earhart and the mechanic to fall out. At the jump off spot in Newfoundland the weather was bleak and one night turned into two weeks. The pilot would argue with Earhart in front of reporters and he liked to drink. During the flight the left engine was troublesome and they ended up lost. They missed Ireland entirely and ended up in Wales.

Within hours of their arrival Amelia Earhart

ing year she set a world altitude record of 14,000 feet for female pilots. In 1923, she became the 16th woman to receive a pilot's license in the United States.

With family fortunes waxing and waning (but not the love for flying) she took a series of jobs to support her flying habit. By the age of 31, however, social work in Boston had crowded out aviation. She would fly occasionally but her focus was decidedly earthbound.

Would you fly the Atlantic?

In 1927 Charles Lindbergh electrified the world by crossing from New York to Paris non-stop in an airplane. In an effort to capitalize on the novelty, plans were hatched to fly a woman across the Atlantic. Central to one such effort was book publisher George Putman. When Amy Guest, the woman who commissioned the flight backed out



Color photograph taken of Amelia Earhart's plane, the "red-painted-wings" Lockheed Electra 10E to be used for her and Fred Noonan's fateful flight.

Above. Days before she and navigator Fred Noonan and Amelia took off on their around-the-world flight, she poses on the nose of her Lockheed Electra.



No brighter smile was ever on her face. While Fred Noonan places items inside the Electra, Amelia shows off her optimism in the foreground. Day of the flight.

was a global sensation. In Boston a third of the city turned out to greet her and 2,000 social workers crammed a Copley Plaza Hotel room to meet her personally. She moved to Putnam's estate in New York to write her book, *20 hrs. 40 mins.* She was the toast of the town but to Earhart it was no achievement. "I was just luggage," she said, "Like a sack of potatoes."

Giving Amelia Wings

G.P. Putnam did not create Earhart. He was in search of stories about adventure involving courageous Americans. It was a perfect fit with Charles Lindbergh's account of his solo flight from New York to Paris (*We*) and Admiral Byrd's survival story at the South Pole (*Alone*). Was it any wonder that he would want to publish the account of the first woman to fly the Atlantic?

Putnam put Amelia Earhart in a position to exploit her poise, intelligence, and grit. He gave her a spotlight and she used it to best advantage. They were able to use each other to do what they did best. He got a commodity that touted confidence and adventure to women.

She wrote *20 hrs. 40 min. Our Flight in the Friendship* (1928), *The Fun of It* (1933) and *Last Flight* (1937). For her she got access to wealth and valuable connections. Within a year of meeting, Putnam divorced his wife and in 1931 married Earhart. He sold his interest in the publishing business to head the editorial board of Paramount Pictures. Amelia had a need for accomplishment and George a hunger for publicity.

The *Friendship* flights had opened a floodgate of daring, effort, and achievement. In 1932, she replaced it with a brand new red Lockheed Vega

Fred Noonan in his uniform as a member of flight crews for Pan American World Airways Pacific Clipper flights.



Amelia and Fred Noonan shown at Honolulu arrival after accomplishing the first leg of their round-the-world flight on March 17, 1937.



Figure 5 Oakland Postmaster Nellie Donohoe, Amelia, and business promoter Elmer Dimity examine the Round the World covers.



Figure 6 Amelia loads covers from Oakland Postmaster Nellie Donohoe. At left is Paul Mantz, Earhart's co-pilot to Honolulu. Behind Mrs. Donohoe is E.H. Dimity, ca. March 17, 1937.



Lafayette, Indiana, March 18, 1937.

which she named *The Canary*. In it in 1932 she was the first woman pilot to fly solo across the Atlantic on May 20-21. Using it again she was the first woman to fly solo across North America on (August 24-25, 1932). She had begun competing (and winning) in air races (1929). In 1930 she had become an official with the National Aeronautic Association (NAA). She set a world's altitude record and became the first President of the female pilot's association, the Ninety-Nines (1931).

She joined the faculty of Purdue University to counsel women on aviation in 1935. In the same year she became the first solo pilot (man or woman) to fly from Hawaii to California. The following year she would begin an audacious plan to fly around the world.

Final Flight

Like Charles Lindbergh, Earhart had become

enmeshed in facets of aviation other than flying. As pressures and opportunities mounted, she began to consider an end to long, exhausting, dangerous trips and turn towards more measured ways to impact women in aviation. In a wire story filed the day after she disappeared, Earhart said, "I have a feeling that there is just about one more good flight left in my system. I hope this trip around the world is it. When I have finished this job, I mean to give up long distance stunt flying."

Flying around the world was more than about piloting. Obtaining the right aircraft, getting country clearances, arranging for maintenance and repairs, depots of fuel, oil, and lubricants, as well as provisions and lodging represented a massive undertaking.

When Linda Finch decided to replicate Amelia's feat on the 100th anniversary of Earhart's



Figure 7 Lone envelope plucked by Dimity following first leg of East West attempt.

Figure 11 (Below). Rare Coast Guard support vessel artwork signed on the flap by members of the crew including several radio operators.



Figure 9 Signed by Amelia and Fred Noonan, this envelope was posted June 28, 1937, in Darwin on the day before the duo made their last known landing in Lae Papua, New Guinea.

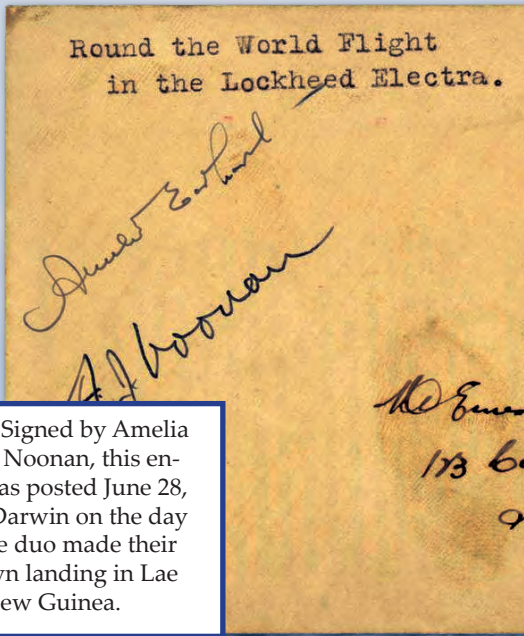


Figure 10. Treasury Department Penalty envelope with hand tinted cachet designed by the USS Itasca crew.





Figure 14a and 14b. Newly resurfaced 1st Anniversary cover signed by AE, Donohoe, and Roscoe Turner with NAMW cachet on reverse.



Figure 8 The accident in Hawaii stretched finances resulting in a Gimbels Type III cover being sold.

birth, it took five years of nail-biting work that many times seemed to have little chance of taking flight.

As a fundraising and publicity effort, Gimbels Department stores in New York and Philadelphia offered commemorative envelopes for the world flight. For \$2.50 you could get an envelope (or \$5 signed) that the pilot would carry around the world.

They can be found without stars between the words, "Around the World Flight" (Type 1) and with stars (Type 2). You could buy the envelope in the department store and keep it or leave it with Gimbels and they would ensure it was carried on the plane.

Coordinating the philatelic angle was parachute manufacturer and unofficial business promotor, E.H. Dimity. When 7,500 covers sold by Gimbels began their journey on March 17, 1937, they were postmarked in Oakland with a first stop in Honolulu.

When the plane was damaged while landing it had to be returned to California for repair. During that time the mail packages were rewrapped under the direction of the Post Office. For the second attempt it is estimated that 8,300 covers were carried to include Type 3 covers sold by Gimbels during the March to May time period when the Electra was being repaired.

Dimity took the opportunity to remove the one addressed to him as a joke. When the aviatrix returned from her globetrotting, he would claim the envelope beat her back home. As fate would have it, it might be the only envelope salvaged from the flight.

It was sold by Dimity in the 1960s on behalf of the Amelia Earhart Foundation to a stamp dealer who auctioned it at Christies in 1991 for \$23,100. There is a second potential envelope from the first flight – the Rider cover. While Aerophilatelists have questions it did receive a Philatelic Foundation certificate in 1965.

On June 1 Earhart made a second attempt. Harry Manning, originally earmarked to accompany Earhart as the navigator, was replaced with Fred Noonan. While Manning was a pilot and experienced radio operator, it was felt that his navigation skills were sloppy.

Noonan, who had handled Pan Am's survey

flights in the Pacific was given the job. This time, the pair took off without fanfare headed east from Burbank to Miami.

Additional envelopes were created. The side bars are red instead of blue, the font is larger, and "2nd Take Off" is in a red box in the left lower corner. These "Type 3" covers were only sold by Gimbels for 2-3 months so are far less commonly encountered. It is estimated that only about 1,000 were sold and the majority were probably lost with the aircraft.

A month later, Earhart and Noonan had flown their way as far as New Guinea. On July 2nd, they departed Lae Airfield with a plan to intercept Howland Island 2,556 miles away. From a navigation perspective this is a daunting feat. There are no markers along the way, terrestrial and celestial aids (when the weather was poor) virtually nonexistent, and the island is only 6,500 feet long, 1,600 feet wide, and 10 feet high.

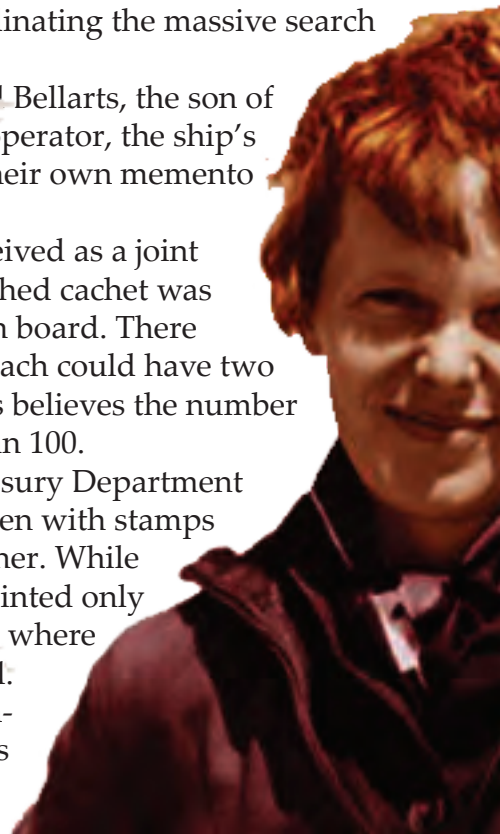
To aid in the endeavor, the Department of the Interior supplied the Coast Guard cutter USS *Itasca*. When Earhart and Noonan were unable to find Howland, it was the *Itasca* trying to communicate and steer the aircraft to safety. Later, when the Electra had passed the point of fuel exhaustion and it was clear they had either landed or crashed, it was the cutter coordinating the massive search effort.

According to David Bellarts, the son of the *Itasca* chief radio operator, the ship's crew had fashioned their own memento for the historic flight.

With artwork conceived as a joint effort, the mimeographed cachet was offered to everyone on board. There were 141 sailors and each could have two covers though Bellarts believes the number produced was less than 100.

Many were on Treasury Department Penalty envelopes, often with stamps in the upper right corner. While the illustration was printed only in black, at least a few were hand colored in pencil.

Representing the Interior Department was Richard Black. He



served with Admiral Byrd in the Antarctic from 1933-1935 and would be involved in five polar expeditions. In addition to coordinating support for Earhart, Black was at Pearl Harbor when the Japanese attacked as well as serving in Korea. His signature is seen on this *Itasca* envelope alongside several radio operators and Howland Island personnel.

Leo Bellarts (David's father) was a 3rd Class Petty Officer assigned to the USS *Itasca* not long after joining the Coast Guard. He rose through the ranks quickly making Chief Petty Officer in only 6 years. He spent 21 years in the service and retired as a Lieutenant in 1946. After the war he served as the Director of Civil Defense, due to his experience in radio communication, in Everett Washington.

What happened to Earhart and Noonan?

In the summer of 1937 Amelia Earhart vanished. A powerful voice in aviation and an advocate for the empowerment of women was silenced.

Since then, dozens (hundreds?) of books have theorized what happened. Did she ditch in the Marshall Islands and die as a castaway? Were they picked up by the Japanese and transported to Kwajalein and then Saipan? If taken to Saipan did she die from dysentery or shot as a spy? While theoretically the *Electra* could float for a time, the most likely explanation is that they couldn't find land and drowned? *Itasca* Radioman Bellarts told his son the radio signal was so strong from the plane that he went out on deck to look for the plane.

The mind is a futile place. With tensions between the Japanese and the United States escalating, some suggest Earhart was actually gathering aerial photographs of Pacific fortifications taken by the Japanese. There is no reasonable reason to believe this was true or, given the fuel available, that it was even possible. Similarly, there have been suggestions that Noonan was drunk or romantically involved with Earhart and that they

intended to disappear. These are equally unlikely. Noonan was recently married and very much in love, and while he had a history of alcoholism the Howland leg was by far the most demanding and there is no reason to imagine that Earhart would tolerate a drunk that day. In reality, the New Guinea to Howland flight was extremely difficult, the aircraft was at its limits, and the weather did not cooperate.

Philatelic echo from the flight

Exactly a year after Earhart and Noonan left Oakland on the second attempt, a Round the World envelope previously signed by the pilot, was postmarked and sent to George Putnam. In the philatelic world it created a sensation. Siegel highlighted it in their 1995 *Rarities of the World Sale* in which it fetched \$15,000.

An upcoming Daniel F. Kelleher auction will present an even finer example at their Krupnick auction this April. In addition to Earhart's autograph, it has Postmaster Nellie Donohoe and friend Roscoe Turner. It is addressed to the only person to own a flight cover from the first attempt, E H Dimity. Like the Putnam envelope, it has the Oakland National Air Mail Week cachet on the reverse. Whether any more such anniversary covers exist is unknown.

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Amelia's Early years 1897-1932

Editor's Sidebar

The American aviator Amelia Earhart remains the world's best-known woman pilot even long after her mysterious disappearance during a round-the-world flight in 1937.

Childhood in the Midwest

Amelia Mary Earhart was born on July 24, 1897, the daughter of Edwin and Amy Otis Earhart. Until she was twelve she lived with her wealthy maternal grandparents, Alfred and Amelia Harres Otis, in Atcheson, Kansas, where she attended a private school. Her summers were spent in Kansas City, Missouri, where her lawyer-father worked for the Rock Island Railroad.

In 1909 Amelia and her younger sister, Muriel, went to live with their parents in Des Moines, Iowa, where the railroad had transferred her father. While in Des Moines, Earhart saw her first airplane while visiting a state fair. Because it had been only a few years since the Wright Brothers (Wilbur, 1867–1912; Orville, 1871–1948) made their first flight at Kitty Hawk, North Carolina, young Earhart was not overly impressed with what she saw at the fair.

Before she completed high school, Amelia also attended schools in St. Paul, Minnesota, and Springfield, Illinois. Meanwhile her father was fighting a losing battle against alcoholism. His failure and the humiliation it caused for her were the root of Amelia's lifelong dislike of alcohol and desire for financial security.

Amy Earhart left Edwin in Springfield in 1914, taking her daughters with her to live with friends in Chicago, Illinois, where Amelia graduated from the Hyde Park School in 1915. The yearbook described her as "A.E.—the girl in brown (her favorite color) who walks alone."

Inspired by war

A year later, after Amy Earhart received an inheritance from the estate of her mother, she sent Amelia to Ogontz School in Philadelphia, an exclusive high school and junior college. During Christmas vacation of her second year there, Amelia went to Toronto, Canada, where Muriel was attending a private school. In Toronto Amelia saw her first amputee (a person who had one or more limbs removed), returning wounded from World War I (1914–18; a war in which Germany and Austria fought European and American forces). She

Amelia's birth took place on July 24, 1897, in this home in Achison, Kansas.

Duo photos of her young mother, Amelia Otis Earhart and as an older lady.



Amelia as a five year old girl.



Above: With her dog and local friend at age 7 in 1904 in Achison.



As a young married woman at her home in Connecticut in 1931

Amelia arrives at Londonderry, Ireland, as the first woman to fly solo across the Atlantic Ocean arriving May 21, 1932, in her new red Lockheed Vega 5B. By far, her biggest achievement then to date.





The bed and bedroom in which Amelia Earhart was born.

Photograph of mother and sister Muriel after Amelia's demise. (Below)



A teenage nurse's aide in Canada in 1918



Above. A posed photograph of a teenage Amelia ca. 1913



Amelia Earhart attended Ogontz School in Rydal, Pennsylvania; she earned a degree from Columbia



immediately refused to return to Ogontz and became a volunteer nurse in a hospital for veterans, where she worked until after the armistice (truce) of 1918. The experience made her an lifelong pacifist (person opposed to war).

From Toronto Earhart went to live with her mother and sister in Northampton, Massachusetts, where her sister was attending Smith College. In the fall of 1919 she entered Columbia University, but left after one year to join her parents, who had gotten back together and were living in Los Angeles, California.

First air shows

In the winter of 1920 Earhart saw her first air show and took her first airplane ride. "As soon as we left the ground," she said, "I knew I had to fly." She took lessons at Bert Kinner's airfield on Long Beach Boulevard in Los Angeles from a woman—Neta Snooks. On December 15, 1921, Amelia received her license from the National Aeronautics Association (NAA). By working part-time as a file clerk, office assistant, photographer, and truck driver, and with some help from her mother, Earhart eventually bought her own plane. However, she was unable to earn enough to continue her expensive hobby.

In 1924 Earhart's parents separated again. Amelia sold her plane and bought a car in which she drove her mother to Boston, where her sister was teaching school. Soon after that Earhart reenrolled at Columbia University in New York City, but she lacked the money to continue for more than one year. She returned to Boston, where she became a social worker, joined the NAA, and continued to fly in her spare time.

Crosses the Atlantic

In 1928 Earhart accepted an offer to join the crew of a flight across the Atlantic. The flight was the scheme of George Palmer Putnam, editor of WE, Charles Lindbergh's (1902–1974) book about how he became the first person to fly alone across the Atlantic in 1927. Putnam chose her for his "Lady Lindy" because of her flying experience, her education, and her lady-like appearance. Along with pilot Wilmer Stultz and mechanic Louis Gordon, she crossed the Atlantic (from Newfoundland to Wales) on June 18-19, 1928. Although she never once touched the controls (she described herself afterward as little more than a "sack of potatoes"), Earhart became world-renowned as "the first woman to fly the Atlantic." There was more to come.

From that time on Putnam became Earhart's manager and, in 1931, her husband. He arranged all of her flying engagements, many of which were followed by difficult cross-country lecture tours (at one point, twenty-nine lectures in thirty-one days) staged to gain maximum publicity.

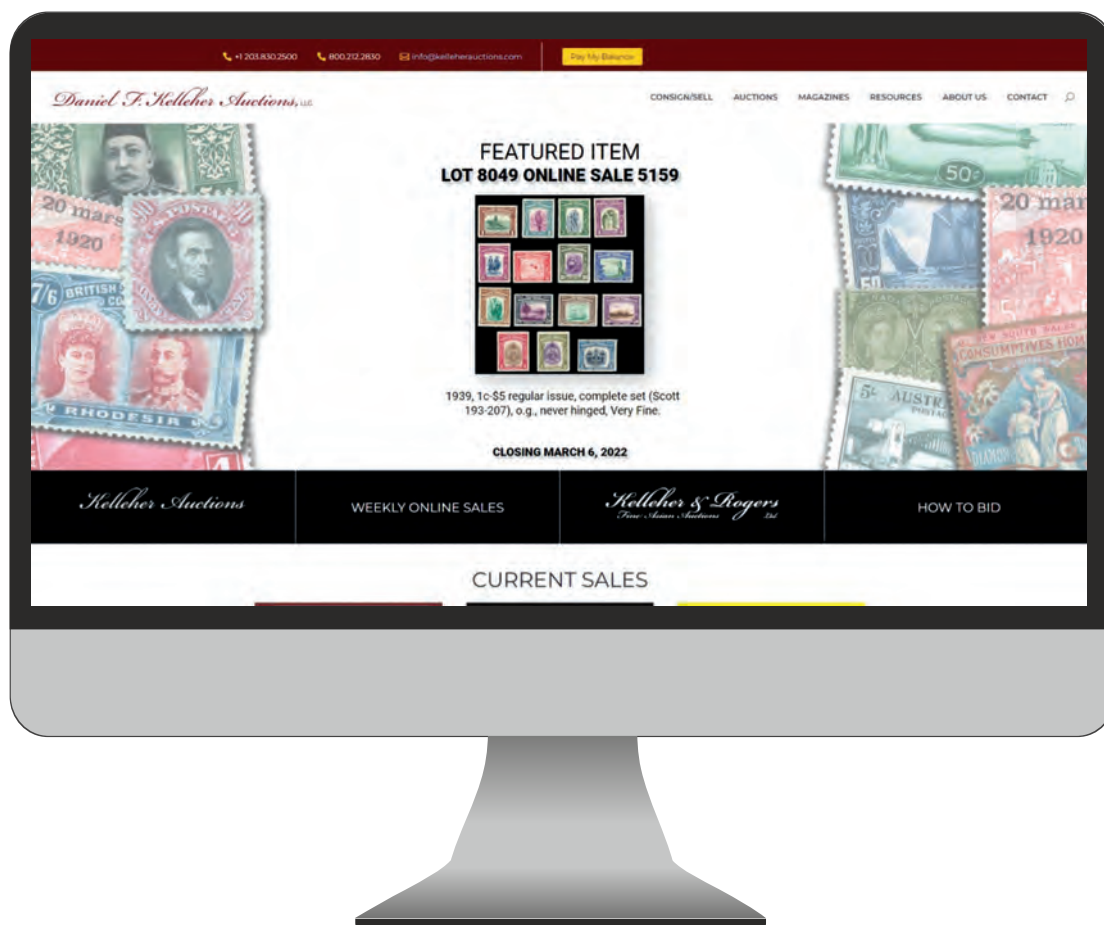
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varieties or postmarks on an individual stamp issue).

Charles Dickens said, “No human passion is greater than the passion for the hunt.” In my more than half-century involvement with stamp collecting, I have seen every kind of hunter—from those that roam continents to those who measure their quest in millimeters.

When we collect, we get to make the rules. Some are limited by budgets, others driven by the pursuit of quality. Just as there are different objects that we hunt, there are different means of organizing or displaying our captures. Some pursue their passion in a private or solitary world, others vie in the most public of domains, seeking to win the greatest glory or trophy.

Some collect as a connection to people, places or history. Others create visionary or imaginary realms. All understand and seek that inexplicable joy when we find something to add to the “collection” and its placement - whether it be a space in an album, a stock book, an exhibit or a box.

On the professional side of philately, we interact with many clients with different collections and modus operandi. We learn so much about a person from the collection



From David Coogle — —
Continued from page 3...

Filling Your Pages

that they have formed. In some cases, we are stunned by the bravado or magnitude of the accomplishment. In others, we are touched or moved by the subtlety or quiet beauty of the achievement. Each of us is able to define ourselves and follow our hearts when building our collections. Some become so enthralled by the thrill of the hunt or acquisition, that this act and process itself far outpaces the actual placement in any album. Others are passionate to fill the empty spaces. Some are driven to seek higher and higher levels of “visual vivacity” in individual items, while many can obtain a sublime joy in the simple realization that they now possess a single example of the item.

We can become so passionate about the searching and the thrill of the hunt that it almost seems like we are afraid of completion, of ending our pursuit, of finishing the collection. Thus, many of us are constantly upgrading, searching, replacing – almost endlessly repeating and extending the process of creating our collection. The joys or tribulations we experience can help us overcome or escape the drudgery or dangers we face in the “real world.”

Happy, indeed, is the man who has a hobby. For he has two worlds to live in.

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A Happy Vacation
Place for the author
on the Hawaiian
Island of Kauai.



Beyond the Visual: Utility of Scientific Technologies for the Study of Postage Stamps



By Harry G. Brittain,
PhD FRSC

Historically, stamp identification, and the conduct of expertizing, has relied upon visual examinations and the knowledge base of the expertizer. This combination of experience and talent has adequately served the philatelic hobby in the past, but the development of appropriate analytical technology has widened the scope of potential investigational applications. The intersection of philately with instrumental methods of analysis has greatly expanded the scope of how stamps can be categorized, beyond the “Well, in my opinion, this looks like”

What is there to understand beyond the simple appearance of a stamp? Obviously, since stamps are simply inked images that have been imprinted onto paper, a deeper understanding requires that one obtain the necessary information to identify (1) the various components in the ink used to print the stamp, and (2) any components in the paper itself (besides cellulose) on which the stamp was printed.

Philatelic forensics is the term that is highly suitable for this program of study, since the process of profiling the ink and paper of a stamp is very much like an autopsy conducted by a medical examiner. In both situations, the examiner approaches the subject with no preconceived

notions as to how the subject arrived in the present state, but instead uses any and all technologies that can provide the requisite information which explains the condition of the subject. At the end of the work, the examiner generates a report that can be furnished to an expert who knows how to use the results of the forensic studies in the necessary manner.

Before delving into more detailed descriptions of the most suitable technologies, the following short list of methods and descriptions is useful:

- **Visual Examination – This is simplest analytical method, where the examiner visually studies the stamp, noting its appearance and perceived color.** This procedure is most effectively conducted when there is a reference stamp that can be critically compared against the subject.

- **Reflectance Microscopy – This technique takes visual observation to a much higher level,** since the examiner can use high levels of magnification to visualize the surface details of the printing ink as it exists on the paper.

- **Diffuse Reflectance (DR) Spectroscopy – This technique represents another improvement on the visual examination, and subdivides the perceived color of a stamp into a display of reflected light intensity as a function of its wavelength.** Since each color is defined by a band of



Figure 1. Images of 10-cent Franklin stamps printed by the Bureau of Engraving and Printing: (A) Scott-416 Franklin "yellow-orange" reference stamp; (B) Scott-416a Franklin subject stamp; (C) Scott-416a Franklin "brown-yellow" reference stamp.

wavelengths, DR spectroscopy provides a quantitative determination of the relative color contributions.

- **Fourier-Transform Infrared (FTIR) Spectroscopy:** When identification of actual chemical compounds is required, FTIR spectroscopy is probably the most useful technique in the arsenal of the forensic philatelist. This is because the FTIR spectrum of every chemical compound is effectively a fingerprint for its identification. When FTIR analysis is coupled with attenuated total reflection (ATR) sampling, one can conduct analyses on selected areas (having a size of approximately 1 square millimeter) to identify ink components in specific areas of a stamp.

- **X-Ray Fluorescence (XRF) Spectrometry** – XRF provides a qualitative identification of the chemical elements present in a stamp. The

listing of chemical elements in the ink or paper of a stamp can enable the investigator to guess as to what chemical compounds might contain certain elements in the list, but unfortunately does not directly provide the type of chemical connectivity that is needed to make unequivocal identifications.

- **X-Ray Diffraction (XRD)** – This technique is also highly useful for qualitative chemical identification, but the nature of the underlying science limits the forensic applications to any crystalline components present in the ink or paper of a stamp.

Like FTIR spectroscopy, XRD is specifically suited for compound identifications in that the XRD pattern of a given crystalline chemical compound is a fingerprint specific only to that crystalline chemical compound.



Figure 2. Images of 10-cent Franklin stamps at various magnifications: (A) Scanned image (i.e., 1X magnification) of a Scott-416 stamp, plate number 5852; (B) the Scott-416 stamp viewed at 15X; (C) the Scott-416 stamp viewed at 45X.

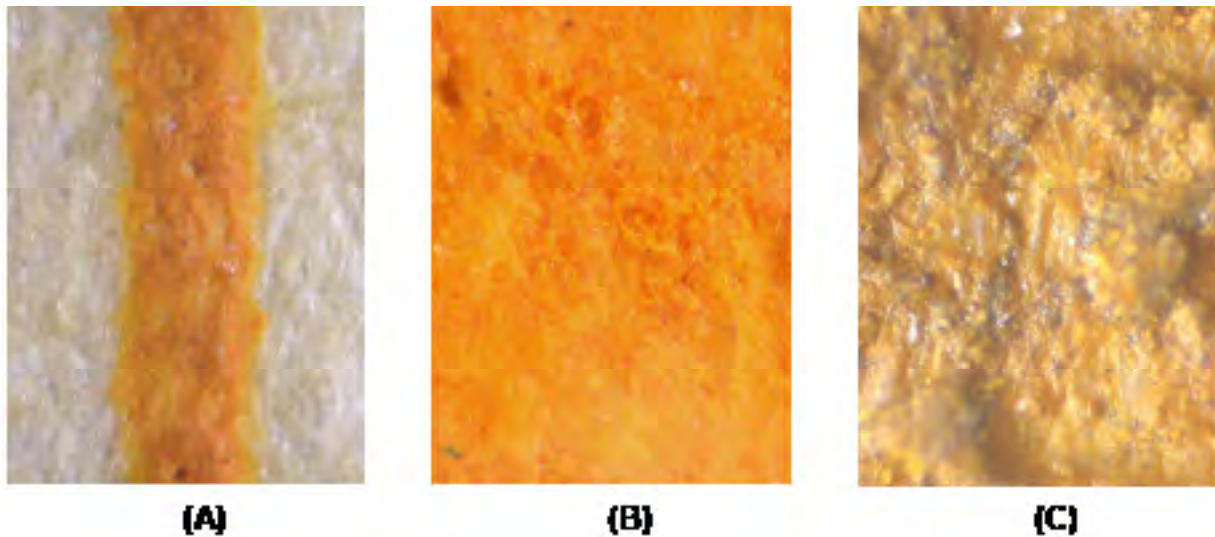


Figure 3. Images of 10-cent Franklin stamps at various magnifications: (A) The Scott-416 stamp viewed at 60X magnification; (B) the Scott-416 stamp viewed at 150X; (C) the Scott-416a reference stamp viewed at 150X.

In the context of Kevin Lowther’s accompanying article, the utility of each technique will be illustrated using examples associated with the various studies conducted on “orange-yellow” and “yellow-brown” 10-cent Franklin stamps of the Third Bureau Series.

Visual Studies

Historically, most stamp expertizing begins with a visual examination of the subject stamp, and forensic analysis does not deviate from this norm. The initial visual study allows the investigator to outline some baseline observations, and it goes without saying that these studies are optimal when one has reference stamps that can be used for comparison purposes.

Consider the 10-cent Franklin stamps shown in Figure 1. The visual examination clearly shows that the subject stamp is darker in color relative to the “yellow-orange” stamp, but also that it is not quite as dark as the authenticated “brown-yellow” stamp. The darker color of the subject stamp could place it in the “brown-yellow” category, but the observed appearance could possibly be the result of some environmental substance acting on the stamp. A simple visual examination of the subject stamp simply cannot distinguish between the two possibilities, so more detailed investigations are required.

Reflectance Microscopy

Historically, philatelists have used magnifying lenses whenever they wished to obtain a more detailed view of the finer details of a stamp. Without necessarily recognizing this, they actually have been performing the simplest type of reflectance microscopy, namely where the ambient room light served to illuminate the stamp, the magnifier provided image enhancement, and the human eye acted to record the enlarged image.

For forensic studies, the use of optical microscopes combines the illumination and magnification steps, while the images are either visually observed or captured via camera. The microscopic study of stamps differs from conventional microscopy in that since stamps are relatively opaque, the viewing process requires the use of external light sources that are used for reflective illumination.

To illustrate the utility of reflectance microscopy, a Scott-416 plate numbered single was first studied using a binocular microscope at magnifications of 15X and 45X [1]. For the images shown in Figure 2, the central part of the numeral “10” in the lower right-hand corner of the stamp was selected for viewing. The low-magnification images of Figure 2 are useful in that gross features in either the stamp surface or of the printed images can be evaluated.

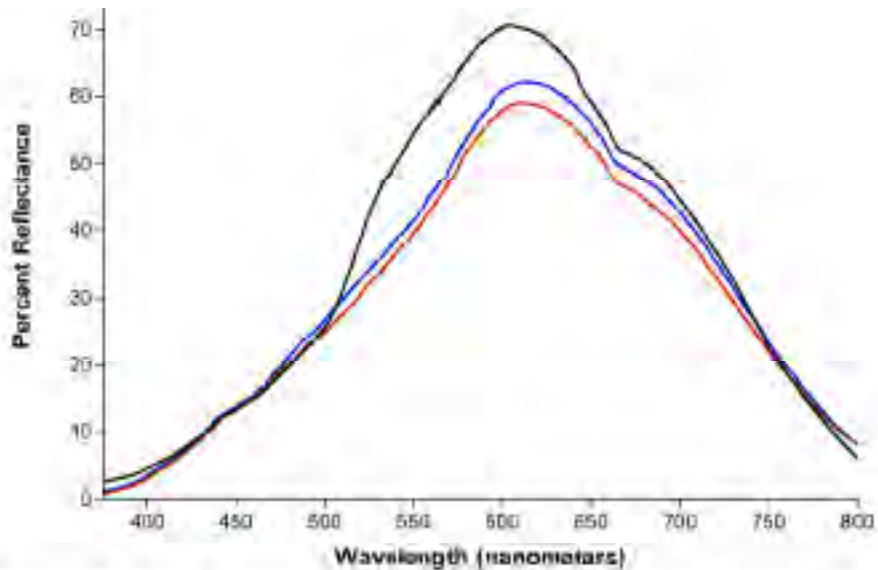


Figure 4. Diffuse reflectance spectra of the three stamps shown in Figure 1. The black trace corresponds to the Scott-416 “yellow-orange” reference stamp, the blue trace to the Scott-416a subject stamp, and the red trace to the Scott-416a “brown-yellow” reference stamp.

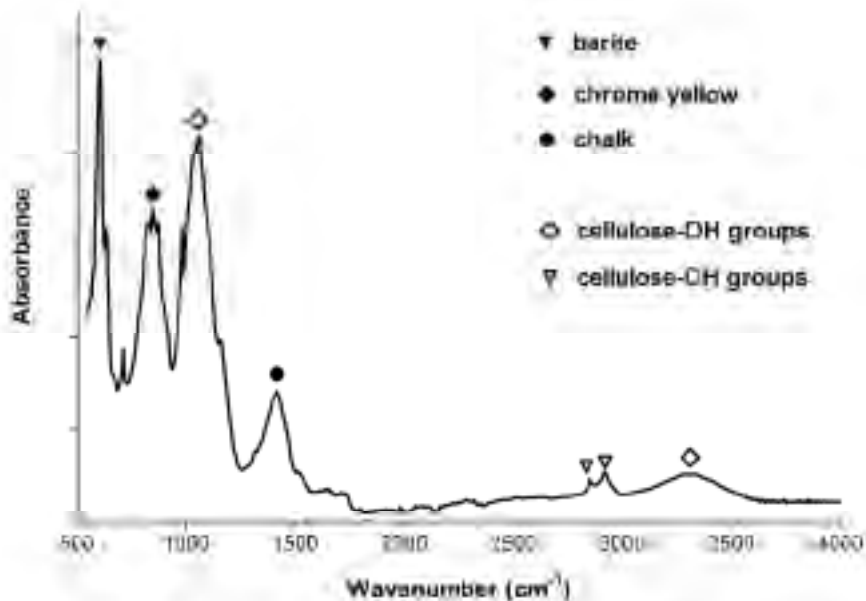


Figure 5. FTIR spectrum of the Scott-416 “yellow-orange” reference stamp shown in Figure 1A, where the principal peaks in the spectrum have been identified as in the legend.

But if an examiner seeks to obtain more information regarding the surface features of a stamp, such information must be obtained using higher degrees of magnification. Figure 3 contains photomicrographs of the Scott-416 plate numbered single at magnifications of 60X and 150X [2]. As before, the central part of the numeral “10” in the lower right-hand corner of the stamp was profiled, and one can clearly discern the imperfections in

the dried ink that have resulted as a consequence of the drying process used.

Also shown in Figure 2 is a photomicrograph taken of a Scott-416a stamp at the highest magnification of 150X, and it is immediately obvious that the ink on the surface of the Scott-416a stamp is very different in character relative to the ink of the Scott-416 stamp. The darker color of the stamp is evident in Figure 3C, as is the presence of large

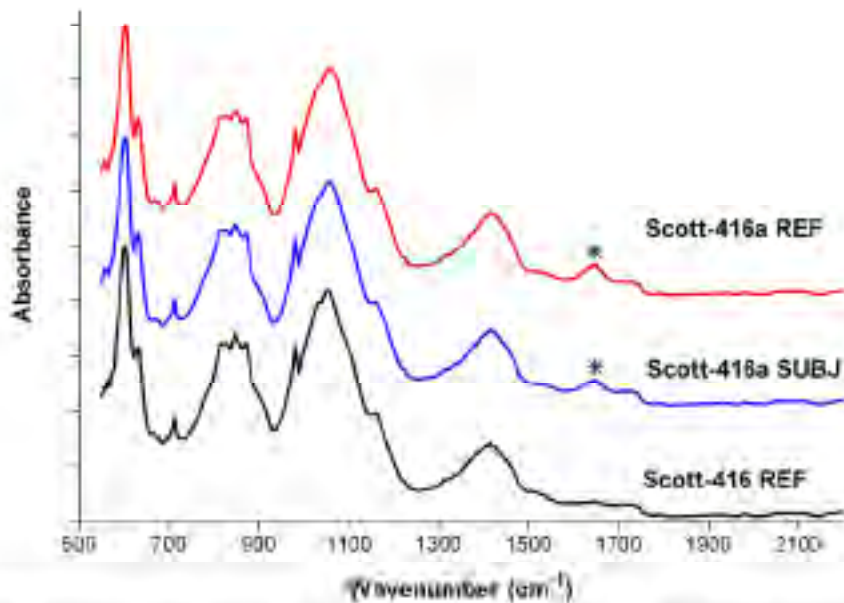


Figure 6. FTIR spectra of the three stamps shown in Figure 1. The black trace corresponds to the Scott-416 “yellow-orange” reference stamp, the blue trace to the Scott-416a subject stamp, and the red trace to the Scott-416a “brown-yellow” reference stamp. The peak associated with the presence of aluminum carminate has been marked by the asterisk symbol.

numbers of purplish-red pigment particles. It is believed that these particles are also the result of drying phenomena associated with thicker layers of ink (evident in Figure 3C), and that these particles are the defining characteristic of the “brown-yellow” variety of the 10-cent Franklin stamps [3].

Diffuse Reflectance (DR) Spectroscopy

The human experience of sight represents the simplest application of reflectance spectroscopy in the visible region of the spectrum. Most of the time, we are bathed by white light, which is characterized by wavelengths spanning 400 nanometers (i.e., blue light) and 650 nanometers (i.e., red light). For instance, when our eyes perceive a red piece of clothing, we are actually observing only the wavelengths of light that are being reflected off the surface of the garment. Owing to the dyes present in the fabric, the clothing absorbs blue light and reflects the unabsorbed red light. Our eyes perceive the reflected red light, and then our brain interprets this measurement to conclude that the piece of clothing was actually red.

Everyday experience therefore defines the process of reflectance spectroscopy. In instru-

mental methods of analysis, an object is initially irradiated with white light, whereupon the object absorbs whatever wavelengths of that light it is capable of absorbing. The reflected light is passed into a device (known as a monochromator) capable of breaking that light down into its component wavelengths, and then the intensity of light at each wavelength is measured by a detection device.

To illustrate the utility of DR spectroscopy, the reflectance spectra of the three stamps shown in Figure 1 were obtained [4], and the resulting spectra are presented in Figure 4. The Scott-416 “yellow-orange” reference stamp clearly reflected more light (71% relative to the white reflectance standard) than did either of the two Scott-416a stamps (59% and 62% relative to the standard), which is consistent with the darker perceived appearances of the Scott-416a stamps. Equally important is the shift in peak maxima, where the spectrum of the “yellow-orange” stamp had a peak maximum at 605 nm, while the spectra of the “brown-yellow” stamps had their peak maxima at 615 nm. The difference in peak maxima and reflected light intensities is evidence for the existence of a modified ink in the Scott-416a stamps.

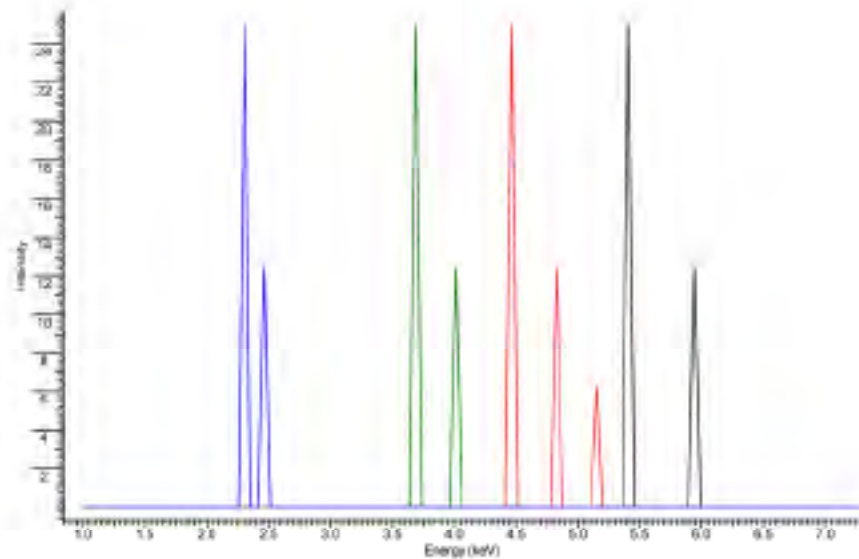


Figure 7. Simulated XRF spectrum of the Scott-416 "yellow-orange" reference stamp shown in Figure 1A. The spectrum is composed of the XRF spectrum of sulfur (blue trace), calcium (green trace), barium (red trace), and chromium (black trace).

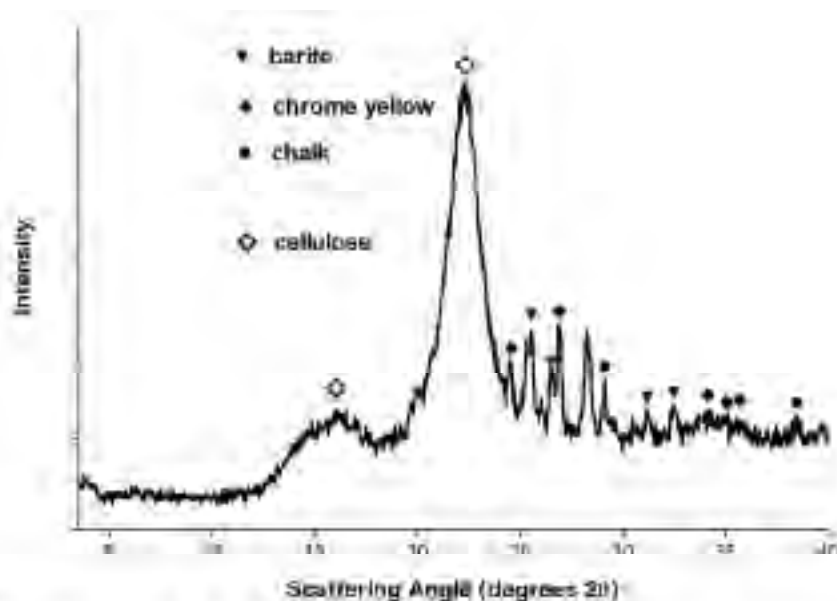


Figure 8. XRD pattern of the Scott-416 "yellow-orange" reference stamp shown in Figure 1A, where the principal peaks in the diffraction pattern have been identified by the symbols in the legend.

Fourier-Transform Infrared (FTIR) Spectroscopy

The paper and ink used in the production of postage stamps are composed of chemical compounds, and chemical compounds are composed of atoms linked up in a definite manner. In any type of solid, the component atoms of a compound are not static, but instead undergo continuous molecular motions that correlate into

patterns termed vibrational modes of the molecule. The energies of these vibrations are such that they fall within the infrared region, namely 400 to 4000 wavenumbers (also known as cm^{-1}). Molecules can absorb infrared radiation, but only at the wavenumber that happens to match the energy of one of its vibrations. An infrared spectrometer detects these absorptions, and yields a

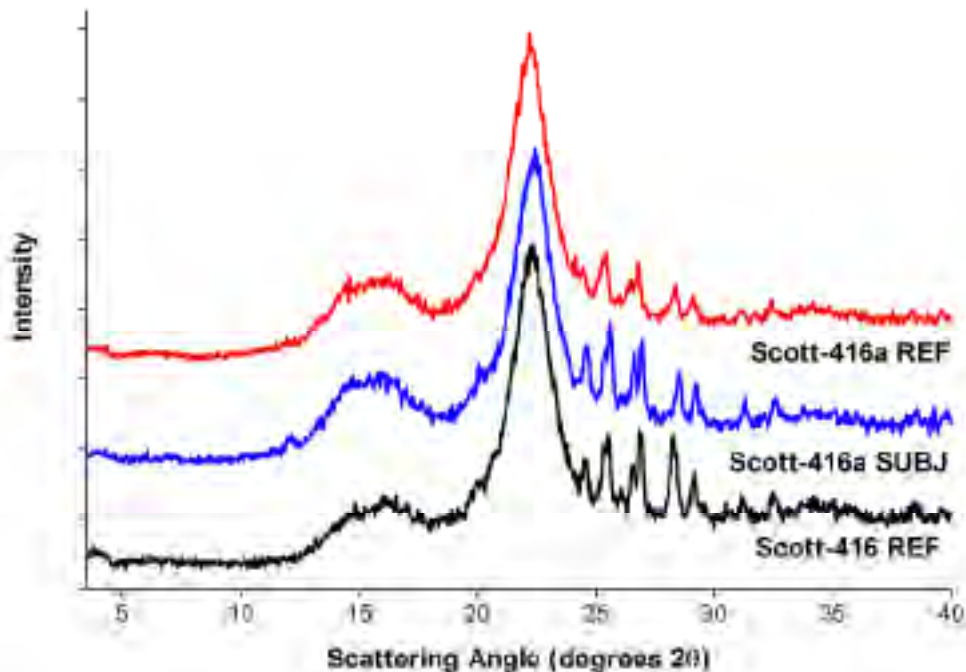


Figure 9. XRD patterns of the three stamps shown in Figure 1. The black trace corresponds to the Scott-416 "yellow-orange" reference stamp, the blue trace to the Scott-416a subject stamp, and the red trace to the Scott-416a "brown-yellow" reference stamp.

spectrum consisting of absorption intensities as a function of wavenumber.

The important takeaway of this discussion is that since every chemical compound (and its corresponding pattern of molecular vibrations) is different from that of every other chemical compound (and their associated molecular motion patterns), it follows that the infrared spectrum of a given chemical compound will necessarily be different from the infrared spectra of all other chemical compounds. Accordingly, the infrared absorption spectrum of a given chemical compound (or ink pigment) can be considered as being a fingerprint of that compound (or ink pigment). As such, the infrared spectrum is highly useful for the identification of components in printing inks and in the associated printing paper.

For identification purposes, it has been found that the most useful region of an infrared spectrum is between 550 and 2200 wavenumbers, since this region contains the most useful and diagnostic absorption bands. Consequently, this section of an infrared spectrum is generally known as the "fingerprint region".

For a variety of experimental reasons, the acquisition of high-quality infrared absorption

spectra is now almost universally performed using Fourier Transform technology. As a result, the technique is ordinarily referred to as FTIR spectroscopy. In addition, the most useful method to sample regions of a stamp in order to obtain their FTIR spectra is that of attenuated total reflectance (ATR). The advantage of the ATR technique is that it requires effectively no sample preparation, since one simply clamps the stamp against the surface of the sampling crystal to ensure a sufficient degree of optical contact. The physics of ATR sampling is such that the infrared beam does not pass deeply into the sample, and as a result the ATR sampling method is highly useful to study the ink pigments of a stamp.

As one illustration as to how FTIR spectroscopy can be used for identification purposes, consider the FTIR spectrum of the Scott-416 reference stamp [5] that is shown in Figure 5. The presence of cellulose in the printing paper is demonstrated by its characteristic carbon-hydroxyl absorption bands at 1050 and 3310 wavenumbers, and by characteristic carbon-hydrogen absorption bands at 2850 and 2920 wavenumbers.

The yellow pigment responsible for the "yellow-orange" appearance of this stamp was

Chemical Compound	Component Elements
Cellulose	Carbon, Hydrogen, Oxygen
Chrome yellow (i.e., barium chromate)	Barium, Chromium, Oxygen
Barite (i.e., barium sulfate)	Barium, Sulfur, Oxygen
Chalk (i.e., calcium carbonate)	Calcium, Carbon, Oxygen

determined to be chrome yellow (i.e., barium chromate), as evidenced by its characteristic absorption bands at 850 wavenumbers. The intense yellow color of this pigment was softened by the inclusion of two whitening agents in the ink formulation, namely barite (i.e., barium sulfate) and chalk (i.e., calcium carbonate).

Returning to the three stamps of Figure 1, the question arises as to whether FTIR spectroscopy can be used to provide an identification of the purplish-red pigment particles seen in the photomicrograph of the Scott-416a stamp (that are not seen in the images of the Scott-416 stamp). This question was addressed by superimposing the fingerprint regions of the FTIR spectra obtained for the three stamps (see Figure 6), and a subsequent comparison with the FTIR spectra of known references.

In Figure 6, it may be seen that the FTIR spectra of the two Scott-416a stamps contain an additional and diagnostic peak (marked by the asterisk in the figure) at approximately 1645 wavenumbers. This peak is not present in the FTIR spectrum of the Scott-416 reference stamp, and was ultimately determined to correspond to the presence of the aluminum salt of carminic acid. This compound is the major component in the carmine ink used by the Bureau of Engraving and Printing at this time, and it would appear that a small amount of carmine pigment was accidentally blended into the yellow ink of the Scott-416 stamps. The combination of a carmine pigment with a chrome yellow pigment would yield an overall brownish-yellow color in printed stamps. The presence of the reddish-purple particles seen in the photomicrographs of the Scott-416a stamps is thought to represent the last stages of the ink drying process.

X-Ray Fluorescence (XRF) Spectrometry
The physics behind the X-ray fluorescence (XRF) phenomenon are drastically different from the spectroscopies discussed thus far. The origins of DR and FTIR spectroscopy originate in delocalized properties of the molecules involved, but XRF is associated solely with properties of the component atoms in the molecules. While DR and FTIR fall under the general category of “molecular spectroscopies”, XRF falls under the general category of “atomic spectroscopy”. As a result, the practice of XRF does not lead to chemical identification of compounds in the ink or paper of a stamp, but instead simply identifies the types of atoms present in the stamp.

While XRF is a technique that enables one to qualitatively identify the chemical elements present in a stamp, when used in conjunction with other techniques, a listing of the chemical elements in the ink or paper of a stamp can enable the investigator to reach reliable estimates as to what chemical compounds might contain those chemical elements.

Unfortunately, XRF spectra of the three stamps being used as examples in this paper are not available, but knowing the results of the FTIR analysis, it is possible to simulate what the XRF spectrum of a Scott-416 stamp would look like. The **Chemical Compound and Compound Elements table (see above)** lists the compounds that were detected as a result of the FTIR analysis, and the elements that constitute those compounds.

Chemical Compound	Component Elements
Cellulose	Carbon, Hydrogen, Oxygen
Chrome yellow (i.e., barium chromate)	Barium, Chromium, Oxygen
Barite (i.e., barium sulfate)	Barium, Sulfur, Oxygen

Chalk (i.e., calcium carbonate) Calcium, Carbon, Oxygen

For reasons that are beyond the scope of this paper, ordinary XRF instrumentation is not capable of providing the XRF spectra of hydrogen, carbon, or oxygen. Therefore, the XRF spectrum of a Scott-416 stamp would consist of contributions from barium, chromium, sulfur, and calcium.

Since the XRF spectra of the four heavy elements listed in the preceding table are well known, the XRF spectrum shown in Figure 7 was simulated by superimposing the XRF patterns of the individual elements. It is evident from Figure 7 that while the component elements present in the ink of the Scott-416 stamp are identifiable, one would not be able to know from the element list that barium was actually present as both the chromate salt and as the sulfate salt. That degree of information was only obtainable from the FTIR analysis.

X-Ray Diffraction (XRD)

Although XRD is a methodology that is most often used to study crystals and crystalline powders, its utility in the evaluation of the ink and paper of stamps has been amply proven. Stamps, of course, are not crystals, but if either their ink or paper contains crystalline components, then these components would be capable of interacting with X-rays to produce diffraction phenomena.

Whether one is performing XRD studies on either crystalline powder samples or on a stamp, the overall experimental procedure is the same. A flat layer of powder (or the upper surface of a stamp) is irradiated with a monochromatic X-ray beam, and then the angles at which diffraction occurs are measured by the instrument. The result of this process is known as the XRD pattern, and consists of a plot of peak intensity as a function of scattering angles.

The value of XRD analysis is that since every crystalline compound is defined by a unique crystal structure, each crystalline substance must necessarily yield a unique and characteristic XRD pattern. This is true whether one is studying bulk powders, or the crystalline substances present in a postage stamp. Just as previously discussed for FTIR, the XRD pattern of a substance can therefore

also be used as a “fingerprint” of that substance. Thus, after comparison with XRD patterns of authentic reference materials, one can identify the individual crystalline substances that contribute to the overall XRD pattern of the stamp under study.

The high energy aspects of the XRD phenomenon bring an additional advantage into the toolbox of a forensic investigator. While FTIR spectroscopy is most highly suited for characterization of the pigments and adjuvants used in inks, XRD can be used with great advantage to study the crystalline components present both in the inks and in the printing.

As an example of the utility of XRD analysis, the XRD pattern of the Scott-416 reference stamp is shown in Figure 8 [6], along with assignments for the observed peaks. This XRD pattern stamp confirms the results deduced from the FTIR analysis, namely that the printing ink was composed of the chrome yellow pigment, whose color intensity was lightened by the chalk and barite whitening agents. It is interesting to note that much of the cellulose in the printing paper is microcrystalline in nature, as evidenced by the fact that cellulose peaks exhibit significant diffraction bands in the XRD pattern of the stamp.

The XRPD patterns of the three stamps of Figure 1 have been superimposed in Figure 9, where a superficial examination of the XRD patterns of the Scott-416 and Scott-416a stamps exhibit an overall similarity. However, there are a number of differences in the especially fine details of peak shape and intensity that serve to differentiate the two varieties. Interestingly, the main differences are observed in the peaks associated with the barite (barium sulfate) component, which appear to have lower intensities in the Scott-416a stamps relative to the corresponding peaks of the Scott-416 stamp. This would suggest that the formation of the diagnostic reddish-purple particles seen in the optical microscopic studies is more complicated than a simple extrusion of excess aluminum carminate.

Summary

This brief tutorial demonstrates that the range of forensic techniques available to investigators provides ample ability to define the chemical components contained in both the

printing ink and the paper on which that ink has been impressed. It is important to note that not every project might require use of the full range of forensic methodology discussed in this paper. The prudent path for an investigator is to first determine the nature of the problem is to be solved, and then choose the technique that will yield the information necessary to solve the project. Too often when an investigator has access to a single forensic tool, that investigator will try to solve all problems with that single tool. This approach may work in some instances, but will certainly fail in others.

Most often, a forensic study will focus on the properties of the printing ink, since the ink that is deposited on the printing paper defines the perceived image and its quality. The use of microscopy methods is most useful in the characterization of the physical nature of inks, since when using high magnifications the investigator can often have the ability to visualize individual pigment particles. The elements in those pigment particles can then be identified using X-ray fluorescence spectrometry, and their chemical identity can be established using infrared absorption spectroscopy. Finally, should either the ink or paper of the stamp contain substances that are crystalline in nature, X-ray diffraction can then be used to obtain confirmatory information regarding their composition.

Editor's Note: *Having recently retired from scientific careers in academia, industry, and private consulting, Dr. Brittain is enjoying semi-retirement while using forensic methods of analysis to study the ink and paper used to produce United Stamps of the 19th and early 20th centuries. Dr. Brittain's stamp collection is highly unusual in that each stamp mounted in an album is accompanied by its FTIR spectrum and its XRD pattern. He continues his consulting activities (now under the auspices of the Center for Philatelic Forensics, reachable at hgbcpp@gmail.com), where he provides expert analyses on stamps of interest to collectors and expertizing agencies.*

Endnotes

(1) Low-magnification microscopic examinations were conducted at magnifications of 10X and 30X using a Ken- α -Vision binocular stereomicroscope, where

the stamp was illuminated from above using the built-in illumination system. The photographic images were acquired using a Nikon CoolPix 995 camera specially fitted to interface with the microscope optics.

(2) High-magnification microscopic investigations were conducted using a Meiji microscope system, with studies being conducted at magnifications of 60X and 150X. Stamps under study were placed on top of a glass microscope slide, and illuminated from both sides using a LED-6WD dual spotlight system. As with the binocular system, the photographic images were acquired using a Nikon CoolPix 995 camera fitted to interface with the microscope optics.

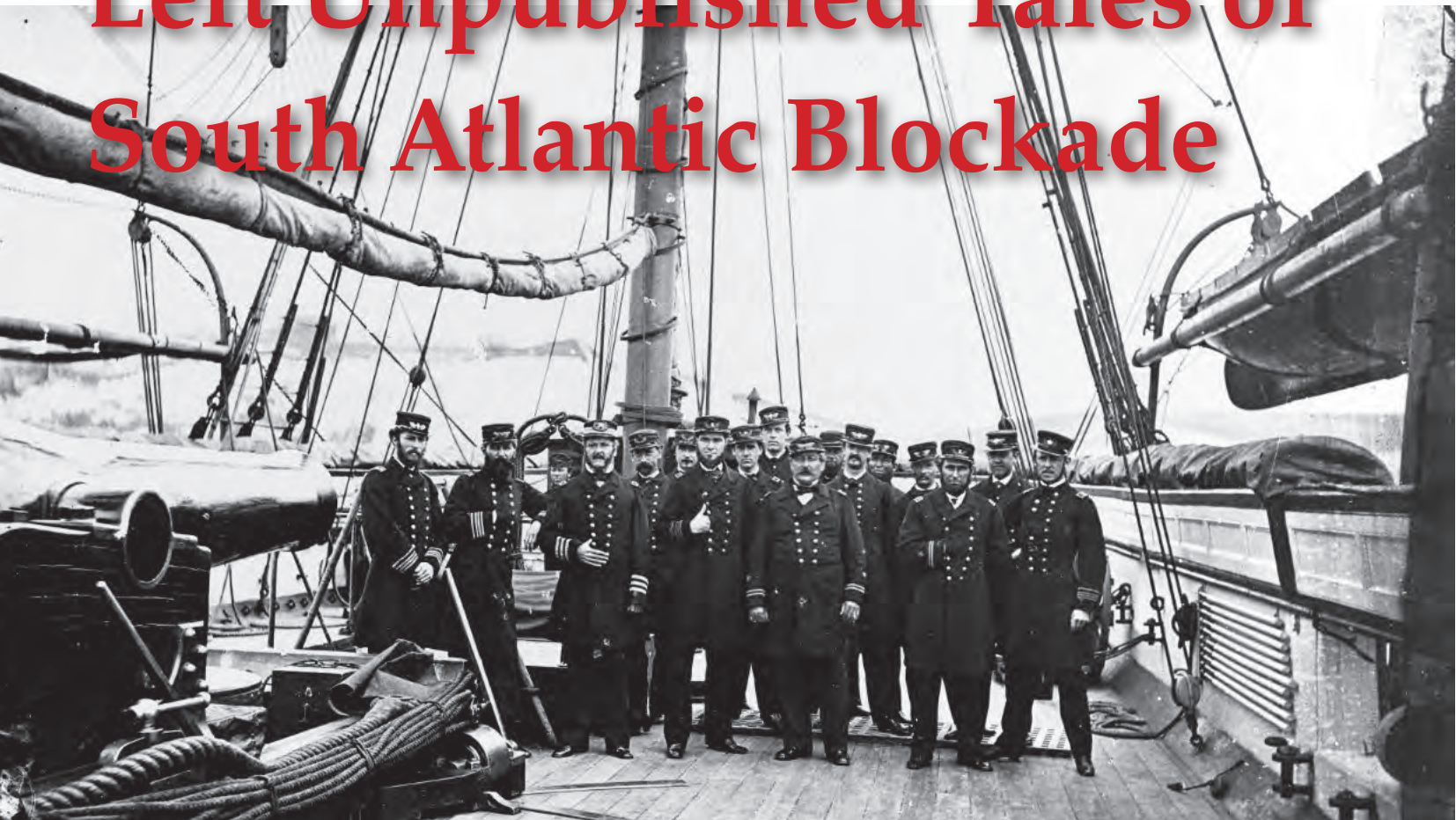
(3) H.G. Brittain, "Further Investigation into the Printing Ink Pigments of Scott #416 and Scott #416a", *United States Specialist*, (2020) 91(8): 346-353.

(4) High-resolution diffuse reflectance (DR) spectra of the various stamps were obtained using a spectrometer specially constructed for this purpose. The stamps were irradiated by a 60-watt tungsten lamp, and the reflectance off the stamp surface was analyzed at 90° using a 0.5 meter monochromator (Spex model 1870). The intensity of scattered light was detected using an end-on photomultiplier tube (Thorn EMI type 9558QB, featuring S-20 response which permits detection into the near-infrared region of the spectrum). The measured intensities of the DR spectra were referenced to that of a pure white reflectance standard, so that the relative intensities could be expressed in units of percent reflectance.

(5) Fourier-transform infrared absorption (FTIR) spectra were obtained at a resolution of 4 cm⁻¹ using a Shimadzu model 8400S spectrometer, with each spectrum being obtained as the digital average of 40 individual spectra. The data were acquired using the attenuated total reflectance (ATR) sampling mode, where the stamps were gently clamped against the ZnSe/diamond crystal of a Pike MIRacle™ single reflection horizontal ATR sampling accessory. The intensity scale for all spectra was normalized so that the relative intensity of the most intense peak in the spectrum equaled 100%.

(6) X-ray powder diffraction (XRPD) patterns were obtained using a Rigaku MiniFlex-II powder diffraction system, equipped with a vertical goniometer operating in the 2 θ / θ mode, and a copper X-ray source (using the K α emission of 1.54184 Å). Once placed in the sample holder, the stamps were scanned over the range of 3.0 to 40.0 degrees 2 θ , at a scan rate of 2 degrees 2 θ /min, and at a step size of 0.01 degrees 2 θ . The intensity scale for all diffraction patterns was normalized so that the relative intensity of the most intense peak in the pattern equaled 100%.

Xanthus Smith, Painter of Civil War Naval Scenes, Left Unpublished Tales of South Atlantic Blockade



Xanthus Smith was writing to his father in July 1864. “You must have had a very trying time during the last rebel raid. . .,” he wrote from aboard the Navy steamship *Augusta*. “I can well imagine what a period of doubt and excitement it was for you during the time that communication was cut off between Philadelphia and Washington. I hope it is the last rebel raid.”

Smith (Figure 1) was the captain’s clerk on the *Augusta*, which was en route to Pensacola to join the Union fleet preparing to attack Mobile. His letter (Figure 2) was postmarked July 16, 1864 in

Port Royal, South Carolina, the base for the South Atlantic Squadron blockading Confederate ports.

The cover contained Smith’s 12th letter home since he rejoined his ship in May and embraced the week of July 9. He had just learned that another recent letter had been lost when a Confederate privateer, the *CSS Florida*, had captured and burned a Union steamship.

Smith’s letters to family during two stints with the South Atlantic Squadron are quoted extensively in his unpublished autobiography. The portion dealing with the Civil War provides a detailed seaman’s view of naval engagements, includ-

(At left on page 30) Ship's officers of the USS *Kearsarge* pose on deck, at Cherbourg, France, soon after her 19 June 1864 victory over CSS *Alabama*. Her Commanding Officer, Captain John A. Winslow, is 3rd from left, wearing a uniform of the 1862 pattern.

By Kevin Lowther



ing battles involving the new class of low-slung “monitors.” Smith also was an accomplished artist and rendered numerous naval scenes after the war.

Smith (1839-1929) was born to painting, not to the sea. His Scottish-born father painted theater scenery and landscapes; his mother also painted and taught Xanthus to sketch. When the Smiths returned to Philadelphia from a European tour

in the early 1850s, he began to paint—landscapes initially—while studying chemistry at the Pennsylvania School of Medicine.

Drawn nevertheless to the sea and having crossed the Atlantic, Xanthus decided to join the Navy after the Civil War started. He confessed to his diary that he would be safer from disease and



Figure 10. The Union warship USS *Kearsarge* sank the feared Confederate raider *Alabama* off Cherbourg, France, on June 19, 1864. Xanthus Smith painted this scene for the Philadelphia Centennial Exposition in 1876. After pursuing the Confederate commercial raider *Alabama* for approximately two years, the *Kearsarge* finally caught up to her while she was in the port of Cherbourg receiving repairs. Mindful of French neutrality, the Union Captain waited until the *Alabama* exited the port. The *Alabama* was escorted by a French warship until she reached international waters at which time a battle ensued and the *Alabama* subsequently sank.



Figure 1. Xanthus Smith joined the Union Navy in September 1862, in part because he believed that serving on a ship would be safer than being a soldier on land. He was photographed in his uniform, probably in a studio in his home city of Philadelphia.



Figure 2. Port Royal, South Carolina, served as headquarters for the Union's South Atlantic Blockading Squadron. Xanthus Smith, serving as captain's clerk aboard the *Augusta*, mailed this double-rate cover, franked with a pair of 3c stamps (Scott 65), to his father from Port Royal on July 16, 1864. (Author's collection)

rifle fire aboard a cleanly-kept ship instead of in a muddy Army camp. He would discover that sailors died as horribly as soldiers.

Through a family connection, Smith was appointed on September 1, 1862, as clerk to Captain Thomas G. Corbin, the commander of the *Wabash* (Figure 3), the flagship of Admiral Samuel Francis DuPont's fleet blockading the Confederacy's southern ports.

Although too slow to chase blockade runners, the *Wabash* symbolized naval might. In his memoir, Smith rhapsodized about the ship's majestic appearance when he boarded it in Port Royal.

"The going on board of one of the old-fashioned frigates was an impressive affair," Smith recalled. "The sides of the vessel were high, and painted black, and as you looked up, the world of masts and yards and rigging towering into the sky gave you an impression of the vastness and power that made you feel proud of your association with it."

Smith spent most of his time on the *Wabash*, copying reports and correspondence. On one

occasion, however, he accompanied marines and sailors patrolling the creeks and inlets interlacing the coastal sea islands.

"At intervals of some miles," Smith wrote, "there are plantation buildings which in some instances are occupied by our pickets and in others by the rebels...[W]e did not know but we might have a fight...We had orders not to fire on any [rebels] we might see unless attacked by them first."

The Smiths had relatives on the Confederate side, including the owner of a cotton plantation on St. Simon's Island on the Georgia coast. The war was going well for the South, Smith lamented to his father shortly before the Union's defeat at Fredericksburg in December 1862. Southerners "begin to find themselves so nearly a match for us."

(The cover postmarked January 19, 1863 in New York (Figure 4) almost certainly was written in Port Royal, but was dispatched from there uncanceled.)

Smith's fears were alleviated somewhat in January 1863 when the *New Ironsides* arrived off



Figure 3. The *Wabash* was the flagship for Admiral Samuel Francis DuPont's South Atlantic Squadron blockading Confederate ports. Xanthus Smith, who served aboard the ship, painted this picture in 1864.

Port Royal. "[W]hat a stir it created," Smith recorded. "She came in [to port] magnificently. . . . She was of course interesting to me from an artistic point of view." He painted a picture of the ship after the war (Figure 5).

Smith was fascinated with the monitors, which the Navy was building in numbers. When one was towed into Port Royal harbor, "soon all of our officers, and of course, the Admiral, were assembled upon the poop-deck to see her come in. . . . [I]t was one of the most singular sights that we had seen. The *Montauk* looks exactly like a little low Martello tower floating on the water." The *Montauk* was commanded by the same officer who had been in charge of the original Monitor, which successfully defended the Union's wooden ships against the Confederate's ironclad *Merrimack* in March 1862. Smith painted the battle in 1869 (Figure 6)

As more monitors arrived, however, disaster struck in Charleston harbor, to the north of Port Royal, on January 31, 1863. Two Confederate



Figure 4. Not all of Xanthus Smith's letters home were postmarked in Port Royal, South Carolina. This letter, postmarked in New York on January 19, 1863, was dispatched from Port Royal but cancelled in New York. Courtesy of David Rowland.

ironclad rams attacked and seriously damaged two Union warships. The latter survived, but presented a morbid sight when they returned to Port Royal. The steamship *Mercedita* had "a great rent in her side," according to Smith. Several sailors had been killed and wounded.

"All our gang of carpenters were immediately set to work to make coffins for the killed," Smith remembered, "and their saws and hammers were to be heard all night long." Twenty-three dead were buried on shore the next day.

Smith and a shipmate were curious "to see the



Figure 7. Admiral Samuel Francis DuPont (1803-1865) commanded the South Atlantic Squadron. After his attempt to seize Charleston failed in April 1863, he was forced to retire. He asked Xanthus Smith to illustrate a book which would defend his actions, but he died in 1865.



Figure 8. To alleviate the shortage of coins, Congress in 1862 authorized the Treasury to issue “postage currency” — postage stamps affixed singly and in multiples to Treasury paper — as an interim solution.

effects of the rebel shots upon...[the] interior” of the other damaged ship. They were appalled. The shells had struck the sleeping quarters. The men “were either in their hammocks or just turning out and three shells . . . burst amongst them. . . . Fragments of shells and torn and splintered wood are to be seen in every direction.”

One shell took “the heads off three marines, and the feet of a fourth.” Another shell “passed over the head of the cabin boy, a darkey, who was just about to enter the cabin hatch. He rushed down into the cabin exclaiming that he had been killed.”

The victory at Charleston emboldened the Confederacy to declare the blockade “legally raised.” Foreign consuls based in Charleston were escorted outside the harbor to see for themselves. It was a brief diplomatic coup. The blockade remained in effect. However, greater embarrassment was

imminent.

Admiral DuPont (Figure 7) was gathering his forces to seize Charleston. He was under intense pressure from the Navy Department. The monitors—he had seven—were to be crucial. But there were doubts about their efficacy. In a “practice” assault on a fort guarding the Great Ogeechee River in Georgia, the monitors’ awkwardness and lack of speed greatly diminished their impact. Wooden ships—called “wet nurses” by the sailors—had to accompany the monitors and function as tugs to keep them on course.

The monitors were quickly losing popularity. “We officers of the flag-ship dreaded being sent on an errand to a monitor,” Smith wrote. “Every thing was iron, and consequently every thing was a mass of red rust . . . and when you got below you were nearly choked by foul odors.”

Divers worked constantly to repair the monitors. Two or three usually were anchored near the *Wabash*. Formerly enslaved “contrabands” often rowed out to sell chickens and vegetables. Smith was inclined to tell stories at their expense.

Figure 5. Newly-built for Civil War service, the *New Ironsides* was painted by Xanthus Smith after the war.



Figure 6 (Below). On March 9, 1862, the Union Navy's first ironclad, the *Monitor* (center), fought off the larger Confederate ironclad, the *Merrimack*, preventing it from devastating defenseless wooden ships. The Union frigate at right is the *Minnesota*.

"We were greatly amused . . .," he wrote, "when a group of these boats had fastened alongside of a monitor at a time when a diver was under her, and on his coming to the surface suddenly...in his grotesque head-gear and outfit, the darkeys all sprang from their boats to the deck of the monitor...frightened completely out of their wits, thinking that the Old Scratch himself had come up from the depths of the sea!" Smith was unaware that, in West African cultures, evil spirits are believed to live beneath the water.

Admiral DuPont launched his attack on Charleston on April 7, 1863. It was a dismal failure. The battle, such as it was, lasted four hours while the admiral tried to maneuver his ships in the narrow harbor channel. Five of the seven monitors were badly pummeled by Confederate shore-based cannons.

Smith missed the action. The *Wabash* remained in Port Royal to guard against the ironclad *Atlanta*, which had been under construction in Savannah. Its moment arrived on June 17 when it came out to challenge Union ships blockading Wassaw Sound. Originally built in Scotland as a blockade runner, she was converted for a warship by the Confederates.

The battle lasted 15 minutes. The *Atlanta*, badly wounded by a shot from a monitor's 15-inch gun, ran aground and surrendered.

"Two vessels had accompanied the *Atlanta* ...from Savannah with spectators," Smith exulted in a letter home, "so confident were they of a successful issue to their attempt to get the vessel to sea. The ladies of Savannah had made and presented the handsome Confederate flag . . . which they had the mortification of seeing hauled down."

This was Admiral DuPont's last hurrah before he was recalled. When he left for his home in Wilmington, Delaware, Smith and several officers accompanied him. Sailing up the coast, they were unaware of the historic drama playing out in a Pennsylvania village named Gettysburg.

When Xanthus arrived at the family home in Philadelphia, the city's sense of relief was palpable. "So sure had every one felt that the rebels would be in Philadelphia," Smith wrote in his memoir, "that elaborate preparations had been made to receive them. My family had used various ingenious means of hiding a few valuables." They had hidden papers and other items in the wall and closed it with mortar.



Figure 11. Xanthus Smith in the late 1800s.

Smith returned to duty in May 1864. He re-joined Captain Corbin aboard the *Augusta* in New York. When the ship stopped in Newport News, the masts of the *Congress* and *Cumberland*, sunk by the Confederate monitor *Merrimac* in March 1862, were still visible near their anchorage in Hampton Roads.

The *Augusta* remained there long enough for Smith to make an excursion to a nearby plantation abandoned by its owner. He was impressed by the initiative of the black people.

"They are greatly tickled at the idea of having their freedom . . .," he reported to his father. "They are quite industrious and have well-tended garden plots." Members of the plantation community visited the *Augusta* daily to deliver milk, bread, pies, strawberries and ice cream.

"They are allowed to come to the gangway," Smith continued, "and for about an hour there is one of the most cheerful scenes you could wish to see, our sailors devouring with keen relish, and the darkeys stowing away postage currency avidly (Figure 8). The two parties keep up a jocular bantering . . ."

Smith and his well-fed shipmates departed for Pensacola a few days later to join the fleet prepar-



Xanthus Smith's gigantic painting of the Union Navy's final assault on Fort Fisher, N.C.

ing to seize Mobile. They stopped in Port Royal, where Smith posted to his father the letter shown in Figure 1. The *Augusta*—which was towing the monitor *Tecumseh*—was having engine trouble, however. Smith was disappointed that he would not be able to participate in Admiral David Farragut's epic defiance of the forts guarding Mobile.

On the evening of Saturday August 6, 1864, Smith described to his father Farragut's "great success." But there had been a price paid in the loss of the *Tecumseh*, with most of its 100 crew.

"It was only the day before yesterday that she left here," a grieving Smith wrote. "Captain Corbin and I went on board of her as she was getting underway.

"I thought when I shook hands with Captain [Tunis] Craven (Figure 9) and bid him goodbye that he seemed rather sad...It was soon all over for them, a torpedo exploded under them. In a little more than ten minutes the *Tecumseh* went down. Only those that were in the turret escaped." "You at home should give a thought of compassion for the monitor men. It is next to being entombed alive to be on one."

* * *

Smith's naval career ended soon after the victory at Mobile. His father had fallen seriously ill, compelling Smith to return home. His father would survive and Xanthus, resigning his commission, now had an opportunity to concentrate on his painting.



Xanthus Smith as an elderly man and wearing his original Naval uniform.

Figure 9. Captain Tunis Craven (1813-1864) commanded the monitor *Tecumseh*, which was sunk by a Confederate torpedo in Mobile harbor on August 5, 1864. Craven and most of his 100 crew were lost.

War art was in great demand during the decade immediately following the Civil War. In the fall of 1864, Smith visited the now-retired Admiral DuPont at his Wilmington estate. The admiral planned to write a book, in part to restore his reputation, based on dispatches and official correspondence during his tenure at the head of the South Atlantic Squadron.

He asked Smith to illustrate the book, but DuPont died in June 1865 before much work had been done. Smith later collaborated with DuPont's widow to complete the book, but it never came to fruition.

Smith kept busy with his naval sketches and paintings. For the Philadelphia Centennial Exhibition in 1876, he painted a large rendition (Figure 10) of the sinking of the Confederate raider *Alabama* by the *Kearsarge*, off Cherbourg, France, on June 19, 1864. It was a major attraction.

Smith, shown during this period in Figure 11, would later sketch illustrations for the Navy's history of its Civil War actions. As interest in the war waned, however, he turned to painting Maine and other coastal scenes. For the 50th anniversary of the Battle of Gettysburg, he produced two major paintings.

In 1879, Xanthus married a woman half his age—Mary was 18, he was 40. The couple would have three children. One of their two sons would carry forward the first name Xanthus.

Smith donned his Navy uniform, perhaps for

the last time, for the photo appearing in Figure 12. He would have been in his 80s. Smith died on December 2, 1929 at age 90. He could look back on an interesting life, whose dominant moments occurred during his service in the Civil War. His greatest disappointment was his futile search for a publisher of his autobiography.

The three chapters on the Civil War deserve to be published, separately if need be. His description of the dangerous and unpleasant conditions faced by crews of the monitors deepens our knowledge of the Navy's underappreciated role in the war. Smith would be pleased, I hope, that readers of this article are among the first to share in his account of the Navy's success in strangling the rebellion's lifeline.

Special thanks to David Rowland, president of the Old York Road Historical Society in Jenkintown, Pennsylvania, and for permission to quote from Xanthus Russell Smith's unpublished autobiography.

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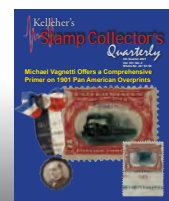
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PILOTA



Harriet Quimby, Air Pioneer



Part II By Arthur H. Groten, M.D.

Aviatrix. She was the first American woman to get a pilot's license, the first woman to fly across the English Channel, and the first woman aviator to die at an aviation meet (at the time, she was the fourth woman to die in an airplane). Born May 11, 1875 in Kinderhook Township, Michigan, to William and Ursula Quimby, a farmer, when the family farm failed, they moved to Oakland, California, where Harriet briefly became an actress, and soon she began a second career, writing for the "San Francisco Bulletin" and other publications. About 1903, she moved to New York City, where she began writing for *Leslie's Illustrated Weekly*, living independently, and later becoming a photojournalist.

We ended Part I with Harriet's relationship with Vin Fiz. While promoting Vin Fiz she was planning her flight cross the English Channel, an ambition she had developed while flying for the Moisant International Aviators in Mexico. Please note that the figure numbers start at 25 where Part I left off.

Crossing the English Channel

Harriet wanted to be the first woman fly across the Channel. Louis Bleriot had been the first person cross the Channel on July 25, 1909, flying from France to England. If he could do it, why couldn't she? So as not to alert other female fliers with the same goal, she made her preparations quietly and sailed for England board the Hamburg-American liner *Amerika*

Harriet Quimby • August 1, 1911



Figure 25: Departure from Dover.



Figure 31: Quimby on the front page of the April 27, 1912 issue of the French aviation magazine, Vie au Grand Air.

Figure 30: Quimby shares the front page with the Titanic disaster.



Miss Quimby twenty seconds after the start, over Dover Castle, headed for the French coast in her flight over the Channel.

Figure 26: At right: Flying high above Dover Castle.

woman to solo across the English, in her case flying from England to France. That she was intrepid can be seen from this excerpt of an article she wrote for *Fly* magazine in June, 1912, pp. 8-10.

...I was determined [to realize my project].... For the first time I was to fly a Bleriot. For the first time I was to fly by compass. For the first time I was to make a journey across the water. For the first time I was to fly on the other side of the Atlantic.

Photos taken by the *Mirror* show her take-off (Figures 25); flying over Dover Castle (Figure 26); where she landed at Hardelot (Figure 27); local folks moving the machine to the Bleriot hangar (Figure 28) and Harriet writes a telegram announcing her arrival (Figure 29).

Her feat was overshadowed by the *Titanic* disaster which had occurred two days before. That misfortune robbed her of the more prominent international headlines she would have otherwise garnered. (Figure 30) Nonetheless, it was reported by all major newspapers and magazines. She appeared on the front cover of *Vie de Grand Air* in France (large image on p. 40) and had extensive coverage in *Leslie's*.

Harriet Quimby's fame was such that she appeared on a set of the then-ubiquitous lithographed cigar box labels entitled *Pilota*. (Figure 32 on p. 40)

Perhaps the most remarkable memento of her historic flight was a medal given to her after the event which finally surfaced in England in back in

Figure 27: The arrow points to the spot where she landed near Hardelot, Pas-de-Calais.



The beach on the French coast near Hardelot where Miss Quimby landed, the arrow indicating the point.



Rugged fishermen willingly rolling the heavy monoplaner two miles to the Bleriot hangar.

Figure 28: Local folks dragging her plane up from the beach where she landed.

Figure 29: Quimby writes a telegram after landing.



Figure 32: Cigar box label produced after the cross Channel flight, made by Schmidt & Co., N.Y. She is dressed in the purple flying outfit she designed herself.



Figures 33a & 33b

2011. She did not collect mementoes of her flying career and most likely gave it to one of her English admirers. I can show the obverse (Figure 33a) and reverse (Figure 33b) of the medal, but the important aspect is the inscription around the edge which reads "Harriet Quimby - Bleriot XI - England to France." It was struck by P. Vaughton & Sons, Birmingham. See photos this page, lower right.

She continued her contractual arrangements with *Leslie's*, writing "New Things in the Aviation World" for the June 6, 1912 issue, her last before her death at the Boston Meet later that month. (Figure 34)

Harriet's Final Meet

Her next major appearance was at the Third

Annual Boston Aviation Meet held at the Harvard Aviation Field in Squantum, Mass. from June 29 to July 7. (Figure 35) These meets were so popular that special songs and sheet music were often prepared for them. (Figure 36)

It should be noted that Quimby had flown five different aircraft in the 13 months between her student lessons and her final flight. Two of these were actual Bleriot's (the 50hp cross-Channel Bleriot and the Squantum two-seat 75hp Bleriot). The rest were licensed reproductions.

It had been planned that Quimby would take a passenger on her Squantum flight on July 1. Initially it was to be a woman, Gertrude Stevenson, a reporter for *The Boston Herald*. This photo of the two

New Things in the Aviation World

By HARRIET QUIMBY

DOES AVIATION go with patriotism? So it would seem. I found all over Europe a public spirit rising to the demands of the new art of conquering the air by monoplane and biplane. In France public subscriptions, even from the school children, were being collected for the purchase of aeroplanes for the use of the army. Early in March a wave of patriotism swept over France. The national movement for the purchase of aeroplanes was instantly given support by the Paris press, with four of the leading daily papers subscribing \$10,000 each. Clubs and other organizations have ever since been adopting resolutions to send grants from their funds to the general subscription toward equipping the aerial army. Every little while some prominent actor will give a theatrical benefit in Paris, the proceeds of which are applied toward the purchase of an aeroplane. The French



AVIATION MONUMENT AT DOVER, ENGLAND. Commemorating the first flight across the British Channel by Louis Bleriot a flat granite monoplane has been placed on the exact spot where the landing was made.

through the custom house. My beautiful and powerful machine of the very latest model was subjected to the indignity of being entered as "a polo pony!" On a legal appearing paper a customs official wrote a number indicating the legal clause under which the machine was to be entered. From this department I was sent to the law department to have some technical point approved. The lawyer said something about a pony. "No, it is not a pony," I said, "it is an aeroplane." "Well, this number is that of the polo pony clause," returned the lawyer. I went back to the first department, where the official who had entered the figures opened a book and soon proved that he was not in the wrong. Under the present law the aeroplane simply is not. For some reason the flying machine does not come under the head of motor car or wagon or sleigh. Just

Figure 34: Quimby's last Leslie's article before her death.



Figures 39 & 40: The recovery of Quimby's body from Dorchester Bay. Her characteristic bootheel clearly identifies the body as hers.

Figure 35: Advertisement for the Boston Aviation Meet at Squantum from the *Christian Science Monitor* of June 28, 1912. Note the other famous fliers who were to attend.

THIRD ANNUAL

BOSTON AVIATION MEET

June 29 to July 7
Harvard Aviation Field, Squantum, Mass

15

World's Renowned Aviators, INCLUDING

LINCOLN BEACHEY
GEORGE BEATTY
FRANK T. COFFYN
GLENN L. MARTIN
MISS HARRIET QUIMBY
MISS BLANCHE STUART SCOTT
FARNUM FISH
And Eight Others

Admission..... 25c

Grand Stand Seats, 25c, 50c and \$1
Automobiles \$1.00

of them was taken by Karl G. Johnson of Medford, MA, just before the flight and was in the memorabilia collection made by one of the mechanics, Albert Doty. He is standing just to the right of Ms. Stevenson, seated in the plane. (Figure 37)

At the last minute, meet manager, William A.P. Willard, took her place. (Figure 38) This is last known photo of her, with Willard, taken by Earle Ovington and discovered some years ago by well-known aerophilatelist, Al Starkweather, among some photos he bought in Boston in the 1970s; Ovington's handwriting on the envelope states "Squantum, 1912."

The accident that resulted in her death and that of her passenger occurred on July 1. The original

negatives of photos taken during the recovery of her body also surfaced in the 1970s. (Figures 39 & 40, note her iconic boot heel) Her death was reported throughout the world. (Figure 41) There was a fair amount of discussion and speculation as to the precise cause of the accident, mechanical failure or pilot error, but that question remains unanswered although the evidence points to the former.

She was to have been the first aviatrix to carry the mail the next day, July 2, thus entering aerophilatelic history. Covers and cards were prepared and cancelled June 29 but never flown. Others were postmarked posthumously on July 3. Fewer than 10 are known today. The two-line handstamp read "Boston Aviation Meet/Aero Mail Service." It



Figure 36: Song “written especially for the Boston Aero Meet, 1912,” by Jelatis & Green, a local (Quincy, Mass.) music publisher.



Figure 37: Photo above with Gertrude Stevenson taken before exchange of passengers, found among the memorabilia of one of her mechanics, Albert Doty.



Figure 38: (Above) The last photo taken of Quimby and her final passenger, William Willard, before taking off on their fatal flight, July 1, 1912.

Figure 41: Article about the crash in *The New York Times*, July 2, 1912.



Figure 42: (Above) One of the cards prepared for Quimby’s expected mail flight on July 1 from Boston to New York, dated June 29, 1912. Red handstamp.

Figure 43: At right: Another June 29 card with a purple handstamp (faded red?).



is known in red, purple (faded red?) and black; I do not know how many of each. From those I’ve seen, it appears that the red handstamp was used on June 29 (Figures 42 & 43) while the black [for mourning?] on July 3. (Figures 44 & 45) Postcards are more common than envelopes.

In the August 8, 1912 issue of *Life Magazine*, a center-fold cartoon is captioned “Morituri Salutamus” (We, who about to die, salute you.), the famous Latin words of gladiators entering into combat in the Roman Coliseum, an appropriate tribute not only to Quimby but also to all the early aviators who perished trying to push the boundaries of human endeavor. (Figure 46)

A commemorative post card, with Flohri’s first

painting (shown in Part I), was prepared for the October 10-12, 1912 Lock Haven [Penn.] Aviation Meet and Races; it is seldom seen. (Figure 47)

Harriet Quimby was very much America’s darling and was mourned throughout the country, with reports and photos often on the front page. Yet, after the hubbub died down and she was buried, she was became forgotten, except among aviation historians.

Philatelic Aspects

As noted above, she was to have become the first woman to fly the mail on July 2, 1912 during the Squantum Meet, the route from Boston to New York. Very few of the mail items prepared for Quimby to carry exist. I discussed them a few para-



Figure 44: A card dated July 3 with a black handstamp.



Figure 55: The Inverness, FL precancel.

Figure 45: An envelope also dated July 3 with a black handstamp.

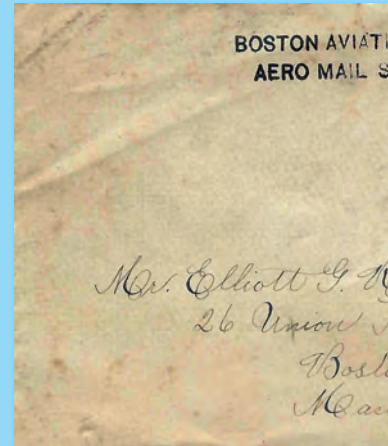


Figure 48: The Quimby stamp, C128, as issued.



Figure 58: A remarkable mis-perforation in a block of nine. Figure 57 is not illustrated due to size.



Figure 49: The two plates, S1111 (1991, C128) and S2222 (1993, C128b).

graphs ago.

No other female stepped forward to take her place. Instead, it was Katherine Stinson who became the first female airmail carrier at Helena, Montana on September 24, 1913.

These covers are the only Quimby-related philatelic items I know of prior 1991 when the USPS decided to honor female aviators. She was portrayed on one of five stamps, hers listed as Scott C128, issued April 27, 1991. (Figure 48)

A second printing was made in 1993 with slightly different perforation (11.2 rather than 11) and tagging (C128b). The easiest way to distinguish these is to have acquire plate number block. The 1991 number is S1111, the 1993 S2222. (Figure 49)

I can show some pre-production material; the

full archive is not currently available. The stamp was designed by Howard Koslow and printed by Stamp Ventures of Fairfax, Va. An early proof for size is undenominated. (Figure 50) A second proof for size is denominated 45¢, the international airmail rate at the time. (Figure 51) A later proof dated 11/20/90 shows shadowing of the letters (Figure 52) which did not appear on the final proof sent for approval. (Figure 53) By this time the rate was 50¢. All proofs are on 7" x 9" (approximately) glossy paper.

In addition to sheet format, the stamps were sold in glassine packets of five. (Figure 54) I have seen only one precancel, from Inverness/FL, probably of private manufacture. (Figure 55)

There is one major error with stamps imperforate horizontally (C128a). Only one sheet appears



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Figure 50: Non-denominated proof for size.

Figure 54: in addition to sheets, the stamps could be bought in a USPS packet of 5.



Figure 47: Commemorative card for the October Meet at Lock Haven, Penn.



Figure 46: "Morituri Salutamus," Life Magazine, August 8, 1912.

to have been found. Figure 56 shows the plate block. Recently, a block of eight of the remaining pairs from the left two columns has appeared and was sold in the Kelleher Flagship sale of September 17, 2021. (Figure 57)

As with many stamps there are EFO's. A lovely mis-perforated block of nine is seen in Figure 58.

The stamp was issued at the West Suburban Stamp Club, Plymouth, Mich. on April 27. The vast majority have the first day cancel of that city but I have seen others from Coldwater and Detroit, Mich.

There are numerous first day covers from commercial pre-printed ones (see below) to some marvelous limited-edition hand-painted ones, the most elegant being the very simple creation of Edith Beck

who made only five covers of this design. (Figure 59)

I am pleased to show some pre-production cachet material which I don't believe has appeared in print before. Most cachets are multicolored but the Washington Press, under Leo August, also made a lovely one in black and white.

The original pen and ink artwork (Figure 60) was transferred to an aluminum plate (Figure 61) following final approval after two proofs. (Figure 62a&b) The Artmaster cachet (Figure 63) underwent significant changes from its original artwork. (Figure 64) Similarly, many changes are annotated on the original artwork (Figure 65) for the House of Farnum cachet. (Figure 66)

One of the more enjoyable things to search for



Figure 56: A plate block of the rare horizontal imperforate error (Scott C128a).

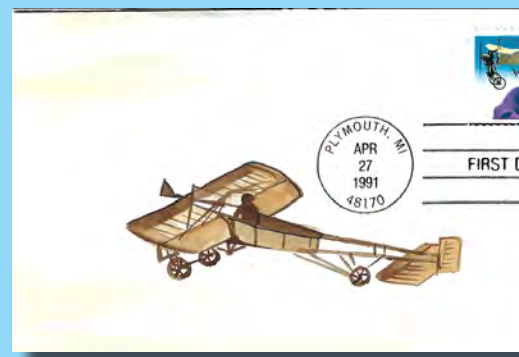


Figure 60: Original pen and ink artwork for the Washington Press (Artcraft) nationally marketed cachet.

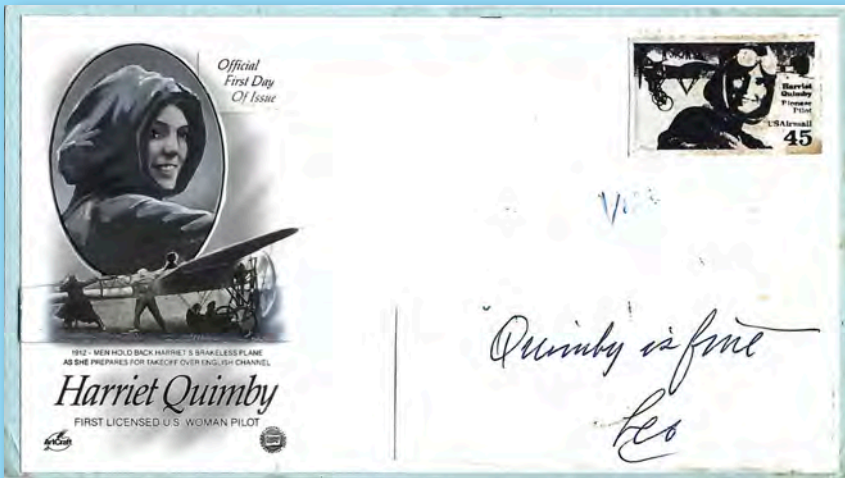


Figure 62b: Final Washington Press (Artcraft) cachet approved by Leo August. Note a mock-up 45¢ proof applied to the upper right corner.



Figure 71: Single rate to England, missent to Scotland.

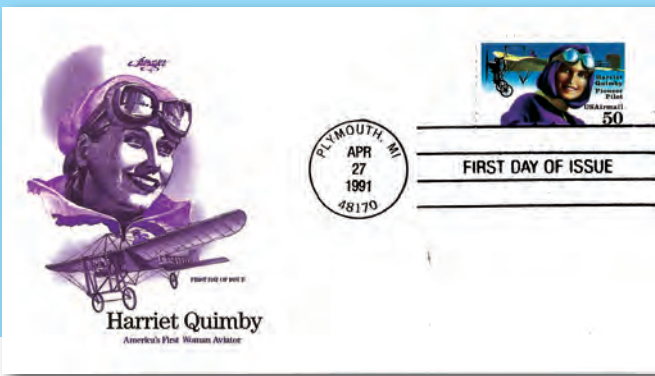
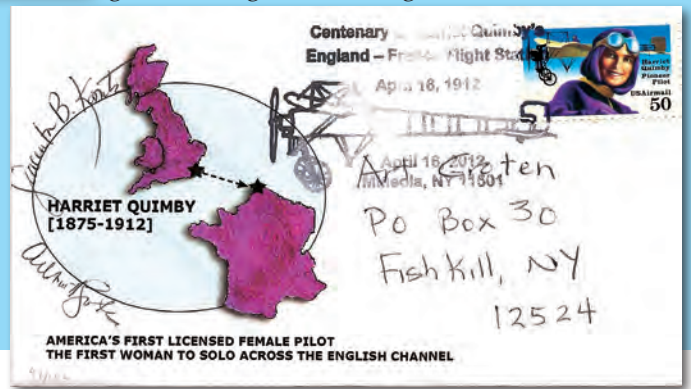


Figure 63: The Artcraft FDC.



are properly rated usages to various countries and unusual handling. I show a few in Figure 67-70.

In honor of the 100th anniversary of her cross-Channel flight a special event was held at the Cradle of Aviation Museum in Mineola, NY, immediately adjacent to Hempstead Plains which later became Roosevelt Field and where Harriet took her lessons.

I designed a special pictorial cancellation that was applied to covers with a cachet designed by

Gia Koontz (Figure 71, above).

Conclusion

There is no doubt that had she lived she would have been, as she had been from the beginning, a strong advocate for aviation in general and for women aviators in particular. Her no-nonsense approach, about which she wrote many articles, emphasize the thrill of flying, the skill and attention to detail and the nerves of steel that were required. Like many early fliers, she was intrepid and per-

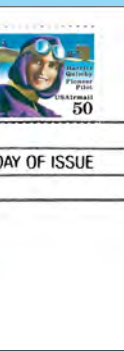


Figure 59: The hand-painted cachet by Edith Beck, #1 of 5 created.

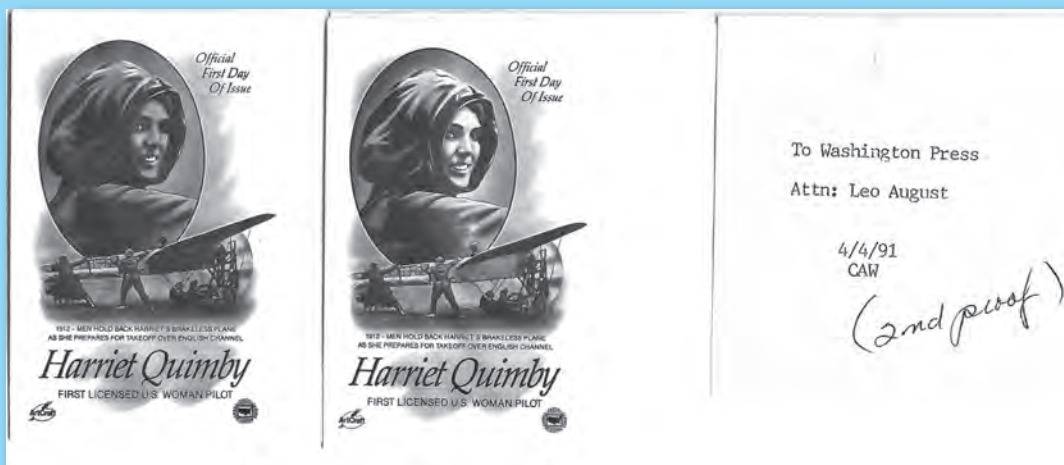


Figure 62a: (Above) Two proofs, the first to the left dated April 1, 1991; to the right, the second, sent to Leo August, dated April 4, 1991. Note different intensity and inking of these compared to the final on at Figure 63.



Figure 61: The plate for printing the Washington Press (Artcraft) cachet.



Figures 64a & 64b (above): The original artwork for the Artcraft FDC. The overlying Mylar caused the rippled effect.

Figure 64c at right: The original artwork for the House of Farnam FDC.

ished at the peak of her career. She paved the way for future generations of aviatrixes, not the least being Amelia Earhart.

In her well-written autobiography, *The Fun of It*, written at the height of her fame in 1932 (right after her flights across the Atlantic and North America), Earhart reflected on the women who had flown before her, devoting several pages praising Quimby, including her cross-Channel flight. Wrote Earhart, "Hers was the first crossing by a woman, and prob-

ably the most perilous heavier than air flight up to that time attempted by a feminine pilot.

"Without any of the modern instruments, in a plane which was hardly more than a winged skeleton with a motor, and one, furthermore, with which she was totally unfamiliar, to cross the Channel in 1912 required more bravery and skill than to cross the Atlantic today. *We must remember that, in thinking of America's first great woman flier's accomplishments.*"



William G. Brownlow

Figure 1

Figure 1. Flag-of-truce cover addressed to Mrs. Carrie St. John, Blountville, E. Tenn.



Figure 2

District of East Tennessee
Provost Marshal embossed
seal applied to back flaps of
flag-of-truce cover in Figure 1.



By Patricia A. Kaufmann

Persecuted by the Provost Marshal of the District of East Tennessee



Figure 3

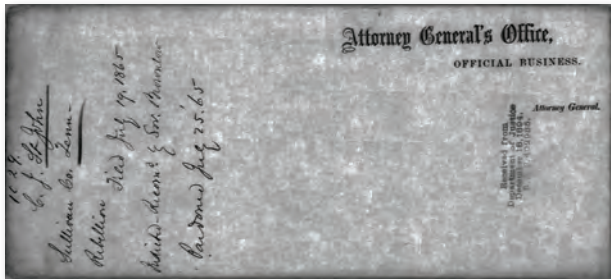


Figure 4

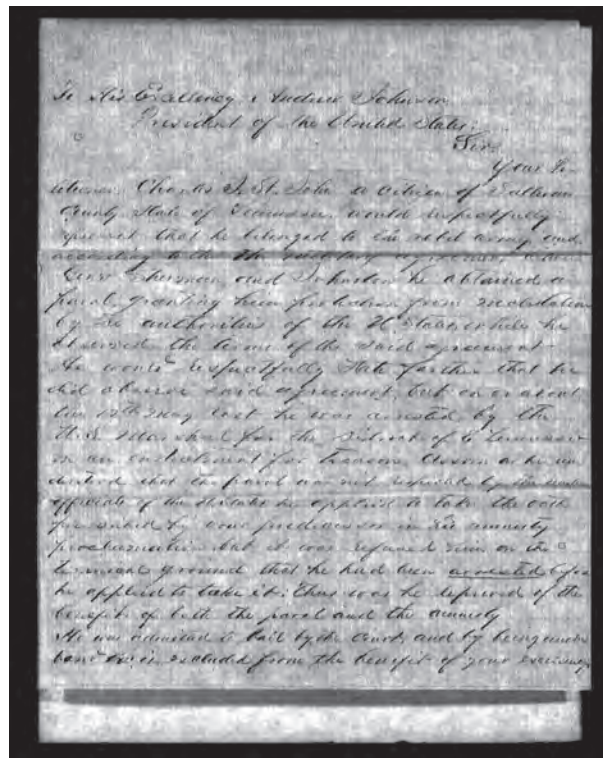
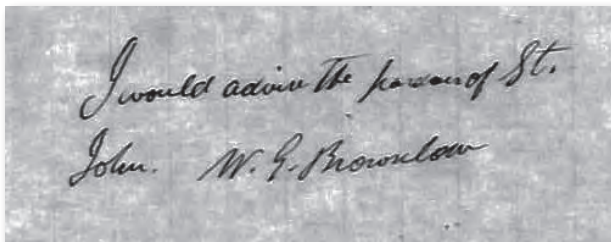
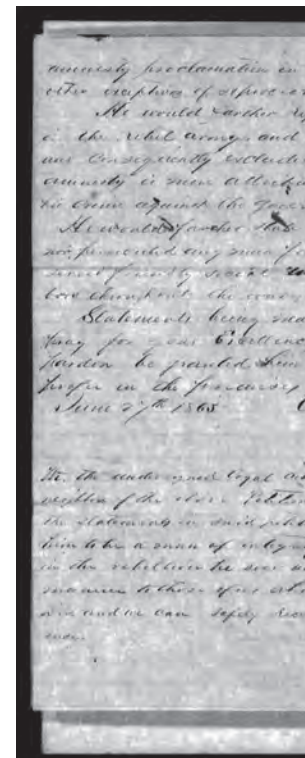


Figure 5



Fig

Shown in Figure 1 is a flag-of-truce cover addressed to Mrs. Carrie St. John, Blountville, E. Tenn. The sender's manuscript directive is at the top of the cover and a censor's manuscript examined marking at lower left. The cover is franked with an uncanceled 10¢ greenish blue (CSA catalog 11-ADc).

What makes this particular cover rare and unusual is not the front; it is the back upon which an extremely rare District of East Tennessee Provost Marshal embossed seal was applied, as shown in Figure 2.

Galen Harrison, the world class expert on the mail going to and from Civil War-time prisoners on both the Union and Confederate sides, lists only two examples of this embossed censor marking in his opus *Prisoners' Mail from the American Civil War*. **It is the only case of a censor marking applied by embossing.** Unsealed envelopes were embossed and sealed after examining the letter contents. The only other recorded use of this marking also bears uncanceled Confederate postage. We thank Mr. Harrison and admire his

broad and lifelong interest in this subject and for his opinions.

This envelope was addressed to Carrie St. John by her husband, Charles St. John. Sarah Caroline "Carrie" Dulaney (1838-1917) and Charles Johnston St John (1836-1893) were married April 30, 1861.

Charles J. St. John served as captain of Company C, 19th Tennessee Regiment (Blountville Guards of Sullivan County), as well as major and colonel of the 61st Tennessee Regiment. He was born in Smyth, Virginia, and she in Sullivan, Tennessee. His middle name is found in historical records as either Johnson and Johnston.

Charles St. John was born in Smyth County, Virginia, the ninth of thirteen children. He was educated at Liberty Academy in Smyth County, Va.. In 1839, he spent a year reading law at Jonesboro, Tennessee, and was admitted to the bar there, where he practiced until 1861. After the war, he practiced law for the law firm of Taylor and St. John, also becoming a judge.

Charles St. John's gravestone is shown in Figure 3. He died at age 56; he is buried in East Hill Cemetery in Bristol, Sullivan County, Tennessee.

The (Union) District of East Tennessee kept close tabs on the mail of families it considered dis-

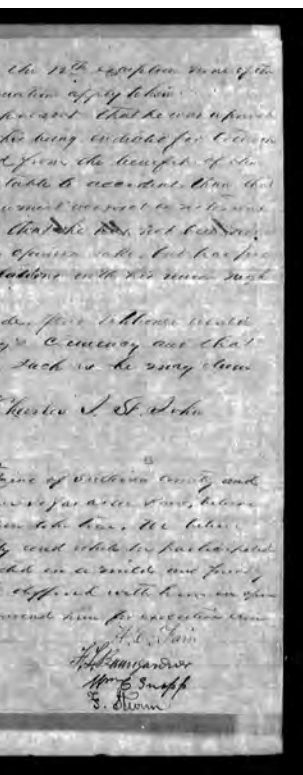


Figure 6

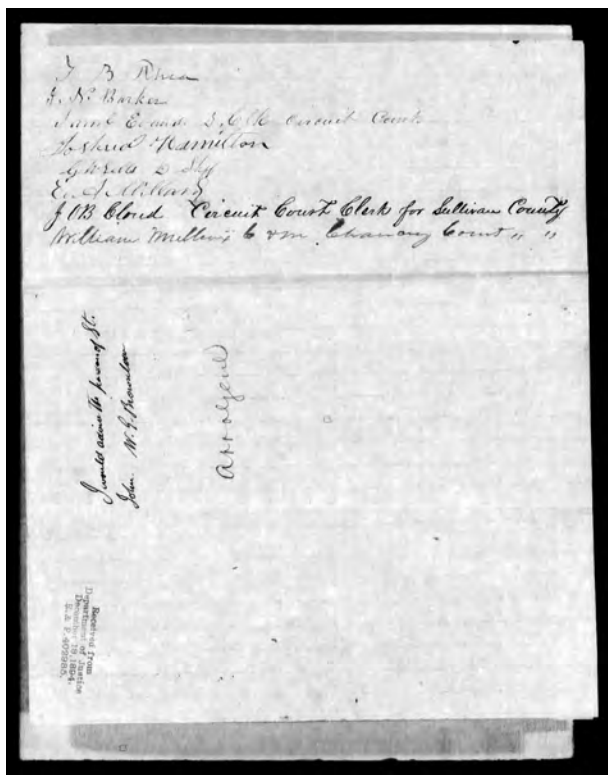


Figure 7

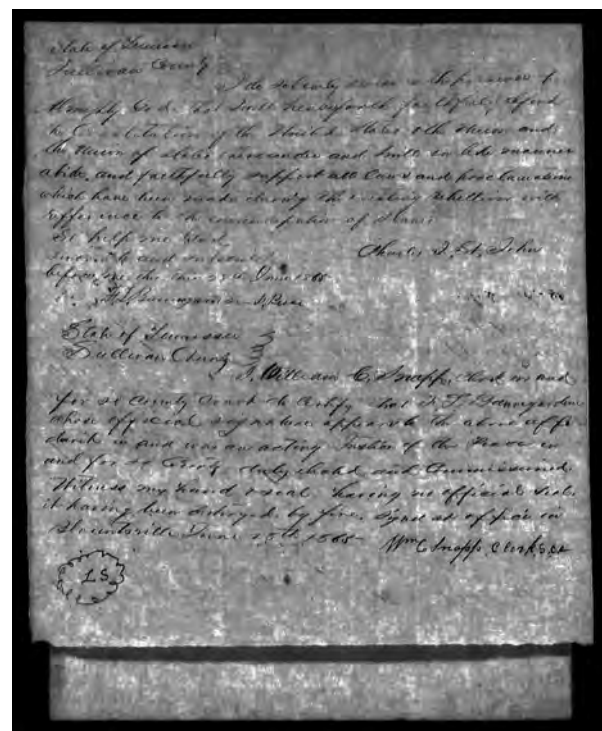


Figure 10

loyal, which clearly the St. John family was since St. John served in the Confederate Army.

Immediately after the war, St. John protested to President Andrew Johnson that he was being persecuted by the Provost Marshal of the District of East Tennessee. He applied for and received a pardon, having properly signed an amnesty oath after hostilities ceased.

Figure 4 is a microfilm copy of an envelope in the National Archives and Records Administration (NARA) with the imprint of the U.S. Attorney General's Office. It is docketed across the left end "(Case) 1029/C.J. St John/Sullivan Co. Tenn/Rebellion/Filed July 19, 1865; Indicted - Recomd } Gov. Brownlow/Pardoned July 15 '65."

Figure 5 shows the first page of St. John's letter "To His Excellency Andrew Johnson, President of the United States" in which states he belonged to the rebel army and, according to the military agreement between generals Sherman and Johnston, he obtained a parole granting him prohibition from molestation by the authorities of the United States.

St. John protests he was arrested on or about May 17, 1865, by the U.S. Marshal for the District of E. Tennessee on an indictment of treason. As soon as he became aware his parole was not

respected by officials of the United States, he "applied to take the oath prescribed by your predecessor in his amnesty proclamation" but it was refused him on the tyrannical ground that he had been arrested before he applied to take it.

Although written in the third person, the letter is signed Charles J. St. John and dated June 27, 1865. Below his signature on the second page is a signed statement by four citizens of Sullivan County attesting to his integrity and loyalty. More signatures continue on the next page. (Figures 6-7)

Across the end of the third page (Figure 7) is a signed statement from Gov. W.G. Brownlow recommending the pardon of St. John, as shown in Figure 8.

St. John's signed an amnesty oath dated June 28, 1865, in which he states he "will henceforth faithfully defend the Constitution of the United States and the Union and the Union States hereunder and I will in like manner abide and faithfully support all laws and proclamations which have been made during the existing rebellion with reference to the emancipation of slaves so help me God."

This last page, shown in Figure 10, is notarized by Superior Court Clerk Wm. C. Snapp. His pardon was granted.

William Gannaway The Sidebar

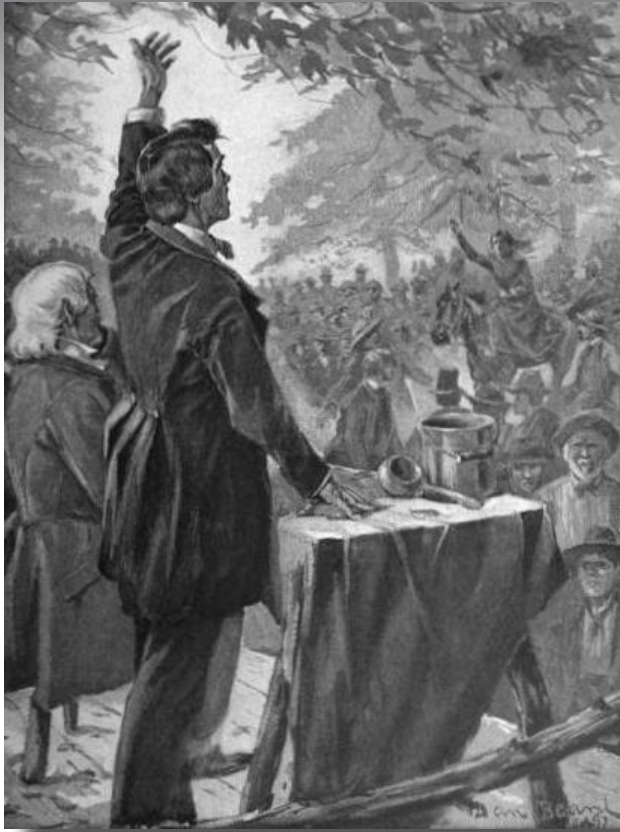


Illustration in Barton's *A Hero In Homespun*, showing Brownlow delivering a pro-Union speech in

William Gannaway "Parson" Brownlow (August 29, 1805 – April 29, 1877) was an American newspaper publisher, Methodist minister, book author, prisoner of war, lecturer, and politician. He served as the 17th Governor of Tennessee from 1865 to 1869 and as a United States Senator from Tennessee from 1869 to 1875. Brownlow rose to prominence in the late 1830s and early 1840s as editor of *The Whig*, a polemical newspaper in East Tennessee that promoted Whig Party ideals and opposed secession in the years leading up to the American Civil War. Brownlow's uncompromising and radical viewpoints made him one of the most divisive figures in Tennessee political history and one of the most controversial Reconstruction Era politicians of the United States.

Beginning his career as a Methodist circuit rider in the 1820s, Brownlow was both censured and praised by his superiors for his vicious verbal debates with rival missionaries of other sectarian Christian beliefs.

Later, as a newspaper publisher and editor, he was notorious for his relentless personal attacks against his religious and political opponents, sometimes to the point of being physically assaulted. At the same time, William was successfully building a large base of fiercely loyal subscribers.

Brownlow returned to Tennessee in 1863 and in 1865 became the war governor with the U.S. Army behind him. He joined

Eastern Tennessee's participation during the Civil War was focused on several battles, including the pivotal Battle of Shiloh where Union General Ulysses S. Grant saw his career begin to blossom. However, the Battle of Chickamauga at the confluence of southeastern Tennessee and northwestern Georgia was the most important.

Here is a contemporary hand-colored battle map that is known for its accuracy with the actual battle on September 20-22, 1863



away Brownlow

the Radical Republicans and spent much of his term opposing the policies of his long-time political foe Andrew Johnson.[1] His gubernatorial policies, which were both autocratic and progressive, helped Tennessee become the first former Confederate state to be readmitted to the Union in 1866, “exempting it from the lengthy federal military reconstruction inflicted on most of the South”.

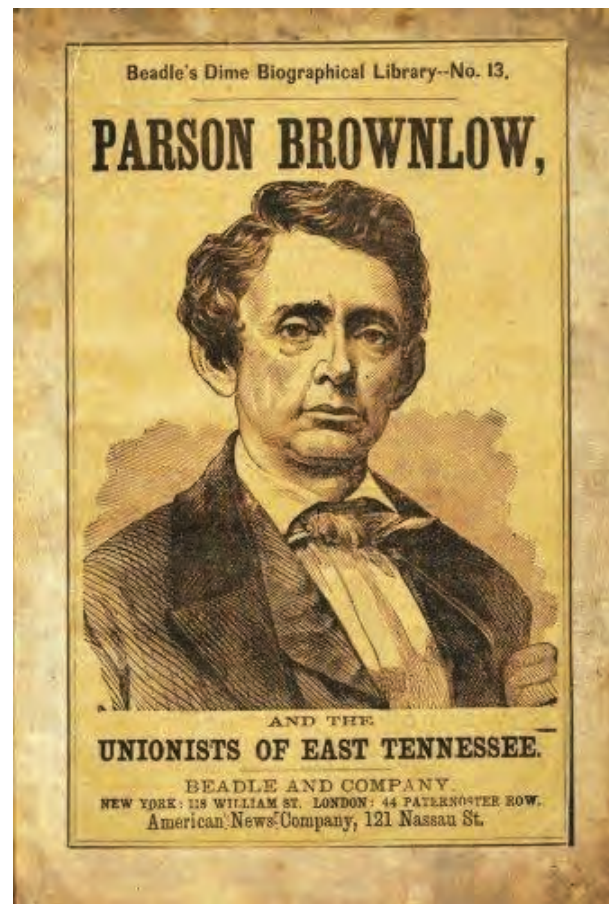
Brownlow utilized the Tennessee state government to enfranchise African-American former male slaves with the right to vote and to qualify as candidates for public offices in Tennessee elections soon after the Civil War. Soon after, ex-Confederate political leaders and military officers using the Ku Klux Klan and likeminded vigilante groups, worked to disenfranchise African-Americans.

What made the Parson stand out was, more than anything else, his vitriolic tongue and pen. Over the course of his long career, he took up many causes. These included not only Methodism, Whiggery, and the Union, but also temperance, Know-Nothingism, and slavery.

His favorite method of promoting those causes was to chastise and ridicule his opponents, and few men could do so with as much venomous wit as he. Baptists, Presbyterians, Catholics, Mormons, Democrats, Republicans, secessionists, drunks, immigrants, and abolitionists—all were at one time or another on the receiving end of Brownlow’s merciless broadsides. Not surprisingly, he made many enemies. A number of them replied in kind; some tried to kill him.



“Come on, Sirs, and take it down!” A depiction of Susan Brownlow [inset], daughter Brownlow, fending off Confederate soldiers who had threatened to take down the American flag flying over the Brownlows’ house on East Cumberland Avenue in Knoxville, Tennessee, in 1861.



William Gannaway “Parson” Brownlow (August 29, 1805 – April 29, 1877) was an American newspaper publisher, Methodist minister, book author, prisoner of war, lecturer, and politician. He served as the 17th Governor of Tennessee from 1865 to 1869 and as a United States Senator from Tennessee from 1869 to 1875.

Greg Manning's



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Market Musings



Stamp Dealing over the years

After 63 plus years as an active buyer and seller of worldwide postage stamps, I have witnessed first hand the vagaries of the marketplace. In the beginning of my long tenure in this wonderful hobby and for me a business as well, in the late 1950s and 1960s it was a stable time. Prices rose on a fairly regular basis at about 5% to 10% a year on average for both United States and Worldwide stamps with catalogue values over \$25.

In that period, especially in the mid 1960's, there was speculation in Vatican City, United Nations, Germany, Italy, Europa issues and several other country's stamps, but for the most part the marketplace was conservative in its nature and stable with the aforementioned annual price increases. I was attending twenty or more stamp shows across the USA as a booth holder every year in the 1960's which gave me entrée to the markets on the East coast, Midwest and far West.

In the United States Plate blocks and First Day Covers were very popular and the Artcraft First Day Cover makers, Leo and Samuel August, led the way in FDCs with their well-received promotions and huge ASDA show booths in New York City. In high school at that time in the early 1960s, I also was advertising in *Linn's Weekly Stamp News* selling USA singles and plate blocks with enough business to hire a fulltime assistant to help fill our mail orders while I attended high school. I must admit that my

assistant, Dave Weiler, at 25 was not too thrilled about working for a 17-year-old but he wanted to be a stamp dealer, and this was his starting point.

Around 1964 I recall receiving a "Buy" list for never hinged stamps of Italy which was significantly higher in price than the market here. I found a nice holding of the desired issues in blocks of four and sent it to the Italian dealer. I received a small unexpected "bonus" of \$50 due to the stamps being in block format. However, several years later the market had taken a dip and the dealer in Italy sent me a letter asking for the "bonus" back. The so called "Hot" markets did have significant price swings.

In this period of relative stability dealers had often built-up impressive inventories. A number of European professionals had arrived on our shores in the 1930s and 40s with their best stamps often carefully hidden in secret luggage compartments to avoid seizure by the Nazi regime. Many of these refugees from Hitler settled in the New York area and were highly successful by the time I entered the stamp business.

In the 1950s and the 1960s the trade was based on trust, similar to the diamond business, and your word was your bond whether you were a teenager, as I was, or a seasoned professional. New York's Nassau Street was the center of the stamp world in the United States, and I was privileged to be able to take a short train ride to Hoboken from my family home in South orange, New Jersey and catch a

ferry across the Hudson River to lower Manhattan and visit that fabled street. The hub was 116 Nassau Street with its 9 or 10 floors of stamp retailers, wholesalers and auctioneers all under one roof.

I well recall my first visit to 116 Nassau Street when I was 13 years old. I stopped in veteran dealer Leo Scarlet's office and inquired if he had any wholesale United States stamps. Mr. Scarlet said that he had a wholesale lot of three 50¢ Zeppelins stamps for sale that he was going to sell to the Minkus Company, but I could have it for \$18 if I wanted it which seemed quite fair to me. I sold one of the Zeppelin stamps at the West Essex Stamp Club in Montclair, New Jersey for \$10 and the two additional Zeppelins also sold quickly. That was one of my first transactions with USA airmail stamps and it would foreshadow many more.

Speaking of airmails at a stamp show in Chicago, COMPEX, I met coin and stamp dealer Les De Poy. Les stopped at my show booth and picked out a number of better items, Graf Zeppelin sets and high value Columbians, and paid with \$500 bills which captured my attention. He then invited me to have lunch at which he regaled me with his exploits in the coin world including selling a unique Canadian coin to Amon Carter, Jr. of Fort Worth, Texas who was then the owner of American Airlines and a media empire. It was also mentioned by Les that he had hired Jayne Mansfield to assist in a promotion for that unique coin. I quickly realized that Les had the potential to be an important client which was well proven during our many years of doing business together.

Les was attracted to United States airmail stamps from the first issue of 1918 through the Transport issue of the 1940s. However, he had in particular a penchant for the 50¢ Century of Progress Zeppelin issued in 1933. He tasked me with buying as many as possible for him and his buy price was slightly over full retail of about \$10 - \$12 each when I began that country wide buy campaign. Les was a natural salesperson and he had a number of wealthy clients eager to invest in United States airmail issues.

At every stamp show across the USA and at stamp shops in cities coast to coast I purchased airmails for Les and it helped me build a reputation as a serious buyer while still in my teenage years and into my early twenties. In addition, the volume of my sales to Les assisted me in financing other areas of my business even though collecting funds from Les was often challenging. Notwithstanding the

collection issues Les was a major part of my early success in a business that I greatly enjoyed. By the late 1960s the market for United States airmails had begun to move upward due in part to the aggressive buying that I had undertaken for Les DePoy across the United States.

As the decade of the 1970s dawned the market began to change. By 1973 prices for high end United States and British Empire stamps were moving upward at an accelerating pace beyond the more conservative levels of the 1960s. As the decade progressed inflation increased and outside pressures, previously unknown in our marketplace, had a profound effect on the upward market movement.

Those outside market influences included the currency limitation on the number of pounds in England and rand in South Africa that could be taken out of these countries.

Stamps could easily be transported and sold outside of the borders of these countries, so the demand and price levels rose greatly internally in Great Britain and around the world. Inflation was also rearing its ugly head in the USA and elsewhere providing another impetus for price escalation as investors were buying massive amounts of stamps for the tangible asset portion of their portfolios. These factors created an unprecedented, almost monthly, rise in prices in the 1970s.

Certainly, the period from 1975 to 1980 was an unhealthy time for the market as we look back, but it was also a time period when one could buy the pictured high value stamps in any auction, hold them for 3 or 4 months and resell and make a nice profit. Fly by night dealers, attracted by a fast buck, flocked into the stamp business and the "trust" amongst the dealers, so common in the 1960s, was sorely tested by the new breed attracted by the investment activity. Before this period, it was quite rare to not be paid on a handshake transaction to a dealer and unfortunately it became far more commonplace to have unpaid obligations even as liquidity and prices exploded.

Airmails especially took flight with the United States 1930 Graf Zeppelin issue of the United States rising from about \$1000 in 1970 up to the peak of \$7,500 by 1978. The baby 50¢ Zeppelin actually had a buy price on it of \$440 by an investment advisor, Alan Shawn Feinstein, in the late 1970s. It was a wild time, but it also presaged a huge correction that began as the market peaked in 1980.

The market peak became readily apparent

Greg Manning's

Market Musings

Continued from previous page...

during the London 1980 International Stamp Exhibition. In 1979 the new Prime Minister's, Margaret Thatcher, government revised the currency restrictions and the feverish pitch for stamps abated in England. And as inflation also eased in the mid 1980's the push for tangible investment assets such as stamps declined as did the investment activity.

The 1980s were the opposite of the 1970s as prices adjusted mainly downward and the "get rich quick" crowd of dealers and investors departed for greener pasture elsewhere. The marketplace was further disrupted in 1987 when the brain trust at the Scott catalogue decided to cut the catalogue price of British Commonwealth stamps in half. I believe that their rationale was that stamps were often selling at half Scott pricing so why not make that the catalogue price as well.

The editors never considered that now collectors and dealers would not automatically pay full Scott catalogue values and the turmoil that this would create. Our firm continued to use the 1987 "old" pricing into the early 1990s when Scott again revised their pricing upward calling it a rise due to its change to Very Fine Quality Retail Pricing. However, the Scott affair damage had hurt an already tentative marketplace.

As the 1990s progressed the Scott debacle faded, and some important new markets arose, especially in the Peoples Republic of China. In the 1980s stamps in China began to be purchased for both collections and investment. The investment side grew into a significant business with solid increases in stamp values. In that period there was a lack of stock exchanges in the PRC for the average investor to trade shares and stamps became the alternative place to invest. Money flowed out of the PRC in the 1980s and 1990s to purchase stamps around the world and repatriate them. This market remained very strong into the turn of the 21st century. As

more avenues for investment opened in China over the past 10 years it has cooled down from the fever pitch days, but it is still vibrant. Recently the prices for PRC stamps have escalated significantly and time will tell whether this new upward trend will continue.

Twenty years ago, I recall many who predicted the demise of Philately. Fortunately, that death notice has never been posted. Certainly, there have been up and down periods over the past 20 years, but today's market is certainly the strongest that I have witnessed in at least the last 20 years. I participate in auctions in the United States, Asia and Europe and prices have been on the rise.

The PRC market has expanded, and its vast number of younger collectors bodes well for the future of the hobby. Despite our older age demographic in the west the market trend seems positive. The American Philatelic Society appears to have stabilized its membership size after a number of years of decline, which is another positive sign."

The internet is huge to our surging hobby with significant buying and selling in the many millions of dollars. The internet demand is pushing traditional auctions to new higher levels in part due to the constant need for collections and large lots by internet dealers to break down and sell online thus having a positive impact on the old-time auction marketplace.

Of course, high tech has also had a significant impact on live floor auctions with 95% being broadcast in real time online enabling all bidders the opportunity to take part in any auction from their office or home.

At first it was thought that the stamp market resurgence was only Covid fueled but while that played an important part in it, I believe that this vibrant period is the real deal. Thousands of collectors came back to collecting during their enforced lockdowns at home. In addition, thousands more new collectors have taken to the hobby. A significant number of people will continue to work from home even after the Covid mandates die down which also bodes well for philately's future. Therefore, long term, I believe that our hobby will continue to survive and prosper.

Many of you who read this will understand that once taken by the urge and desire to collect or deal that it is difficult to give it up. These new and returned philatelists, I believe, will shape our hobby's future.

Kelleher & Rogers, Ltd

Fine Asian Auctions

Some examples of the quality of lots coming in our next sale.



1980 “Year of the Monkey” 8 fen, a complete “post office” fresh mint sheet of eighty.

This was the first “New Year” stamp issued by the People’s Republic. With a print run of less than 5,000,000, most examples were sold on a limited basis by the post offices in China and to new issue collectors overseas. Therefore, the number of surviving complete sheets is relatively low.

1968 “Whole Country is Red” 8 fen Workers, Peasants, Soldier and Map of China, a pristine mint never hinged example of the iconic stamp of the Cultural Revolution.



During the first day that this stamp was issued in Beijing on 25 November 1968, it immediately came to light that there were geographical anomalies in the map of China, such as the Archipelagos of Xisha and Nanshi having been omitted. The entire issue was withdrawn. However, a few post offices had been selling the stamps before the official date of issue.

1968 “Great Victory of the Cultural Revolution” prepared for use but not issued 8 fen Chairman Mao and Lin Bin Piao appearing before a Victory celebration in the countryside, a magnificent mint never hinged example from the top right corner of the sheet.



One of the rarest stamps of the Cultural Revolution, this issue is known to have been released early by the post office in Hebei, which sold the stamp before the officially anticipated date of issue. Therefore, prior to the cancellation of the issue, a few examples actually came on the market before the entire supply of stamps was returned to Beijing.



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By Kevin Lowther

Namibia's Long Fight for Freedom Traced in South African Military Mail

Editor's Note: *In Kelleher's Quarterly No. 19, Kevin Lowther presented the postal history of South Africa's use of military force in 1975-1989 to shape events in newly-independent Angola. In the second of two parts, Lowther uses additional material from a South African philatelist's prize-winning collection to recount the bush war waged by South Africa against the South West Africa People's Organization (SWAPO) and its military wing. Lowther first visited "South West" — a former German colony mandated to South Africa by the League of Nations — in 1965, shortly before SWAPO insurgents first infiltrated the territory. He returned in the 1980s during the final years of South Africa's control of Namibia.*

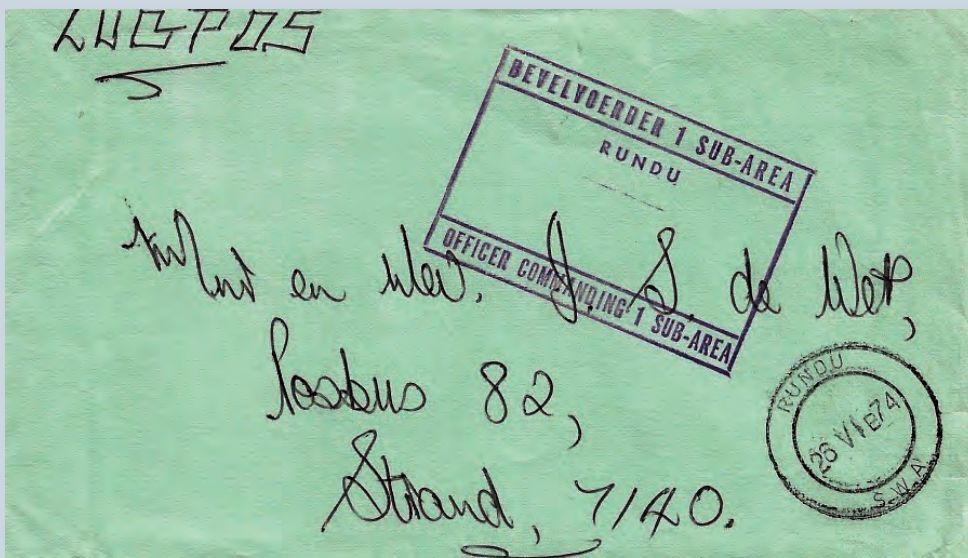


Figure 1. The SADF commanding officer at Rundu, on the Angolan border, docketed his uncensored letter Lugpos, “air mail” in Afrikaans, on April 26, 1974, prior to South Africa’s incursions into Angola. The military presence in Rundu was then to defend against SWAPO guerrillas.

Figure 3. (Below) A member of the SADF, writing from Katima Mulilo to Austria, had to use postage on this April 18, 1977 air mail cover. Soldiers’ mail to overseas addresses was not free.



Figure 2. South African soldiers were based in Katima Mulilo, at the eastern end of the Caprivi Strip, across from the Zambian border. SWAPO fighters operated from camps inside Zambia. This letter was postmarked April 7, 1976, at a time when the SADF was engaged in operations inside Angola.



My oldest African friend escaped from his South West Africa homeland in 1964. His first attempt failed when white farmers in the neighboring British protectorate of Bechuanaland (today’s Botswana) handed him back to South African police at the border. He succeeded on his second try, crossed the Kalahari and ultimately reached the SWAPO office in Dar-es-Salaam, Tanzania.

The story of our friendship is too long to tell here; it is enough to say that we remain in touch after more than half a century. When we first met, in Sierra Leone, he was completing the secondary schooling denied him in “South West.” Although the country was off-limits to foreign journalists, I

planned to visit posing as a tourist. Onesmus had given me a letter of introduction to SWAPO leaders and asked me to mail a letter to his mother. The authorities would have intercepted his letters posted from abroad.

Through Onesmus, who later arrived in the United States on a United Nations scholarship, I came to know several other Namibians—most aligned with SWAPO—including the current president, Hage Geingob. Another was Linekela “Al” Kalenga. He too had slipped out of the country without telling his mother—she would have reported him to the police. Kalenga was part of the small cadre of SWAPO militants studying at American universities.



Above. In its 1980s war against guerrillas infiltrating Namibia from Angola, South Africa recruited combat-experienced Angolans to patrol the “cut line” separating Angola, to the right, from northern Namibia. The Angolan unit, officered by white South Africans, was called Koevoet, Afrikaans for “crowbar.”

Kalenga telephoned me in 1978, from New York, to report excitedly that South Africa appeared ready to sign a UN-brokered agreement to bring independence to his people. I cautioned him against premature optimism, and sure enough South Africa backed away from a settlement.

A low-intensity war was going on in northern Namibia. SWAPO infiltrated small groups of guerrillas based in Angola and Zambia. The South African Defence Force (SADF) had bases across northern Namibia, including a major presence in Rundu, on the Angolan border. Figure 1 is an uncensored cover mailed on June 16, 1974 by the commanding officer. The letter is docketed “Lugpos” (“air mail,”

pronounced “loofpos” in Afrikaans).

Three hundred miles to the east was another SADF base at Katima Mulilo, in the Caprivi Strip. This odd piece of geography dates to Europe’s “Scramble for Africa” in the late 1800s. Bargaining with other powers, Germany asked for a railway right of way to join its colonies in “South West” and German East Africa. The twain were never to meet.

Figures 2 and 3 are letters mailed by SADF members based in Katima (as it is referred to locally) on April 7, 1976 and April 18, 1977. Both were censored, now that South Africa was engaged in a widespread war inside Angola.

A third soldier’s letter from Katima (Figure 4)

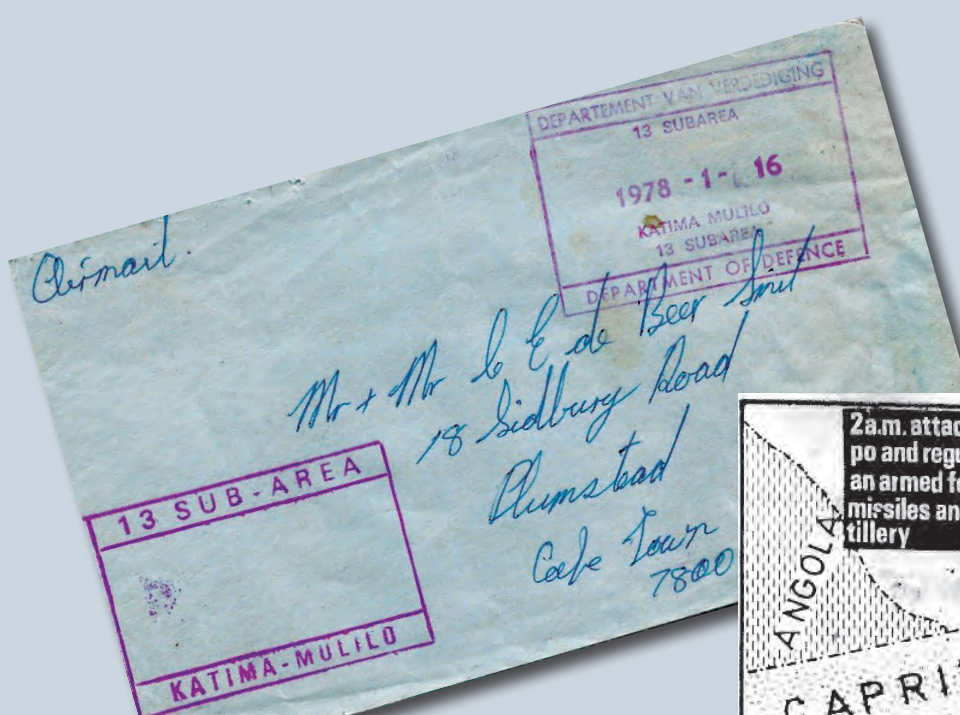


Figure 4. An SADF member in Katima Mulilo wrote to his parents in Cape Town on January 16, 1978. The cover was docketed air mail and censored on the reverse. Ten SADF soldiers died eight months later in a cross-border attack by SWAPO guerrillas based in Zambia.

Dear Mom & Dad,
 Well just to tell you that we have arrived here safely. It is bloody hot here, it took us the whole day to get here. Only really slept nicely last night. The flies are terrible here again, it'll take a couple of days to get used to it again. That's all have a great Xmas & don't worry.
 10/12/78
 Dorendel

7554 7190 BB
 RYN D. Swart
 65 AI BN
 SWA SPES EENH
 P. Bag 2010.
 Oshivello
 9245
 10/12/78
 Censored
 DIE SUIDERSKROISFONDS
 POSBUS 6390, JOHANNESBURG 2000

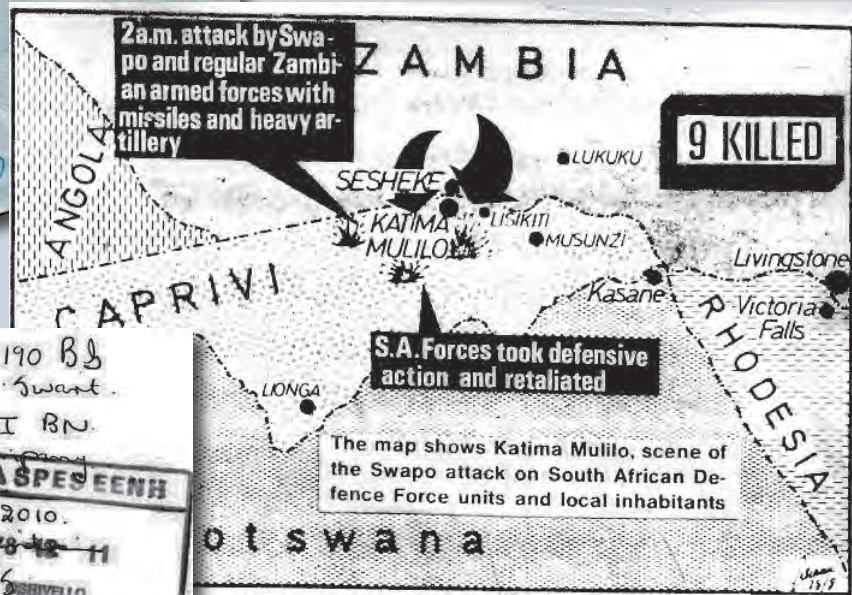


Figure 5. (Below) A map published in South Africa illustrated SWAPO's September 1, 1978 assault on Katima Mulilo. The map falsely accused Zambian armed forces from participating in the attack.

Figure 6. A member of the South West Africa Special Unit, based in Oshivello, sent a post card in December 1978 to his parents in East London, South Africa, asking them not to worry. The card was supplied by the Southern Cross Fund, a welfare organization for soldiers posted on the Angolan and Zambian borders.

was mailed on January 16, 1978 and censored nine days later. Ten white South African soldiers were killed in their barracks at Katima by a SWAPO attack early in the morning of September 1, 1978. The guerrillas had come across the border with Zambia—one month before I and my family arrived to take up residence in the Zambian capital of Lusaka.

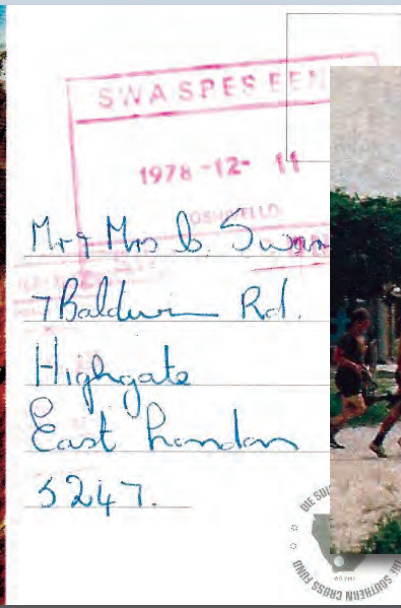
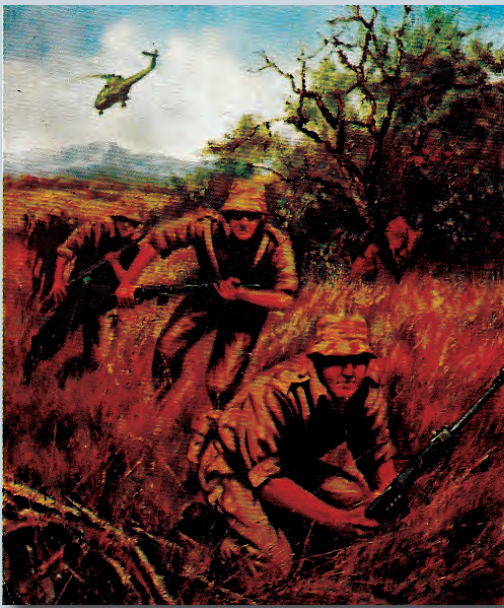
The map in Figure 5 was published in South Africa. The attack marked the beginning of larger-scale SWAPO operations inside Namibia. South African soldiers often denigrated the guerrillas' fighting abilities. However, years later I met a survivor of the attack on Katima who admitted that SWAPO had inflicted a serious blow.

Writing on a postcard (Figure 6) from Oshivello a few weeks after the assault, a newly-arrived member of the South West Africa Special Unit com-

plained to his parents that "It is bloody hot here." With reports of the Katima action still fresh in the public mind, the soldier wished them a nice Christmas, "and don't worry."

In the early 1980s, South Africa created another special force made up entirely of volunteers. Koevoet ("crowbar" in Afrikaans) was a white-officered counterinsurgency unit of the South West Africa Police, but enlisted mostly local Ovambos who also served as trackers. Koevoet soon developed a reputation for being especially aggressive in pursuing guerrillas. The headquarters was in Oshakati (Figure 7). Koevoet teams in armored vehicles searched for SWAPO infiltrators and routinely crossed into Angola.

Yet another special unit was 32 Battalion. It was manned largely by Angolans who had fought with



At left the reverse of Figure 6.



Figure 7. (Above) A photo published in South Africa in the late 1970s or early 1980s shows white soldiers jogging through the northern Namibian town of Oshakati. "Like other towns in the Army's operational area," the caption read, "the white section is fenced and entry is restricted."

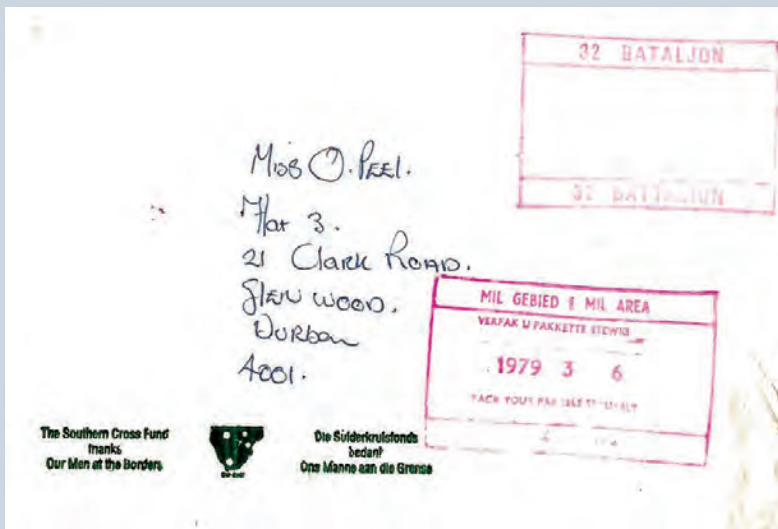


Figure 8. The 32 Battalion of the South African Defence Force comprised mainly Angolans who had fought with one of the losing parties in the struggle to control the country. The white-officered unit operated against SWAPO guerrillas from its base in Rundu.

the U. S.-backed FNLA in a failed campaign to oust the Eastern Bloc/Cuban-supported government in the 1970s. The 32 Battalion also was officered by white South Africans, including the sender of the letter in Figure 8 posted on March 6, 1979.

Air power would be decisive in ending the war. South Africa used Allouette helicopters and French-made Mirage jet fighter aircraft. A chain of air bases dotted the operational area, including Mpacha (Figure 9) in the Caprivi Strip. But the Angolan Air Force and its Soviet-supplied MiGs ultimately drove the SAAF from the war zone. South African ground forces became increasingly vulnerable.

The war was getting hotter when I received an invitation in 1986 to explore how my organization—Africare—might partner with local non-governmental groups. In South Africa itself, state vi-

olence and suppression of black political groups had brought the nation to its lowest point in the apartheid era. In Namibia, the Germanic capital of Windhoek seemed oddly serene. There was no hint of the massive military presence hundreds of miles to the north.

I was greeted at the airport by Dr. Kenneth and Otilie Abrahams who also had trekked secretly across the Bechuanaland border into exile in 1963. They had been SWAPO recruiters and fled when they learned they were about to be arrested. After living in Sweden for more than a decade, they returned home in 1978 under an amnesty granted by the South African authorities.

The Abrahams and others had started the Namibian Nationhood Programme Coordinating Committee. They introduced me to other black

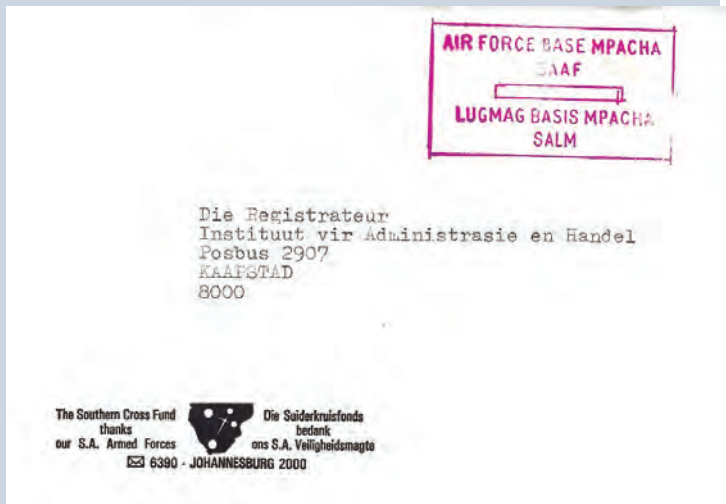


Figure 9. (Above) South Africa maintained air bases along its borders with Angola and Zambia. The base at Mpacha, from which this cover was mailed on January 19, 1982, was located about 20 kilometers west of Katima Mulilo.



Figure 10. Otilie Abrahams (1937-2018) was a founding member of the South West Africa People's Organization. She and her husband Kenneth, a medical doctor, fled into exile in 1964 before South African authorities arrested them. When they crossed into Bechuanaland, she disguised herself as an Herero woman wearing a wide skirt popularized by German missionaries in the late 19th century.

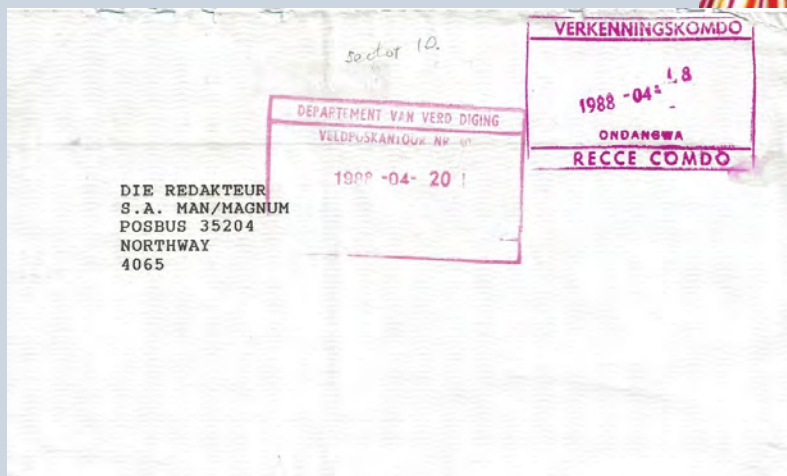


Figure 11. (Left) The Recce Comdo of the SADF provided recon from Ondangwa, a major base for operations against SWAPO guerrillas infiltrating from Angola. The cover was mailed in mid-April of 1988 at a time of mounting military activity.

Namibians who were taking the initiative—in the absence of any government development assistance—to start community-based programs in black townships. “Here we are still working like mad,” Otilie wrote a few weeks later. “Across the border [in South Africa] it seems as if everybody is in prison.”

Otilie (Figure 10) would return my visit in 1988. In my Washington, D. C., office, she predicted that it would be another twenty years before Namibia achieved independence—because, she said, that’s how long it would take for South Africa to become free.

I was more sanguine. Things could change very quickly, I suggested, thinking of how rapidly white minority rule had collapsed a few years earlier in Zimbabwe. I was right. Within months, South Af-

rica gave up the fight. A UN-supervised transition to Namibia’s independence commenced on April 1, 1989.

The war had become too costly in the blood of white South Africans. The generals warned the political leadership that the number of body bags being brought back home would increase. The 32 Battalion, Koevoet and the Recce (Recon) Commando (Figure 11) could keep a thumb in the dike, but to what end?

Namibia achieved independence on March 21, 1990. After managing a SWAPO vocational school in Angola during the war, my friend Onesmus returned from exile to serve in the new government. When I visited Namibia in 2017, he had retired. Otilie, who died in 2018, was working in a community school, still building a nation.



Color Variety of the United States Pan American Exposition

The 1901 Pan American Exposition Issues present diverse topics of study for philatelists. You can study the 1 cent, 2 cent and 4 cent inverted frame issues. Next, comes the overprints category which include “Specimen”, “Ultramar” and the mysterious “I.R.” overprints.* This article will explore the 42 different color variety combinations listed for this issue.

The group photographs of Figure Nos. 1 through 6 on pages 66 and 67 show the “common” or “standard” colors as listed in Scott.

Figure 1. 1c Pan American, Scott 294, Green & Black.



By Michael J.
Vagnetti

Varieties United States 1901 Exposition Issues

Figure 2. 2c Pan American, Scott 295, Carmine & Black.

Figure 3. 4c Pan American, Scott 296, Deep Red Brown & Black.

Figure 4. 5c Pan American, Scott 297, Ultramarine & Black.

Figure 5. 8c Pan American, Scott 298, Brown Violet & Black.

Figure 6. 10c Pan American, Scott 299, Yellow Brown & Black.

The 2021 *Scott Specialized Catalogue of U.S. Stamps & Covers* lists 15 different color varieties for the six Pan American Expo issue stamps. Scott does not assign an additional letter designation to any of the stamps, nor is there a premium listed in the catalog for any color variety issue. There-

fore, the listed color varieties do not have their own catalog number. Jay Bigalke, editor-in-chief at Amos Media who publishes the *Scott Catalogues* and *Linn's Stamp News* states that "We have no reference to point to on how the colors were selected for those stamps outside of stating that it was the editor at the time that made that choice."

A second source for listed color varieties is Bernard Silberberg's 1976 book, *United States Stamps, Series of 1901*. Silberberg references 18 different color varieties, but there is no documentation cited in his book as to where he found these colors. I did not find any other reference to Silberberg's color selections in my research.

A third reference that lists different colors, George B. Sloane's 1922 article, "The Stamps of the Pan American Exposition, 1901" published in *The Collectors Club Philatelist*, lists 20 varieties for this issue. He indicates his source is the "Official Check-List," but he doesn't divulge where the "official" list came from. I assume the source is either the United States Post Office Department or the Bureau of Engraving & Printing.

In only three instances Silberberg agrees with Scott on color varieties. Scott and Sloane agree on six color varieties; Silberberg and Sloane agree on three and in only one case do all three sources

agree on a color: the 2 cent, #295, Scarlet & Black. See the comparison chart below.

From gleaning of The Bureau of Printing and Engraving records, one can see how many stamps of each denomination were printed. The numbers are as follows:

- Scott #294, 1 cent, quantity issued: 91,401,500
- Scott #295, 2 cents, quantity issued: 209,759,700
- Scott #296, 4 cents, quantity issued: 5,737,100
- Scott #297, 5 cents, quantity issued: 7,201,300
- Scott #298, 8 cents, quantity issued: 4,921,700
- Scott #299, 10 cents, quantity issued: 5,043,700

Unfortunately, no records were kept for the different color varieties created for each issue, as listed in Scott.

There usually are premium values placed on color varieties in stamps. This does not seem to be the case when it comes to color varieties of the Pan American Exposition issues. There is no premium value listed in the Scott catalog for any color variety issue. Color varieties seem scarce to non-existent.

Press print runs at different times may create color varieties. Ink obtained from different sources may result in a slightly different shade of the same named color. In 1901, when the ink mixing procedures were not as precise as today, consistent creation of exact colors was not even considered to be a requirement. Figure 7 shows a listed 10c Pan American color variety, Scott 299 in Yellow & Black.

Plating refers to the reconstruction of a pane or “sheet” of postage stamps printed from a single plate by using individual stamps and blocks of stamps to determine their position on a particular sheet. Usually, it is minor differences in design and constant print varieties that enable stamps to be plated. Theoretically, if color varieties can be assigned to a specific plate or plate number, it would greatly enhance the ability to identify color varieties.

How are “faux” color varieties created? One way is that colors can fade over time from exposure to light. This type of stamp is called a “changeling”. Some colors change, over time, because of the breakdown in the chemicals used in the process of creating particular inks and others change due to exposure to certain chemicals.



Figure 1. 1c Pan American, Scott 294, Green & Black.



Figure 2. 2c Pan American, Scott 295, Scarlet & Black.



Figure 4. 5c Pan American, Scott 297, Ultramarine & Black.



Figure 5. 8c Pan American, Scott 298, Brown & Black.



Figure 7-299 Yellow & Black

Environmental issues such as extreme heat or humidity may cause a stamp color to change. Some colors are fraudulently changed by unscrupulous individuals for monetary gain because a certain color commands a premium value. In my opinion, none of these stamps would be considered a bona fide color variety.

Color varieties for these stamps are seldom described in stamp listings or auction catalogs. A search on the three main stamp auction sites (eBay, HipStamp and Delcampe) reveals no listings or recent sales of listed color varieties for the United States Pan American Exposition issues. In Caj Brejtfus’ book, *The Philatelic Book of Secrets*, Volume #3, he writes: “In order to charge a premi-



Pan American,
Carmine & Black.



Figure 3. 4c Pan American,
Scott 296, Deep Red Brown & Black.



Pan American,
Violet & Black.



Figure 6. 10c Pan American,
Scott 299, Yellow Brown & Black.



Figure 13
"Scott 298
'Ultramarine'
overprint
certified by
the Philatelic
Foundation
as brown and
black in 1975."

um for a stamp of a certain color, there needs to be an accepted definition of that color and the range of color is meaningless to about 99% of stamp collectors. Except for the 'advanced' expert, the only colors that have interest to most collectors are the valuable ones."

After discussions about color varieties for this issue with my local stamp dealer, Jim Kuca of SunCoast Stamps in Sarasota, Florida, he told me that he "has never seen any, but will start looking for them now!"

I did a search in the American Philatelic Expertizing Service (APEX) Certificate Archives and found no issued certificates for color varieties for United States 1901 Pan American Exposition

Issues. You can view images/opinions from 2004 to date on the American Philatelic Society (APS) website. Ken Martin, Director of Expertizing at APS, explains "APEX would certainly identify color varieties on Pan American stamps. However, few U.S. Pan American issues are submitted to us for several reasons including relatively low values compared to the cost of obtaining a certificate and no other lower value similar stamp that can easily be manipulated to resemble a Pan American issue." He further explains, "The Scott listed shades have no premium value, so there is little incentive to submit what is believed to be a shade and not as much reason for an expert to comment on a shade unless specifically requested by the submitter."

The Philatelic Foundation (PF) also allows one to do a Certificate Search of their archives. I found only four color varieties for the United States 1901 Pan American Exposition Issues have ever had a PF certificate issued. They are:

PF #119443 Scott #294a (invert) in Dark Blue Green & Black, 294a, unfortunately, this is a black & white image. [Figure 8]

PF #277486 Scott #295a (invert) Carmine & Gray Black. [Figure 9]

PF #414473 Scott # 296 Chocolate & Black. [Figure 10]

PF #110080 Scott #296 Chocolate & Black also a black & white image. [Figure 11]

Scott Murphy, the CEO and Senior Expert at Professional Stamp Experts (PSE) stated "I have only come across shades on the 2 cent (Scott #295) and 10 cent (Scott #299) in 30+ years of collecting. PSE certifies shades when they are seen, but as I said, I have only seen the 2 cent and 10 cent varieties." A search of PSE Population Report shows a total of 2669 Pan American stamps (including inverts) have been certified by them.

Randy Shoemaker, the founder of Philatelic Stamp Authentication & Grading (PSAG), related "We have not issued any variations on US 1901 Pan American Exposition Issues other than the ones listed in the Scott Catalogue." After doing a search of their database, Randy got back to me and said that they had found one non-standard Scott variety, a Scott #295 in Rose Carmine/Black. See Figure 12. [Figure 12]

The great Pan American International Exposition was unveiled during the period known as the Era of American Fairs. Coming at the turn of a century 121 years ago, it was a joyous event quickly marred by tragedy. As opposed to that moment of its history, this outstanding article by Mr. Vagnetti recounts part of the advent of one of the most famous elements of that Great Fair: Six American postage stamps extolling the virtues of Buffalo, N.Y., a city that had so much to be proud of and to offer. It still does.





Figure 8

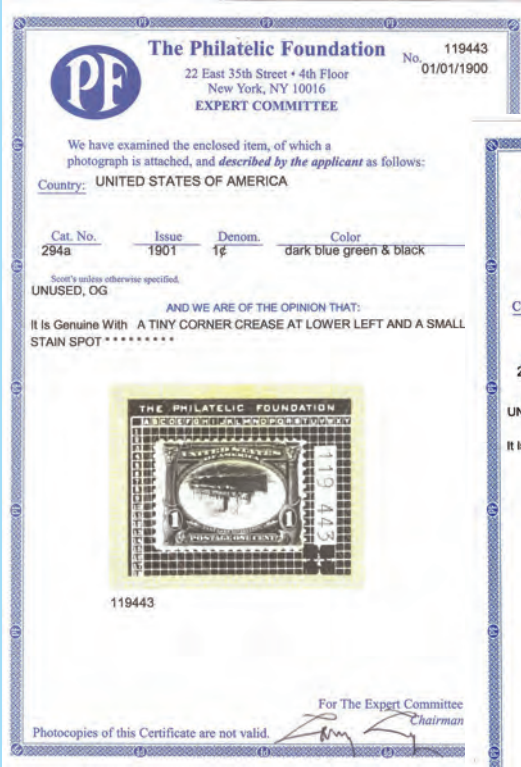


Figure 9



Figure 10

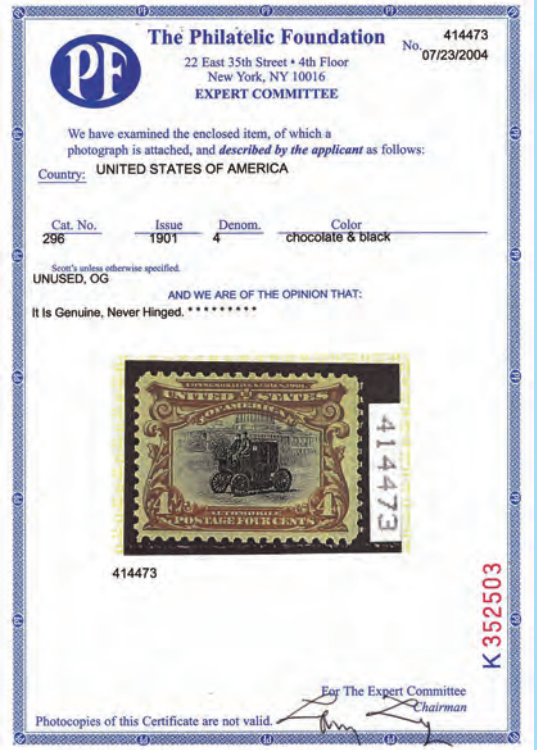


Figure 11

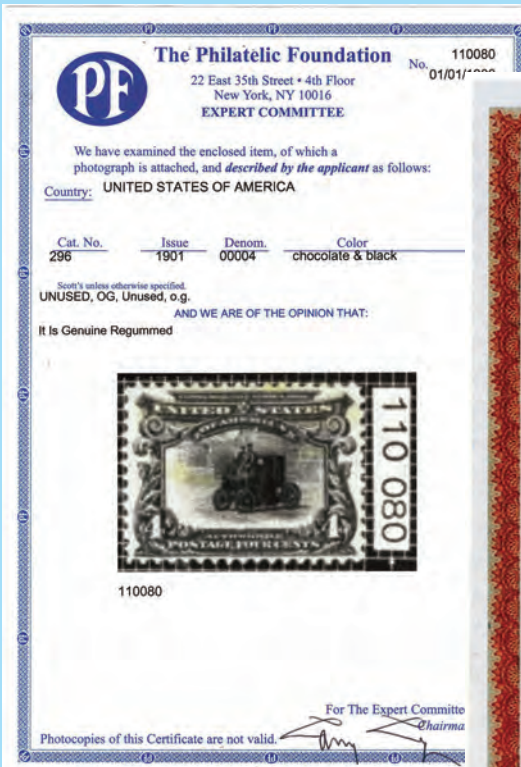


Figure 12

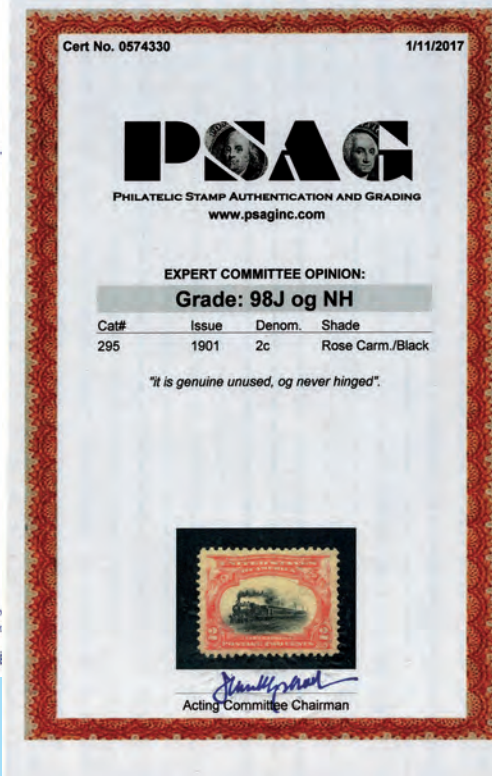
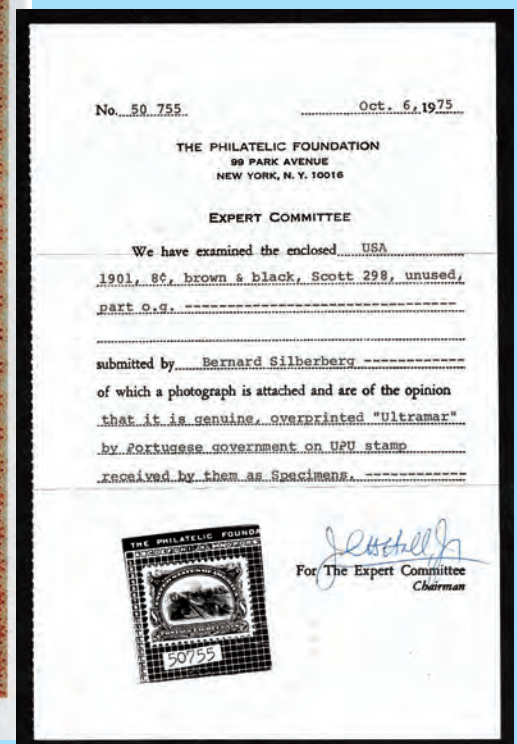


Figure 14



Michael Vagnetti's Comparison Chart of Color Shades from the U.S, 1901 Pan American Set of Stamps

	<i>Dem.</i>	<i>Scott #</i>	<i>Color Variety Referenced</i>	<i>Referenced in Scott Specialized Catalog 2021</i>	<i>Referenced in Silberberg's Book, 1976</i>	<i>Referenced in Sloane's Article, 1922</i>
1	1 cent	294	Green & Black	Yes	Yes	No
2	1 cent	294	Dark Blue Green & Black	Yes	No	Yes
3	1 cent	294	Light Bluish Green & Black	No	No	Yes
4	1 cent	294	Dull Bluish Green & Black	No	No	Yes
5	1 cent	294	Dull Bluish Green & Greyish Black	No	No	Yes
6	2 cents	295	Carmine & Black	Yes	No	Yes
7	2 cents	295	Carmine & Gray Black	Yes	No	No
8	2 cents	295	Dark Carmine & Black	Yes	No	No
9	2 cents	295	Rose Carmine & Black	Yes	No	No
10	2 cents	295	Scarlet & Black	Yes	Yes	Yes
11	2 cents	295	Pale Scarlet & Black	No	Yes	Yes
12	2 cents	295	Pale Red & Black	No	Yes	No
13	2 cents	295	Red & Black	No	Yes	No
14	2 cents	295	Deep Red & Black	No	Yes	No
15	2 cents	295	Pale Carmine & Black	No	No	Yes
16	2 cents	295	Deep Carmine & Black	No	No	Yes
17	4 cents	296	Brown & Black	No	Yes	No
18	4 cents	296	Deep Brown & Black	No	Yes	No
19	4 cents	296	Deep Red Brown & Black	Yes	No	No
20	4 cents	296	Chocolate & Black	Yes	Yes	No
21	4 cents	296	Very Bright Brown & Black	No	Yes	No
22	4 cents	296	Orange Brown & Black	No	No	Yes
23	4 cents	296	Deep Orange Brown & Black	No	No	Yes
24	4 cents	296	Bright Orange Brown & Black	No	No	Yes
25	5 cents	297	Ultramarine & Black	Yes	No	Yes
26	5 cents	297	Dark Ultramarine & Black	Yes	No	No
27	5 cents	297	Pale Blue & Black	No	Yes	No
28	5 cents	297	Blue & Black	No	Yes	No
29	5 cents	297	Deep Blue & Black	No	Yes	No
30	5 cents	297	Pale Ultramarine & Black	No	No	Yes
31	5 cents	297	Deep Ultramarine & Black	No	No	Yes
32	8 cents	298	Brown Violet & Black	Yes	No	No
33	8 cents	298	Purplish Brown & Black	Yes	No	Yes
34	8 cents	298	Lilac & Black	No	Yes	No
35	8 cents	298	Light Purplish Brown & Black	No	Yes	Yes
36	8 cents	298	Claret & Black	No	Yes	No
37	8 cents	298	Claret Brown & Black	No	No	Yes
38	10 cents	299	Yellow Brown & Black	Yes	No	Yes
39	10 cents	299	Dark Yellow Brown & Black	Yes	No	No
40	10 cents	299	Deep Yellow Brown & Black	No	No	Yes
41	10 cents	299	Light Brown & Black	No	Yes	No
42	10 cents	299	Dark Brown & Black	No	Yes	No

Author Bernard Silberberg owned a color variety that he did not identify in his book. No-where else could I find this Brown & Black color variety listed! Silberberg's ULTRAMAR* over-printed stamp is pictured in his book on page 42. The book was published in 1976 and this stamp was certified by the Philatelic Foundation (PF) on October 6, 1975 as Brown & Black, not listed in Scott or anywhere else. [Figure 13, p. 72. The PF cert for the stamp pictured in Figure 13 follows. [i.e., Figure 14 on page 72.]

Stamp expertizers are experienced professionals who have seen hundreds of thousands of stamps! The best expertizing services will use a variety of tools to verify your color variety. They will use color charts, ultra violet lights, high powered microscopes, spectrometers and Video Spectral Comparator (VSC) machines. A spectrometer is an instrument used to probe a property of light as a function of its portion of the electromagnetic spectrum, typically its wavelength, frequency, or energy. The property being measured is usually intensity of light, but other variables like polarization can also be measured. A VSC machine is a high-resolution color and zoom lens camera. It has multiple illumination light sources ranging from ultraviolet to visible to infrared wavelengths. The best tool that stamp expertizers have is their personal reference collection of stamp color varieties put together over years of time and effort. Since most stamp collectors do not have access to these types of tools; it seems the only way to truly determine if you have a color variety is to have the stamp expertized. In stamp collecting, color is the most difficult attribute to determine.

While the topic of color varieties may seem limiting, it does offer many possibilities to build a nice collection or exhibit. These kinds of color varieties will add interest to any collection and the search for them can be exhilarating! This study of color varieties is interesting and enhances our knowledge on the subject. The fascinating world of philately can delight and educate. In this hobby, one is always the eternal student! Additional information and corrections are always welcome.

*For more information on this topic, my article titled "A Primer on Overprints of the United States 1901 Pan American Exposition Issues" was published in the Fourth Quarter (Issue #28) of *Kelleher's Stamp Collector's Quarterly* • First Quarter 2022

her's Stamp Collector's Quarterly.

Acknowledgements: I would like to thank Robert A. Siegel Auction Galleries, Inc. for providing scans, Amos Media for permission to use Scott numbers, The Philatelic Foundation, and the Philatelic Stamp Authentication & Grading for certificate scans.

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Indonesian Revolution Military Mail 1945-1949

Dutch nurses, army
woman officers
and humanitarian
workers on a wartime
break in 1949





This article discusses military mail sent across Indonesia during the Indonesian Revolution of late 1945 through 1949.

The goals of this article are primarily 1) Illustrating troop mail and official mail sent within Java and Sumatra and 2) Discuss the key importance of Youth Groups as the backbone of the Revolution. Military mail is very scarce, and many handstamps and post cards are unique to rare. The figures are organized from earliest to latest, thus they flip between Java and Sumatra Armies.

The Young Men (Pemuda)

Prior to World War II the Dutch colonial state was ruled as an administrative business, in a calm business-like style. The main business intermediaries were the Chinese, with Indonesians doing most of the labor. The Dutch brought technology, western ways of life and education for the elite in Jakarta and Bandung, where the Medical, Law and Technical Institutes resided. The Dutch tried to keep politics to a minimum in these primary areas of colonial rule. But it



By Bryant E. Korn FRPSL

The arrival of Bryant in these pages at the very beginning of the horrid world pandemic was fortunate. His stories about two of the smaller nations in the world (the Republic of Liberia where he informed us how deep philately can play a full-scale role in the postal affairs or a tiny African country) and, currently, the history behind the mail affairs of a nation witnessing huge transition during a revolution in 1945-49 in a great island country (Indonesia).



Figure 1. "Young Men Get Ready!!" post card. The frontline Pemuda are shown with bayonets, the followers with sharpened bamboo sticks. Handstamped in violet is "Lead the Way Youth of the Republic Indonesia, Malang". Rare, not recorded used.

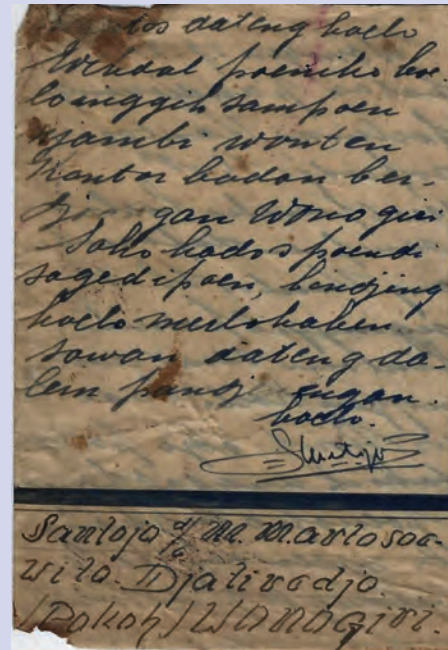


Figure 2. Handmade postcard sent from Wonogiri Regency to Solo, Central Java. Pembro Ntakan Rakkja Indonesia Tjaba. ple's Rebellion: Wonogiri.

Photo for story background:

Picture of Dutch army and special soldiers gathering hearts stayed very much loyal with them during the r

was within these institutions that the ideology of Indonesian nationalism was formulated by the youth (Pemuda). The young Sukarno formed the Indonesian National Party (PNI) in 1926.

With an Asian defeat of the Dutch in 1942, the myth of "western superiority" was smashed, and nationalism spread across the whole country. The Japanese closed all the institutions, as they were all taught in Dutch, and most of the elite youth withdrew privately to continue their cause for nationalism.

But as the Japanese closed institutions, they created new ones. The most important was the Fatherland Defense Force (Pembela Tanah Air, or PETA), established in October 1943. PETA was organized by the Japanese 16th Army, as a decentralized guerrilla force to be deployed in the event of an allied invasion of Java. PETA consisted of 37,000 men, organized to the Battalion level with each battalion having 500-600 men led by an Indonesian officer. The members of PETA were isolated from the general community and schooled in fighting, but were primarily trained in spiritual,

ideological, and physical strength. PETA basically became a new society, withdrawn from the general community.

In mid-1943 the Auxiliary Forces (Heihō) were formed as an integral part of the Imperial Army, reporting directly to Japanese officers and unlike PETA, were available to serve wherever the Japanese needed them. This force





m the Indonesian Guerrilla Leader of the a, dated 28-Feb-1946. Triangle "Pimpinan Wonogiri" (Leader of the Indonesian Peo-

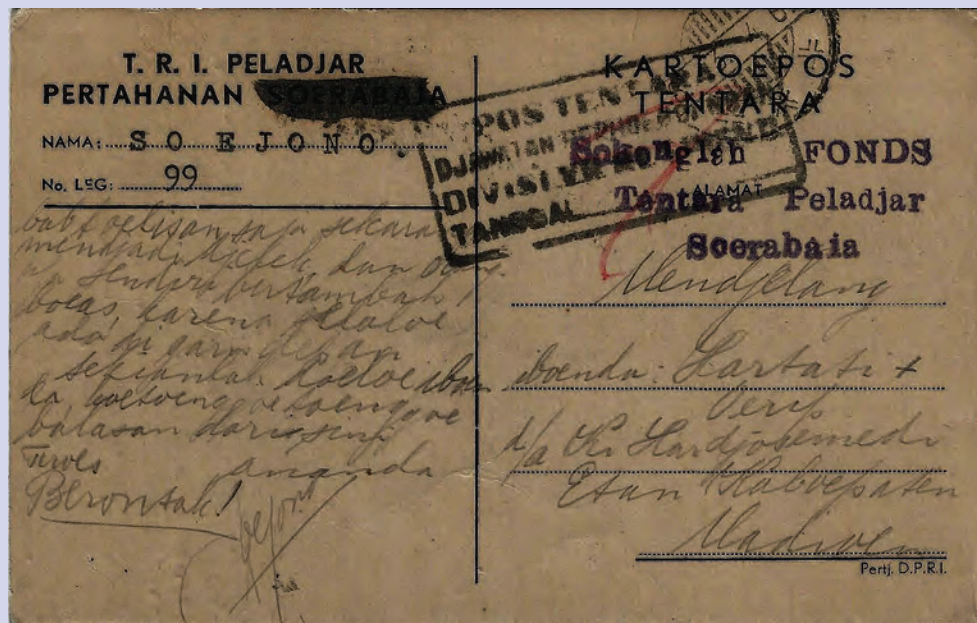


Figure 3. Military postcard (Kartupos Tentara) of the "Republic of Indonesia Student Army Defense Surabaya" (upper left, and obliterated). Sent from Surabaya to Madiun with a non-city CDS dated 8-Mar-1946. Boxed censor from Division VII. Propaganda handstamp "Support the Student Army Surabaya". Unlisted.

on a hillside with a handful of young native boys whose evolution fighting.



over half a million youth were politicized militant scouts employed to mobilize the population be-

grew to 25,000 men by the end of the war.

The Youth Corps (Seinen-dan) were inaugurated on 29-Apr-1943 within the Education Bureau of Internal Affairs of the military, and this group of

hind Japanese authorities for tasks relating to local defense, transmitting propaganda to youth, and recruitment for PETA.

Finally, the Vigilance Corps (Keibōdan) was formed concurrently with the Auxiliary Forces as an auxiliary police force to maintain order and watch for spies and saboteurs. The Vigilance Corps worked down to the village level and consisted of over a million youth. [I believe this was the beginning of present-day structure of Indonesian Society, where cities have an informal Leader of a city block who reports to Leader of 10-block neighborhood, etc. which grows in size up to the first publicly elected official of an area.]

In late 1944, the Japanese Prime Minister stated at the 85th Imperial Diet that the East Indies would definitely be given its independence in the future. This further galvanized the educated youth of the urban areas as they could see the war was ending. A Youth Congress was held in Bandung in May 1945 (one week after Germany surrendered) with the support of the Japanese. Two resolutions were passed: 1) All Indonesian groups



Figure 4. Military post card of Regimen 5, Division 2 sent to Purwokerto, Central Java on 27-May-1946. Coded CDS number 6. Boxed Military censor.



Figure 5. Military post card with a fighting soldier. Sent from Depot Battalion, Division VII on 27-May-1946. The ten-cent rate was paid as a coded CDS.

should be unified under a single leadership, and 2) National Independence should be realized as soon as possible. When minutes of the Congress Resolutions were reviewed by Sukarno, he added a third resolution: 3) In the hands of Our Youth lies the future of the Indonesian People.

The Military (Tentara)

In July 1945 Russia was about to end their Pacific neutrality and enter the Pacific war which scared Japan. Thus, on 30-July Tokyo approved the transfer of their power to the Indonesian Independence Committee (PPKI) in the event of an attack by Russia. But Hiroshima was bombed on 6-August, and with their capitulation on 15-August, the Japanese threw a wrench into all plans. Indonesia now had to declare Independence instead of an orderly transfer of power. The PPKI was not well organized and the Pemuda wanted immediate action and tried to kidnap Sukarno and Hatta. Sukarno wanted an orderly transfer without bloodshed. This was the beginning of a tense time for Sukarno who had no control over the Pemuda that wanted to take the destiny of the nation into their own hands. Sukarno declared

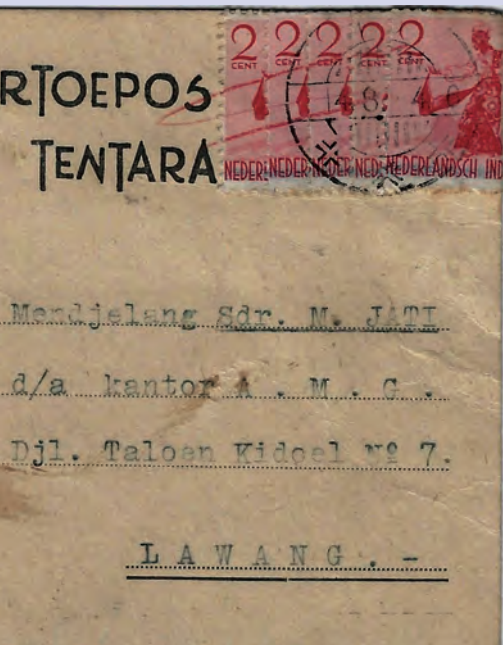
Independence two days later, on 17-August-1945.

After Independence, the PPKI changed their name to the Indonesian National Committee (KNI) and formed a Constitution, a Central Indonesian National Committee (KNIP) of 137 members, and associated government ministries.

The Japanese military accepted this politique, but they dissolved PETA and Heihō, collected their arms, and sent everyone home. This left the new Republic without a coherent armed defense force to sustain its



Waiting for news near



Soldier printed on a Japanese Field Post card on 14-Aug-1946 to Lawang, East Java with it was sent through the normal mail.



Figure 6. Military post card printed with a preprinted censor box. Censored on 15-Oct-1946, sent from Div.V, Reg. 28, Bat. III with a coded 145 CDS on 17-Oct-1946 on Java. Received at Div. V, Reg. 29, Bat. III with coded 221 CDS on the same day. Red "Republic Indonesia Army, Battalion III, Division V, Regiment V" handstamp and additional censor initials.



the end of the war.

was to become an eventual Indonesian Army began from these newly established local pemu-

internal and external authority.

Indonesia immediately formed the Organization for Aid to Families of War Victims (BPKKP), and a corresponding sub-group called the Peoples Security Organization (BKR). Sukarno urged ex-PETA and Heihō members to join the BKR before a National Army was organized. But the young officers returned home and immediately began recruiting for their own local pemuda groups. Thus, what

da groups forged by previous PETA and Heihō Commander relationships and loyalties, fighting expertise, and the relative firepower they could assemble. If firepower was limited, the pemuda carried sharpened bamboo sticks. Their battle cry was Siap!! or Bersiap!! (Get Ready!!, Figure 1). Sukarno's Independence struggle included a long battle within the military to impose central control over a huge number of heterogeneous pemuda guerrilla groups.

The government cabinet structure changed a few times in 1945. There were too many power struggles within the military. The BKR didn't work out as few pemuda joined. On 5-Oct-1945 Sukarno formed the Peoples Security Army (TKR), led by older Indonesians trained by the pre-war Dutch Army (KNIL). This did not sit well with the Pemuda because fundamentally hundreds of TKR already existed locally, each acting independently. But the ex-PETA and ex-KNIL officers needed each other. PETA was organized & trained in guerrilla warfare (which is the type of fighting that is required) and the ex-KNIL officers were trained organizationally.

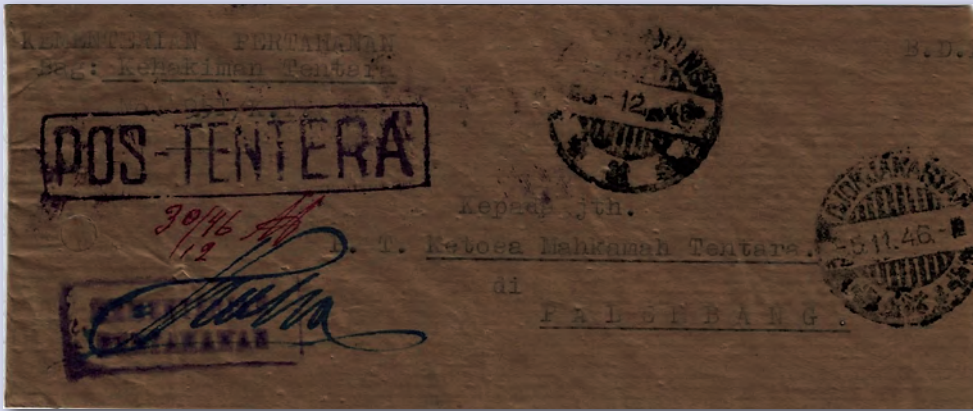


Figure 7. Official cover sent from the Ministry of Defense, Department of Army Justice in Jogjakarta, Java dated 5-Nov-1946 to the Chief of the Army Court in Palembang, Sumatra. Sent duty free (B.D.B) via Pos-Tentera and received in Palembang 23-Dec-1946 almost seven weeks later. Ministry of Defense Censor with corresponding signature.

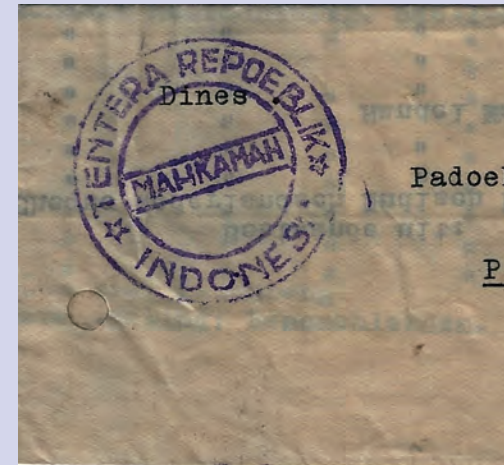


Figure 8. Official cover (Dinas) sent by the Lahat, South Sumatra (21-Dec-1946) to the Sumatra received 24-Dec-46 (reverse) and

The Pemuda had a more idealistic socialist ideology, and in November 1945 they formed the Socialist Youth of Indonesia (Pesindo). To appease The Youth and encourage them to join the Army, the Army adopted a socialist agenda based upon the new constitution. The Army formed an Educational Staff department in February 1946 to integrate beliefs of the various social and religious political organizations. On 1-Jan-1946 Sukarno renamed the Army to the Peoples Welfare/Salvation Army (still abbreviated TKR).

The Army was organized into three regional commands: Command I West Java, Command II Central Java, and Command III East Java, but these commands really never had any operating effect. Under these three commands there were ten Divisions, and only a few divisions were able to form effective operational units of Battalions and Companies:

- Division I Banten-Bogor, West Java
- Division II Jakarta-Cirebon, West Java
- Division III Priangan, West Java
- Division IV Pekalongan-Semarang-Pati, Central Java

Division V Kedu-Banyumas, Central Java

Division VI Madiun-Kediri, East Java

Division VII Bojonegoro-Surabaya-Madura, East Java

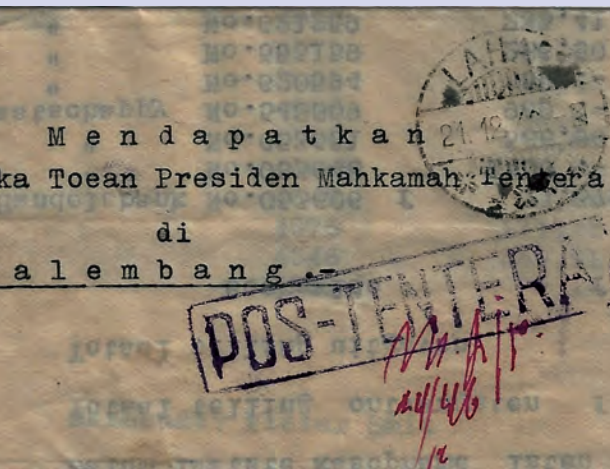
Division VIII Malang-Besuki, East Java

Division IX Jogjakarta, Sultanate, Central Java

Division X Surakarta,



By early 1949, the ways and habits of non-streets of the capital city of Jakarta—ever fashions of the other side of the



“Army Court Republic Indonesia” in violet from President of the Army Court in Palembang, South docketed in red the same date on front.



Figure 9. Military cover sent to Section III, Company IV, Battalion I, Division Gadjja II, Pematang Siantar, North Sumatra on 20-Mar-1947 from a soldier in Sect. III, Comp. II, Bat. I at Kabanjahe, North Sumatra (reverse). Well stamped censor “Republic Indonesia Army Division IV / Army Censor Regiment I” and corresponding initials. Handwritten “Not here – Return to sender” (Tidak ada – Kembali). 150 sen rate.



Normal urban life began to return to the point that some of the ladies' world began to be seen.

Sultanate, Central Java

Currently I have little information about the Army Divisions stationed in Sumatra which formed later. Sumatra military mail is much scarcer than on Java. Java had printing capabilities, so unlike Sumatra, Java was able to print military post cards. Postal stationery does not exist as post cards were sent duty free.

Postal History

Figure 2 is a rare guerilla postcard sent on 28-Feb-1946 from the Guerilla Leader of Wonogiri in the Surakarta Sultanate of Central Java, with a violet triangle and integral bow and arrow and dagger stating, “Leader of the Indonesian People’s Rebellion: Wonogiri”. This is the only documented guerrilla leader postal marking.

This postcard was written in the high-level Javanese language. It is not common to speak this language these days, except by the elders. The card was sent from Wonogiri to the Mankunagaran Palace in Solo within the Surakarta Sultanate. The People’s Leader writes that he hopes brother Sutrisno Kartoprodjo is always in good health, and “Herewith I inform you that I have applied to work in the United Nations office”.

Figure 3 is a military printed post card (Kartoe-pos Tentara) of the Republic Indonesia Student Army Defense, Surabaya. The word “Surabaya” has been censored, but it is still readable. This card is unlisted, the only known, and illustrates the importance of the student youth. It has an additional propaganda handstamp “Support the



Figure 10. Military post card sent on 27-Mar-1947 with a coded CDS no. 139 to a civilian in Jakarta arriving 30-Mar-1947. Sent from "Compie II Phb. Det. Genie III". Unlisted.

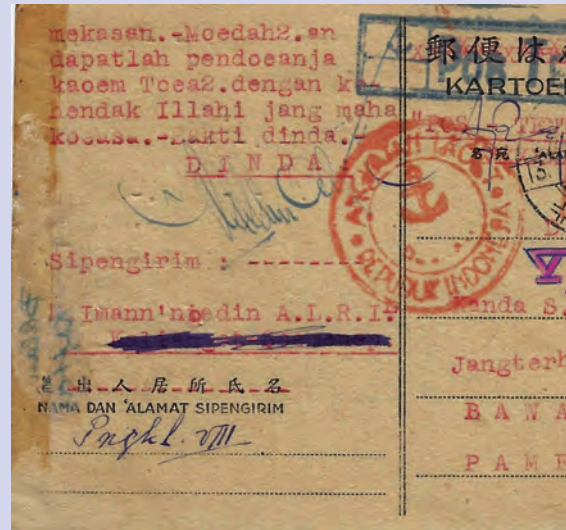


Figure 11. Military cover sent from an Army Corporal in Battalion III, Regiment I in Kabanjahe, North Sumatra on 22-Apr-1947 at Tebing Tinggi. It was sent to a soldier in Division Gajah II, Pematang Siantar, North Sumatra. Boxed "Army Censor / Bat. IV, Reg. I, Div. Gajah II / Sumatra" and corresponding initials and rare censor tape. 150 sen rate.

Figure 12. (Above) Indonesian Navy card sent from Kalianget-Sumanep (obliterated) on Madura Island with a non-city CDS dated 13-May-1947. Red Navy "Angkatan Laut Republic Indonesia" anchor handstamp and a red boxed anchor censor. The Japanese postal card was no longer valid, and the card was handstamped Pos Tentara to travel duty free.

Surabaya Student Army". It was sent on 8-Mar-1946 from Surabaya, and went through the Military Post censor, Division VII (boxed) which was the Surabaya Division, East Java.

The word "Tentara" has dual meanings. Fundamentally it means "Army", but generally it refers to "Military". Later, a Navy was formed (Angkatan Laut Republic Indonesia or A.L.R.I.) and Figures 12 and 13 are examples from 1947.

The Army printed a number of post cards, some done very simply on thin paper. Paper shortages were common during the revolution. There are no known military postal cards, as the franking was free if sent within the military. The military circular date stamps do not reference a city and only have a coded CDS. The codes are not known and likely changed periodically. Some Divisions had their own preprinted post cards. Figure 4 is an Army post card preprinted "Division 2, Regiment 5" dated 27-May-1946 with a CDS code 6 from the Jakarta-Cheribon area.

Figure 5 is an illustrated Army post card printed on a Japanese Field post card. It is franked

properly at 10 sen because it went through normal mail. It has a coded CDS dated 14-Aug-1946 and was sent from the Depot Battalion of Division VII from the Bojonegoro-Surabaya-Madura area of East Java. The card reads in part:

... I have your letter from the 23rd and the meaning has been understood. Challenge anger, I've never been angry... I'm sorry, I can't fulfill my promise to stop there, because of fuel. I'll ride through Biltar on King's Day Eid Al-Fitr. I just can't go home anymore because I have more important things to do and its more costly...

Figure 6 is an Army post card with a pre-printed censor box. It was censored on 15-Oct-1946 and sent from Div. V, Reg. 28, Bat. III with a coded 145 CDS dated 17-Oct-1946 and received at Div. V. Reg. 29, Bat. III the same day with a coded 221 CDS. But it passed through a second censor at Div. 5, Reg. 5, Bat. III indicated by a large purple circular handstamp and censor initials. The card is between brothers, mostly of family news. The brother does say "Wow, I feel happy when I feel my heart is just wandering everywhere, looking

Figure 13. (At Right) Indonesian Navy Post card (ALRI) sent by the Navy Staff Politician in Malang, East Java datelined 16-Jun-1947, sent to The Voice of Free Indonesia, received in Jakarta 25-Jun-1947. Navy censor box and initials..

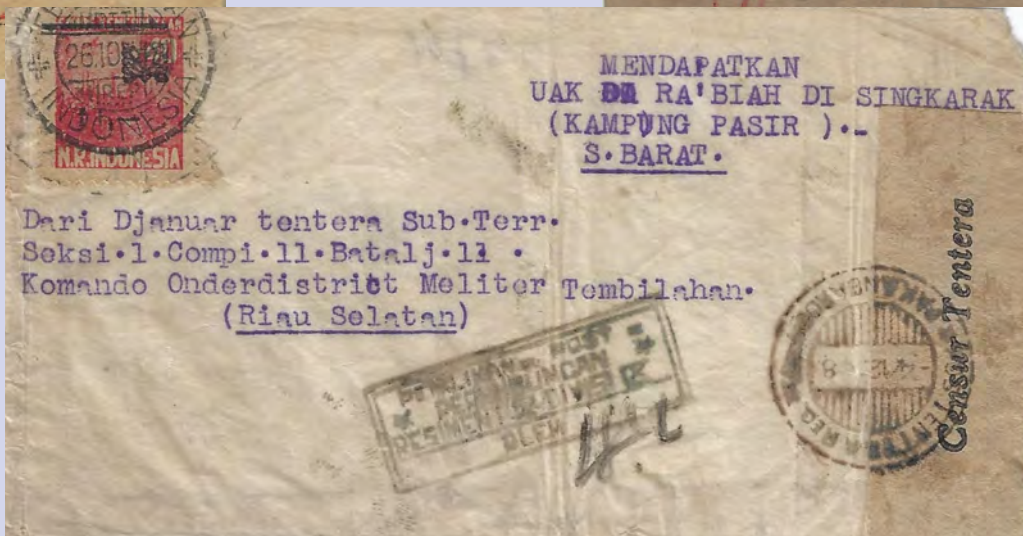


Figure 14. Military cover from the January Sub-territory Army, Section 1, Company 11, Battalion 11 Commando Military Subdistrict in Tombilahan, Southern Riau province sent to a town at Lake Singkarak in West Sumatra. It was censored with rare military tape and a circular "Tentara Reg. X -4. 12. 48. Pakenbaru". 100 sen rate.

for experience." which I believe indicates sentiment about the Revolution and being in the Army.

Figures 7 and 8 are examples of Official Military mail in Sumatra. The first is a rare intra-island military cover dated 5-Nov-1946, sent from the Dept. of Army Justice in Jogjakarta, Java to the Chief of the Army Court at Palembang, South Sumatra. The second is a cover dated 21-Dec-1946 sent from the Army Court in Lahat, South Sumatra to the President of the Army Court in Palembang, South Sumatra.

A nice example of a 150 sen cover is shown in Figure 9, sent on 20-March-1947 to Section III, Company II, Battalion I, Division Gadjah II in Pematang Siantar in North Sumatra. It was sent from a soldier in Sect. III, Comp. II, Bat. I at Kabanjahe, North Sumatra (reverse). The cover has a well stamped circular Army censor "Republic Indonesia Army Division IV / Army Censor Regiment I" and corresponding initials.

I believe the sender was part of Division IV, but the return address does not state it specifically. The cover was sent back to the return address,

though. On the cover it is written "Tidak ada. Kembali" ("Not here. Return to Sender").

From what I can surmise, at least on Sumatra, military envelopes sent within the military had to be paid with adhesives at the local rate if they were not Official Military correspondence (e.g., Figs. 7 and 8), while post cards were free. The local rates in Sumatra varied significantly between 1947 and 1949 by provincial or historic territorial areas.

On Independence Day 1945 Sumatra defined three Provinces, in 1948 there were 10 Regencies, and today there are thirty-four Regencies which are generally based upon historic territories.

Currency issues after the Declaration of Independence are interesting because they are extremely complicated. The primary currency after the war in Sumatra was the Japanese Gulden. The Japanese Gulden, Dutch Gulden and Indonesian Rupiah were initially valued the same and the Japanese, Dutch and Republic stamps were all accepted at face value. The Bank of Indonesia was formed in July 1946 and in October 1946 the Indo-

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Note: Prices realized include the 20% buyers premium.

Sale 36, Lot 3083, price realized HK\$ 1,440,000 (US\$ 185,000)

1956, Views of Peking unissued 8f red orange Tien An Men 8f. with background of rays of sunlight (Yang S106. Scott 292 var.), a stupendous example from the lower left corner of the sheet showing sheet requisition number "062", vibrant color on fresh white paper highlighting the sharp detailed engraving, unused without gum as issued. A unique positional piece of this great rarity.



Sale 34, Lot 2037, price realized HK\$ 528,000 (US\$ 68,000)

1894 (Feb. 14) envelope from Pakhoi to Shanghai, showing "Pakhoi Customs/Mail Matter" oval handstamp in red, and bearing Hong Kong 5c blue, paying the interport rate, canceled by "Customs/Pakhoi" double-ring datestamp and "Hong Kong/F" c.d.s (2.17), there is another superb strike of the "Customs/Pakhoi" origin datestamp, as well as the "Shanghai/C" arrival c.d.s., on reverse. Only four covers are recorded with the Pakhoi Customs/Mail Matter handstamp.

Sale 36, Lot 3207, price realized HK\$ 336,000 (US\$ 43,000)

1968, "Chairman Mao's Inscription to Japanese Worker Friends" prepared for use but not issued 8f black on red (Yang W84), resplendent color, pristine mint, never hinged, an immaculate gem, with 1999 B.P.A. certificate.



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Sale 33 , Lot 1250, price realized HK\$ 528,000 (US\$ 68,000)

1940, Dr. Sun Yat-sen, New York printing, \$2 black and blue, center inverted (Chan 508a. Scott 461a), a marvelous example of this famous 20th century error, characteristic centering frame to foot, unused with part original gum, a couple of negligible faults which are merely mentioned for accuracy, an eminently collectible example of this iconic error, of which only one sheet of 50 is believed to have been printed.

Sale 34 , Lot 2036,
price realized HK\$
1,020,000 (US\$ 131,000)

1897 (Mar.) envelope from
Pagoda Anchorage to

Hermann Schweiger, I.M. Customs, Canton, showing "Pagoda Anchorage/Mail Matter" double-ring oval handstamp in brown and matching "Paid" bilingual framed handstamp, with "Imperial Post Office/Canton" oval arrival datestamp (3.25) on reverse, Extremely Fine, and one of the great rarities of the Customs Mail Matter handstamps. The only recorded example of this Customs Mail Matter handstamp on official Customs mail, as well the unique example of the bilingual "Paid" handstamp originating from Pagoda Anchorage. The "Pagoda Anchorage/Customs/Mail Matter" oval handstamp was used primarily as a canceller on ordinary mail, since Pagoda Anchorage did not have its own cancellation device.



Sale 35 , Lot 2667, Price realized HK\$ 60,000 (US\$ 7,750)

1902 (Mar.) registered envelope from Naning to St. Genis Laval, France, bearing C.I.P. 10c, canceled by "Naning/Post Office" tombstone handstamp and "Registered" bilingual straight-line handstamp, showing "Pakhoi" bilingual transit c.d.s. on reverse and "R" unframed handstamp on front, in combination with Hong Kong Chinese character surcharge 20c on 30c with "I.P.O." framed tie-print and blue crayon security strokes, ex Allan Kerr and Riddell collections.



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nesian Rupiah was officially proclaimed on Java, with a devaluation of 50:1, and other currencies could no longer be used.

As the Republican government never had effective control of Indonesia beyond Java, it legislated in August 1947 that regional outposts in Sumatra could issue their own money to replace the Japanese money. At least thirty different towns and districts in Sumatra issued their own money, and thus, different postal rates. The new Rupiah (ORI) was introduced to Sumatra in 1948 with a devaluation of 100:1.

Figure 10 is a simply printed, but unlisted, military post card from Java cancelled 27-Mar-1947 with a coded 139 CDS, sent from West Java to a local address in Jakarta, giving basic greetings to family. Figure 11 is another 150 sen cover from Sumatra with a rare boxed "Army Censor / Bat. IV, Reg. I, Div. Gajah II / Sumatra", corresponding censor initials, and rare censor tape. The cover was sent from an Army Corporal in Battalion III, Regiment I in Kabanjahe, North Sumatra on 22-Apr-1947 at Tebing Tinggi to a soldier in Division Gadjia II, Pematang Siantar, North Sumatra.

The Indonesian Navy (Angkatan Laut Republic Indonesia, or A.L.R.I.) also had postal service, censors and issued post cards. Figure 12 is a Naval card sent from Kalianget-Sumanep (censored but still readable) on Madura Island with a coded CDS dated 13-May-1947, to a residence in Pamekasan, East Java. The card has both a circular red Navy "Angkatan Laut Republic Indonesia" anchor handstamp and a red boxed anchor censor handstamp. The Japanese postal card was no longer valid, and the card was handstamped "Pos Tentara" to travel duty free.

Kalianget is the port for the city of Sumanep, on the eastern end of the island of Madura in East Java. The port was built by the Dutch to export salt prior to the war. This card was sent two months prior to the major Dutch military action in July 1947 which seized control of the city. This card reads in part:

... In today's era it is our duty to give young men to the Homeland and the Nation's extension

Dutch citizens placing their personal possessions and household goods onto transportation in preparation for leaving the country near war's end.

workers as much as possible. So that later on, his son becomes the son of a citizen with a "revolutionary" spirit...

Figure 13 is a Navy printed post card with an Anchor and A.L.R.I., sent by the Navy Staff Politician in Malang, East Java datelined 16-Jun-1947, to The Voice of Free Indonesia, and received with a Jakarta 25-Jun-1947 CDS.

The card has a boxed anchor censor handstamp and corresponding initials. The card requests information about a stenography course that the VoFI publishes!

The Dutch instigated a major military offensive soon after in July 1947 in which they gained control of approximately 50 percent of Java and splitting the Republic territory in half. If military mail from Java is scarce prior to, it is now rare to find material dated after this offensive.

The last cover to discuss is from Riau, Sumatra. The Province of Central Sumatra was split into three provinces in 1948 consisting of Jambi, Riau, and West Sumatra. Figure 14 is a military cover from the January Sub-territory Army, Section 1, Company 11, Battalion 11 Commando Military Subdistrict in Tombilahan, Southern Riau Province sent to a town at Lake Singkarak (which apparently does not now exist) in West Sumatra. It was censored with rare military tape and a circular "Tentara Reg. X -4. 12. 48. Pekanbaru".

This cover is the only known use of this censor from Pekanbaru. Additionally, there is a boxed "Surveillance Post Communications / Regiment X / Division IX / by:" with corresponding censor initials. This cover is also franked with extremely rare usage of the 40 sen Freedom Fund (Fonds Kemerdekaan) surcharged stamp revalued to "f 1.-" gulden.

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United States—Gimbels Round the World Flight Anniversary, 1938

Type 2 (with stars) addressed to promoter E.H. Dimity, May 21, 1938; as the founder of the **Amelia Earhart** Foundation, Dimity sold a flown cover carried from Oakland to Honolulu on the first leg of her westward first attempt. This anniversary envelope is similar to the G.P. Putnam anniversary sold by Siegel Galleries in 1995 for \$15,000. In addition to the signature of Amelia Earhart, it includes fellow pilot Roscoe Turner and Oakland Postmaster Nellie Donohoe. A striking piece with wonderful history.

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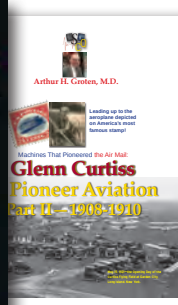
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