

#### AGING STAGING



When this stamp was issued, there were about 230 million people in the United States of America. Remarkably, it appears the designer of the stamp, Paul Calle, was unable to find an elderly American couple to model for him. The couple shown on the stamp are Canadian citizens -- Mr. And Mrs. Joe Ackle. The children shown are their grandchildren. Hopefully the children are Americans which would give the stamp a 50% domestic content. (USA #2011, ISSUED 1982)

# ANY OLD PORT IN A STORM



This Canadian postage stamp commemorated the centenary (1862-1962) of the City of Victoria, which is located on Vancouver Island, (now part of British Columbia). The stamp features a reprint of the design used for the first two stamps planned to be issued jointly by British Columbia and Vancouver Island. The design is strange for three reasons. First, the reprinted stamp was made in 1860, not 1862. Second, if the reprint represents the *first* stamp planned to be issued (a non-perforated version), then it shows a stamp that was never placed in use. Finally, the original stamp (and reprint) shows "Vancouvers" (plural) for "Vancouver" (singular). (CDN #399, ISSUED 1962)

#### APPARATUS STATUS



The design of this stamp is based on a photograph of an early (1938) electron microscope. The photograph apparently used by the stamp designer, Roger Hill, and the microscope shown on the stamp are compared in the following illustrations. It is immediately seen, of course, that there are differences between the two microscopes. The major difference is the apparatus mounted on the right side (facing) of the microscope in the photograph. Roger Hill did not include this apparatus in the stamp design. The question one must therefore ask is, would the stamp microscope work effectively and produce an image (as seen in the stamp background) without the additional apparatus? (CDN #1208, ISSUED 1988)



# **APRON ART**



he design of this unusual Newfoundland stamp is ▲ based on a Royal Arch Masonic apron. The apron belonged to Thomas Dundas, the second Earl of Zetland (1795-1873). Dundas was Grand Master of the Grand Lodge of England from 1844 to 1870. The word "Zetland" is a variant of the word "Shetland." (NFD #3, ISSUED 1857) **SEE NOTE BELOW** 

### ARBOR DAY DIGGINGS



he boy's stance on this Arbor Day stamp is amusing. The boy's right foot is not pushing down the shovel as his stance implies. His foot appears to be on the ground, but it is impossible to assume such a stance on level

> **NOTE:** The Earl's Masonic regalia (not apron, 33 probably sleeves) was used for inspiration. The flowers seen on the stamp are generic symbols. not Masonic symbols.

ground with both feet on the surface. The following enlargement of the stamp detail clearly shows the boy's unusual stance. The stamp was definitely modeled by real children as they have been identified. They are Ruth and Alvin Hall Jr., the daughter and son of Alvin W. Hall, director of the U.S. Bureau of Engraving and Printing. (USA #717, ISSUED 1932)

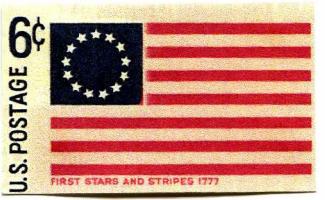


# ARRIVAL DEPARTURE



This stamp was issued to celebrate the 175th anniversary of the arrival of Lafayette in America. However, the stamp just shows, "ARRIVAL OF LAFAYETTE IN AMERICA 1777." As the anniversary is not mentioned, the 40-star American flag is technically out of place. The nation certainly had a flag in 1777 which is seen on a stamp (USA #1350), enlarged

as follows, issued in 1968. Given the circumstances, the 1777 flag would have been far more appropriate for the Lafayette stamp. (USA #1010, ISSUED 1952)



# ARTISTRY AND REALITY



In the scene depicted on this stamp, the man with the ram rod who is loading the cannon is doing so from the left. We have to assume, therefore, that this man is either left-handed, ambidextrous or right-handed but prefers to work from the left with some things. In reality, having a man with any of these attributes is ideal in the situation depicted. Such a man would not get in the way of the man who loads the cannon balls. He would merely step back to let the other man do his job. In a normal situation, however, both men would probably be right-handed and would therefore both work on the same side of the cannon. While the action in the stamp design is certainly possible, it is unlikely. It has been suggested that the stamp design may have been inadvertently reversed. In other words, what we should be

seeing is a mirror image of the scene. However, while this conclusion corrects the man with the ram rod, it raises the same questions with the other man. Given this analysis, what we have with the design is a large measure of artistic license. In other words, the scene is more artistically acceptable in the way it is shown. Having both men on the same side of the cannon would ruin the action. The following is and enlargement of the stamp detail showing the men. (USA #629, IS-SUED 1926)



### **B.C.'s BEAUTIFUL BUTTON**



Design of this highly attractive British Columbia stamp was based on a Royal Engineers uniform button. The distinctive "V" stands for Queen Victoria. (BC #7, ISSUED 1865)

# **BABY BRATTLING**



If the baby used for the design of this U.S. stamp is a boy and he can be identified, then other than the Christ infant, the depicted baby would be the only identifiable male baby on a U.S. postage stamp. In Canada, the same situation applies to a stamp (CDN 1523a) issued in 1994, as follows.



This stamp, however, is not directly from a photograph as with the U.S. Stamp. Nevertheless, a model had to

be used for the design. The youngest identifiable male shown on a U.S. or Canadian stamp is King Edward VIII. He is seen on the following Newfoundland stamp (NFD #78) issued between 1897 and 1901.



This stamp shows the king when he was about three years old. The Christ infant, of course, is depicted on many Christmas issue stamps. The sources used for the stamp designs is very often old paintings such as seen on the following Canadian stamps. The stamp on the left (CDN #774) issued in 1978, is from a painting by Hans Memling. The stamp on the right (CDN #775) issued in 1978, is from a painting by Nardo di Cione. Both artists lived in the 14th century.



Unfortunately, when we look these paintings and certainly most other early paintings showing the Christ infant, we immediately sense that there is something wrong with the infant -- it looks too old to be a baby. The reason we get this impression is because many early artists never took the trouble to determine the proper and natural proportions of human infants. At birth, the head of a human baby is about one-quarter (25%) to one-third (33%) the size of its standing height. At two years of age, the head is about one-fifth (20%) the standing height. At maturity (adult) the head is about one-eighth (13%) the standing height. There are also a lot of other considerations related to facial feature together with the shape of an infant's body and limbs. Human infants are not miniature adults, they have a totally different shape. Memling's infant (stamp on the left) has a head/body relationship of about 22% which is greater than that of a two-year old child. Di Cione's infant has a factor of about 19%, again far too small for an infant. Other proportions and aspects of both infants are also totally out-of-line. Even if we assumed the infants depicted on the foregoing stamps were around two years old, there are problems with these other considerations. Many early artists had a real problem depicting both babies and children. Because the artists failed to study infant and child proportions, they ended-up with dwarf-like images (miniature adults). While we are inclined to "forgive" these artists, perhaps for the reverence associated with the subject matter or for the age in which the artists lived, there is little doubt they messed-up. When one reads the flowering accounts associated with their work, the story of the little boy in The King Who Wore No Cloths comes to mind. (USA #1910, ISSUED 1981)

### **BAFFLING BAFFIN**



This stamp marks the anniversary (1880-1980) of Canada's acquisition of the Arctic Islands. All of these islands, except a large portion of Baffin Island, were transferred to Canada by Britain in 1880. Canada already owned about one-half of Baffin prior to 1880 so that portion, of course, was not included in the transfer. This condition undoubtedly caused a little turmoil with the stamp designer. To get around the problem, Canada's original portion of Baffin was shaded to match all other Canadian possessions. The British half of Baffin was made white to match the other islands. This pro-

cess, however, gives the impression that one-half of Baffin is not an Arctic Island. It would have been better if the stamp had shown Arctic Island Territory rather than Arctic Islands. (CDN #847, ISSUED 1980)



#### BRIDGE OF DEATH



Quebec Bridge, which is shown on this stamp, spans the St. Lawrence River a few miles from Quebec City. This bridge claimed the lives of 88 workmen in two disasters while the bridge was being built. The first disaster occurred on August 29, 1907, when the south cantilever span collapsed, sweeping 75 workmen to their deaths. Then on September 11, 1916,

#### **DESIGN CURIOSITIES**

the center span gave way as it was being hoisted into place, killing 13 more workmen. The bridge took 17 years to complete at a cost of \$15,000,000. Upon completion, it shortened the railway mileage between Winnipeg and Halifax by more than 200 miles. (CDN #156, ISSUED 1929)

### CANINE LIFE SAVERS



The remarkable Newfoundland dog has been honored a number of times on pre-Confederation Newfoundland postage stamps and recently on the Canadian issue illustrated. This particular breed of dog has demonstrated life-saving heroism in sea tragedies unmatched by any other breed. Nature has equipped the Newfoundland with webbed paws giving the animal exceptional ability in water. In the early days of sailing ships, Newfoundland dogs were taken aboard as standard life-saving equipment! (CDN #1220, ISSUED 1988)

#### CHIEF CHATTER



The American Indian chief whose photograph was used for the design of this stamp was Chief Hollow Horn Bear (1850-1913). The stemp was intended to honor the American Indian. However, during the Chief's time, most native Americans were not even considered citizens of the United States. The stamp

was issued about ten years and two months after the Chief died. Even though his name is not mentioned on the stamp, the U.S. Postal Service still observed its "no living person on stamps" rule. Chief Hollow Horn Bear has been incorrectly associated with the U.S. five-cent piece (Indian head nickel) and the five dollar U.S. bank note of 1899. The nickel Indian head was a composite of three individuals: Chief John Big Tree (nose and forehead); Iron Tail (cheek and chin); Two Moons (hair and headdress). By a strange coincidence, the resulting profile ended up looking very much like that of Chief Two Gun White Calf. As a result, the image on the nickle is often attributed to this Chief. The five-dollar note carries the image of Chief Onepapa. (USA #565, ISSUED 1923)

# **CHINESE CHECKERS**



Effectively, this stamp honors a former American general and a volunteer Chinese fighting force. As it happened, Claire Chennault, who is shown on the

stamp, was forced to resign his commission in the United States Army Air Service in 1937 because of deafness. The Chinese government, seeing Chennault was available, asked him to become an air force advisor for them in their war against Japan. Chennault took the position and in 1941 he organized the Flying Tigers, a *Chinese* volunteer force made up mostly of American pilots and mechanics. The force won a series of outstanding victories against Japan between December 1941 and July 1942. It was then incorporated into the United States Army Air Service. (USA #2187, ISSUED 1990)

# **CLEAR MINORITY**



With this unusual stamp, Canada celebrated the fiftieth anniversary of women's suffrage (right to

vote). The dates shown for the anniversary are 1917-1967. The stamp shows the expression VOTES FOR WOMEN in both English and French (LA FEMME DOIT VOTER). It is highly apparent postal officials and the stamp designer overlooked the fact that the women of Quebec were not given the voting privilege until 1940. In 1967, the province of Quebec comprised about 29% of the total Canadian population. Given a reasonably even distribution of Canadian women, the stamp only applied to about 71% of them. (CDN #470, ISSUED 1967)

### COAST GUARD CONFUSION



The date 1790 shown on this stamp is the United States Coast Guard's historical reference date. An act of Congress approved on July 31, 1789, provided for government vessels to guard coastal waters. On August 4, 1790, first secretary of the treasury, Alexander Hamilton, requested the construction of "ten

boats" to assist in the collection of customs and tonnage dues. The new agency created by provision of the boats was known as the United States Revenue Cutter Service. One hundred and twenty-five (125) years later (1915), the United States Life Saving Service was merged with the Revenue Cutter Service to form the United States Coast Guard. An obvious question related to the illustrated stamp design is, what have landing craft got to do with the Coast Guard? The answer is that during World War II, Coast Guard officers and men saw action in every major theater of operation. They did so in their own vessels or in army and navy craft. Still, we might ponder that the Coast Guard should be honored with a stamp that shows one of their own vessels. (USA #936, ISSUED 1945)

# **COMBAT CONFUSION**



One's first impression of this stamp is that it shows two soldiers (Confederate and Union) in combat. This message is not intended. A very close examination of the stamp will reveal that the left hand side shows a Confederate soldier against a gray background; the right hand side shows a Union soldier against a blue background. The message is simply "Blue and Gray at Gettysburg." The two soldiers are just in opposing positions—not combat. The official stamp description does not say anything about combat or fighting. We might note that if the soldiers were in combat, their relative positions would be absurd unless both soldiers had missed with their bayonets. The design of the stamp is based on the winning entry in a nation wide competition among professional artists, the first contest of this nature ever sponsored by the United States Postal Service. (USA #1180, ISSUED 1963)

### **CONSERVATION COMMENTS**



Porest conservation is the theme of this stamp. Upon close examination, however, one will notice a tree stump as the central object. The stump has the typical "two-step" cut marks so familiar in freshly logged areas. To justify the stump, we must rationalize that the tree was removed for conservation reasons. If that explanation is not accepted, then we have to say the stump is there to symbolize what we must avoid -- excessive forest depletion. Other than these somewhat

weak attempts to explain the stamp design, your author is "stumped." (USA #1122, ISSUED 1958)



# **CRAZY HORSE DISCOURSE**



Thief Crazy Horse (1849?-1877), Chief of the Oglala Sioux Indians, is honored on this stamp. The fearless Chief and his warriors defeated Lieutenant Colonel George Custer and his forces at the Battle of the Little Big Horn (South Dakota) in 1877. Crazy Horse was later forced to surrender and was captured. He was killed by a guard (bayoneted) when he tried to escape custody. The battle resulted because the United States Army forced the Indians to relinquish their South Dakota land to gold-seekers. The territory had been ceded to the Indians in the treaty of 1868. It was their holy land onto which Custer personally trespassed and found gold. When he broadcasted the news, hostilities between gold-seekers and the Indians began. Chief Crazy Horse and other Natives would not stand for the invasion which led to an all-out Indian war. There is apparently one other thing Chief Crazy Horse

would not stand for -- a camera. Surprisingly, there are no known photographs of the Chief, nor does there appear to be any known drawings or paintings showing his image. The stamp designer, Brad Holland, created the image we see on the stamp from a possible likeness of Chief Crazy Horse created by sculptor Korczak Ziolkowski (1908-1982). The following is an enlargement of the Chief as seen on the stamp.



#### **DESIGN CURIOSITIES**

Extensive research was performed by Ziolkowski on the Chief's facial features prior to commencement of work on his Crazy Horse Memorial in the Black Hills of South Dakota. The following information emailed to

your author on November 12, 1999, by Janeen Melmer, librarian of the Crazy Horse Memorial Foundation, provides the details.

Sculptor Korczak Ziolkowski did extensive research prior to beginning his work on the Crazy Horse memorial, and he could find no evidence to support that Crazy Horse had never allowed himself to be photographed. However, the Lakota elders who requested Korczak to carve the monument and who were Crazy Horse's contemporaries, firmly maintained that no pictures of Crazy Horse had ever been taken as, "he did not want to lose his shadow." Korczak created the model of Crazy Horse largely through descriptions that were given to him by the elders. He also determined that the carving would be a memorial to the spirit of Crazy Horse and to his people rather than a linear likeness.

Over the years, at least six photographs have been published purporting to be Crazy Horse, but there is little or no evidence to support the authenticity of these pictures. Several historians have conducted thorough research in an effort to determine whether or not Crazy Horse was ever photographed. Based on the information Korczak received from Crazy Horse's contemporaries and the research conducted by the various historians, we are extremely skeptical about the existence of an authentic photograph.

Howard Red Bear (1871-1968) was a young boy when Crazy Horse was killed. He described Crazy Horse's appearance in an interview that is recorded in the book, *To Kill an Eagle: Indian Views of the Last Days of Crazy Horse*, by Edward and Mabell Kadlecek. "This man Crazy Horse was not big -- he was medium sized -- with light hair and light com-plexion."

Joseph Black Elk (1895-1977) described the appearance of Crazy Horse in an interview that was also recorded in *To Kill and Eagle*. "The personal appearance of warrior Chief Crazy Horse was light complexion, brown eyes, dark hair, weight about one hundred fifty pounds, height five feet, five inches; thirty-three years of age at the time he was killed."

The U.S. Postal Department used Korczak's design when they issued the 13-cent regular issue stamp with the image of Crazy Horse as part of the Great American Series.

After Korczak Ziolkowski's death on October 20, 1982, work on the monument was continued by his children. When completed, the Crazy Horse Monument will appear as the model shown in the following photograph. The actual carving, which is still under construction, can be seen in the background. The model is one mile away from the carving. The monument model shows Crazy Horse pointing to the distant lands. The theme reflects the Chief's own words, My lands are where my dead lie buried. It is also noted that Crazy Horse once told his people, I will return to you in stone. Whatever Chief Crazy Horse actually looked like, millions of postage stamps and a gigantic monument, right or wrong, now attest to his likeness. Even if something turns up to dispute his likeness, it will be near impossible to correct the situation. Certainly, a new stamp could be issued, but as to changing the monument,

well... it's carved in stone. (USA #1855, ISSUED 1982)





Stamp designers are known to take liberties with original artwork or photographs in designing postage stamps. The designers delete or change certain details seen in the original material. In some cases, the modifications are necessary to accommodate the stamp design. In other cases, however, changes are made for what might be termed "social" reasons. This stamp honoring George Washington, who was certainly among the most famous people in the world, fell prey to an unusual modification. The story is on page 41.



This tribute to Washington as a Freemason expresses the great pride of the Masonic Order that America's first president was a member of the Craft. Also shown are Marquis de Lafayette and Andrew Jackson, two other famous Freemasons. While a postage stamp has never been issued by the United States or Canada with specific (intentional) Masonic content, the U.S. came very close on one issue. The story is on adjacent page 41.

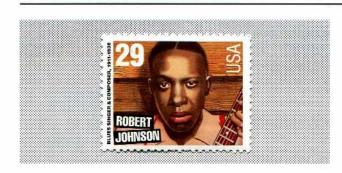
# **CREDIT EDIT**



pastel portrait of Washington by William J. Williams was used for the design of this stamp. original portrait shows Washington wearing Masonic regalia (a Masonic collar, sash and apron) as shown in the following photograph. The regalia was omitted in the stamp design so as not to credit or recognize Washington's Masonic membership. Washington was a very prominent Freemason and he was very proud of his membership in the Order. He was initiated into a lodge at Fredericksburg, Virginia in 1752 and later became a member and Master of Alexandria Lodge No. 22, Alexandria, Virginia. It is a shame the first president was not allowed Masonic expression in the stamp design. (USA #714, ISSUED 1932)



# **CROP CROPPING**



When one examines this stamp very closely, he or she might feel just a little uncomfortable with Robert Johnson's mouth. It is partially open, but the expression on his face does not give the impression that he is saying anything. The truth of the matter is that in the actual photograph from which the stamp design was taken, Johnson has a cigarette in his mouth. The evil crop was cropped-out in the on-going battle to eliminate giving tobacco even a hint of glory. Nevertheless, many great men shown on stamps were smokers. I leave the reader to determine in whose hand rests the cigarette in the following stamp detail enlargement. (USA #2857, ISSUED 1994)



### **CUPID CONTROVERSY**



The little cherub figures used for the design of this stamp and the following stamp were, to say the least, very bad choices.



Research has revealed that the figures are a type of death angel (they are not cherubs) and are therefore very inappropriate for the stamps. Joseph Scafetta Jr., an Italian Renaissance specialist, has pointed out that the angels are actually "putti," or guardian death angels who escort the recently deceased to heaven or hell. He states that the angles' black and red wings are a dead giveaway in this regard. The figures were taken from a painting by Raphael entitled Sistine Madonna, which is shown on the right. In the painting, the little angels are leaning on something and they both appear to be very bored. What they are leaning on, according to Scafetta, is the coffin of Pope Julius II. The deceased pontiff's tiara (three-tiered hat) is resting on the coffin

at the left of the painting. The angels appear to be bored and, in fact, are so because they are listing to a long funeral oration for the deceased Pope. The funeral oration is being delivered by St. Sixtus to the Virgin Mary and the Christ Child. St. Barbara, on the right, gazes at the coffin (or perhaps at the putti to discipline them). After St. Sixtus has completed his speech, then a judgment will be made by the Christ Child as to where the Pope is to be delivered – heaven or hell. The little angels are waiting for their orders in this regard. (USA #2957/58, ISSUED 1995)



# **DELINQUENT DIRIGIBLE**



The Friedrichshafen dirigible hanger, which is shown in the background of this stamp, nearly be-

came the "womb of doom" for New York City. In 1919, William N. Hensley Jr., commander of the U.S. Army Balloon School, made a study of the Zeppelin Airship Lines in Germany. He uncovered and furnished to the U.S. War Department authentic information on the type L-72 giant dirigible being built at Friedrichshafen for the bombing of New York City in World War I. The ship was almost completed when the armistice was signed. (USA #C18, ISSUED 1933)

#### **DOCTOR IS OUT**



merican doctors are honored on this stamp. Sir Luke Fildes (1844-1927), the artist who painted the picture used for the stamp design, was a British artist. He painted state portraits of King Edward VII, Queen Alexandra and King George V. He was a member of the Royal Academy and was knighted in 1966. There is no indication that he ever even visited America. We can be certain, therefore, that the doctor in the painting is British and so is the patient and on-looker. (USA #949, ISSUED 1947)

# **DOLLEY DOODLING**



This stamp, showing the likeness of Dolley (Dorothea) Madison, is from a pencil drawing taken from Gilbert Stewart's painting of the first lady. The drawing (stamp), however, fails to capture the essence of the subject, mainly because the face is too thin and the chin is too pointed. A comparison between the stamp and the painting follows. The stamp was produced in mini-stamp format, the same as that of the Indian Head Penny stamp (USA #1734) issued in 1978. This stamp was not popular because of its small size, so it is a little surprising that the Postal Service decided

to issue another stamp of the same format. (USA #1822, ISSUED 1980)



# **DOUBLE DATING**



The date 1847 shown immediately below the shield on the illustrated stamp is the date Mormon settlers reached the first Utah settlement. These hardy pioneers soon petitioned to join the Union, but Mormon belief in polygamy (having more than one wife) prevented congress from granting statchood. When the Mormons ordered an end to polygamy in 1896, Utah became a state and thus the significance of the second date shown. (USA #1677, ISSUED 1976)

# **DOUBLE DISTINCTION**



This stamp has the dubious distinction of being the only Canadian or U.S. stamp that depicts an animal shot for sport. It may, in fact, be the only stamp in the world with this theme. Further, the stamp shows an identifiable non-royal family member who was alive when the stamp was issued. As such, it is the first official Canadian stamp with this distinction. The design of the stamp was taken from a photograph of (and furnished by) Mr. H. Clay Pierce after he had just shot a caribou. Mr. Pierce worked for the Waters-Pierce Oil Company of St. Louis, Missouri, a subsidiary of the Standard Oil Company. The photograph was taken on Mr. Pierce's extensive land holdings in Newfoundland. The year of this stamp was 1897, the Diamond Jubilee of Oueen Victoria. Mr. Pierce made a generous contribution of \$50 to the Jubilce Fund. Might we assume

that the contribution had something to do with the stamp? The total quantity of stamps printed was 400,000. The supply exhausted sometime in 1916. An enlargement of the stamp scene detail follows. (NFD #64, ISSUED 1897)



# **DRAFTING DILEMMA**



On this stamp we see the name "York Town," referring to the place at which members of the U.S. Congress met to draft the Articles of Confederation. The name "York Town" must be a very old and seldom used designation. The town is normally called just "York," and is shown on current maps as such. Noted historian, A. J. Langguth, professor of journalism at the University of Southern California, references York, Pennsylvania in his book Patriots. He states the following in connection with the Articles of Confederation: Congress met for a day in Lancaster before moving to York, a small farming community across the Susquehanna River. Langguth does not show the name as "York Town" here or anywhere else in his book. Further, the following information on York is from the

Encyclopedia Americana: The city dates from 1741 when it was founded as a manorial town by the Penn family, most of the settlers being Germans, Scotch-Irish and English Quakers. It was incorporated as a borough in 1787 and as a city in 1887. During the Revolutionary War the Continental Congress fled from British-occupied Philadelphia to York where it met from Sept. 30, 1777 to June 27, 1778. During its sessions here the Articles of Confederation were adopted. Continental Square in present-day York marks the site of the colonial courthouse in which the Congress met. Here again, there is no reference to "York Town." (USA #1726, ISSUED 1977)



### **EMANCIPATION COMPLICATION**



Abolishment of slavery in America is commemorated on two U.S. postage stamps. The first stamp on this subject (shown above) was issued in 1940. It shows the *Emancipation Monument* by Thomas Bell. Here we see Abraham Lincoln and a kneeling slave. Shown on the stamp is the wording, "75th Anniversary of the 13th Amendment of the Constitution." This amendment, of course, was the amendment that officially abolished slavery. The second stamp (USA #1233), as follows, was issued in 1963.



This stamp commemorated Abraham Lincoln's Emancipation Proclamation. The stamp shows a severed chain, which signifies the idea of being "set free."

While both stamp designs appear reasonable, it may be argued that they are completely reversed -- the design of the 1940 stamp should be on the 1963 stamp and vice-versa. The first stamp (1940) commemorates an event that was not proclaimed in force until December 18, 1865 - eight months after Lincoln had been assas-Certainly, Lincoln was a major force in bringing about the 13th Amendment, but he was not alive when it was ratified as the stamp design leads one to believe. The second stamp (1963) is even more misleading than the first. This stamp commemorates Lincoln's Emancipation Proclamation of 1863. This proclamation was actually an ultimatum issued to the rebellious Southern states in September of the previous year. Lincoln told these states to return their allegiance before the next year, otherwise their slaves would be set free. No states returned, so the threatened proclamation was issued on January 1, 1863. As the proclamation did not apply to slaves in the North, and the Southern states ignored it, no slaves were freed! It may be reasoned that the proclamation was really no more than an announcement of policy that took effect as the Union armies advanced. The severed chain design is certainly more applicable to the 13th Amendment that officially abolished slavery and, as it were, "severed the chains." The Emancipation Monument is equally more applicable to the Emancipation Proclamation. If an event commemorated on a postage stamp utilizes the image of a real person, it makes sense that the person shown should at least have been alive when the event took place. (USA #902, ISSUED 1940)

#### **EMPTY ARTISTRY**



The four chaplains shown on this stamp gave their life-belts to other passengers when the SS Dorchester was torpedoed in the North Atlantic on February 23, 1943. The name of the ship is shown on an empty life preserver in the stamp design foreground. This method

of showing the ship's name on the stamp might be considered clever design work. However, given the shortage of life preserving equipment on the ship, the empty preserver brings into play artistic irony. Enlargement of the stamp detail follows. (USA #956, ISSUED 1948)



# **EXPIRY ENQUIRY**



The royal visit of Queen Elizabeth II and Prince Philip to Canada in 1959 was commemorated with this attractive stamp. Close examination of the stamp, however, reveals the date 1957 in the lower left corner. Apparently, the stamp was designed in 1957 and held for release on a suitable occasion. Designed and printed by the Canadian Bank Note Company, it is obvious the responsible people just forgot that the date was shown on the engraving. The date is very small, virtually invisible to the naked eye. A 12x magnification is needed to see it clearly. One would hate to think that the stamp was issued with full knowledge of the date being present. (CDN #386, ISSUED 1959)

### **FARLEY'S HOME RUN**



James A. Farley, the United States Postmaster himself, sketched the design for this stamp. For the little town in the background, Farley called to mind his boyhood home of Grassy Point, New York. The buildings shown in the stamp design are from actual buildings in Grassy Point and can be recognized as such.

They are not, however, in the same arrangement as shown on the stamp. (USA #855, ISSUED 1939)



### **FEATHER FUSS**



Design of this stamp appears to have been taken from the following photograph of Chief Red Cloud. If so, the designer, Robert Anderson, did not include the Chief's eagle feather. An eagle's feather was the Indians' symbol of bold exploits -- such as those of the high-flying predator from which the feather was obtained. We might consider it a minor detail, but I think we can reason that if the feather is seen in a

photograph or other likeness of a Native Indian, then it should be included (even if just partially) in any subsequent artwork. (USA #2175, ISSUED 1987)



# FIVE O'CLOCK SHADOW



In February 1966 the United States issued this postage stamp showing the likeness of George Washington. There was really nothing wrong with the artwork except Washington appeared as though he needed a good shave. This situation, of course, did not sit well with the American people -- and rightly so. George Washington, the most distinguished figure in American history, deserved much better. The U.S. Postal Service was severely criticized for the oversight. Consequently, in November of the following year (1967), a revised version of the stamp was issued (USA #1283B). This time, Washington was clean-shaven.

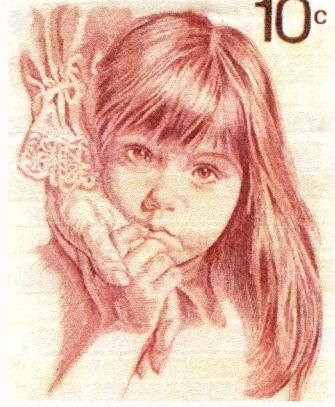


Gazing at the first issue, one might muse a little on the life and "humanity" of George Washington. He was an avid outdoorsman and, probably like many men, gave his face a rest on his field trips. We also might consider that in Washington's time razors did not come with Gillette precision. A good shave, therefore, may have been somewhat akin to a five o'clock shadow. Perhaps (and just perhaps) the Postal Service oversight has given us a little more insight into the life of the great president. (USA #1283, ISSUED 1966)

# **FLASH BACK**



The image of the child on this stamp is, in a word, remarkable. The expression on the child's face could not convey the feelings of hope and innocence any clearer. We have to ask, however, why the stamp designer, Paul Calle, showed the adult wearing a long sleeve lace blouse. Generally, clothing of that nature went out many years ago. So long ago, in fact, that it is reminiscent of a time when retarded people were locked away in deplorable asylums. Nevertheless, perhaps a part of the message lies therein. In other words, retarded children can now be helped as opposed to earlier times. (USA #1549, ISSUED 1974)

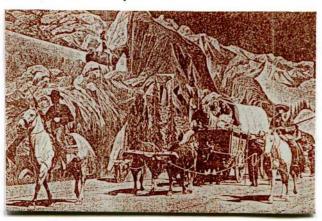


#### GADSDEN GAZING



Centenary of the U.S. purchase in 1853 of a large tract of land from Mexico is celebrated on this stamp. James Gadsden negotiated the deal, which entailed 29,640 square miles of land purchased for the sum of \$10 million. The new land increased the size of what are now Arizona and New Mexico. The central part of the stamp design was taken from a photograph, as follows, of an entry in a gold rush days pageantry

held in San Francisco, California in the 1940's. The people shown on the stamp would surely have recognized themselves when the stamp was issued. (USA #1028, ISSUED 1953)



# **HAND HINTS**



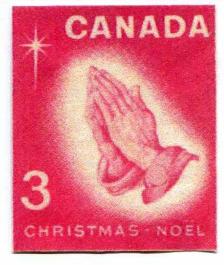
It is interesting to note that Paul Calle, the designer of this stamp, made the lower hand female and the upper hand male. This distinction is evident by the length of the finger nails. Perhaps there is a subliminal message here somewhere. (USA #2039, ISSUED 1983)

# HANDS HISTORY



The act of joining one's hands in an apex is commonly accepted to symbolize prayer. The *Praying Hands* artwork shown on this stamp is from a work by Albrecht Durer (1471-1528), a German painter and engraver. There is no mention of the praying act, however, anywhere in the Bible. The earliest time for which the act can be traced to symbolize prayer is the ninth century. Religious historians state that the act stemmed from the shackling of prisoner's hands together which, of course, meant total submission. The symbolic gesture, therefore, implies man's submission

to his creator. After the ninth century, the Christian Church offered that the hands represented the pointed steeple on a church. (CDN #451, ISSUED 1966)



# **HEALTH QUESTIONS**



The model who posed for this postage stamp was the first living person, other than royalty, to be shown on a Canadian postage stamp. To your author's knowledge, she has never been identified. As she undoubtedly signed a non-disclosure agreement, it is doubtful we will ever know her identity. We might also muse as to how an old fashioned flame-lamp can shine downward. (CDN #380, ISSUED 1958)



#### INAUGURATION INFORMATION



esign and other aspects of this stamp are highly interesting. Amos Doolittle (1754-1832) created an engraving of Washington's first inauguration. Alonzo Chappel (1828-1887), used Doolittle's engraving as a model for his painting entitled, Washington's First Inauguration. Chappel's painting, however, does not have the ornate iron railing shown in the foreground of the stamp design. Another painting by Keith Shaw Williams (1906-1951) entitled Inauguration of George Washington at Federal Hall, New York City, 1789, shows the same event but with the iron railing. It appears the stamp designers used both paintings for the stamp design. As to the existence of the railing in reality, it does seem there was one, however, it was probably somewhat different. A work entitled The Pictorial History of the U.S.A. by Neil Wenborn (1991) has a picture of an old engraving of Washington's inauguration. The picture shows the railing, but rather

than a series of iron circles and scrolls on the upper portion, it has a solid band. The rest of the ornamentation, although similar in substance, is nowhere near as delicate as that shown on the stamp. The stamp was petitioned by the Masonic Stamp Club of New York. It was approved for issue in 1939 when Franklin Delano Roosevelt was president of the United States. Roosevelt was a Freemason and an avid stamp collector. The stamp has yet other strong Masonic connections. George Washington was a Freemason and so were six other individuals who can be identified on the stamp. Moreover, the Bible upon which Washington is taking his oath belongs to a Masonic Lodge, (St. John's Lodge No. 1, New York City). An enlargement of the stamp detail follows. (USA #854, ISSUED 1939)



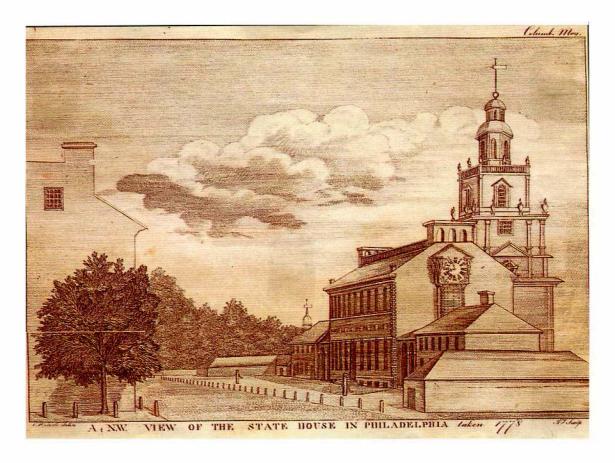
# INDEPENDENCE MISCONCEPTION



Design of this stamp is noteworthy. Rather than the east view of Independence Hall we normally see, the hall is portrayed from the west. As a result, one might have second thoughts as to the building depicted. Evidently, the stamp designer, Frank P. Conley, reasoned that there were enough stamps showing the hall from the east. As most photographs of the building are taken from the east, as seen on the following stamp (USA #2337) issued in 1987, one would normally assume that this view is of the front of the building.



Given this assumption, then we may conclude that Conley has depicted the back of the building. This conclusion, however, is incorrect. The west view (Conley's view) is the actual front of the building. Remarkable, when a direct frontal drawing is made of this view, the quaint little building (by today's standards) takes on the appearance of a massive institution of some type. The following is a drawing of the building (north/west view) published in 1787. (USA #1546, ISSUED 1974)



# **KERN COMPOSITIONS**



The image of Jerome Kern on this stamp is compared below (left) with the photograph probably used for the stamp design. While the stamp likeness is certainly apparent, changing the quantity, texture and style of Kern's hair, along with over-enhancement of facial lines, changed his perceived personality. In the photograph we can visualize a composer. In the stamp design, we visualize a kindly, but firm business executive. (USA #2110, ISSUED 1985)





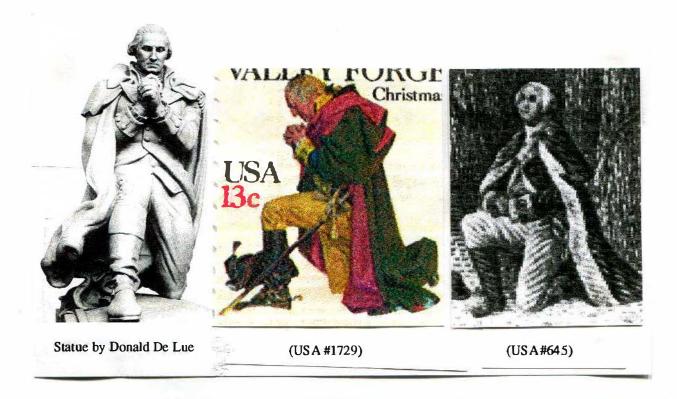
# **KNEELING NOTIONS**



This stamp showing George Washington kneeling in prayer at Valley Forge, presents a few problems. We see that Washington's sword is slanting forward. It is much more likely that his sword would have slanted backward when he knelt. We note that this is the case with the first stamp released showing Washington in prayer (USA #645, issued 1928). Then again, it might be argued that Washington would not have worn his sword in the act of praying. It is certainly apparent Donald De Luc considered this aspect in his superb

#### **DESIGN CURIOSITIES**

sculpture of Washington in prayer (shown below). There is also a discrepancy as to the knee on which Washington is kneeling. The first stamp (USA #645) shows the left knee, the featured stamp shows the right knee. Which knee is probably correct? As Washington is wearing his sword on the left side, this fact indicates that he was right-handed. A right-handed man would probably kneel on his right knee. Enlargements of both stamp details follow. (USA #1729, ISSUED 1977)



# **LIVING PROOF**



Shown on this stamp is the first identifiable living person to be depicted on a U.S. postage stamp. The design was based on an actual photograph taken in 1888. The scene is one of the farms owned by the Amenia and Sharon Land Company. The man with the four-horse team in the foreground is Evan A. Nybakken (d. 1934). Just as the photograph was clicked, a gust of wind caused Nybakken to lift his arm to hold his hat as shown in the following stamp detail enlargement. (USA #286, ISSUED 1898)



### **MENACING MONARCH**



A coin in the background of this stamp appears to show the image of King George III, the most hated British monarch in American history. It was the policies of George III that caused so much financial burden in the colonies and sparked the American Revolution. Haym Salomon, the subject on the stamp, was a wealthy merchant who financed the American cause. When Salomon died, he was virtually penniless. The following illustrations show the coin on the stamp

(left, greatly enlarged) and a British bank token of 1814. By comparing the image on the stamp coin to that of King George III on the actual coin, considerable similarity is seen. The coin has been overstamped across the king's face with the word BRIDGEN (probably a town) and below this a new denomination of \$5. This practice was common place in carly America because of the shortage of domestic coins. (USA #1561, ISSUED 1975)





#### MIRROR IMAGE



Dennis Burton of Toronto, Ontario, designed this stamp. As there is no known portrait of, Henry

Kelsey, the stamp subject, Burton had to use his imagination as to what the explorer might have looked like. There are claims that Burton used a mirror and to some extent, made the features to his own likeness. Also, there are claims that Burton's initials "DB" can be seen arranged in the fringes of Kelsey's buckskin jacket. Whatever the case, Kelsey's hard "squint" is curious as the sun appears to be setting (or rising) behind him. Then again, people often squint when they look into a mirror. (CDN #512, ISSUED 1970)

# MIX AND MATCH



Canada issued this postage stamp to show the importance of farm products and farm activities. The stamp, however, has additional significance -- it is probably one of the world's best examples of "mix and match." The scene is actually a composite of four photographs. The farmhouse is from a picture taken in Eastern Ontario; the barn from Western Ontario; the

silo from Central Ontario; and the ploughman and horses from Quebec. (CDN #268, ISSUED 1946)



#### MIXED MEDIA



Plashes in the background of this stamp, which might be taken as explosions, are actually a decorative spray of palmetto leaves. The spray is intended to suggest the geographical and political area of the opening of hostilities in the American Civil War. (USA #1178, ISSUED 1961)

#### **NAVY NONSENSE**



This U.S. Navy issue commemorative stamp shows the likeness of three esteemed admirals, Sampson, Dewey and Schley. Below the images of the admirals is a view of the sea with, as the official stamp description states, "vessels in the distance." A close look at these vessels reveals that one is a very small pleasure

sailing craft and the other looks somewhat like an ocean liner. Whatever the case, neither vessels are Navy ships and are therefore highly inappropriate for the stamp design. The vessels are seen in the following stamp detail enlargements. (USA #793, ISSUED 1937)





# **NEWFOUNDLAND'S "CARIBOOSE"**



A ccording to the noted author Robinson Lowe, the animal shown on this stamp and eleven other stamps in Newfoundland's Trail of the Caribou issue does not exist. We are told a local artist, J. H. Noonan, submitted two sketches for the stamp, one showing a Canadian moose, the other a caribou. The sketches were sent to Whitehead, Morris & Company Limited in London, England for preparation of stamp proofs. It appears this company prepared a composite image of both animals which was accepted. The unusual 12-stamp series commemorated the services of the Newfoundland contingent in World War I. A caribou head was the emblem of the Royal Newfoundland Regiment.

Eight of the stamps show a specific location of war time army engagements. These stamps show the words *Trail of the Caribou* in a ribbon under the caribou head. Four of the stamps show the word UBIQUE. This word means "everywhere," thereby commemorating the services of the Newfoundland Royal Naval Reserve. On these stamps (NFD #119 illustrated below), the words *Royal Naval Reserve* is shown in the ribbon.



If the original intent of the stamps was to honor the Royal Newfoundland Regiment (caribou insignia), we can only wonder why Noonan confissed the issue by submitting sketches of both a moose and a caribou.

#### DESIGN CURIOSITIES

Nevertheless, stamps in the series were overprinted (NFD #C1) to commemorate Newfoundland's first transatlantic air post planned for April 1919. However, the first plane to get off the ground and stay in the air was that of the Hawker flight which left on May 18, 1919.



Unfortunately, the plane crashed into the sea west of the Azores. The crew was rescued by a Danish ship. The plane and mail were salvaged on May 23, 1919, by an American vessel. The waterlogged mail was dried and the stamps (which had floated off) were placed back on the envelopes (not necessarily the *correct* envelopes). This all accomplished, the mail was delivered by more conventional means. The following illustration shows a stamp on a rescued letter, (note the registration of the cancellation lines on the stamp and envelope).



Twenty-one years later, the Cariboose again took to the air. This time, the stamp was overprinted for the Columbia flight (NFD #C5, shown below) which took place on September 25, 1930.



With this issue, the reign of the Cariboose ended. The following enlargement shows the fabulous beast in all its glory. (NFD #118, ISSUED 1919)



# **NEWFOUNDLAND PIRACY**



In 1897, Newfoundland issued a postage stamp in its Discovery of Newfoundland scries that shows

the Matthew, John Cabot's ship. Resemblance of this ship to the Santa Maria on USA #232 (1893) is not coincidental — the Newfoundland design is from the same Spanish engraving! This is probably the most classical example of stamp design piracy in postage stamp history. Stealing the ship is one thing, but renaming it for a different explorer is quite another. Ironically, the Newfoundland stamp was printed by the American Bank Note Company, New York. One further point, the ship design shows the old artistic problem of flags flying against the wind. (NFD #68, ISSUED 1897)

#### **NURSING KNOCKS**



This "Nursing" stamp is highly unappealing. The size of the denomination and its positioning right

above the nurse's head detracts from the theme. One might also note the size of the nurse's shoulders. As to the nurse herself, one would not think that a model would be needed for such a simple rendering. Nevertheless, two women have been associated with the stamp design. Kathy Sprague claims she was selected as the model by the Burcau of Engraving and Printing while she was a student nurse at the Capital School of Nursing in Washington D.C. However, the stamp designer himself, Alfred Charles Parker, states that Mrs. Susan Bernstein, a model, was employed for the design. He informs that the her facial features were altered to eliminate positive identification with a living person. (USA #1190, ISSUED 1961)

# **OPTICAL ILLUSION**



The assortment of photographic equipment shown on this stamp does not appear balanced with the inclusion of the color filters. One would think the old camera and light bulb surely predated color photography. We make this assumption because to most of us color photography was not a reality until the late 1950's. However, the first demonstration of color photography took place in 1861. Unfortunately, it took nearly 100 years to get the process into the hands of the general public. (USA #1758, ISSUED 1978)

# **PARTY POOPERS**



If by some stretch of the imagination this stamp would have been issued 1,700 years ago, it would have been met with great condemnation by the Christian Church. Two reasons for the Church's position would have been given. First, as all infants are born with the original sin of Adam, birthdays were not ap-

propriate for celebrations. Second, birthday celebrations (including the cake and candles) were relics of pagan practices. Contrary to popular belief, the "feast days" for saints celebrate the death day of the saint, not his or her birthday. The Church had no problem with celebrating death days because the person passed on to the glorious afterlife. References to a saint's birthday in early Christian writings is the days on which the saint was born from earth to heaven -- in other words the day the saint died. It was not until the 4th century that the Church began to change its attitude on birthdays. During that century, a date for the birth of Christ was agreed upon which marked the beginning of Christmas celebrations. As a result, all birthdays bccame acceptable for celebrations. (USA #2272, IS-SUED 1987)

# **PATTON PARTICULARS**



General George S. Patton Jr. and the armored forces of the United States Army in World War II are honored on this stamp. General Patton is shown on the stamp, in action, with four stars on his cap. Patton was promoted to a temporary four star general on April 17, 1945. His promotion was confirmed by the senate one week later. The war with Germany ended on May 7, 1945. The scene on the postage stamp, therefore, has to depict a time between April 17 and May 7, 1945 — a very narrow window of 20 days. In reality, Patton's temporary status should not be included in the time

line. This condition lessens the time to 14 days. However, Patton was definitely in action during his four star period as the stamp shows. During the first week in May 1945 his Third Army columns pushed into Czechoslovakia. The town of Plzen was liberated shortly before the armistice. The following is an enlargement of the stamp detail. (USA #1026, ISSUED 1953)



# PEACHES, PISTOLS AND POTSHOTS



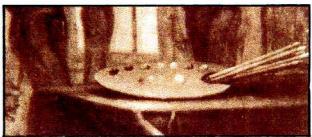
This stamp is printed on peach blossom colored paper. The paper color is intended to symbolize that an important phase of the Shiloh battle (American Civil War) was fought in a peach orchard. (USA #1179, ISSUED 1962)

# PEALE APPEAL



This stamp commemorated the 150th anniversary of the founding of the Pennsylvania Academy of Fine Arts. Charles Wilson Peale, shown on the stamp, was one of the founders of this academy. Peale's self-

portrait painting, from which the stamp was designed, is in that academy. The painting shows the artist's life interests -- natural curiosities and art. Unfortunately, the stamp designer missed inclusion of Peale's art symbols -- a pallet and paint brushes (shown below) which are on the table to the left of Peale (right side of stamp). (USA #1064, ISSUED 1955)



# **PETITE POSTAGE**



This 1978 issue was an experimental stamp specially designed in a smaller size so that a pane of 150 stamps could be produced in place of the usual 100 stamps. While the idea was very practical, it did not meet with public approval. Nevertheless, later the same stamp size was used for the Dolley Madison stamp (USA #1821) released in 1980. In this case, the stamp was apparently accepted without fuss. (USA #1734, ISSUED, 1978)

### **PILGRIM POSTULATING**



anding of the Pilgrims is commemorated on this Pilgrim Tercentenary (1620-1920) stamp. While

people we call "Pilgrims" were certainly around in 1620, they would not have answered to this name until 1793 -- one-hundred and seventy-three years later. The name "Pilgrim" came about as a result of a sermon by Reverend Chandler Robbins in 1793. Up until that time, these hardy people were simply called the "Old Comers" or "Forefathers." The term "Pilgrim Fathers" did not come about until 1820 when Daniel Webster used it in a speech that was later published. (USA #549, ISSUED 1920)

# PLANE PUZZLING



Design of this stamp presents a number of interesting questions. The pilot is definitely getting out of the airplane. We know this to be a fact because the plane's motor is running, as evidenced by the propeller. If he is getting into the plane, then who started the motor? Also, we note that the plane's wheels have been blocked and that there are two people standing in front of the plane's left wing (right facing). Surely, these people would not be standing there if the plane was about to take-off. Now, given the pilot is getting out of the plane, we have to question if the plane's motor would still be running at the speed indicated by the propeller. We would naturally assume the pilot turned the motor off before he got out and it would take a few moments for him to shut-down every thing

and unhitch himself. However, if we assume that the motor would continue running as indicated, we must wonder if the wheels would be blocked while the propeller was still turning. It is not, of course, impossible to conjure up a set of circumstances under which all of the stamp conditions would be met. However, while such would be possible, we would have to wonder if the circumstances would be probable. Enlargement of the stamp detail follows. (CDN #C7, ISSUED 1942)



### PLEDGE PUZZLER



One line of Francis Bellamy's pledge to the United States flag is shown on the illustrated stamp. However, the line shown, "One nation indivisible," is the line in Bellamy's original version of the pledge. This line was changed by congressional action in 1954 to read: "One nation under God indivisible." The addition of the words "under God" was very inspirational. Why these words are omitted on the postage stamp is puzzling. Further, we are told the stamp design is based on the first Great Seal of the United States, but there are many significant differences. Most important, the stamp shows a bald eagle whereas the first seal shows the eagle of heraldry. Also noteworthy, the

stamp shows seven colored bars on the shield depicted whereas the first seal shield has six (which is the reverse of the stamp design arrangement). The following illustration shows the first Great Seal. It is plain to see that only the basic concept of the seal design found its way onto the stamp. (USA #1596, ISSUED 1975)



### POSTAGE WITH A POKE



In the background, on the left side of this Canadian stamp, there is a building which one might just dismiss as "part of the scenery." Not so -- this building is Jordan's York Hotel which was situated on King Street East in what is now the city of Toronto. It was in this hotel that the Canadian Legislature met after the destruction of the Government Buildings by invading United States forces in 1813. The following is an enlargement of the stamp detail. (CDN #313, ISSUED 1951)



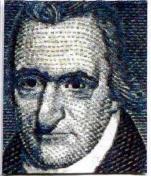
# POSTAL PAINE



number of written works have been credited with changing the course of history. Among these works is Common Sense, a pamphlet written in 1776 by Thomas Paine who is honored on this stamp. This pamphlet inspired over 100,000 people to emigrate to America and helped set the stage for the Declaration of Independence. Subsequent pamphlets written by Paine greatly raised the morale of the revolutionists and increased support for their cause. Paine's unique ability to stir things up with his writing pushed the limits of tolerance with government officials wherever he traveled. In England, he was accused of treason. In France, he first found great support and was elected to the French legislative assembly. However, a turn of events in this country landed him in jail where he wrote his controversial book, The Age of Reason. Atheistic implications in this work earned Paine considerable scorn, both in Europe and America. Largely through the efforts of James Monroe, Paine was released from jail, but he then wrote a series of letters to George Washington accusing the President and Gouverneur Morris of persecuting him. Paine's return to

America was greeted by a great public outcry of disapproval. He had poisoned himself with his own pen and died in poor health and extreme poverty. The original painting on which the illustrated stamp is based is by John Wesley Jarvis. The painting resides in the National Gallery of Art, Washington, D.C. In the painting, however, Paine is almost smiling. He has very bright, clear eyes and his eye brows do not meet. These details are not the same on the postage stamp. The official U.S. Postal Service description of the stamp states in part, "even the unusual dark blue (stamp color) contributes to an awareness of this man's personal history." It appears the stamp designer followed through with this theme and intentionally gave Paine an almost austere and somewhat menacing expression The following are details from the painting (left) and the postage stamp. (USA #1292, ISSUED 1968)





# **QUEBEC RIGHT FIGHT**



Idola Saint-Jean (1875-1945), who fought for women's right to vote in Quebec, is honored on this stamp. In the background of the stamp, directly to the right of Idola, there are three women wearing signs. Two of the signs, that of the woman in the center and right hand side, can be partially read. One sign is in French, the other in English and French. It is doubtful many of the signs would have had English. The rest of Canada had granted women the right to vote some five

years before Idola got busy in Quebec in 1922. This date makes the scene on the stamp sometime in the mid 1920's. The three ladies, however, appear to be from a much earlier time. Nevertheless, Idola had a long and bitter fight on her hands. Quebec women were not even allowed to control their own bank accounts in 1922, let alone vote. It would be 18 years before Idola got her way (1940). She, personally, did not have much time to exercise her new right because she died five years later. With the rest of the country on her side, 18 years is a long time. Apparently the main argument that all suffragists encountered was that the politicians (men) were of the opinion that women themselves did not want the vote. Ironically, if a vote had been conducted on this question, the whole issue could have been resolved very quickly. (CDN #881, **ISSUED 1981)** 

# **QUESTIONABLE CHRISTMAS STAMP**



The theme of this stamp, Canada's first Christmas stamp and the world's first Christmas stamp, is the expanse of the British Empire. The stamp shows the first line of a stanza from a song entitled, A Song of Empire, by Sir William Morris. The complete stanza is as follows:

We hold a vaster Empire than has been!
Nigh half the race of man is subject to our Queen!
Nigh half the wide, wide earth is ours in fee!
And where her rule comes, all are free.
And therefor 'tis, oh Queen that we,
Knit fast in bonds of temperate liberty.
Rejoice to-day, and make our solemn jubilee!!

What kind of Christmas stamp gloats about possessions? Even the term "XMAS," as shown on the stamp is offensive. Despite the fact that "X" is a Greek letter that symbolizes Christ, many Christians do not like the connotation in another sense -- the common use of "X" to signify an unknown or non-entity. The stamp was reprinted in 1998 (CDN #1722) to honor Sir William Mulock, the postmaster general in 1898. Mulock was instrumental in the introduction of the two-cent inter-

national postage rate. The reprinted stamp is as follows.



One further note -- the stamp is a blotchy mess, as can be seen in the following enlargement.



Certainly, the technology was available at the time the stamp was issued to have done a better job. It appears this stamp was a rushed afterthought. (CDN #86, ISSUED 1898)

# RECONSTRUCTING FORT DUQUESNE



Design of this stamp is actually a compilation of the imaginations of five different people. A painting of the probable scene by J. R. Chapin was used as the basis for an engraving by T. R. Smith (c. 1850). This work, however, does not show a burning fort or General Forbes on his litter. Henry Marcus Moran created a painting (c. 1945) of the scene that shows these details. The postage stamp designers, William H. Buckley and Douglas

#### **DESIGN CURIOSITIES**

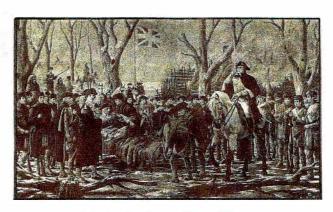
Gorsline, combined both scenes. In the process, they added a little of their own imaginations. The following illustrations enable the reader to trace the design of this unique stamp. (USA #1123, ISSUED 1958)



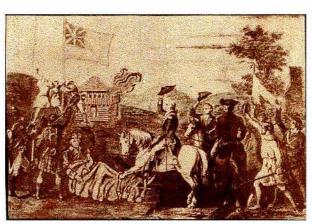
Enlargement of the stamp



Engraving by T. R. Smith



Painting by Henry Marcus Moran



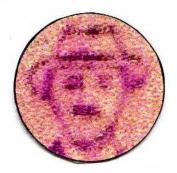
Composite Photograph by Your Author (using T. R. Smith's engraving and stamp details.)

# **ROOSEVELT COVER-UP**



The design of this U.S. National Recovery Act stamp was taken from a poster drawn by Rudolph L. Bortel. The arrangement pictures four individuals in an "all for one, one for all" pose, that is very appropriate for the desired stamp theme. In his enthusiasm for the project, however, Bortel made one of the figures (second from left) resemble President Franklin Delano Roosevelt, who instigated the Recovery Act. As U.S. Postal Service regulations forbid depicting a living per-

son on a stamp, a mustache was added to the Roosevelt look-alike. Bortel also missed out on a little detail that further adds to the intrigue of this stamp. The inscription on the stamp reads, "In a common determination." However, the "Roosevelt" figure is out of step with the other three figures. (USA #732, ISSUED 1933)



#### ROYALTIES AND ROYAL TIES



Because we are inclined to view royalty in a somewhat different light, we might overlook the fact that this stamp shows a great grandmother and her great grandson. The stamp commemorates the centenary of responsible government in Canada (1848-1948). Great grandmother Queen Victoria is shown because it was in her reign that responsible government commenced; great grandson King George VI is shown because he was the reigning monarch at the 100 year mark. (CDN #277, ISSUED, 1948)

# **RULING OUT THE RULER**



Puerto Rico's first gubernatorial election in 1948 is commemorated on this stamp. The stamp shows the word "INAUGURATION" followed by the date "JANUARY 2, 1949." These inscriptions refer to the inauguration of Luis Muñoz-Marin, the first elected governor of Puerto Rico. The reason Muñoz-Marin's name or image is not shown is obviously due to the U.S. Postal Service "living person" rule. Although there have been a few technical exceptions, the rule states that living people must not be honored on postage stamps. (USA #983, ISSUED 1949)

# **RUNNING COMMENTARY**



Stance of the runner shown on this stamp does not appear to be correct as the figure's left foot is even with his right knee. The official description of the starting stance states, one knee on the ground, one foot several inches in front of the other and both hands resting behind the starting line. Also, it is apparent the "set" call has not been made in the stamp scene because the runner's left knee is still on the ground and he is not leaning forward. The official rule in this regard is, on the command 'set' the runner raises his knee from the ground and leans forward. The official postal service description for the stamp states, the likeness of an Olympic runner in crouched position as if ready for the

starting signal. The starting signal is a gun shot, and this being the case, the runner shown has definitely missed the "set" command. For a stamp of this nature, a runner in the "set" position was probably intended. Unfortunately, the stamp designer or originator of the artwork did not have sufficient knowledge of the sport and evidently did not check his work with someone who had such knowledge. The following is an enlargement of the stamp detail. (USA #718, ISSUED 1932)



#### SAILOR STORY



While an actual photograph was used for the design of this stamp, the faces of the individual sailors were altered. This action was taken so that the sailors could not be recognized by anyone, save the sailors themselves. Undoubtedly there is a key to the identity of the sailors locked-up in an old cabinet somewhere -- a significant find for a writer. (USA #935, ISSUED 1945)

# **SAYING IT WITH SIGNS**



Design of this stamp is after a painting by Joseph Boggs Beal. In the actual painting, the signs displayed in the background can be read and they carry the following messages:

Westward the star of empire takes its way; The girls link on to Lincoln, Their mothers were for Clay

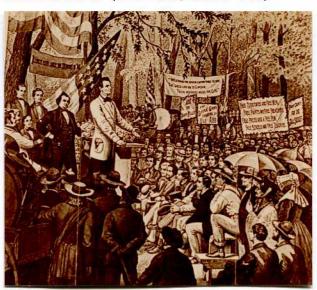
Abe the giant killer

The little giant chewing up old Abe

Free territories and Free Men Free Pulpits and Free Preachers Free Press and a Free Pen Free Schools and Free Teachers The stamp appropriately cuts off another sign that is further to the right in the painting. It reads as follows:

Edgar County for the tall sucker

The following is essentially the entire painting. While the stamp is remarkably close to the painting, there are minor differences. (USA #1115, ISSUED 1958)



# SCHOOL DAZE



This stamp, which is in the Americana Issue of 1975-81, shows Morris Township School No. 2, Devils Lake, North Dakota. Oddly, the design shows the side of the school building rather than a front view or partial front view. The theme of the stamp stresses laying future foundations which implies a different view on education. Could this possibly be the reason for the different view of the school building? (USA #1606, ISSUED 1979)

#### SECOND INVASION



This Canadian stamp shows three automobiles. The automobile in the center is none other than the Volkswagen or "people's car" of Hitler's Germany. The following illustration is an enlargement of the car depicted.



The story of this vehicle is remarkable. The idea to have such a car was dreamed-up by Adolph Hitler and Ferdinand Porsche in May 1934. Hitler envisioned his "people's car" as a propaganda vehicle. His stipulations were that the car must carry two parents and up to three children. Operationally, the car was to provide at least 35 miles per gallon of gasoline and cruise at 60 miles per hour. Moreover, it was to be sold at a top price of 1,000 Reichsmarks (about \$400 at the time). This low price was to be made possible by considerable sponsorship on the part of the German automobile industry -- naturally, at Hitler's command. In the following photograph, taken in May 1938, Hitler is seen inspecting one of the first Volkswagens produced.



Despite Hitler's dreams, however, the car never found its way to the people during the dictator's time. While German citizens were encouraged to pay installments for their "Volkswagen," no vehicles were delivered to private citizens. The factories that were to produce the car were too busy manufacturing military vehicles. The money collected from the people went into the government's coffers to support the Third Reich. When the Allies crushed Germany in 1945, the Volkswagen plants, for the most part, were reduced to piles of rubble, and Führer Hitler had unceremoniously shot himself. After the war, a British commission looked at the future of the Führer's dream car and decided it was too ugly and too noisy to become a success. The Americans agreed with the British, commenting, "It isn't worth anything." Nevertheless, when an American advertising agency came up with the pet name "Beetle" for the car in 1959, a dramatic turn of events resulted. The following photograph shows the car as it appeared in 1959. The body design was primarily identical to the original design.



By 1972, the sales figure for the Beetle surpassed the legendary Model T Ford. In all, since the Volkswagen's shady inception, over 50 million of the little vehicles have been produced. The style of the car was not significantly changed until 1999. Even with its new modern look, however, it still carries the image of its original design. (CDN #1639, ISSUED 1997)

# **SHAKY BUSINESS**



A number of explanations have been offered as to how the custom of shaking hands came into use. One explanation, however, makes a lot of sense and is

highly amusing. Folklore has established that when an ancient villager met a stranger, his immediate reaction and that of the stranger was to reach for their daggers. If after talking for a while the men established that there could be mutual trust between them, they offered their right hands (their weapon hands) as a token of goodwill. This explanation also offers a reason as to why women never traditionally used the custom of shaking hands. Women were not bearers of weapons, so the act had no significance. (USA #1266, ISSUED 1965)

#### SHODDY SODDY



The sod hut or "soddy," as the structure was commonly called, shown on this stamp is very poorly constructed. The early homesteaders were far more skilled in making these structures than the stamp leads

one to believe. Further, the structure shown on the stamp has two pipes protruding from the roof. One pipe is the stovepipe as evidenced by the smoke coming from it. The other pipe appears to be a vent because it has a covered top. In all of the sod hut plans, illustrations and photographs your author has reviewed, not one had a vent of this nature, (plans found in history books call for a stovepipe only at a cost of 30 cents). Nevertheless, the design of the stamp is said to be based on a period photograph, so we must concede the soddy shown probably existed. It does not appear, however, to be representative. (USA #1198, ISSUED 1962)

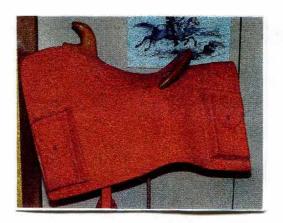
#### SHORT RUN LONG RUN



One of the most romantic episodes in the history of the Wild West is certainly the Pony Express. Established in April 1860 to speed mail service across the country, the system operated from St. Joseph, Missouri to San Francisco, California. It took a certain breed of man to put his life on the line and ride solo through miles of hostile country. An advertisement in a San Francisco paper appropriately listed the qualifications as follows: Young skinny wiry fellows not over eighteen. Must be expert riders willing to risk death daily, orphans preferred. Wages \$25 per week. Apply, Cen-

tral Overland Express, Alta Bldg., Montgomery St. Over one hundred individuals took the challenge, including William F. Cody, better known as Buffalo Bill. The venture, however, was a business disaster. Despite the cost of \$5 per letter, the service did not make a profit. And although the Pony Express is deeply woven into American history, it actually lasted only eighteen months. Completion of the trans-continental telegraph lines in October 1861 made the service obsolete. One further note, although the name "Pony Express" has a nice ring, ponies (small horses, 450-850 pounds) were not used for transporting mail. Such horses would have had difficulty meeting the rigorous demands placed upon them. Regular horses (850-1,300 pounds), the faster the better, were used. As to the actual stamp, a close examination indicates that there appears to be something wrong with the horse's legs. The rear right leg does not look natural and if the hoof is touching the ground, then the horse has three hooves

on the ground. When a horse is in motion, only two or fewer of its hooves touch the ground. Moreover, there is a specific sequence in which the legs move. The following is the official analysis as stated in Compton's Encyclopedia: The gallop, fastest of the horse's three natural gaits, is a three-beat gait. The first beat is made by a hind foot. The second beat is made by the other hind foot coming down at the same time as the front foot diagonally across from it. The third beat is made by the other front foot. Then a period of suspension occurs when all four feet are off the ground. The series begins again when the first hind foot strikes the ground again for the first beat. Another issue concerning this stamp is that the rider does not appear to have his mochila. This essential piece of gear is a square section of leather with pockets on each corner to hold mail. The device is designed to fit over a saddle. The following photograph shows a mochila on display in the U.S. National Postal Museum, Washington, D. C.



We can see that such a device would be highly conspicuous. The pockets are spaced far enough apart so as to not impede the rider's legs. The following is an enlargement of the saddle area on the stamp.



From this illustration, it appears very likely the stamp designer overlooked the rider's mochila. Another Pony Express stamp issued in 1960 (USA #1154) definitely corrected the possible faults seen in the first issue.



With this stamp, the horse definitely has only one hoof on the ground, and the mochila is very evident as we can see in the following stamp detail enlargement. (USA #894, ISSUED 1940)



## SIGN OF THE TIMES



This stamp, the first in the American Credo series of 1960, shows a "tampered" signature of George Washington. U.S. postal authorities took it upon themselves to alter the signature because they did not think Washington's actual signature was legible enough. The differences between the signatures (real and altered) are very evident. A U.S. postage stamp expert expressed his disgust thusly: It's a travesty on the

American public. Washington's signature is one of the most famous in the world and to tamper with it is sacrilegious. Samples of Washington's signature from two different documents are shown below together with an enlargement of the signature on the stamp (last). (USA #1139, ISSUED 1960)



### **SLAVES FOREVER**



Shown on this stamp is a painting entitled Along Great Slave Lake, by René Richard. Great Slave Lake is in Canada's Northwest Territories and the lake received its rather unusual name from the Slave Indians who once inhabited its shores. The Slaves in turn received their name from other Indian tribes because of the Slaves' inefficiency as warriors. (CDN #958, ISSUED 1982)

### SOUR GRAPES



This stamp commemorated the Treaty of Paris which officially ended the American Revolution. The figures seen on the stamp are (from left to right), John Adams, Benjamin Franklin, John Jay and David Hartley. The following enlargement of the stamp provides a better view.



Treaty of Paris 1783

The stamp is after a painting by Benjamin West (1738-1820). However, David Hartley, the British commissioner, refused to pose for the artist so the painting of the famous treaty signing was never finished. The following photograph shows the painting as it currently exists.



Close examination of this painting reveals the outline of David Hartley on the right. The key to the painting states the following arrangement (left to right): John Jay, John Adams, Benjamin Franklin, Henry Laurens and William Temple. Temple, who was Franklin's grandson, was secretary to the American delegation. Remarkably, the stamp designer, David Blossom, placed John Jay behind Franklin in a different pose, deleted Laurens and Temple, and then added Hartley. (USA #2052, ISSUED 1983)

### SPIRIT OF '76 FIX



This set of stamps was designed after a painting by Archibald M. Willard entitled *The Spirit of '76*, painted in 1874. The stamp designer, Vincent E. Hoffman, enlarged and lowered the flag directly behind the piper, reversed one of the bayonets in the background and added a bayonet. The following illustrations show the actual painting detail (top) and an enlargement of the piper detail scen on the third stamp.

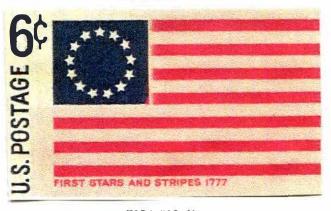




Further, Hoffman gave the old drummer a far more serious and determined facial expression than that seen in the actual painting. The following illustrations show the comparison (stamp detail is on the left).



While the stamps certainly look great with the flag enlarged and lowered, in reality it would not be at the height indicated because it would flap in the soldiers' faces. For that reason, of course, the artist placed it above the soldiers' heads. As to the actual flag shown in the painting, it was created by Congress on June 14, 1777 -- a little late for the *Spirit of '76*. The flag is shown on USA #1350, enlarged as follows, issued in 1968. (USA #1629-31, ISSUED 1976)



(USA #1350)

#### STANDARD PRACTICE



A rrival of Scottish settlers at Nova Scotia, which is now a Canadian province, is commemorated on this stamp. The stamp shows the settlers wading ashore with a piper leading the hardy pioneers. The Royal Scottish Standard is waving in the background. The standard shown, however, is totally out of place. This standard was personal to the Scottish monarchy and was only to be displayed when the king or queen were personally present. As far as we know, no one of that caliber made the trip. (CDN #619, ISSUED 1973)

#### STAR GAZING



Vermont was the 14th state to gain statchood (1791). The illustrated stamp commemorated the 150th anniversary of this event. The stamp shows a shield with thirteen purple stars that represent the states already in the union at the time of Vermont's admission. Above the shield (i.e., outside the shield's boundary) is a large white star which, of course, represents Vermont. As Vermont is in the union, why is the white star outside the shield? (USA #903, ISSUED 1941)

## STAR SEARCHING



This stamp symbolized America's war effort and its goal of victory in World War II. There are thirteen stars around the eagle, representing the thirteen original colonies that formed the United States. This symbolism, however, is not really appropriate. World War II certainly involved more than thirteen states! (USA #905, ISSUED 1942)

## STAR STICKLER



The unusual design of this stamp shows the twenty-eighth star on the American flag beaming out onto the lone star flag of Texas. Texas, of course, was the twenty-eighth state to join the union. In order to ensure the count of twenty-eight stars could easily be made, the designer made the star block on the American flag somewhat rigid. Note that the waves on the flag below the star block are not carried through. If they were carried through, they would distort the stars making them difficult to count. (USA #938. ISSUED 1945)

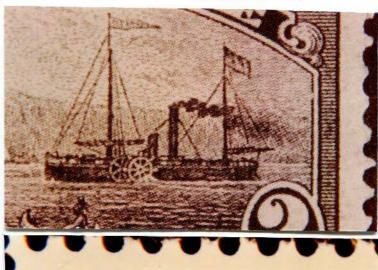
### STEAMERS AND DREAMERS



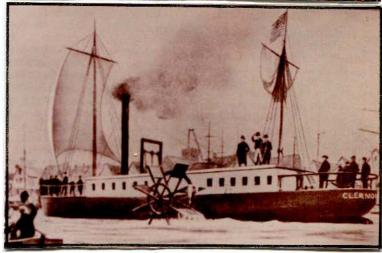
iscovery of the Hudson River and the centenary of Robert Fulton's steamship the Clermont are commemorated on this stamp. Although the name of Robert Fulton (1765-1815) has become synonymous with the advent of the steamship, Fulton's innovations were all based on the work of another man. The actual inventor of the steamship was an obscure individual by the name of John Fitch (1743-1798). Fitch conceived the idea of a steamship and built a model in 1785. He was granted a patent in 1791. Unable to get appropriate backing for his invention, Fitch wrote in his diary: The day will come when some more powerful man will get fame and riches from my invention; but nobody will believe that poor John Fitch can do anything worthy of attention. This prediction came true. Fitch lent his drawings to Robert Fulton and a few years later Fitch committed suicide. With backing provided by Robert Livingston, Fulton further developed the invention and became famous. Fitch would not even be a footnote in history were it not for the efforts of Governor Ogden of New Jersey. In 1817, Ogden had the original patents, drafts and specifications of both Fitch's and Fulton's steamships put before a committee of the New York legislature. The findings were: The steamboats built by Livingston and Fulton were in substance the invention patented by John Fitch in 1791. Fulton himself is directly honored on USA #1270 as follows, issued in 1965. On this stamp, we see his image along with a likeness of his steamship.



The ships on both stamps are compared below with an archive painting of the *Clermont*. The designer of the first stamp placed the smokestack in the wrong place. Further, he placed the paddle wheel in front of the stack, rather than behind. The designer of the second stamp mislocated the smokestack but did get the paddle wheel reasonably correct. (USA #372, ISSUED 1909)







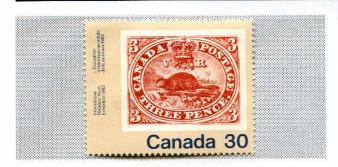
# STUTZ STUNT



The Stutz automobile shown on this stamp was manufactured three years after Harry Clayton Stutz

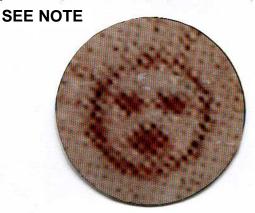
(1876-1930) had died. Stutz developed his famous Stutz Bearcat racing cars between 1913 and 1919. He sold his interest in the Stutz Motor Car Company in 1919. He then helped organize the H.C.S. Motor Car Company at Indianapolis to make tires and less expensive cars. The stamp would have been a lot more "romantic" (and Harry would have been a lot happier) if the stamp had shown one of the original Stutz vehicles. (USA #2131, ISSUED 1985)

#### SUNNY SYMBOL



A close look at Canada's first postage stamp (CDN #1) shown on this reprint will reveal a face on the sun which shines out in the background. Because of the formal design of this stamp, one would not expect a "sun-face" to be shown. The sun-face is an important symbol in the Masonic Order. Is it possible Sir Sand-

ford Fleming, the stamp designer and a Freemason, intentionally put a Masonic symbol on this stamp? (CDN #909, ISSUED 1982; #1, ISSUED 1851)



### TANKS FOR NOTHING



The army tank shown in action on this stamp was a Ram Mk. I tank. The total Canadian production of these tanks by the end of 1942 was fifty (50) tanks. Of this number, forty (40) were sent to Great Britain to partially equip Canadian armored units overseas. The only action these tank saw, however, was in the imagination of the stamp designer. Ram Mk. I tanks were used strictly for training purposes. Even the updated

version, the Ram Mk. II, never saw action as a cruiser tank. As with the Mk. I, the updated Mk. II saw lots of training time and production for this purpose continued until July 1943. (CDN #258, ISSUED 1942)



**NOTE:** Fleming was not a Freemason when he designed the stamp. However, he was likely influenced by Freemasons with whom he worked.

### TIME LAPSE

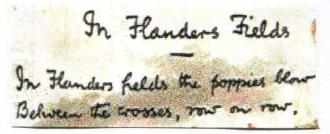


In this stamp design we see Gabriel Dumont (1838-1906) and the fierce battle at Batoche, Saskatchewan superimposed in the background. The photograph of Dumont used for the stamp design, however, was taken some time after the battle. When the Canadian government forces put down the Red River Rebellion in 1885, Dumont fled to the United States. Here, he teamed up with William Cody (Buffalo Bill) and performed in Cody's Wild West Show. It was during this time that the photograph was taken. (CDN #1049 ISSUED 1985)

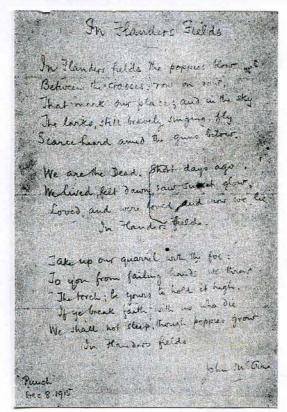
## TRIPLE JEOPARDY



John McCrae's immortal poem, In Flanders' Fields, is still debated as to the last word in the first line shown on this stamp (enlarged as follows).



Should this word be "blow" or "grow?" People point to both words as being the original word used by McCrae. The mystery here is that McCrae's original, signed hand-written version of the poem has the word "blow." He later produced another hand-written signed copy but this time he used the word "grow." We do not know whether he changed his mind or simply made an error. We might reason that he changed the word to match the same word in the last stanza of the poem. We might also note that it appears McCrae had another title for the poem. The Ladies Home Journal issue of November 9, 1918, shows the poem under the title, We Shall Not Sleep. It is generally thought that this was the original title used by McCrae. However, the original signed copy of the poem dated December 8, 1915, (as follows) shows the familiar title.



It appears certain the stamp was designed from this copy of the poem. The hand writing on the stamp is exactly the same as that on this copy. Also, this copy does not show the possessive form of the word "Flanders," (i.e., Flanders'). It is believed McCrae corrected the word on the revised copy. Whatever the case, the poem's influence has been significant. When Moina Michael (1869-1944) saw the poem in the Ladies Home Journal she was so moved and impressed, she penned a poem in response to McCrae. Her poem is as follows:

#### WE SHALL KEEP THE FAITH

Oh! You who sleep in Flanders Fields,
Sleep sweet -- to rise anew!
We caught the torch you threw
And, holding high, we keep the Faith
With all who died.

We cherish, too, the poppy red
That grows on fields where valor led;
It seems to signal to the skies
That blood of heroes never dies,
But lends a luster to the red
Of the flower that blooms above the dead
In Flanders Fields.

And now the Torch and Poppy red
We wear in honor of our dead.
Fear not that ye have died for naught;
We'll teach the lessons that ye wrought
In Flanders Fields.

Michael conceived the idea of the memorial poppy. She is honored on a U.S. stamp as follows (USA #977), issued in 1948.

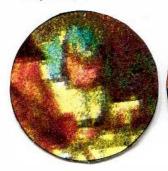


Affectionately known as the "Poppy Lady," Michael also has a stretch of highway named in her honor. Highway 78 between Athens and Monroe, Georgia, is the Moina Michael Highway. (CDN #487, ISSUED 1968)

#### TRIPLE TRIBUTE



This stamp is one of the most unique stamps in both U.S. and Canadian postal history. It may even be a "first" in the world! It honors Francis Ann Hopkins (1838-1918), a Canadian artist. The reason the stamp is so unique is because it shows Hopkins' image twice while at the same time showing one of her paintings. In other words, the stamp is a triple tribute to the artist. The following illustrations are comparative details from the stamp (left) and the actual painting used for the stamp design.





Francis was brought to Canada in 1858 by her husband, Edward Martin Hopkins, who was secretary to the governor of the Hudson's Bay Company. She traveled extensively with Edward on the canoe routes of fur traders. Few (if any) other European women in her time had undertaken such travels. Francis recorded here experiences in highly accurate watercolor and oil paintings. In doing so, she did something that very few artists do (notwithstanding self-portraits) – include herself in her own painting compositions. The following are details from two other paintings by Francis Hopkins that also show her image.





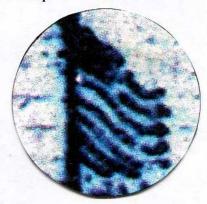
When the stamp designer, David Nethercott, decided to superimpose a photograph of Hopkins over her painting, Canoe Manned by Voyageurs, he created a triple tribute that has national lottery odds. The chances of all the same factors coming together on another stamp are very remote. (CDN #1227, ISSUED 1988)

#### VIKING DISCOVERY



The message this stamp design conveys is a little convoluted. The stamp specifically commemorated the arrival in the United States of a group of Norwegian emigrants in 1825. At the same time, the Viking ship commemorated the arrival of Vikings in North America around 1000 AD. Vikings were Norsemen, Swedes and Danes, so the arrival of the Norwegian peoples' ancestors is also being celebrated. As to the actual ship shown on the stamp, it was built in Norway by popular subscription and given as a gift to the people of the United States. A photoengraving of the ship was used for the stamp design. One detail, however, that appears

to be out of place is the U.S. flag on the bow of the ship. The flag is seen in the following detail enlargement of the stamp.



It would not seem likely that Norway's gift included the U.S. flag. The ship was undoubtedly made to scale with the idea of representing an authentic Viking ship. As such, the U.S. flag would be totally inappropriate. (USA #621, ISSUED 1925)

## WASTE NOT, WANT NOT



This complete set of stamps was printed and issued to post offices in 1949. Two days before the stamps were scheduled to go on sale, they were recalled. It was discovered that the stamps did not show the word POSTAGE, which was usually shown on stamps in both English and French (i.e., Postes). The only word on the stamp was the word CANADA, thus there was no French-Canadian content. As 1949 was an election year, the Liberal government in power de-

termined that such stamps might retlect a lack of concern for the French-Canadian voters. The stamps were immediately reprinted showing the familiar POSTAGE and POSTES and quickly distributed without incident. The following stamps (CDN #284-288) issued in 1949 are the revised stamps.



The Liberals won the election, then decided, waste not, want not and put the original stamps on sale in 1950. (CDN #289-293, ISSUED 1950)

### WAVES OF FORTUNE



A simple map with no details is seen on this curious Newfoundland stamp. The story associated with this stamp is amusing. In 1908, a shipment of regular two and five cent Newfoundland postage stamps (NFD #82 and #85), as follows, were ocean shipped to Newfoundland in three boxes from the American Bank Note Company in New York.



(L. NFD #82, Issued 1898; R. NFD #85, Issued 1899)

The ship carrying the boxes, SS Silvia, wrecked off the Massachusetts coast and the stamps went to the ocean floor. A short time later, however, one of the boxes containing both stamp denominations washed ashore. Anticipating that the other boxes may also show up, the postmaster decided to invalidate both stamps. The salvaged stamps were ordered to be burnt, however, many were "rescued." Because the two cent stamp was in very short supply, a rush order was put through for a substitute. The map stamp was suggested as a quick-fix and approved. For some reason, the original stamps were not invalidated as the Postmaster directed. We can only wonder how much free postage or other profit resulted from this inaction. Numerous ungummed specimens of these stamps have survived to this day, providing silent testimony of their voyage to the bottom of the sea. (NFD #86, ISSUED 1908)



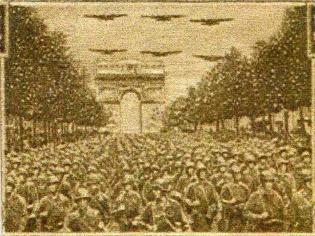
### WHAT'S IN THE AIR WAS NOT THERE



Six planes seen overhead on this U.S. Army Issue were not actually a part of the scenery on that eventful liber ation day in Paris, 1944. The planes were later added to the photograph to appease the Army Air Force command. They created a lot of controversy because many people thought they looked like B-29's which saw combat only in the Pacific Theater. Also, while it appears the soldiers are marching through the Arch de Triomphe, they are actually marching around it on both sides. The grave of France's Unknown Soldier lies in the path under the arch, so this route naturally was not taken. As the stamp was taken from an actual photograph, many of the soldiers shown could recognize themselves or be recognized by others. A key showing the placement and names of the soldiers who have been identified on the stamp to date is shown in Appendix One, KEYS TO "GROUP" STAMPS. Considerable research has been performed on these soldiers' lives and the results published by the

American Philatelic Society Inc. The following illustrations show the actual photograph (left) and an enlargement of the stamp detail. Certainly, the scene looks much better and much more powerful with the planes and the fact that they were added further increases the intrigue of this highly fascinating stamp. (USA #934, ISSUED 1945)





## WHATEVER HAPPENED TO BABY JEAN?



Cacagawea, the Indian guide who accompanied Lewis and Clark, is shown on this stamp directly to the left of the two great explorers. A close examination indicates that her right arm is held up as if holding her cloak or outer garment in place. What she is actually holding is a support for her papoose, Jean-Baptiste. The design for Sacagawea was taken from a statue by Leonard Crunelle. The statue is entitled with the lady's name which means The Bird Woman. It is located on the State Capitol grounds, Bismarck, North Dakota. Crunelle's statue shows little Jean-Baptiste being carried in traditional Indian fashion and peeking curiously over his mother's right shoulder. It is a shame little Jean-Baptiste is missing on the stamp for, other than the Christ infant, there is no identified male baby on a U.S. postage stamp. Lewis and Clark engaged Toussaint Charbonneau and his wife, Sacagawea, in the Dakotas in the winter of 1805. They were employed to act as guides on the famous Lewis and Clark trek. Sacagawea was pregnant at the time and she gave birth to her son, Jean-Baptiste, at Fort Mandan, North Dakota on February 11, 1805. Given Sacagawea would

always have her baby with her, and the fact that the stamp design does not show a baby, we may assume that it depicts a time between December 22, 1804, and February 10, 1805, at which time Sacagawea was about eight months pregnant. Undoubtedly, the stamp designer never considered this analysis. He would, of course, have been on much safer ground by including the baby in the stamp design. During the expedition, Sacagawea led the party to the camps of her own people. Herc, she adopted the male child of her dead sister, and according to custom, claimed the child as her own. The child became known by the name Basil. Both he and Jean-Baptiste lived to maturity and had descendants. From this information, we see that Sacagawea actually had two children with her on the Lewis and Clark expedition. On the return journey, Toussaint refused to return to civilization and Sacagawea and her children remained with him. Another interesting fact about Sacagawea is that there are more monuments to her than any other American woman. However, not a lot is known about her. She was probably born in 1788 and she became one of two wives (by way of purchase)

of Charbonneau, a French Canadian trapper. Sacagawea was as an interpreter for the explorers and proved to be an invaluable aid with her knowledge of the wilderness. An Indian woman who claimed to be Sacagawea, and who had remarkable knowledge of the Lewis and Clark expedition, died on an Indian reservation in 1884. The following illustration shows the stamp image on the left and Crunelle's statue on the right.



Another U.S. stamp (USA #2869s) issued in 1994, as follows, also depicts Sacagawea.



With this stamp, we see Sacagawea has what appears to be a papoose carrier but we still cannot see her baby. In the year 2000, a U.S. one dollar coin was released depicting Sacagawea and thankfully little Jean-Baptiste. The following *Vancouver Province* newspaper article is dated May 6, 1999. (USA #1063, ISSUED 1954)



# A mother of the nation honoured

Artist's model Randy'i Hedow Teton poses with the new U.S. dollar coin during its unveiling ceremony at the White House. Teton was used as the model for the coin's likeness of Sacagawea, the teenaged Shoshone Indian who guided the historic 1804-1806 Lewis and Clark expedition across the American west to the Pacific Coast. The coin will enter circulation in the year 2000.

# WHERE EAGLES DARE TO TREAD



The eagle that was used as the model for the illustrated U.S. Express Mail stamp turned out to be a bit of an embarrassment for the U.S. Postal Service. First, the bird was born, raised and lived in Canada. Second, although its name was Igor, it was a female bird. The eagle (now deceased) belonged to George Galicz, a resident of Surrey, British Columbia, Canada. The photograph of the bird used for the stamp was taken in 1975. Galicz was in New York during that year and was urged by friends to submit the photograph to the U.S. Postal Service. The Postal Service selected

the photograph for the stamp design believing that Galicz and his eagle were New York residents. The following reprinted 1983 newspaper article provides further details on Igor whose name was later changed to Igora. (USA #1909, ISSUED 1983)

The proud visage of a bald eagle glares fiercely from the newest U.S. postage stamp representing the national symbol of the land of the free and the home of the brave. But U.S. postal officials learned this week that there's a bit of Canadian content too. The eagle's name is Igor - and she lives in Surrey. And Igor will rocket into stamp collecting history next month because thousands of special envelopes bearing the new stamp will be included in the cargo of the space shuttle Challenger on its next flight. "I think it's great for Canada," said Muriel Galicz, who has helped her husband George care for Igor for most of the bird's 20 years. "She is an international bird. She's always been Igor,

#### EAGLE LANDS ON STAMP

By CHRIS GAINOR



even though she's a girl." "She is Miss America now," George Galicz added, "It's quite an honor to have one of our birds on a stamp for such a great country." Igor is appearing against a National Aeronautics and Space Administration photo of the moon on a new \$9.35 stamp which will go on sale throughout the U.S. on August 14. The unusually expensive stamp will pay

throughout the U.S. on August 14. The unusually expensive stamp will pay the rate for Express Mail packets up to two pounds. Igor is already familiar to many Americans and Canadians through appearances in films, advertisements, television shows and at sports and trade shows around the continent. But the fact that the bird on their new stamp is Canadian caught U.S. postal service officials by surprise. A press release announcing the new stamp gave George Galicz credit for the 1975 eagle photo and USPS spokesman James Bruns told The Sun earlier he thought Galicz came from New York. A very young Igor was fished out of the waters near Prince Rupert by fishermen 20 years ago and taken to the Galicz farm in Newton, which was already becoming an animal sanctuary.



Surrey eagle, new U.S. stamp

# YOUNG WILLIAM



William H. Seward is shown on this stamp in connection with the significant part he played in the U.S. purchase of Alaska. This event took place in 1867 when Seward was 61 years old. It appears the stamp was taken from a photograph that shows the senator in his 60's. The following illustrations compare the photograph (left) with an enlargement of the stamp detail.



It is unusual that Seward was made to appear so young on the stamp. A guess as to his age in the stamp portrayal would be about late 30's. At that time, Seward was governor of New York. (USA #369, ISSUED 1909)

