

THE STAMP FORUM NEWSLETTER

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THE STAMP FORUM NEWSLETTER

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Editorial and Forum staff may be contacted using the Forum's personal message (PM) system. The Editor and Forum Admin may also be contacted at stampforum.net@gmail.com.

Established in 2013, TSF is an online stamp club with a worldwide membership. The Forum is also Chapter 1591 of the American Philatelic Society. Membership is free and application is made online at <http://thestampforum.boards.net/>

The Stamp Forum (TSF) and this Newsletter are wholly member supported.

Write for Your Stamp Forum's Newsletter

We are always looking for articles of a philatelic nature for publication in the Newsletter. These can vary in length from 1 page to several and can cover any topic imaginable as long as there is a philatelic connection. Well-researched articles, tips for collectors, stamp collecting memories, stamp show and philatelic book reviews, etc., are all welcome topics. Just send us a text file with some supporting image files and we'll take care of the editing and layout. The Forum and its Newsletter need your support so please help us!

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Forum & APS Chapter 1591 Update

While this issue of the Forum's Newsletter is not as late as the previous one, it is still well past my self-imposed target of release in the week preceding the period covered. I'm finding that it has become much more difficult to balance all of my competing interests and I need to do better. Once again, please accept my apology for the delay.

We've had quite a few new members join us since the last issue was published. The membership total stands at 622 and will likely grow by the time the Newsletter is published. Unfortunately, 257 members are currently in an "inactive" status, not having signed in to their Forum account within the past year. Should you happen to know any of them, please encourage them to re-engage.

On the APS front, the American Philatelic Center remains closed for visitors due to Covid; however, its online presence continues to grow. In addition, the American Philatelic Research Library launched its new online catalog on February 1st. The David Straight Memorial Philatelic Union Catalog provides researchers access to the holdings of the APRL and 12 other philatelic libraries. For more information on the upgrade, click [here](#). If you aren't an APS member, please consider giving it a try. You can learn more about membership benefits and services by clicking [here](#).

Let me close by asking that you please consider submitting material for publication in a future issue of the Forum's Newsletter. We need your [support](#)!

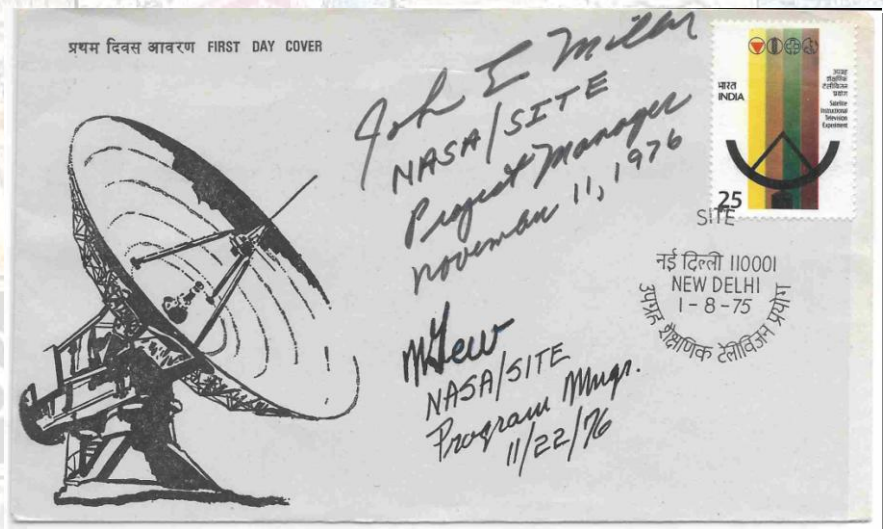
Steve Tomisek
Forum Admin/APS Chapter Ambassador

Space: A Topical Frontier (Part 2)

By John Macco (astp007)

Apollo-Soyuz Test Project Mission

During the Apollo-Soyuz Test Project mission in 1975, the ATS-6 satellite was used as a communications relay to both spacecraft, like the Tracking Data Relay Satellites (TDRS) do with the International Space Station today. After fulfilling its role during ASTP, the ATS-6 satellite was moved to make it available to India for their Satellite Instructional Television Experiment (SITE). SITE evaluated the potential of satellite technology for rapidly establishing mass communication facilities in developing countries enabling them to leapfrog the stage of expensive ground based communications networks. NASA's responsibility for SITE included provisions of operating time on ATS-6 communications system as well as positioning and pointing the spacecraft. All of the aspects of the experiment were the responsibility of India and the Indian Space Research Organization (ISRO). The ATS-6 satellite was controlled by the Goddard Space Flight Center. India issued a stamp commemorating SITE on August 1, 1975. This first day cover was autographed by SITE Program Manager at NASA Headquarters, Wasyl Lew and SITE Project Manager at Goddard Space Flight Center, John Miller.



Viking Mission to Mars

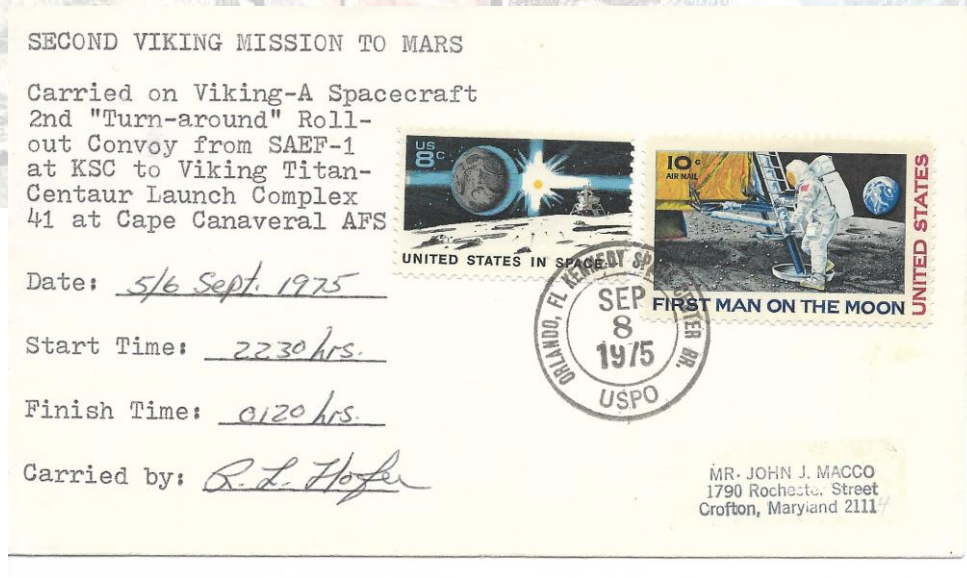
In 1975, the United States successfully launched two Viking spacecraft to the planet Mars on the nation's first attempt to soft land 2 sophisticated robots designed to unlock the secrets of the red planet in 1976. The first Viking spacecraft was successfully launched on August 20, 1975 aboard Titan-Centaur #4 and the second Viking mission to Mars was successfully launched on Sept 9, 1975 aboard Titan-Centaur #3. The Viking spacecraft were thoroughly checked out and tested at Kennedy Space Center (KSC) months before the scheduled launch. All pre-launch Viking spacecraft testing was conducted in the Spacecraft Assembly Encapsulation Facility (SAEF) located in the KSC Industrial Area.

The Viking-A spacecraft was originally scheduled to be flown on the first Viking mission, but during testing, it was discovered that the Orbiter batteries had to be replaced. Preparation for the Viking-A spacecraft fell behind schedule. For the first Viking mission, NASA decided to substitute the 'on schedule' Viking-B spacecraft for the 'behind schedule' Viking-A spacecraft. This switching of Viking spacecraft was referred to as "turn around" activities. The first Viking-A spacecraft 'turn around' roll out occurred early on the morning of August 27, 1975. This was the first time Viking-A spacecraft was mated to the Titan-Centaur for the second Viking mission. The roll out consisted of both lander and orbiter enclosed in the

Centaur protective shroud on a special transport vehicle with support convoy. The move began at 00:40 hours from the SAEF building at KSC to Viking Titan Centaur Launch Complex-41 Cape Canaveral. Rollout was completed at 03:45 hours. 75 covers were carried by a driver in the contractor support vehicle that was directly behind the Viking spacecraft special transport vehicle. After roll out, covers were serviced at the KSC post office and hand canceled on August 27, 1975.



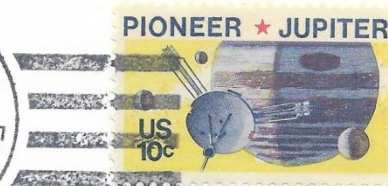
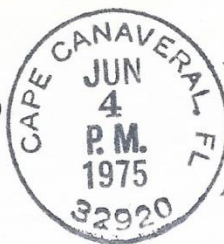
A few days after the Viking-A spacecraft was rolled out to Pad-41, more problems were encountered during testing of spacecraft and launch vehicle systems at the pad. These could not be corrected at the pad before certain deadlines. NASA had to de-mate the Viking-A spacecraft from its launch vehicle and move it to the SAEF for more precise testing. Finally, the problem was resolved and the last 'turn around' roll out was scheduled. The second, and last, Viking-A spacecraft 'turn around' rollout left the SAEF at KSC around 22:30 hours in the evening of September 5, 1975. The roll out was in progress for several hours, reaching Complex-41 at 1:20 hours early in the morning of September 6, 1975. 75 covers were carried in the same manner as the previous roll out. Since Sept 6 was a Saturday, the KSC post office was closed. Covers had to be posted (KSC hand cancels) on Monday September 8, 1975. The following day, Viking-A spacecraft was launched on the second Mars landing mission.



Pioneer Venus Parachute Test

In 1978, NASA launched two spacecraft to explore Venus. The Pioneer Venus Orbiter was launched on May 20, 1978 and the multi-probe was launched on August 8, 1978. Before the launches, a series of parachute tests were conducted June 4-9, 1975. High Bay-1 in the Vehicle Assembly Building (VAB) was used for these parachute tests. The single large probe used a parachute. The VAB was used for these tests since it offered an ideal wind free testing facility at no additional construction costs. This building was also used for the Viking Mars parachute tests. Full scale (12 foot diameter) parachutes with simulated pressure vessels weighing up to 450 pounds dropped from heights of up to 450 feet to the floor of the VAB. The tests were conducted for NASA's Ames Research Center, which had responsibility for the Pioneer project, by a KSC team aided by engineers from General Electric and Irvin Industries. KSC personnel for the test included Chief Test Supervisor, William Schick; Project Engineer, Hans Rudolph and Test Supervisor, Gilbert Whitaker.

PIONEER/VENUS PARACHUTE
LANDING TEST IN VAB HIGH
BAY 1 THAT WILL SOFT-LAND
A PIONEER SPACEPROBE ON
VENUS IN 1978--FIRST DAY
OF 4-DAY TESTING PROJECT



William Schick "Chief Test Supervisor"
Hans Rudolph, "Test Project Engineer"
Gilbert Whitaker, "Test Supervisor"

Rarity vs. Scarcity: Collecting Definitions

By Vince Chermishnok (stanley64)

It has been said that “rarity is not synonymous with valuable.” In fact, it is scarcity, with its heightened demand, that equates to the value of an item. All too often, these two terms or words are used interchangeably within philatelic or collecting circles despite their distinct and different meanings. Let us take one example and look at the two terms individually.



Maryland forgery

First let's consider rarity – the state or quality of being rare. This is a term that refers to how many of something exists and is a fixed number. In the case of the Maryland forgery depicted here, there are less than 100 copies of the stamp in existence. The original printing is thought to be of 4 x A4 sheets, each containing 24 stamps for the Falkland Islands iconic 5 shilling King Penguin. With less than one hundred stamps produced of this forgery, the total number available to collectors is less than that of the 1918 US 24¢ Inverted Jenny rarity, with its printing of a full sheet containing one hundred stamps. In terms of value though, there is no match between the two, for even as the Falkland Island forgery challenges the Inverted Jenny for rarity in terms of absolute number, its minimal retail value is far behind its competition despite its scarcity and is a direct result of the limited demand from either forgery, topical, or other collectors alike.

This brings us to the second term, scarcity – the state of being scarce or in short supply. Continuing with the example of the Falkland Islands 5 shilling King Penguin, one of twelve stamps issued as part of the Falkland Island 1933 Centenary set with face values ranging from ½d to £1, the stamp had a relatively high value and as a result, the production was relatively small as only 6,600 of the King Penguin issue were printed in total; 1st printing black and yellow (5,280 printed), 2nd printing - black and yellow-orange. (1,320).

By no means rare, given the quantity produced, the issue is only scarce given the demand from both the Falkland Island country and topical collectors. The stamp does command a respectable catalog value or auction realization when they do appear. Just as with the 24 cent inverted Jenny error, with an estimated value of approximately US \$1.5 million, the Falkland Island issue demands a consistent price due to its scarcity, given there are fewer examples available, or there is a shortage in number to meet the demands of collectors.



Falkland Islands Issue
(Genuine stamp)

Depending on one's collecting interests, there are plenty of other examples available and it is the informed collector who is aware of the terms 'rarity' & 'scarcity,' along with the difference between the meanings of the two. Happy collecting!

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Philatelic Fade-Out: 1955 Postal Card's "Silenced" Connections

By David M. Frye (DavidMFrye)

Introduction

Each piece of mail represents an individual act of communication between its sender and recipient. But letters, cards, and parcels also capture whole networks of connections and references tied to the items' contents and handling. As the decades go by, the networks sometimes diminish as the references point to people, businesses, processes, and countries that have faded into history. Then, the voices with which those connections had spoken begin to grow silent.

The postal card illustrated in Fig. 1 includes texts, embellishments, and links that bind it to its historical period. An exploration of those connections helps to show how one piece of mail can reflect its cultural milieu and how much that item's social landscape can change with the passage of sixty-five years.

Postal Card Particulars

The 6.50 F commemorative stamp attached to the 1.20 F beige postal card repurposed the card for international air-mail use. The sender, Ch. M. Mons, indicated this method of mailing in black handwriting—"Par Avion. Via Air Mail."—on the left-hand side of the card. Then, a Pan American World Airways label reinforced that chosen service in six languages: English, German, Italian, Portuguese, French, and Spanish. Finally, someone—perhaps a postal clerk—added the red notation, "AIR MAIL," along the upper-right edge of the card.

The third line of the typed delivery address includes an underlined two-digit number: 19. Such numbers served as precursors to the ZIP code system adopted by the U.S. Post Office Department (USPOD) in 1963. According to a U.S. Postal Service history, Postmaster General Frank Walker announced [on May 4, 1943] the establishment of a delivery zone numbering system in the nation's largest cities. Adding zone numbers to city addresses helped new postal employees sort mail, offsetting the loss of thousands of experienced employees to the war effort (U.S. Postal Service, 2016).

When the USPOD introduced ZIP codes, Sam Goody's delivery zone "19" became ZIP code "10019."

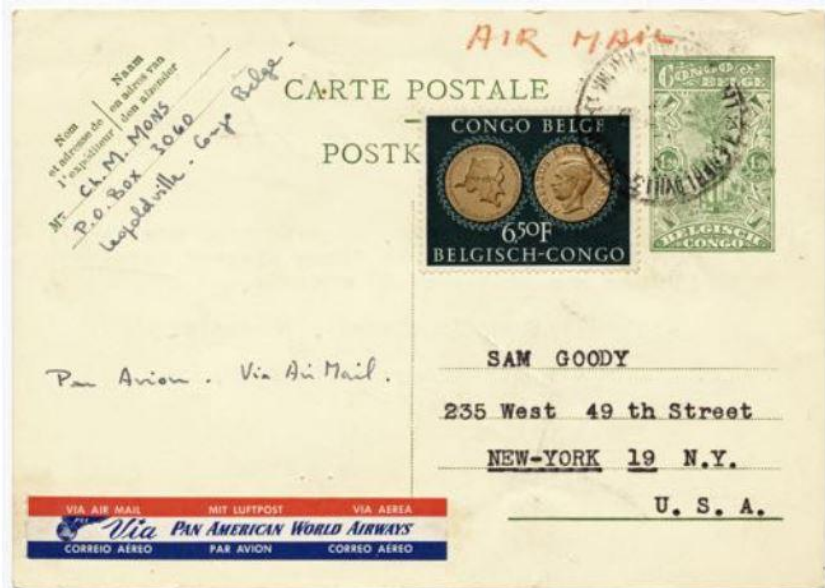


Fig. 1. Léopoldville, Belgian Congo, to New York, New York, circa 18 January 1955. Bilingual French–Dutch 1.20 F (Franc) postal card, catalogued as Stibbe 81 and released 18 June 1951 (Stockmans), bears an additional 6.50 F commemorative stamp from the Belgian Royal Colonial Institute series of 27 December 1954. The total postage of 7.70 F overpaid the single-post-card rate of 7.50 F, set on 14 January 1954, for postal cards sent to North America (Wawrukiewicz, 1996).

The cancellation tying the stamp to the postal card is illegible, thus the exact date of mailing remains indeterminate. The back of the card, depicted in Fig. 2, shows that the sender typed the card's message on 18 January 1955.

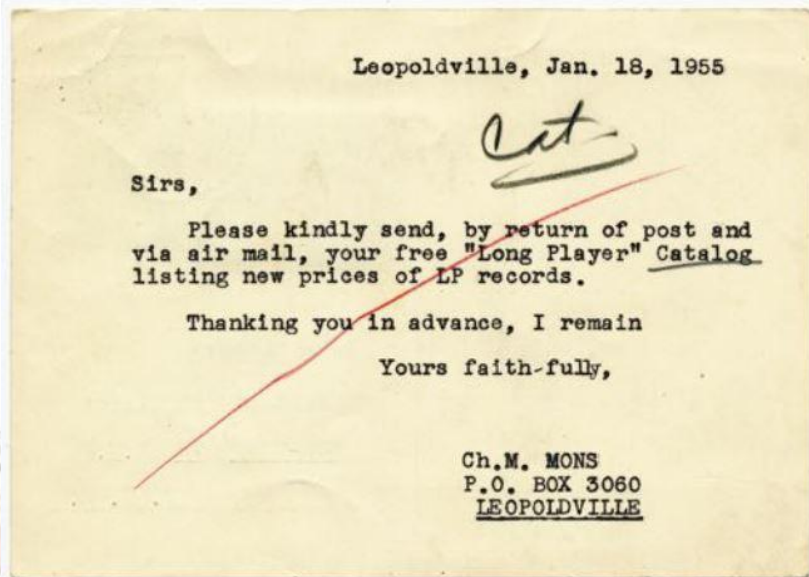


Fig. 2. Message from Ch. M. Mons, Léopoldville to Sam Goody Records, New York. Ch[arles?] M. Mons requested the record shop's most recent catalog of LP records.

The back of the card, depicted in Fig. 2, shows that the sender typed the card's message on 18 January 1955. Thus, one can assume the postal card entered the mail system on or near that date. The card bears no other date stamps. The handwritten notations on the back may show how Sam Goody, the business recipient, handled the sender's request. Someone underlined the word "Catalog" and highlighted the request with "Cat." Later, perhaps after the business had mailed the catalog to Léopoldville, an employee at Sam Goody added a red slash to mark the request as fulfilled.

Country Connections

Belgian Congo, the origin of the record catalog request, stretched from the Atlantic coast of West Africa to the western shore of Lake Tanganyika. The French-Dutch bilingual imprints on the postal card and stamp arose from the land's status as a Belgian colony. In 1955, the colony was only five years removed from declaring its independence from Belgium on 30 June 1960, when it took the name Republic of the Congo. Today, the country's name is the Democratic Republic of the Congo.

Mr. Mons mailed his postal card in Léopoldville. Colonial rulers named the city for King Léopold II of Belgium, pictured in Fig. 4. He had established the Congo Free State under his personal rule in 1885. He governed ruthlessly and violently until 1908, using mutilations, dismemberments, and murder to coerce the people of the Congo to produce rubber, ivory, and minerals, which he sold to finance his domestic building programs and to solidify his reign. Serving as the capital of the independent Congo beginning in 1960, Léopoldville underwent a name change in 1966, becoming Kinshasa, the name of a former local village.

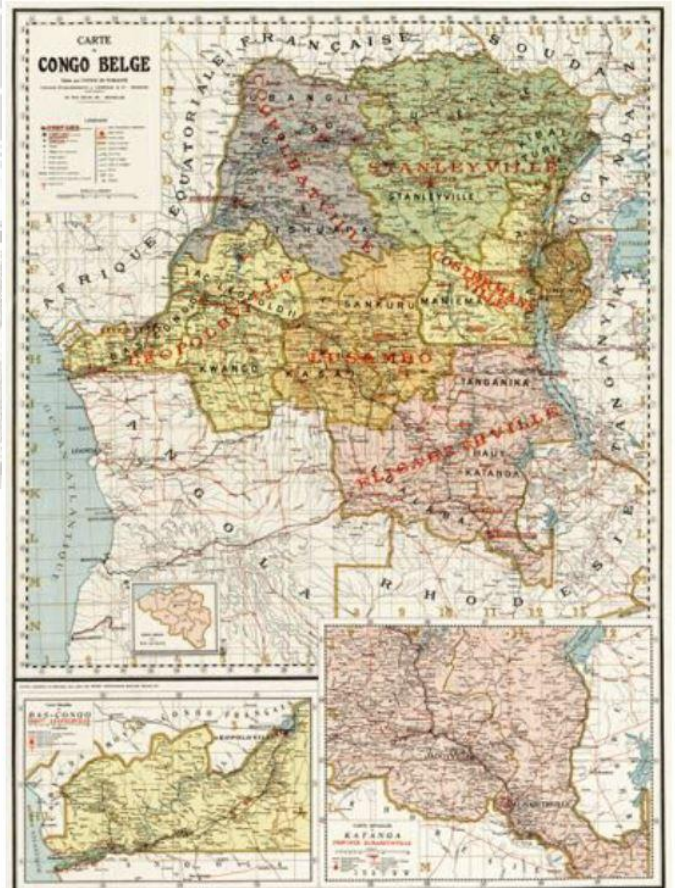


Fig. 3. Map of Belgian Congo (Wikipedia.org, 2020).



Fig. 4. King Léopold II of Belgium.

The postal card's imprinted postage, highlighted in the right-hand portion of the image in Fig. 5, shows an individual climbing an oil palm tree to harvest its fruit. On the left, the stamp, celebrating the twenty-fifth anniversary of the Belgian Royal Colonial Institute, shows two sides of a medallion. The one on the stamp's left presents an outline map of *Congo Belge* or *Belgisch-Congo* with the years 1929–1954 superimposed on the map. The right-hand side of the medallion depicts Belgium's King Albert I, who reigned from 1909 to 1934, following Léopold II.

Business Ties

Figure 6 presents a close-up of the air mail etiquette appearing in the lower-left corner of the address side of the postal card. It names "Pan American World Airways" as the conveyor of the mail. The airline dates to its founding on March 14, 1927, under the name "Pan American Airways Corporation." It took the name on the air mail etiquette in January 1950 (Wikipedia.org, 2020).



Fig. 5. Postage Paid. Commemorative stamp and the postal card imprinted postage. Both use French and Dutch to name the colony (shown at 200%).



Fig. 6. Pan American World Airways Air Mail Etiquette (shown at 200%).

The route this postal card would probably have taken is not the straight shot from Kinshasa to New York we might expect the mail to take today. Rather, in the mid to late 1950s, the air travel route from West Africa to the United States entailed several legs, as the map in Fig. 7 shows. At the time, the most direct route from Léopoldville to New York included stops in Accra, Monrovia, Dakar, Lisboa, and Bruxelles. The use of six languages on the etiquette gave the label applicability across the diverse destinations appearing on the system map.



Fig. 7. Pan American World Airways System. Routes on 1 October 1955 (Webb).

The message on the postal card provides enough context for one to recognize that the recipient, Sam Goody, was a record store. In 1955, the store, founded by Samuel Gutowitz, had grown to become the primary location in a chain of record shops that took their name from the man who legally changed his name to his nickname.

According to a 1991 obituary,

Born Samuel Gutowitz and nicknamed "Goody" as a child, he started out as a businessman selling toys and novelties. In 1938, after a customer asked if he had any records, he began selling 10-inch, 78 r.p.m. records.

His business took off after World War II, when long-playing 12-inch records became popular.

He opened his flagship store on West 49th Street in Manhattan. Thousands of customers flocked each day to Sam Goody's, which stocked more than 30,000 records (Los Angeles Times, 1991).

Mr. Mons's request for a catalog arrived during the heydays of Sam Goody's store, ten years after the end of World War II, but before the retailer ran into financial difficulties in 1959. At that point, *Variety* noted,

The hazards in the disk price-cutting operation came into the spotlight last week when Sam Goody, New York retailer who built a global business out of his discount operation, went under the control of his creditors (Variety, 1959).



Fig. 8. Sam Goody (Foundagrave.com).

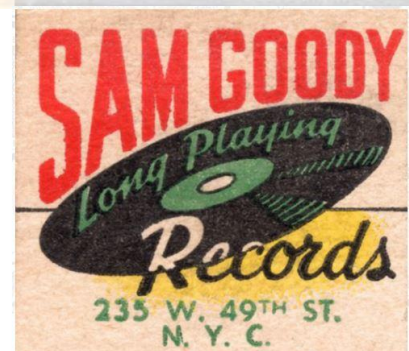


Fig. 9. Sam Goody Long Playing Records. A mid-twentieth century company logo (Flickr.com).

Sam Goody—the store—weathered restructurings, sales, relocations to malls across the country, and name changes. The passing of decades and changes in the music industry have left two Sam Goody stores—one in Medford, Oregon, and one in Saint Clairsville, Ohio—operated by FYE (FYE, 2020).

Billboard, the magazine, reporting on the music industry, listed the most popular recordings as measured by sales in stores, radio airplay, and jukebox choices. Around the time that Mr. Mons wrote to Sam Goody, “Mr. Sandman,” recorded by The Chordettes, pictured in Fig. 10, had just come to the end of a seven-week run as the top-selling single in the United States (Wikipedia.org, 2020).



Fig. 10. The Chordettes (Wikipedia.org, 2020).

Conclusion

A postal card bearing a simple request for a catalog of long-playing records may seem fairly inconsequential at first glance, but a close reading of its postal, epistolary, and cultural connections unveils a cluster of linkages that tie the card to the people, places, and time of its journey from Léopoldville to New York. Now this part of the postal card’s story can be told. The intriguing and—most likely—untellable story would explore the postal card’s sixty-five-year long odyssey from the now shuttered record shop in 1950s New York to a dollar-per-cover discount bin at a February 2020 stamp show in Dedham, Massachusetts.

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About the Author

David M. Frye collects items to inform his study of United States postal history of the 1960s and Tanzania's post-colonial postal history. His writings have appeared in *The Airpost Journal*, *Auxiliary Markings*, *B.E.A.—The Bulletin of the East Africa Study Circle*, *The Miasma Philatelist*, *Postal History Journal*, *The Postal Label Bulletin*, *The United States Specialist*, and *The Vermont Philatelist*. A member of the Board of Directors of the Postal History Society, he lives in Franklin, Massachusetts, and works in nearby Framingham as a clerk for the U.S. Postal Service.

Adding Images to Forum Posts

By Editorial Staff

A question frequently asked by new Members is: "How do I add images to my posts?" The answer, simply put, is: "Follow the instructions in the thread titled [Adding Images to Forum Posts](#)." Note that use of the TSF Image Host plug-in requires that you have requested and received an account.

Adding Images to Your Forum Posts

Simple Image Upload Plugin: Clicking on this button will open a drag & drop box for the imgBB.com image host. Dragging an image into the box (or adding the URL) will cause the image to be uploaded to imgBB.com and the embed code for the image **WILL BE INSERTED** into the post. This function will work in either the BBCode or Preview editing mode. No imgBB account is necessary; if you have one, uploaded images will be saved to your account.

TSF Image Host Plugin: Clicking on this button will open a TSF Image Host drag & drop box. Dragging an image into the box (or adding the URL) will upload the image to your TSFImageHost account and the embed code **WILL BE INSERTED** into the post. This function will work in both the BBCode and Preview editing modes. A similar button that appears in the Quick Reply mode will also upload the image and insert the embed code.

Insert Image Button: Clicking on this button will open a box that allows you to insert the URL of an image you have hosted on a third party site. The embed code will be inserted into the post. The function works in both the BBCode and Preview editing modes.

The thread in which you are posting has no effects applied to it.

Quick Reply: Post Quick Reply, Upload images

'Canadian' Bonne Année 1920 Stamps

By Ronald G. Lafrenière (*cindyca2*)

There is a small series of seemingly Canadian cinderella stamps that have a rather mysterious origin. The stamps, of which there are at least 13 separate designs known, feature various scenes or maps, apparently drawn by different artists. They are in different sizes and colours, and seem to date to 1919. They have been identified as belonging to the "Bonne Année 1920" series of over 400 stamps that were first catalogued in 1976 by Michel Bonneau and Louis Granger in their book *Les vignettes BONNE ANNEE 1920*¹. The Bonne Année 1920 stamps feature Merry Christmas 1919, Happy New Year 1920, or patriotic slogans, and the majority of them feature the name of a city or town in France, England, Canada, or a number of other countries whose soldiers fought alongside the French in the trenches of WWI.

Bonneau and Granger suspected that the stamps were printed in France, possibly to raise funds for the war-devastated villages of the Munster Valley, but they could not identify who printed them, and why no stamps were ever produced in subsequent years. This mystery has recently been solved². It was none other than the notorious French con man Gaston Fontanille, better known as "Delandre", who made the stamps.

Delandre (Fig. 1) is well-known to cinderella stamp collectors as the maker of nearly 4000 WWI military, Red Cross and patriotic vignettes that are highly sought after even today. Delandre hired the best military artists to help him design stamps, which he sold to the public starting in early 1915. His printing house, Editions Delandre, was even contracted by the French Red Cross to produce and sell booklets of Red Cross seals. These proved to be his undoing as he did not share the profits of the stamps with the Red Cross. He was arrested in June 1917 and sentenced to 5 years of prison.



Fig. 1. Gaston Fontanille, aka Delandre.

However, he only served about nine months of his sentence, and was back on the streets of Paris by March 1918, where he set about a scheme to defraud French holders of Russian assets that had been frozen by the events of the Russian Revolution. He was arrested again in August 1918. While in custody he developed tuberculosis, and was likely released from prison on medical reasons in late 1918 or early 1919, pending his trial.

In early 1919 he formed the French Committee for Military Editions (*Comité français d'éditions militaires*) as a fake charity to help raise funds for the war-devastated regions of France. With the cooperation of two legitimate charities, Delandre solicited artwork for a series of patriotic porte-timbre stamps, many featuring scenes from the Victory celebrations that were held in Paris on July 14, 1919. Some of the artists that designed the stamps would later submit claims to the police that they were never paid for their work. Delandre also solicited artwork for Christmas/New Year's stamps featuring the names of cities in France and England, often from artists living in those cities. The stamps were produced and sold in packets of 100 to local school boards and municipal councils under the guise of raising funds to rebuild the war-devastated villages in France (in the Somme and Alsace-Lorraine

¹ Bonneau, M. and L. Granger, *Les vignettes BONNE ANNEE 1920*. 1976, Paris: L'Arc-en-ciel.

² Lafrenière, R.G., *Delandre and the Bonne Année 1920 Stamps*. 2020, Montreal, Canada: Bird Bear Press.

regions). In all 37 porte-timbre and over 140 Bonne Année 1920 stamp designs were issued. Each design was printed in several inks or on different coloured papers, leading to about 500 different stamps.

None of the profits from the stamps went to the charities, and as a result Delandre was arrested again in August 1919 for selling the stamps, apparently without the charities' permission. He was sentenced in December 1920 to 5 years in prison for the Bonne Année stamps and Russian assets scams, but released from prison in July 1922. Over the next years he would be arrested and jailed for a pharmaceuticals scam, and finally sentenced to 10 years for a scam involving the breeding of silver foxes. However, he managed to escape to Marseille in 1925 and lived under the alias of Edmond Picarat until the authorities showed up at his doorstep one morning in March 1927, at which point he committed suicide by swallowing cyanide. Thus ended the career of one of France's most notorious fraud artists and one of the most colourful and prolific characters in philately.



Fig. 2. 'Canadian' Bonne Année 1920 stamps.

There are a total of seven of the Bonne Année 1920 stamp designs that feature Canadian locations or themes, plus another six similar designs from Newfoundland (Fig. 2). Some of these were previously catalogued by the author³, and include the following:

1. Remember the devastated France: This stamp features a lumberjack with an axe and church ruins in the background, with "1919 – CANADA – 1920" at top, and "Remember the devastated France" at bottom. It is printed in 7 different colour combinations: black on deep yellow (a), pale brown on yellow (b), pale brown on pale green (c), gold on pale green (d), violet on rose (e), olive on orange (f) and brown on deep yellow (g) surface-coated paper. The stamps are percé-en-ligne (a-f) or scissor-cut (g). The stamp was designed by the French-Canadian artist Georges Delfosse (1869-1939).

³ Lafrenière, R.G., *Field Guide to the Cinderella Stamps of Canada*, 2nd ed. 2015, Montreal, Canada: Bird Bear Press.

2. Pour la France: The design, also made by Georges Delfosse, is similar to that of type 1 but with "Pour la France" at bottom. Two stamps are known. They are printed in violet-grey (a) or black (b) on white, and are perforated.

3. Ontario: This stamp features a mother and children with building ruins in the background, with text "MERRY-CHRISTMAS / 1920" at top, "ONTARIO 1920 / HAPPY-NEW-YEAR" at bottom. The stamp is printed in pale brown (a) on white, and is scissor-cut.

4. Nova Scotia: This stamp features the head of a moose, with "1919 CANADA 1920" at top and "NOVA SCOTIA" at bottom. The stamps are printed in blue (a), green (b), or red (c), and are perforated.

5. Hull PQ: This stamp features the silhouette of a moose with "Hull, PQ" in upper left, and "Achetez / des timbres / d'économie / de Guerre" in lower left. It is printed in scarlet (a) on white, and is perforated.

6. Saguenay River: This stamp features a river and cliffs with "SAGUENAY RIVER" at top, "CAPES TRINITY, ETERNITY" at bottom, "1919" at left and "1 cent" at right. The stamps are printed in purple-brown (a), slate green (b) or violet-grey (c), and are perforated.

7. Roberval: This stamp features a farmhouse with text "Femme, mets le bonheur à ton foyer et tu y seras toi-même heureuse" at top, "ACHETEZ DES TIMBRES / D'ÉPARGNE DE GUERRE" at left, "BUY WAR / SAVINGS STAMPS" at right, and "Cercle de fermières / ROBERVAL / Women Farmers Club" at bottom. The stamp is printed in sepia and is perforated. The Women Farmers Club of Quebec was founded in 1915 to promote the exchange of knowledge, the improvement of living conditions on farms and the teaching of craft, culinary and agricultural techniques among young women living in rural areas.

8-13. Newfoundland: Types 8 through 13 have a similar design featuring a map of Newfoundland with "1920" at centre, "NEWFOUNDLAND" at top, "MERRY / CHRISTMAS" at left and "HAPPY / NEW / YEAR" at right. Each of the six types has a different city name at the bottom: 8) "BONAVISTA", 9) "CARBONAR", 10) "HARBOR GRACE", 11) "PLACENTIA", 12) "St JOHN'S", 13) "WHITBOURNE". The stamps are printed in gold on bright lilac (a) or grey blue (b) surface-coated paper, and are percé-en-ligne.

These 'Canadian' Bonne Année 1920 stamps are an interesting example of cinderella stamps that have a Canadian theme, but were not printed in Canada. If you have further information on the Bonne Année 1920 stamps, or these Canadian stamps in particular, please contact the author at BirdBearPress@gmail.com.

Poland: The War of the Stamps

By Roberto Molteni (*ameis33*)

In 1938, for the 20th anniversary of the independence of Poland, the Ministry of Posts and Telegraphs introduced a set of stamps depicting important events of the history of the country. The date of issue should have been the 11 November of the same year.

One of those stamps, drawn by Waclaw Boratyński, should have commemorated the Battle of Grunwald of 1410 between the knights of the Teutonic Order and the Polish-Lithuanian alliance armies under the command of the King of Poland Władysław II Jagiełło. The battle saw the victory of the Polish army. For Nazi Germany, the myth of the Teutonic Knights and their "civilizer" mission on the east of Europe was very important and the future issue of this stamp raised the protest of the German embassy in Warsaw.

For this reason, to keep smooth the Polish-German relations, the Polish authority decided to change the sketch of the stamp with another depicting the renovation of the Krakow University by Jagiełło and Jadwiga. Below the royal couple, there were two crossed swords and a Teutonic helm, symbolizing the victory of Grunwald (how to say, out of the door, in by the window...). Obviously, this stamp raised the protests of the German diplomacy and in the end, a few weeks after issuing the set, the stamp was changed with another with a different ornament below the king's feet. But that's not all.



The original stamp
with two crossed swords
(Fi 312, Mi 333)



The stamp modified
(Fi 334, Mi 355)

At the same time, always for the 20th anniversary of Poland, four stamps were also issued for the Polish posts in Gdansk. These stamps were shaped like the previous ones. In the upper right corner, close to "Poczta Polska", the "Port Gdansk" inscription was added. The sketch represented a view of the Gdansk port in the XVI century, with Polish nobles selling grain to a local buyer. In the background you could see the famous crane and the inscription "Gdansk in the XVI century". Indeed, it was a particular issue destined just to the Polish posts in the free town of Gdansk and, unlike previous issues, didn't have the corresponding issue at national level.



Fi 32, Mi 34



Fi 33, Mi 35



Fi 34, Mi 36



Fi 35, Mi 37

The Gdansk senate sent a formal complaint to the Polish government, asking the withdrawal of the stamps. The insistence of the belonging of Gdansk to Poland would have hurt the German people's sentiments.

The Polish government rejected the complaint. The presence of the words "Poczta Polska - Port Gdansk" on the stamps represented Poland's right to keep its own postal service, and one managed jointly between Poland and Gdansk, through the Port and Waterways Council. As for the scene depicted, this was taken from a van den Blocke portrait hanging in the Red Room of the city Hall, where official parties organized by the Gdansk authorities are held, so that's a sign that it doesn't offend the sentiments of the local people. It's a fact that in XVI century, Gdansk was a Polish town, and what is represented on Polish stamps, is just a matter of the Polish authorities to decide...

The diplomatic authorities in Gdansk, in agreement with Berlin for the day of the stamp (7 January 1939), issued its own set of stamps in retaliation. The issue celebrated the 125th anniversary of Gdansk to Prussia. It consisted of the following four stamps:

- 5 pfennig - Knights tournaments in Gdansk in 1500
- 10 pfennig - Neutrality pact with Sweden in 1630
- 15 pfennig - French troops march in Gdansk the 2 January 1814
- 25 pfennig - The Weichselmünde (Wisłoujście) battle of 1577



Fi 300, Mi 302



Fi 301, Mi 303



Fi 302, Mi 304



Fi 303, Mi 305

These stamps were intended to emphasize the city's relations with the Germans. Contrary is the 15 pfennig stamp, with the German inscription "2.1.1814 Danzig wieder Preussisch", Gdansk again Prussian (on 2 January 1814 Gdansk became the capital of West Prussia), or the 25 pfennig "1577 Stephan Bathorus Niederlage vor Weichselmünde", Stefan Bathory's defeat in Weichselmünde...

Obviously, the whole set had a strong anti-Polish character. The aim was primarily the withdrawal of the stamp with Grunwald's swords, which was achieved with the modification of the stamp. In exchange for this, 30 June 1939, the Free Town of Gdansk also withdrew its stamps. Even if shortly before the outbreak of the Second World War, Poland returned to sell the stamp with swords, the attention was now turned to other things...



The original project of
Waclaw Boratyński

Waclaw Boratyński died in Lwów (now Lviv, Ukraine), 25 September 1939, wounded while defending the country against the invasion of the Soviet army. He was 31 years old. The stamp depicting the Battle of Grunwald was prepared and there are two perforated proofs of it.

The Battle of Grunwald has been commemorated by other Polish issues: in 1945, in 1960 and recently in 2010.

The Battle of Grunwald is represented by a famous painting by Matejko (the one that you can see in the 2010 sheetlet shown below), which is currently in the National Museum in Warsaw. This painting was hidden during the war, together with another painting by Matejko (the Prussian tribute), precisely to prevent it from falling into Nazi hands. The events depicted in these paintings bothered the Nazis so much that Goebbels placed a bounty of 10 million marks on them and several partisans were executed because they refused to say where these paintings were hidden.



1945
Fi 372



1960
Fi 1030



1960
Fi 1031



1960
Fi 1032



2010
Fi 4338

They Cracked the Code

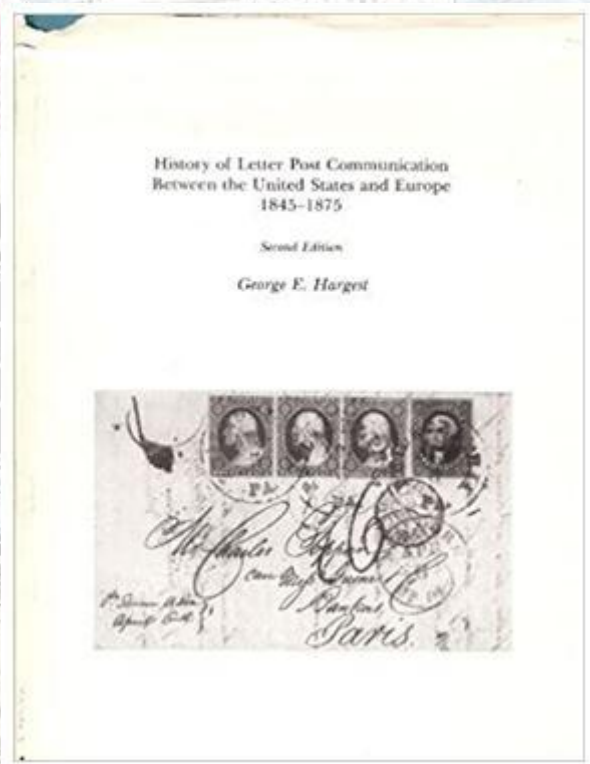
By Aaron Karp (*kasvik*)

Reviews of:

- George E. Hargest, *History of Letter Post Communication Between the United States & Europe 1845-1875*. Washington. D.C.: Smithsonian Institution, 1971, vii + 234 pp.
- Jane Moubray and Michael Moubray, *British Letter Mail to Overseas Destinations 1840-1875*, London: Royal Philatelic Society, 1992, xxiv + 512 pp.
- Richard F. Winter, *Understanding Transatlantic Mail*, vols. 1 and 2. Bellefonte: American Philatelic Society, 2006, 2009, xiv + 1056 pp.

For over a century, collectors might have bought old international mail because it was pretty and valuable, but they could not understand much of it. International postal markings from the years before 1875 often were a forest of squiggles and smudges. For the postal historian, curious about routes and rates, there was not much hope.⁴ Modest progress came in the 1950s and '60s with the first full-length studies of the history of maritime post as historians learned to study contemporary announcements, company and insurance records and began to understand how letters were moved from one side of the Atlantic to the other.

It was in 1971 that philatelic insight changed dramatically, when the Smithsonian published George H. Hargest's breakthrough *History of Letter Post Communication Between the United States & Europe 1845-1875*. Hargest didn't have all the answers. But he had the treaties and the negotiating records, which illuminated the actual processes. Equipped with more of the context than anyone before, his greatest contribution was showing that old covers could be read to reveal routes and rates.



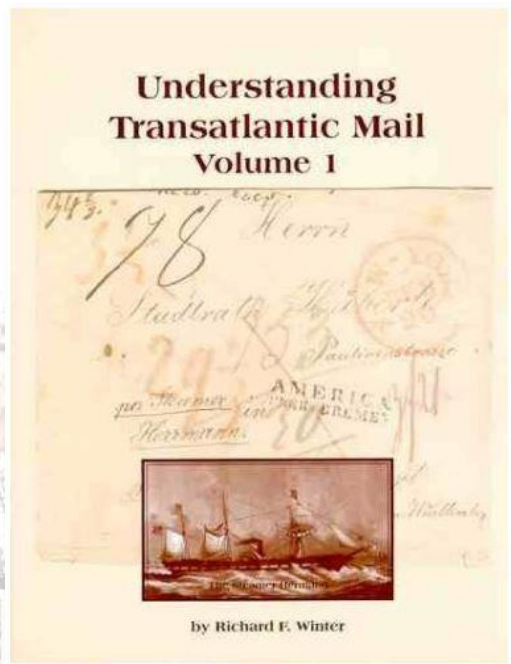
The incremental work of philatelists since has gradually made sense of more and more of the unintelligible. Richard F. Winter opens his book, published thirty-five years later, with a picture of a New York to Leipzig cover from 1846, hand-marked with charges in five currencies. His 2009 volume tops that with an 1844 cover also from New York, bound for Switzerland, showing payment due in six currencies.⁵

⁴ Alan W. Robertson, *Maritime Postal History of London, 1766-1960*. London: Robson Lowe, 1960; Raymond Salles, *La poste maritime française: historique et catalogue*. Paris: Boulogne-Billancourt, 1961; and Frank Staff, *The Transatlantic Mail*. London: Adlard Coles, 1956.

⁵ The key is both covers had to pass through pre-unification Germany, where there were a lot of international borders to be crossed. Nowhere else was such chaos possible.

Winter can explain them all. Of course he's showing off, but not without justification. His analysis is a little like Jean-François Champollion with the Rosetta Stone. They cracked the code.

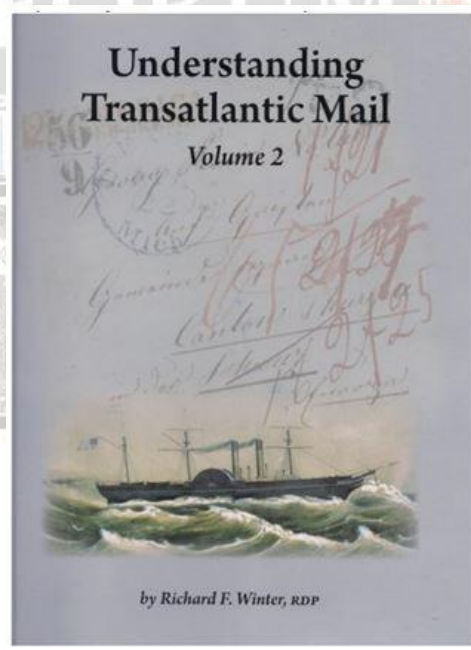
I turned to these three books to better understand the old mail I have been buying. None are new. All have been widely celebrated in philatelic circles.⁶ But nor can I find a helpful critical review or commentary on their relative strengths and weaknesses. The lack of a such attention might not be accidental. These are not literary works. Rather, they are books to be plowed. Except for their opening chapters, they are repetitive, focused on trees, blind to forests. Worse, the Moubray and Winter books are discouragingly costly.⁷



All three books use the same method; studying historic postal announcements, treaties and official reports, then applying the clues they glean to untangle the mess of markings on selected covers. Although they all acknowledge previous work, none are clearly cumulative, none make much use of the secondary literature. Each tries to replace previous works, covering their topics encyclopedically. If there is an evolutionary pattern, it is the books get longer over time. And as the quality and cost of printing improved, their production gets better.

All three start their tale of international mail in the 1840s. This wasn't the beginning, but the first great transformation in bilateral treaties, influenced by the domestic postal reforms that started in the UK. Postal treaties had existed long before, mostly to ensure transit and delivery, and sometimes specifying specific rates. Until the first of the new wave of bilateral postal treaties of the late 1840s, foreign mail generally had to be sent postage due. With different weight measures, postal rates, and additional fees for ship owners and carriers often incalculable, and exchange rates just beginning to be systematized, there often was no way for a sending post office to calculate total charges in advance. Each international letter arrived covered in markings, its own record of accumulated charges.

Only inferred was the mind-boggling hassle this caused. Imagine tracking the cumulative charges to ensure full



⁶ For example, see the review of Winter in Stephen B. Pacetti, 'Transatlantic Mail', *Postal History Journal*, no. 146 (June 2010), pp. 46-49.

⁷ The Royal Philatelic Society published two more books on international posts in this period. James Peter Gough, *The Postal History of the Universal Postal Union: The Postal Card*, 2 vols., and James L. Grimwood-Taylor, *International Postal Reforms: Volume 2 The Birth of the Postage Stamp and its International Effects 1840 to 1898*, 2 vols. London: Royal Philatelic Society, 2020. Both books cost £115. The librarian at the American Philatelic Research Library told me that due to the cost, their only hope is to receive copies as gifts.

payment of each transit handler. Annual auditing must have been torture. And one could never ignore the expense. Hargest notes businesses routinely refused to accept letters from unknown foreign correspondents—which, as recipients, they would have to pay for—forcing both sides to rely on foreign shipping agents to screen their correspondence, further inflating costs.

Add to this confusion and expense the all-too-real risk of sinking in an era when ships could just disappear, swallowed by the sea, their fate forever unknown. The obvious solution was to send multiple copies of important letters. It's a wonder anyone wrote at all. It often must have been easier—and generally no slower—to send somebody aboard to tell a story and negotiate rather than to manage affairs by correspondence.

The worst of it was Germany, then a region, not a unified country. Consolidated after the Napoleonic wars into a mere thirty-five sovereign states, Germany was a near-blackhole for international communications and trade. Anything or anyone travelling between the north and south had to cross several international borders. Surrounded by concentric rings of borders, commerce and communications languished.

I long ago learned to keep my distance from the details of intra-German diplomacy during this era. Not Winter. No one can better distinguish 34¾ Hannoverian groschen from 1.23 Badenish florins, even in slap-dash crayon. It would be wondrous, except he keeps doing it for 1056 pages. If he can't resist teasing 'It's easy', just ignore that and forgive him.

Hargest, the Moubrays and Winter show how, especially between 1848 and 1875, the process of moving international mails got progressively simpler. Diplomacy was the crucial factor. Changes in technology—the acceleration and greater reliability of steam ships and railroads, and competition from telegraphs—played surprisingly little role in the rationalization of the mails. Rates declined as negotiations made it possible to streamline arrangements. And there was a downward dynamic, where postal negotiations usually started with the lowest rates from a comparable bi-lateral agreement elsewhere. Pre-payment also became the expectation, eliminating much of the burden on clerks, the nuisance for recipients, and the accounting requirements. Prepaying to the border was the first step; by the 1850s most international letters started their trip with a domestic stamp. The bi-lateral treaties of 1860s made full international pre-payment possible and treaties even began to penalize postage-due.

These books illustrate the incremental progress, culminating in the Bern Convention of 1874. This ended the era of postal chaos. The most famous achievement of the treaty was international rate standardization. Reciprocal acceptance of lowest common denominator rates suddenly internationalized Roland Hill's domestic reforms. By the time the Postal Union came into force in 1875, the norm of pre-payment for international mail was fully established. The treaty ended the problems of keeping track of dozens of bi-lateral treaties, rates and procedures. It swept away most of the accounting and auditing. International mailing became more affordable. Of greatest importance historically, the international system was primed for the first great wave of economic and cultural globalization.

British Letter Mail to Overseas Destinations
1840 to UPU



Jane and Michael Moubray

The Bern Convention also had an immediate impact on stamp collecting, felt to this day. After it came into force in 1875, the markings on international letters suddenly became much easier to read. You don't have to be a Hargest, Moubray or Winter to crack the codes. But there is a philatelic downside to this revolution. As a collector, you have to regard the year 1875 with some regret. Everything became so rational and predictable. Interpreting international letters after 1875 is much less of a puzzle. There is some compensation; near universal use of stamps made the mail prettier.

These are collectors' books, dedicated to explaining the mysteries of what one looks at. This makes them handbooks to dip in and out of, not systematically argued monographs. They are all research, with precious little analysis. The reader comes away knowing a lot about the about nuggets, but rather hungry to be told what it amounts to. Most revealingly, all three books suffer from lack of any conclusions whatsoever.

In lieu of conclusions, their longevity suffers. When the real subjects are the examples, the books are vulnerable to the obsolescence of their particulars. Much of the material they present is historically important, philatelicly famous and costly. It also invites further digging. Even more because much of what they write as established fact turns out to be inference, vulnerable to re-examination. The authors' specific comments often cannot be treated as the final word. For example, Hargest successfully worked out the basic route of the well-known Steinstadt Cover (shown at right), on its elaborate path from Schenectady to a village in the south of what today is Baden-Württemberg. Subsequent digging has added far more detail to the tale.⁸ Much what Hargest wrote is about as salient now as Darwin is to contemporary biology. Anyone with more than passing interest should start with the latest work. Perhaps the most durable parts of these books is not their applied details, but what they teach about philatelic methods.



The outline of their unwritten conclusions is obvious enough; what has been accomplished, the value-added to philatelic and historical knowledge. I would have appreciated clarity about the mysteries left to

⁸ Compare Hargest, 1971, pp. 21-22, and the summary of more recent research in *The William H. Gross Collection: United States Postal History - October 29-30, 2019*, New York: Robert A. Siegel Auction Galleries, Inc., 2019, pp. 130-32, <https://siegelauctions.com/2019/1211/1211.pdf>

be unraveled. Maybe the three authors themselves were not sure what they didn't know. Maybe that's left to the current generation of philatelically-minded historians.⁹

But it is somewhat unfair to judge these books for what they're not. Each of the authors has done something extraordinary. Every page reveals as much about them as the subject. The authors' personal investment in their projects deserves full recognition. These are labors of decades. Considering the effort and expense of the collections on which they rely, the cost of preparation was astronomic. Publishers also deserve recognition for subsidizing production and printing of books destined never to net a penny.

These are labors of love. Like any lover, the authors tend to miss rather obvious warts and gap-toothed smiles. Of necessity, they focus on what they understand. It is all too common for each of the books to seize on a complicated cover and explain half-a-dozen markings, but leave an equal number of equally serious-looking squiggles uninterpreted and unmentioned. It is easy to see why—this business is damn tough—but I would appreciate acknowledgement of limits, a touch more modesty about what cannot be known. In other words, what are the authors leaving for the next generation of sleuths?

Most amazing to me are the ghost markings, barely visible pen marks, detected through unexplained magic. Many of the markings the authors discuss are so subtle one wonders how they were spotted at all, let alone interpreted. Spotting and figuring those might be Hargest, the Moubrays, and Winter's most impressive feats. But sadly, reading ghost markings probably cannot be taught, certainly not to me.

The miracle is these authors understand so much of what they see. Impressive enough are their explanations of manuscript markings—always hasty, sloppy and in confusing scripts. But the explanations are repeated enough in these mammoth productions that the reader gets the point. Repetition makes reading a chore, but it has a plus. After several hundred pages, readers should feel confident to interpret on their own. That's the real point of these books.

⁹ Such as Seija-Riitta Laakso, *Across the Oceans: Development of Overseas Business Information Transmission, 1815-1875*. Helsinki: University of Helsinki, 2006.

The Stamp Collector's Bill of Rights

By Vince Chermishnok (stanley64)

- 
- The right to collect
 - The right to use hinges
 - The right to buy, sell or trade
 - The right to display
 - The right to promote
 - The right not to justify choices
 - The right to change interests
 - The right to research
 - The right to be called a philatelist
 - The right to enjoy!

Support Your Forum by Writing for Its Newsletter

The simple truth is: since all of the Newsletter material is written by members, the survival of this Newsletter is entirely dependent upon member contributions.

We welcome articles written on any area of philately, as long as they are original works.

For instance:

- How did you come to be a stamp collector? Tell us about it...
- Did you attend an interesting philatelic exhibition or stamp venue? Tell us about it...
- Do you have expertise in a particular area? Tell us about it...
- Have you had a positive or negative online buying or selling experience? Tell us about it...
- Do you belong to an interesting stamp club? Tell us about it...
- Do you have a favorite stamp? Tell us about it...

If you are able to make posts on the Forum, you have the ability to prepare articles for this publication.

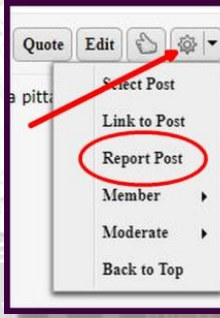
In addition to supporting the Forum, submitting material provides the opportunity for recognition by the American Philatelic Society through its Articles of Distinction program.

Submitting an article is easy—all we need is the file containing the article's text, annotated with suggested image locations, and the images sent as separate files.

THE STAMP FORUM

Navigating Our Forum

Techniques, Tips and Reminders

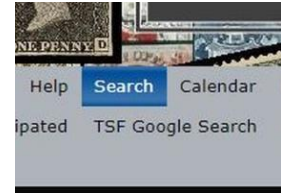
- Remember – civility is a required virtue on The Stamp Forum; ***treat all members with courtesy and respect.***
- The [Frequently Asked Questions about Using the Forum](#) board in the General Information category contains a wealth of information that should prove useful to members – consider checking it out.
- Conduct one-on-one conversations using **Forum Personal Messages (PM)**. One-on-one conversations via posts in threads can be disruptive and detract from the intended subject matter.
- The most expeditious way to gain the attention of Admin, or a Forum Moderator, is to use the **Report Post** function. Select this function from the pull-down menu found at the cog-wheel to the upper right of the post being reported.
 
- If your thread(s) in the Buy, Sell, Trade category have ended, please notify the Forum Staff using the “report post” function (see above) so that it may be moved to an “Ended” board. As an alternative, edit the subject to include the word “ENDED.”
- Do not use the **Quote** function if you are reading the Forum using the [Recent Posts](#) function. Rather, navigate to the thread in which the post resides to see if your reply can be posted without having to use a quote. The [Vol. 3, Issue 3 Newsletter](#) has an article on quoting posts.
- If a quote is needed for understanding, edit out any unnecessary text and/or images from the quote and take the time to ensure that your response is outside of the quote box.
- To use the Forum’s image host plug-in (the **Upload images** button), **you must have an account**. To get an account, send a request to stampforum.net@gmail.com that includes your Forum user ID and full name. This is the Forum’s preferred image host.
- The **Add image to post** button is a plug-in that uses imgbb.com as the host. An ImgBB account is not needed to use this method but one can be requested through that host. Unlike the TSF Image Host, imgbb.com is not associated with the Forum and the Moderator team will likely be unable to assist you with any problems.
- The Forum’s **Google Language plug-in** helps members, whose primary or second language is not English, to understand posts and take part in discussions. To use this tool, select the desired



language from the pull down menu to the left of the screen below the Navigation bar. Once a language has been selected, all posts will appear to the viewer in that language.

- When creating a thread, please clearly describe the thread’s subject matter so members don’t have to open the thread to determine what it is about.

- Before creating a new thread, use one of the two search options from the Navigation bar to see if a similar thread already exists; if one does, add to it rather than creating a new one.



- A listing of countries that don’t yet have boards on the Forum can be viewed [here](#). If you want to start a thread on a country not yet listed, either send a request via PM to @Admin or create the thread in that geographic regions “Other” sub-board. Making the request in a post risks it not being noticed and acted upon.

- If you are willing to share your mailing address with other like-minded members, request being added to the **Mailing Address** group; include your full name, user ID and complete mailing address.

- You can either add your own avatar by editing your profile or use the Forum’s default, which has been changed from the previous default (the Proboards alien).



- If you have a question or encounter a problem, reach out to Admin or a Moderator via PM.

- Right-click **Help** in the navigation menu and select an open option from the displayed menu. The ProBoards’ [help guide](#) provides a wealth of “how to” information.

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We are a Chapter of the American Philatelic Society.

Send information requests to stampforum.net@gmail.com

TSF's APS Articles of Distinction

By Editorial Staff

To date, our Forum, APS Chapter 1591, has submitted four articles for publication on the American Philatelic Society's [website](#). Three of the four have been posted and each of those has a link that will bring readers to our Forum. We're working with APS to get the 2021 submission online.

In addition to the recognition afforded The Stamp Forum, the articles' authors receive a certificate of achievement from APS.

The articles chosen to represent our Forum in each of the annual competitions conducted thus far are shown below, and each may be viewed by clicking on their respective link.

2017 [The 1926 Madrid-Manila Flight – A Pioneering Journey](#)

2018 [Visiting Stamp Shops Around the World](#)

2019 [USS Constitution – America's Ship of State](#)

2020 [Philatelic Travelogue: Paris and Its Stamp Market](#)



The 2021 selection will be made during September and your participation is essential in helping to identify the best of the best. Four articles will be competing for the distinction of being selected as The Stamp Forum's 2021 APS Article of Distinction – one from each issue published this year.

Please make your selection from this Volume 5 issue before life gets in the way. The individual issue polls will close on August 31, 2021 at Midnight, New York time. You may make your selection(s) by clicking [here](#).

If you enjoy reading the Newsletter, please show its contributors your appreciation by making your selections known.



In Closing...

Six different members contributed material for this issue of the Forum's Newsletter. We are grateful for those who have contributed content and hope that all find something of interest within these pages.

If you'd like to try your hand at writing something for publication, but aren't sure how to go about it, contact one of the editorial staff and we'll be happy to assist.

Member support is essential if we are to continue publishing a Newsletter. Any contributions of a philatelic nature will be considered for inclusion in a forthcoming issue (e.g., a catalog or book review, what I collect and why, a stamp show or bourse review, an intro to my local club, etc.).

Our goal is to get back on schedule and have the next issue, covering the period April - June 2021, completed by the middle of March. In order to meet that target, we'd like to receive your submissions by the first week of March at the very latest.

When contributing material, Microsoft Word files are preferred, with images submitted as separate files. Although we can work with PDF files with embedded images, it makes for a more tedious process.

Thanks for your continued support! Covid19 vaccines are here but we must remain vigilant. Get vaccinated but keep washing your hands, maintaining social distance, wearing a mask when you can't maintain social distance, and staying at home with your loved ones and stamps, whenever possible!



TSF No Previous Experience Required

Support your Forum – Write for the Newsletter

Compete for "Best Article" Recognition

APPS
Chapter
1591

All Philatelic Subjects are Welcome

The graphic features a central illustration of a black quill pen resting in a small black inkwell. The background is white with a scalloped orange border. The text is arranged around the quill, with 'TSF' in large blue letters at the top left, 'No Previous Experience Required' in red at the top right, 'Support your Forum – Write for the Newsletter' in red on the left side, 'Compete for "Best Article" Recognition' in red on the right side, 'APPS Chapter 1591' in blue at the bottom right, and 'All Philatelic Subjects are Welcome' in red at the bottom center.