

# JOURNAL OF SPORTS PHILATELY

VOLUME 56

WINTER 2017

NUMBER 2

PARIS 1924  
I OWE YOU







# Sports Philatelists International

**VOLUME 56  
NUMBER 2  
WINTER 2017**

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**On the cover:** *The Olympic salute, an important tradition at the 1924 Paris Olympics, appeared on the official poster (a detail of which is shown in the background) and on two of the four stamps issued for those Games. Shown inset is the red early stage die proof (perhaps unique) of the 30c (eventually 50c) value.*

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# PRESIDENT'S MESSAGE

by Mark Maestrone

## Welcome Golf & Basketball Members

I did not have space in my President's Message in the Fall 2017 issue to extend a warm welcome to our new golf and basketball members. Most of these collectors were members of two other study groups (the International Philatelic Golf Society and International Filabasket Society) which sadly had to disband. It made perfect sense for SPI to pick up the slack and offer a place for these collectors to reconnect with each other and engage with the greater sports and Olympic philatelic community. I hope that some of these new members will actively participate, especially in contributing content of one sort or another to our journal!

## Los Angeles 2018 – 24<sup>th</sup> World Olympic Collectors' Fair (WOCF)

Next year's World Olympic Collectors' Fair will be held in Los Angeles, California. This will be the third time a US city has hosted the WOCF – a record unmatched by any other country except Switzerland. The dates of the 3-day event and main venue will be announced shortly. We hope that many of you – especially those on the West Coast – will join us for this annual Olympic extravaganza.

The Fair has been an almost annual event since its inaugural meeting in Lausanne, Switzerland in 1994. The 24<sup>th</sup> WOCF will be a dual presentation by SPI and the Olympian Collectors Club.

In addition to the standard bourse of dealers in Olympic memorabilia, pins, numismatics, and philately, the show's organizing committee is planning some exciting activities. The program is expected to include a tour of Los Angeles Olympic venues, special evening reception, silent auction, banquet, and Olympian autograph sessions.

The International Association of Olympic Collectors (AICO) will also take this opportunity to hold its biennial General Assembly during the Fair. Three positions on the Executive Board will be filled by a vote of the member clubs. AICO will also be conducting meetings and other activities.

Look for a save-the-date eBlast to be mailed to all SPI members in the near future.

## Merry Christmas & Happy Holidays

Once again, the months seem to have flown by. Here we are facing the end of the year, with new beginnings just around the corner. I'd like to take a page from Ben Franklin who, in his great wisdom, advised: "Be at war with your vices, at peace with your neighbors, and let every new year find you a better man." On behalf of the officers and directors of SPI, I wish you and your families seasons greetings and a healthy and prosperous 2018!

## In this issue ...

Have you ever wondered about how the Olympic salute came about, or noticed how it resembles the fascist salute of the 1930s and 1940s? Manfred Bergman takes us on a journey to discover the roots of the salute in Part 2 of his article, "Paris 1924, I Owe You."

Ice hockey has been much in the news this year with North America's NHL owners deciding against a break in the schedule for the 2018 PyeongChang Olympic Winter Games. Ice hockey's philatelic commemoration has, however, not suffered. Kon Sokolyk reviews Canada's final set of six stamps honoring ice hockey's centennial, while Mark Maestrone covers the Canada/USA joint issue for the History of Hockey. In other sports, Norm Rushefsky presents an article on baseball first day covers with cachets promoting various MLB teams. Our golf expert, Patricia Loehr, shows some meters publicizing golf along with at least one other sport.

From Europe is an article (reprinted from our German sister society, IMOS) by Wolfgang Marx on gymnastics private post stamps, accompanied by a very informative explanation of the German private posts by Thomas Lippert.

In the interest of kindling enthusiasm for first-time exhibiting, Norm Jacobs provides his top ten practical tips on getting started. For all collectors, Manda Kowalczyk of the Smithsonian's National Postal Museum provides guidance on how we should be caring for our collections to preserve them for future sports and Olympic philatelists. We hope you enjoy this issue!

# READERS' COMMENTS

*Herewith, the rebirth of our Readers' Comments page. Please send your thoughts, ideas, likes, dislikes, etc. to your editor: markspi@prodigy.net*

My compliments to Thomas Lippert for his article "Los Angeles 1932" [Fall 2017 issue of *JSP*]. Allow me to comment and query.

**Comments:** Your article, Thomas, is a breath of fresh air for Olympic philately. It proves, what is mostly ignored, that any and every Olympic item has a story behind it – more than that which just meets the eye.

Moreover, it has another, much deeper instructive aspect – *What is the meaning of Olympic philately, what is included in it, or better said WHAT CAN NOT BE EXCLUDED?*

In fact, what is the scope of Olympic philately? The answer ought to be simple, it is any and every item that contains the term "Olympic" or its symbols. Let us not forget that a large panoply of things orbit around the Games, extending (not exhaustively) from organization to construction, logistics, financing, communication, transportation, lodging, media and (alas lately) to security. All these aspects could be the subject of an extensive article (who would try it?), but let me just mention some important and some overlooked ones. Other items, not covered by the above definition, relate to topics, some of them described hereinafter.



Figure 1. Olympic collections should also include related material though not strictly Olympic, for example this 1928 Spartakiad cover from Moscow (with Cyrillic postmark reading "СПАРТАКИАДА").

1. The initial inspiration: Franco-Prussian War, 1870.
2. The boycotts: Turkey, 1896; Palestine and Spain-1936, 1980, 1984.
3. Olympians' fate: killed in action in World War I and World War II or who were murdered in a concentration camp, 1933-1945.
4. Non-Olympic sports organizations: Workers' Olympiads, Spartakiads (Figure 1), Turner, Sokol, Deutsche Kampfspiele.
5. Heads of State (ceremonies); suppliers of accessories for Olympic events (Figure 2).

The list is not exhaustive.

Collecting should have no constraints and no limits; exhibiting should follow regulations. No collector, though, ought to dictate to fellow collectors to EXCLUDE items according to their philosophy.

Thank you, Thomas, for reminding us.

**Queries:** To 1932 specialists.

1. Was there any other special aero-postal event at the occasion of the Games?
2. Which 1932 philatelic specialties have not been shown in exhibitions?
3. How many US Navy ships took part in the 1932 Olympics?

Thank you guys for your answers.

*Manfred Bergman, Geneva, Switzerland  
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Figure 2. What would the 1936 Berlin Olympic Games have done without them? (Top) meter for Pulverfabrik, supplier of the bullets for the shooting events. (Bottom) Bochum manufactured the famed Olympic Bell.



# PARIS 1924

## I OWE YOU

### PART 2

by Manfred Bergman

#### *A Spare Tire or an Original One?*

In Part 1 of this article (*JSP*, Fall 2017 issue), I discussed the evolution of the “Victor” stamp, as well as the original designs of the 10c and 25c stamps. ***No design or maquette has been found for the 50c stamp.*** In fact, though, such a design did exist: the Nîmes Arena project.



For reasons which remain unknown, the project was classified as an “unadopted design.” For 93 years no explanation has been given for the project’s creation, its relation to the original Becker program, or the reason why it was eventually unadopted.

Poor orphans! These essays (proofs) of the Nîmes Arena have always been classified simply as *unissued* or *unadopted*. So what has been written or published about them?

The essays/proofs were mentioned for the first time in the Yvert & Tellier specialized catalog of France in 1927, under the heading “essays of unadopted types (designs),” numbers 81, 82, and 83 (source Jean Varga).

Guy Depolier mentioned them in his 1947 *Catalogue General des Timbres Sportifs* as “unissued essays,” referring to the Yvert & Tellier essays/proofs.

Dr. G. Schmidt and Günter Schneider (1958) mention their existence (“Entwürfe” = essays) without further ado.

*Post, Philately and Olympism*, a catalog published by the IOC in 1986, mentions the Nîmes Arena items as proofs, adding that “no complete, accurate list [of said proofs] seems to have been made.”

Why did the authors not endeavor to establish such a list? Why did they not consult an expert? While I have complete respect for the sports journalist, I contend that there were more authorita-

tive sports philatelic experts who should have been involved in co-authoring this publication. IOC President Samaranch later recognized this fact, but told me that the mistake could not be rectified. His suggestion was that the FIPO secretary, Maurizio Tecardi, publish articles with corrected information.

It took 84 years (2008) until Jean Storch briefly (one short paragraph) mentioned their existence, adding that they were “refused” and claiming that many were produced after the Olympic Games using the artist’s materials. With no disrespect to M. Storch, a preeminent French philatelist who, with Robert Françon co-founded the l’Académie Européenne de Philatélie in 1977, I do feel obliged to make some remarks.

Simply stating that the Nîmes Arena items existed is insufficient – one should try and find the reason for their existence. Claiming, without proof, that many were produced after the Olympic Games is inadequate. One must explain how they were produced and what artist’s materials were used.

It is my contention and conviction that the 50c Nîmes Arena project was the fourth stamp designed by Becker (Figure 23). I shall develop my arguments to support my contention in three sections.



Figure 23. The 50c Nîmes Arena stamp is believed to be the fourth in Becker’s series developed for the 1924 Olympic Games.

#### **Does the Nîmes Arena project fit into the Becker program?**

##### **The Direct Evidence.**

1. The “Denomination” clue. Becker designed stamps for four denominations. The only project with a “50c” denomination known is the Nîmes

Arena stamp. It certainly deserves its place in the original program.

2. The “Graphic” clue. The Nîmes Arena design presents the same characteristics as its (supposed) siblings:

- VIII<sup>E</sup> OLYMPIADE (as in the 25c project)
- PARIS-1924
- RF
- The same “rounded” numerals as the 10c and 25c (the 30c numerals were also originally “rounded”)
- The inscriptions in a straight line.

It will be shown later that the graphic characteristics were of importance.

One may note, furthermore, that Becker played a hidden game, unnoticed until today. Two stamps are inscribed “VIII<sup>E</sup> OLYMPIADE” while the other two stamps read “8<sup>E</sup> OLYMPIADE” (the reason will be discussed in the next clue). Two stamps show

the “RF” with dual baselines (Figure 24), while the other two show them aligned along a single baseline. And finally, two stamps have “rounded” numerals, while two stamps gave “squared” numerals.



Figure 24. Stamps were designed with 2 different baselines.

3. The “Theme” clue. Becker certainly had a central shared theme that was omnipresent in all the designs. While I could find not one single article on this subject, wouldn’t such a theme help explain the nature of Becker’s designs? Of course it is impossible to read his mind today, but studying his these issues I can develop a sense of how the Nîmes Arena project came about.

I believe the theme for this series of stamps was “VICTORY” at the ancient and the modern Olympic Games. Let us answer the following questions to see a pattern emerge.

- **Who?** The ancient naked athlete (10c) and the modern athlete (30c).
- **What?** The ancient prize of the palm branch (30c) and the modern one, a laurel crown (10c).
- **Where?** An arena for the ancient Games (50c); a stadium for the modern Games (10c).

- **How obtained?** In fair competition and respect of one’s opponent – the Roman salute (10c), and the modern Olympic salute (30c). Becker still believed that a Roman salute was given in ancient times. (See also the section on Errors and Curios).
- **The Allegory?** The goddess Nike for the ancient Games, and France’s Marianne representing the modern (both on 25c).
- **Which number?** Becker even expressed the past and the present by his selection of digits. Two stamps bore the ancient Roman numeral (VIII), and two stamps the modern Arabic digits (8).

The Nîmes Arena project fit well into the “Theme” designed by Becker.

### The Circumstantial Evidence.

1. The proofs signed by Becker and Daussy (Figure 25). Had the Nîmes Arena as a subject not been at least initially accepted, then the designer and engraver would not have signed any proofs.
2. The large quantity of essays and proofs. Why continue with the development of a stamp to the point of generating essays and proofs if the project was unadopted?

### Why was the 30c project – the Victor – abruptly modified by upgrading the denomination to 50c?

After 93 years, there is still no plausible explanation for this significant change at an important stage in the evolutionary process (Figure 26).



Figure 26. The 30c salute stamp was upgraded to 50c.

1. The reason was obvious, but never really described. The Victor project replaced the concurrent Nîmes Arena project. This is further evidence that the Nîmes project was an ADOPTED project that was later WITHDRAWN and REPLACED – in other words, it wasn’t just a spare tire.
2. The Nîmes Arena project was also untenable from an Olympic history perspective for the following reasons:



Figure 25. Two bi-color die proofs of the 50c Nîmes stamp signed by the engraver, Daussy (above), and the designer, Becker (below).







Figure 27. The Nîmes Arena already had a less-than-savory reputation for its gladiatorial events.

- Until 400 AD, the Nîmes Arena (Figure 27) hosted gladiatorial combat involving slaves, criminals, and *professionals*.

- At one time, the arena was used as a military camp.

- Since 1894, the modern cruel sport of bullfighting has been featured at the arena in Nîmes (Figure 28). This activity was abhorrent to the IOC which had abolished live pigeon shooting after 1900.



Figure 28. The Arena is also known for bullfighting, a cruel activity eschewed by the IOC.

Let us not forget the fact that it was the organizing committee of the Games that funded all expenses for the 1924 Olympic stamps project. At some point, the organizing committee must have felt that, at least for the above three reasons, the history of the Nîmes Arena was simply incompatible with the modern Olympic spirit of 1924. It is therefore conceivable that the organizing committee was responsible for the replacement of the Nîmes Arena project.

**Why were the stamps of the set issued on two different dates – 1 April and 23 May 1924 – instead of all on 1 April as scheduled?**

1. What were the consequences when it was decided to replace the Nîmes Arena project? The post office and Becker had to work quickly to replace the 30c value. A new project had to be created. Time being short, Becker chose as his subject an existing sculpture at the Louvre Museum in Paris – Milo of Croton – which was not only reminiscent of the Olympic Games, but also historically related to the theme of ancient Olympic victory (Figure 29).



Figure 29. Becker selected the Milo of Croton statue at the Louvre Museum in Paris (left) as the design subject for the Nîmes Arena replacement (right).

2. When was the new 30c project designed? It is my conviction that it was rather late, probably in March 1924. Certainly, Becker made a quick sketch, but being under time pressure, many intermediary stages in the design process were omitted.

Whenever I have asked the question, the answer has always been that Milo of Croton was one of Becker's original designs. But is this logical? Hardly, for if this had been the case, then Becker would have been asked for five designs, not just four as requested. Furthermore:

- We ought to have found a maquette with a 25c denomination.
- The design elements should be similar to the other stamps. They are not.
- The Milo of Croton project differs from its three siblings by not having an "RF" – a significant clue indicating a later concept.



- "VIII<sup>E</sup> OLYMPIADE" forms an arch rather than a straight line (above).



- The "30c" is shown in the middle of the frame instead of in a corner as on the 25c stamp (right).







Figure 30. The “Bon à Tirer” document for the 30c Milo of Croton stamp dated 8 April 1924.

3. The final evidence that the Milo of Croton design was created at a later date is the “Good for Printing” (“BON À TIRER”) document preserved in the Post Museum in Paris (Figure 30). This clearly shows that the green light to print the stamp was given on 8 April 1924, eight days after the issue of the 10c and 25c stamps on the originally scheduled issue date of 1 April 1924. This also adds credence to the argument that the Nîmes Arena was one of the original designs.

I would like to discuss 3 more issues relative to the Nîmes Arena project.

1. Why have no original sketches, maquettes or master die proofs surfaced? I have no concrete answer; I can only surmise that they were destroyed once the project was replaced with the Milo of Croton design. However, is it of major importance since its role has been established by circumstantial and direct evidence?

2. The various essays/proofs have never been classified. Some authors organize them by the type of paper used which may help determine the stage of evolution of the design. Still others merely bundle them all together as “artist proofs.” Indeed, one may classify the materials as follows:



Figure 31 & 32. Color proofs of the 50c Nîmes Arena: frame (left) and bi-color proof (right).

- Master die proof (Essay Stage 4) center and frame apart (Figure 31) and together.
- Color proofs (Stage 5) mono-color and bi-color (Figure 32), on various kinds of paper.
- Registered bi-color proof (Figure 33) on standard size paper and Becker (Daussy) Nîmes proofs (Figure 25) (Stage 8)

3. The claim by Jean Storch that many of these essay/proofs were created at a later time “using the artist’s materials.” I would like to know how this was feasible and what proof he has to support this claim. The quantity made was justified by the number of individuals who were involved in the approval process. This fact is certainly an important clue that the project was not a “fifth wheel.”

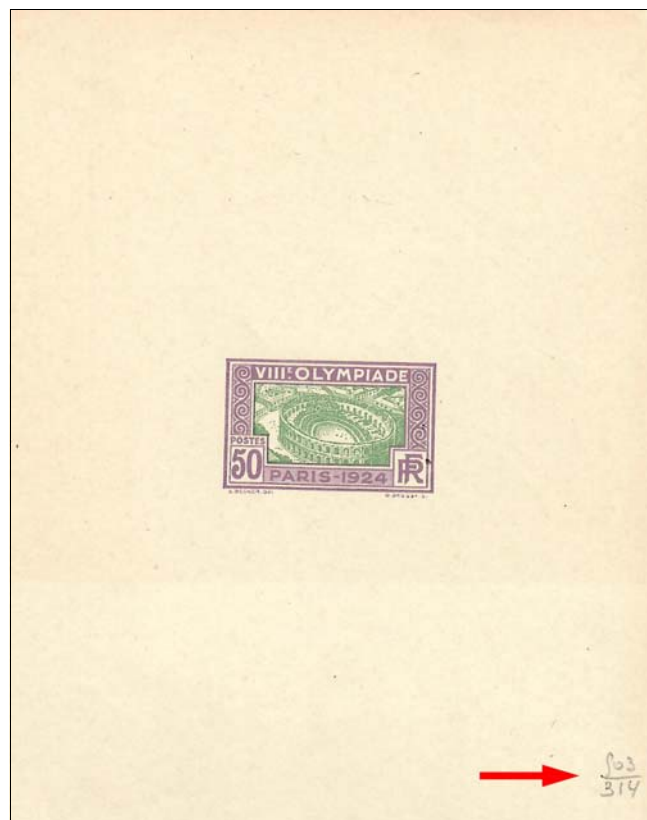


Figure 32. A registered bi-color proof on standard size paper.

## *The Olympic Salute, a Legend That Became Reality*

### Section 1. In sports and politics, and when they clash - up to 1935



Figure 34. The so-called Roman salute.

The 50c stamp is not just a means of payment or a subject for philatelic study. It also presents a theme, a link with an event – the Olympic Games.

The theme Becker wanted to communicate: the “Olympic Victor” giving the “Olympic Salute” while holding in his other hand a palm branch symbolic of his victory.

The thematic aspect of our stamp has two facets: the salute and the palm branch. In this first section of the article, we’ll discuss the Olympic salute.

First, a definition: the Olympic salute is a variation of the so-called “Roman salute” with the right arm and hand outstretched at an upward angle, palm facing down, and with the fingers together (Figure 34). The hand is above the shoulder.

1. Historically, assimilating the Olympic salute with an ancient Roman salute is fallacious. No work of art or literary reference has been found in early Roman history to support this theory. Trajan’s Column is the only example in Roman art showing the public raising their hands in a vertical manner, but not 1 cm over the shoulder (Figure 35).



Figure 35. A portion of the frieze on Trajan’s Column (inset) depicting members of the public raising their hands in a salute.



Figure 36. “The Oath of the Horatii” displays what has come to be known as the Roman salute.

2. The origin. The so-called Roman salute is the central theme of Jacques-Louis David’s painting *The Oath of the Horatii* (1784). The painting provided the starting point for the gesture that later became known as the Roman salute (Figure 36).

3. Use. The Roman salute was used by the French members of the National Assembly to swear allegiance to the new constitution (1789), as shown in Figure 37.



Figure 37. “The Oath of the Tennis Court” by J. David depicts the Roman salute.

### The Olympic Salute in Sports – Use and Misuse.

#### *The beginning: 1920-1932*

1. The Olympic salute was first used at the 1920 Antwerp Olympic Games during the taking of the Olympic oath (Figure 38). It has since become a part of the Olympic ritual.

The salute was first depicted on the 1924 Paris Olympic Games poster, postcard, and labels (Figure 39) as well as on an illustrated postcard showing Géo André taking the oath (Figure 41).



Figure 38. The Olympic salute while taking the athlete’s oath during the 1920 Games in Antwerp.





Figure 39. Official 1924 Olympic poster and labels depicting the Olympic salute.



Figure 40. 1956 Olympic stamp honoring de Coubertin and featuring the Olympic salute.

On the occasion of the 1956 Melbourne Olympic Games, the French post office issued a stamp honoring Pierre de Coubertin (Figure 40). In the background, Géo André is seen taking the oath while giving the Olympic salute. The picture, though, is incorrect (see Official Report).

Beware of the card shown in Figure 41. The card is genuine, as well as the complementary “Village Olympique” cancellation. However, the stamps were added later and improperly cancelled May 23. The idea was to create a first day of issue card since the 50c stamp was issued on that date.

The forgery is obvious: how can a photograph taken on July 5 be cancelled on May 23? Pure science fiction.

(2) 1928: The Dutch Olympic Committee mandated a sculpture (by Gra Rueb) of an athlete giving the Olympic salute, which was placed at the entrance to the Amsterdam 1928 Olympic stadium (Figure 42).



Figure 42. Statue of an athlete giving the Olympic salute outside the Amsterdam Olympic stadium.

(Courtesy L. Jonker)

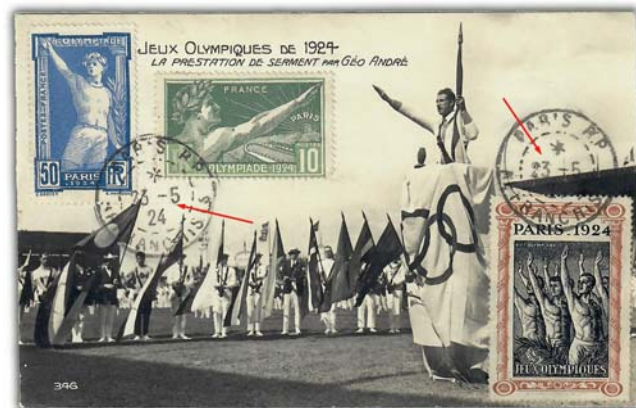


Figure 41 (top). Géo André, a French Olympian, taking the oath at the 1924 Paris Olympics. The 23 May postmark on the stamps is counterfeit (intended to show a FDC of the 50c stamp) as the postcard photograph was not taken until 5 July. Below is the vignette tied to the official Olympic poster postcard (see Figure 39).



## Use in National and Political Ideology 1892-1935. What is in a gesture?

Olympic philately is more than just a collecting theme. Its practitioners believe in adhering to the Olympic ideal of promoting peace and friendship via sports as well as in daily life (remember “Ping-Pong Diplomacy” in the early 1970s?).

Unfortunately, the salute has been transformed into a symbol of totalitarian regimes that governed many countries from during the 1920s, 1930s and into the mid-1940s. The similarity between these “political” symbols and the Olympic salute provoked clashes and bad feelings in sports and Olympic events. Being aware of the perversion of the Olympic salute is more important now than ever – particularly after recent incidents in the U.S.



Figure 43. Children saluting the U.S. flag during the pledge of allegiance.

Table 1. Cultural & Political Movements Using (or Misusing) the Roman Salute				
Year/s	Who/by	Where	Symbol of	Occasion/period
1892/1942	F. Ballamy	USA	Pledge of allegiance	
(1914) 1919	Gabriele d'Annunzio	Italy	Ultra-nationalist	
1917	Constituent Assembly	Mexico	Pledge of allegiance	
1923/1943 (45)	Mussolini	Italy	National Fascist Party	Still used illegally
1923/1945	Hitler	Germany	National Socialist Party	Still used illegally
1929/1935	Vaps	Estonia	Anti-socialists	
1932/1938	Salgado integralists	Brazil	Fascist	Groups still exist
1936/1941	Metaxas	Greece	Nationalists	Golden Party (unofficial)
1937/1945	Franco	Spain	Phalangists	Still used illegally
1937	Milan Stojadinovic	Yugoslavia	People's Radical Party	
1936/1945	Jozef Tiso	Slovakia	Hlinka's Slovak People's Party	Added wave to salute
1939/1940	Carol II	Romania	Front of National Rebirth	

The first use of the salute was in a nation founded on democratic principles – the United States of America. In 1892, F. Ballamy proposed that the Roman salute accompany the Pledge of Allegiance recited each morning by schoolchildren across the nation (Figure 43). With the rise of dictatorships in Europe and the outbreak of WWII, the salute became so controversial in the USA it was abolished. The practice was replaced with the gesture of placing the palm of the right hand over the heart.

Table 1 summarizes the cultural and political movements, keeping information to the essentials.



Figure 44. The only two stamps issued by Nazi Germany which depict the Nazi or Fascist salute.

Germany, curiously, issued only two stamps depicting the Nazi or Fascist salute, both for the infamous Nuremberg rally in 1936 (Figure 44).

Most strange is the fact that Italy also issued just two stamps showing the Fascist salute, both for use in the Colonies (Figure 45).

### Anecdotes about the salute in sports and Olympics, 1934-1935.

In 1934, Italy hosted the 2<sup>nd</sup> FIFA professional Rimet Football Cup. Only one of the designs, out of the many stamps issued, depicts a player giving the Roman salute (Figure 45).

The Libo Chocolate Factory of Czechoslovakia (silver medalist) issued in 1934 a trading card, depicting the national team of Romania giving the Roman salute. The disease spread rapidly, did it not?



The 1934 World Cup was a high-profile instance of a sporting event being used for overt political gain. Benito Mussolini was keen to use the tournament as a means of promoting fascism. Hungary's team gave the Fascist salute.



Figure 45. Fascist salute on two stamps for the 1934 Rimet Football Cup.





Figure 46. Cup winners, Italy, giving the Fascist salute.

Cup winner, Italy, also gave the Fascist salute (Figure 46).



Figure 47. The German team giving the Nazi salute.

Third place Germany gave the Nazi salute (Figure 47).

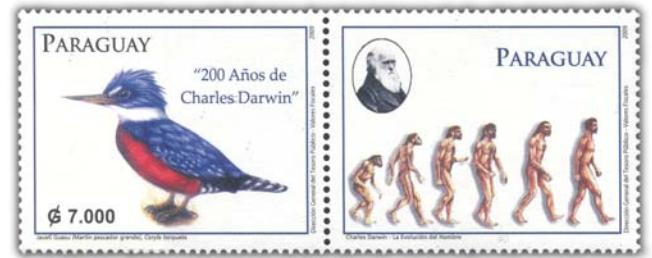


Figures 48 & 49. The German team in England gave the Nazi salute ... along with the many Germans fans!



On 4 December 1935, Germany played England in Tottenham, London, following unsuccessful protests. The German team, along with the German fans in attendance, gave the Nazi salute (Figures 48 & 49). What did the Tottenham Spurs' many Jewish

fans make of the salute? Legend has it that one England fan climbed the flag pole and ripped down the Swastika flag. England won 3-0.



### *Evolution of the 50c Victor Stamp (continued from Part 1)*

The 1924 Olympic set is characterized by three interesting features:

1. For the first time, this set features modern Olympic themes.
2. It is the only commemorative set in French philatelic history in which stamps, which were originally scheduled to be issued on the same date, were actually issued on two different dates.

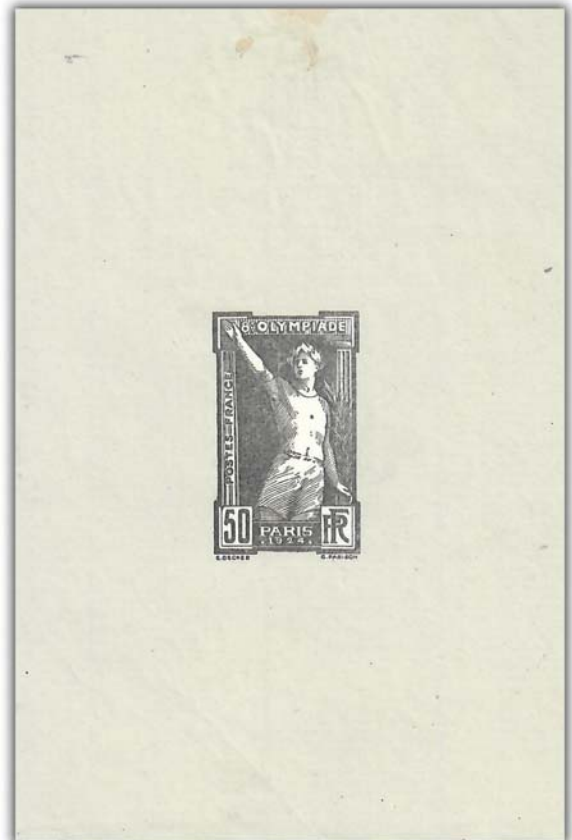


Figure 50. The master die-proof of the 50c Victor stamp.



Figure 51. 50c final stage color proof.

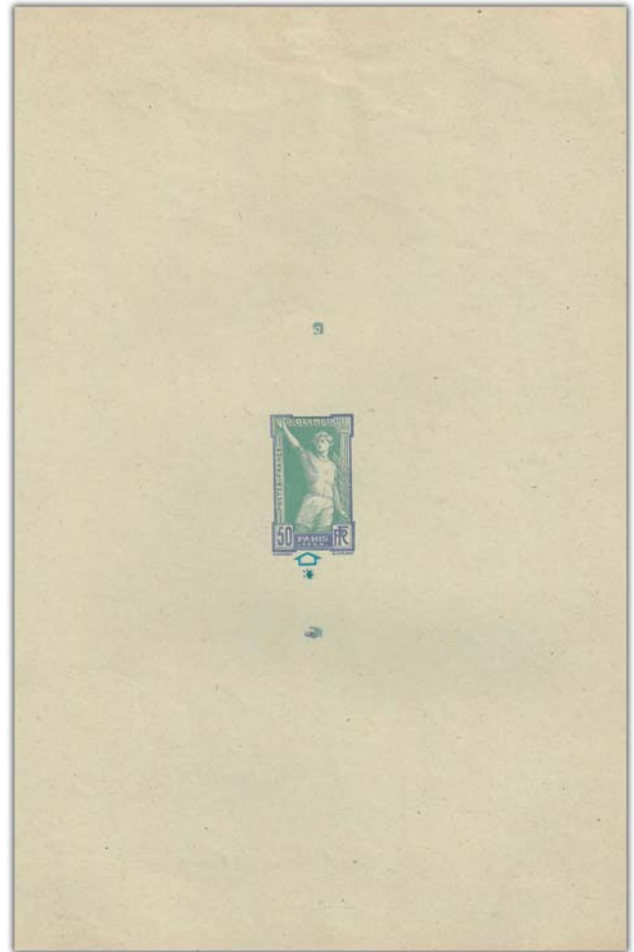


Figure 52. 50c final stage color proof.

3. The set represents the sole instance when the denomination of already-approved stamps was abruptly changed.

**Stage 9.** The philatelic equivalent of the “Big Bang” (Figure 50): the master die-proof reflecting the denomination change of the Victor stamp from 30c to 50c.

**Stage 10.** The final stages in production of the 50c Victor stamp differed from those of its 30c predecessor. Color proofs were printed on large-sized sheets measuring 27.2 x 16.2 cm and numbered from 1-18. Two of the color proofs are shown Figures 51 and 52.

**Stage 11.** The final printer’s proof in the issued color (Figure 53).

Part 3 of this article will reveal the reference print of the 50c stamp – an entire sheet – and the special printings. Acknowledgments and a bibliography will be included at the end of the final chapter.

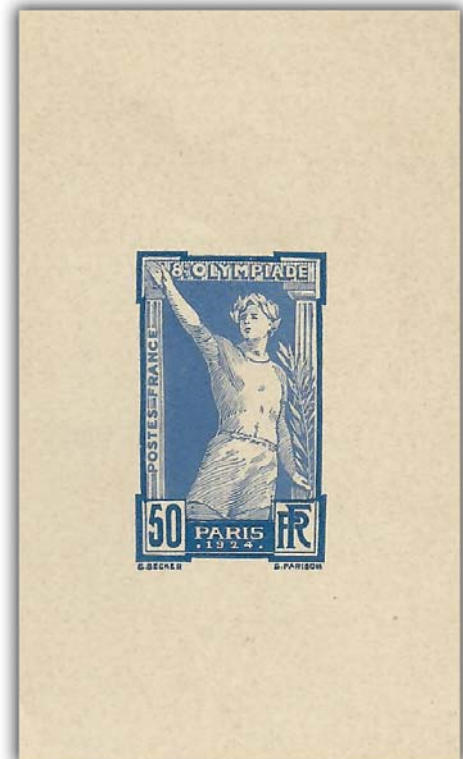


Figure 53. Final printer’s proof of the 50c stamp in the issued color.



# How to get started in sports exhibiting

by Norman F. Jacobs

Recent issues of the *Journal of Sports Philately* have included three articles on exhibiting, in response to our member survey showing that a number of members would like to try exhibiting, but wanted guidance. These articles covered the problem of determining which stamps are acceptable in exhibits, the differences between thematic and display classes, and picture postcard exhibiting. We plan to include exhibiting articles in future issues, and encourage other exhibitor members to write about their experiences.

In this article, I'd like to provide some practical pointers to help members who would like to create their first exhibit, or who want to bring their exhibits to a more competitive level.

When I started to collect tennis in 1986 at Ameripex, I thought it would be easy, since there were only about 100 tennis stamps. Soon I discovered that the breadth of material was far greater than I had known, so I expanded to collect postal history, proofs, booklets, meters, and postmarks.

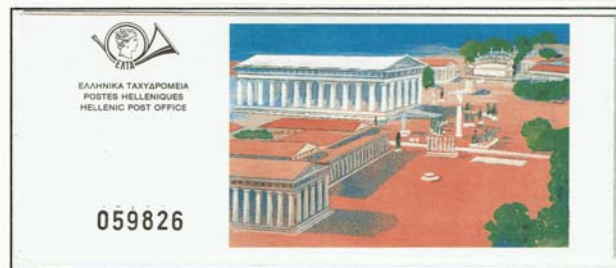
In 1996 the Peach State Stamp Show became an accredited World Series of Philately (WSP) national level show and decided to honor the Stone Mountain venue for the 1996 Atlanta Olympic Games tennis matches in its show can-

cel. Doug and Nancy Clark twisted my arm to get me to enter a tennis exhibit, to go along with the show theme. Between working, coaching soccer, and giving lectures, I was hard pressed to pull together an exhibit, so I limited the topic to "Tennis Fundamentals: Equipment and Strokes" and submitted two frames. I finished mounting the material the night before it was due at the show!

## 1. THE ROOTS OF MODERN TENNIS

Games with balls and sticks date back thousands of years in different cultures.

### 1.1 TENNIS PRECURSORS



In ancient Olympia, the palaestra included rooms called sphairisteria surrounding the central courtyard. These were used for ball play, but not competitively.

Cherokee Indians in Georgia played stick ball, a rough game similar to lacrosse. Flat fields and streams in the Ball Ground area encouraged large gatherings of Native Americans.



Research in the Georgia Archives confirms that Ball Ground is named after the game played by the Cherokee.

The earliest tennis court game appeared in medieval Europe. Initially played indoors, it was called Jeu de Paume (Game of Palms) because players struck the ball with their hands.

Jeu de Paume, 13th century France



Semi-postal

Charles d'Orleans played Jeu de Paume in jail in 1415 after the battle of Agincourt.



In the 14th century Petrarch wrote of tennis, "Play it in a quiet and gentlemanly manner."



Figure 1. The opening page of my exhibit on tennis.

Very happy to have started exhibiting, I expanded the story to five frames for the Olympihlex 1996 exhibition, receiving a large silver in the Promotion class. I made plenty of mistakes, but as I learned more and included more interesting items, the exhibit did better, reaching a consistent gold medal level.

Finally, in 2013 I thought it was ready to send to the National Topical Stamp Show (NTSS is an annual exhibition dedicated to thematic and topical exhibits), where it won the Grand Award, thus qualifying it for the American Philatelic Society's Champion of Champions competition later that year.

Throughout this time, I had the benefit of mentoring from Doug and Nancy Clark, SPI members (particularly Mark Maestroni), AAPE and its members, and other colleagues from around the world. Exhibiting not only made me a better collector, but it led to many friendships with fellow collectors. I was not one of those rare individuals who can secretly put together a fabulous exhibit and walk away with a gold medal the first time out. And you probably won't be either, but the journey will be fun, educational, and challenging!

Now I have a few questions for you to answer.

- **What is your topic?** Sounds easy, but suppose you collect sailing. Is the topic historical, a competition like the America's Cup, sailing in a particular country, military uses of sailboats, or will it be a survey of many aspects of sailing? A topic such as the use of spinnaker sails might work in a one-frame exhibit, but a broader topic requires a multi-frame exhibit. Don't be afraid to show less than 5 frames if you can't pull it all together the first time. Your medal level will suffer, but you will have started. Nobody gets to the America's Cup in their first race.

- **What is your goal?** Are you aiming for a high medal level? Or do you want to educate the viewing public about your topic? Is having fun or meeting collectors with similar interests the main goal? The award for most popular exhibit often goes to an exhibit with only a modest competitive medal.

- **Where will you show the exhibit?** Often a local show is less intimidating for a new exhibitor, but if you live near a WSP show, you can learn a lot from the many exhibitors and judges at the show.

- **What type of exhibit do you want to do?** Over the years, I have accumulated an extensive variety of advertising covers for tennis, including many rare

items. But I have kept the exhibit as a thematic philatelic exhibit, so the ad covers, first day covers without special postmarks, picture postcards, and ephemera all remain at home. Depending on your interest and what you have accumulated, you might want to start with a display or picture postcard exhibit. For more information on these, see the recent articles on golf exhibiting by Pat Loehr in the Spring 2017 and Fall 2017 issues of *JSP*.

Another new type of exhibit is "topical" which differs from "thematic" in requiring that every philatelic item must illustrate your subject.

Figure 1 shows the third page of my thematic exhibit, after the title page and plan page. Only one of the items pictures tennis, but all are related to the precursor games with balls and sticks. I place philatelic information in an italic font below the item. For a topical exhibit, you would have to leave out all but the Hungary stamp showing Jeu de Paume.

- **What will be your title?** I put this last because it depends on what you have included. Yes, you should start with a tentative title and an outline or plan, but you will make changes in the story as you work to fit in the material and the story line. It is critical that the title accurately reflects what the viewer should expect to find, so you need to revisit it after the exhibit takes shape.

For a thematic exhibit, the most important pages will be the title page, plan page, and the synopsis. (The synopsis page goes to the judges and is not shown in your exhibit.) We will focus on how to create these important pages in a future article. (Fellow exhibitors, how about tackling this topic?)

Now let's see what an exhibit looks like. If you have a nearby show, you can spend hours looking at techniques for organizing, displaying, writing, and mounting the exhibit. Pay attention to title page and plan pages, and you will start to see common themes of how to present the story. Which exhibits catch your attention? Which seem more original? Do some look better in the frames than others? Why?

You can get lots of ideas online. The American Association of Philatelic Exhibitors (AAPE) not only publishes a journal, but has many high-level exhibits on its website ([www.aaape.org](http://www.aaape.org)). Although you can view these without joining, I would encourage you to join. Not only will you receive the *Philatelic Exhibitor* quarterly, but you can also send copies of your exhibit or the title/synopsis pages for detailed review by an experienced exhibitor, at no charge.



The American Topical Association includes an exhibiting tab on its website ([www.americanphilatelic.org](http://www.americanphilatelic.org)). You can review selected pages from Clem Reiss' sailing races exhibit and my tennis exhibit, as well as another dozen non-sports exhibits. This website also has a great listing of the huge number of different types of philatelic elements that you can include in a thematic exhibit, originally prepared by SPI member Joan Bleakley.

Exponet, a predominantly Czech organization, has posted 1000 online exhibits, searchable by category on their website. As of today, I count 58

different sports exhibits, including Mark Maestroni's single frame on men's gymnastics. Go to [www.exponet.info](http://www.exponet.info) to get started, but make sure you have snacks and coffee handy, because it may be a long time before you leave the site.

What about books on exhibiting? My go-to source is Randy Neil's *The Philatelic Exhibitor's Handbook*. The third edition, updated by Ada Prill, was published in 2006, and is available from Subway Stamp Shop for \$31.99 ([www.subwaystamp.com](http://www.subwaystamp.com)). This is still the best book-length, step-by-step guide to the process of creating and mounting an exhibit.

A great complement to Neil's book is Steven Zwilling's *The Path to Gold*, which was reviewed by Mark Maestroni in the Summer 2017 issue of *JSP*. The 175 tips cover exhibit creation, techniques for display, and having more fun with exhibiting. Rather than a comprehensive roadmap, the book presents many insightful tips and ideas to improve specific aspects of the exhibit.

To understand the rules of exhibiting, visit the APS website at [www.stamps.org](http://www.stamps.org) to download a copy of the new 7th edition of the *APS Manual of Philatelic Judging and Exhibiting*. While there are very few firm rules in this new edition, you will find many concepts and ideas which will help you create an exhibit that will fare well in competition, and you will learn how the judges assign points to determine medal levels.

Here are my top ten practical tips based on my experience as an exhibitor!

### CONCLUSION

To end our journey let's recall how the Game of Kings has developed into a worldwide sport for all.



In 1505 King Henry VII organized at Windsor the first international tennis match, between Philip the King of Castile and the Marquis of Dorset, with Henry as audience.



Folded letter with Windsor mileage mark, and London tombstone morning duty date stamp. Manuscript red P 6 (= paid 6 d) underpaid rate by 1d. Rate should have been 7d for 59 miles (Windsor to London to Aylesbury) from 1805-1812.



In 1877, Wimbledon hosted the first lawn tennis tournament.



Almost 100 years later, Arthur Ashe became the first African-American man to win Wimbledon.



Davis Cup matches now involve 130 nations all over the world.



At the highest level, tennis players achieve recognition and celebrity status...



...but for most people, tennis just represents fun and exercise.



The NEC Wheelchair Tennis Tour includes over 150 tournaments and \$1 million in prize money.



Finally, the traditional handshake after the match symbolizes the good will and sportsmanship that can result from participating in tennis at all levels.

Figure 2. It is important to develop a conclusion page for the exhibit.

1. The thematic story takes precedence. Once you complete a section, try reading it without looking at the philatelic material. It should read clearly, concisely, and coherently. The philatelic material should connect directly to the text.

2. Develop a plan for chapters and subchapters. Look at the table of contents of books on your theme to get ideas for chapters, but be original. Think about what you want to show that does not appear in texts on the subject.

For example, in my tennis exhibit I devote a chapter to factors influencing match results such as weather, nutrition, injuries, illnesses, and illegal drugs. The subchapter on the Fed Cup includes a page entitled "Politics and Fed Cup." Neither of these is present in any other tennis philatelic exhibit that I have seen.

You will probably change the plan over time based on feedback from friends and judges. Ideally, the chapters should have some balance. Important chapters may be longer, but do you really want one of 15 pages and another of 2 pages, or can you restructure to tell the story in a better way?

3. Develop a process for placing the right items and text on exhibit pages. When I remount my exhibit, or add a lot of new material, I make folders for each chapter in the plan, and put the items in the folders on stock sheets. I set out the material on the stock sheets in a way that tells the story. Then I block out the size of each item on a page using a computer drawing program, and insert the thematic text. Alternatively, you could place cutouts of thematic text right on the stock pages in the position you intend for the final version.

Frequently I need to do additional research concerning the thematic or philatelic text before printing a trial page. You can indicate what you have discovered, such as the research I did at the Georgia Archives (Figure 1).

Once I am satisfied that the page looks balanced and reads well, I print a copy on thick stock paper and mount the material. I print black frames for each item to improve the appearance and to help me mount the material correctly. Remember that judges cannot read every word, or even every page, so use concise terminology and short paragraphs.

4. Try to find a mentor with exhibiting experience to help you with questions or problems. Most SPI Board members are exhibitors, and I and others will be happy to help via email. Once you have put

together an exhibit, you can also use the AAPE critique service.

5. Harness the power of your computer program. Rewriting, reprinting, inserting borders, highlighting key items, and altering fonts or colors has become so much easier with modern computer programs that over 99% of exhibits are prepared in this manner. I use Microsoft Publisher, but you could use Word or an Apple product as well. Randy Neil's book has many suggestions for what paper to choose, fonts that look good, types of sheet protectors, and other mechanical aspects of exhibit preparation.

6. Include a beginning and an end. When I first prepared my two-frame tennis exhibit, I just jumped in with the first page, and ended when I ran out of frame space. With some mentoring, I learned to include a beginning as shown in Figure 1 that sets the stage for the emergence of the sport.

Before sending the exhibit to NTSS I was encouraged to develop a conclusion page (Figure 2). This page revisits some of the themes of the title and the main sections of the exhibit, but includes new information. The handshake metaphor at the very end reminds the viewer of the final moments of a tennis match, a way to say "THE END."

7. Evaluate each chapter and page as a unit. If you collect a wide variety of philatelic elements, you can try to include different elements on every page. The presentation of the exhibit should include a diversity of material and appearance. Although some sections may have more meters based on the subject matter, try not to overwhelm any page with rows of meters or rows of stamps.

8. Condition is important, especially on common items. Judges expect items to be in the best condition possible. A unique item with a defect is acceptable, but common items should look perfect.

9. Show your research and knowledge, both thematic and philatelic. This will help bring the exhibit to a higher level. Explain rates and routes on thematic covers when they are not obvious.

The page shown in Figure 3 includes some different ways to demonstrate knowledge and research. The private meter marking from the early professional tournament has not previously been documented in the tennis philatelic literature. The use of the American Express company revenue



cancellation brings in an unexpected philatelic element. The Evian cover is not only uncommon, but the analysis of the rating shows a different kind of knowledge. And the last item on the page is a perfin. Without some knowledge of both perfin and the history of tennis sponsorships, I could not have identified this cover as part of the story.

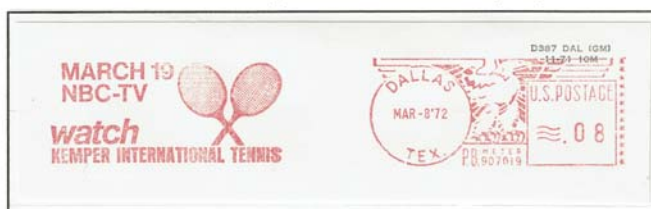
10. Insurance for your exhibit and collection is available from the American Philatelic Society and others. Pay attention to the insurer's specific

requirements for notification when exhibiting, and the type of mail service allowed.

If exhibiting is completely new for you, aim to have fun! We all need to remember that philately is our hobby, and should offer both relaxation and escape. I predict that by exhibiting you will make new friends, become more of an expert in your subject area, and make philatelic discoveries that are new to you, or even to the collecting world. 🐼

#### 5.4 PROMOTERS, SPONSORS, AND PUBLICITY

Television networks promote the tournaments they carry.



*Private meter marking from early professional tournament, previously undocumented.*

The American Express Company is one of the sponsors of the U. S. Open.



Perfin,  
"EKC"

Eastman Kodak Company used to sponsor tournaments to promote sports photography, but cannot now afford the expense.



Evian is a long-term sponsor of three of the Grand Slam tournaments, including Wimbledon, the U. S. Open, and the Australian Open. Only the French Open belongs to Perrier.

*Registered from Paris, Rue de Provence, to Basel, with Evian advertising in selva of partial booklet pane.*

*Correctly rated at 3 francs. Paid 1 fr 50 c for first weight, and 1 fr 50 c for registry fee, total of 3 fr.*

Figure 3. Show your philatelic and thematic research and knowledge.

# FDCs of the U.S. 1969 Baseball Stamp with Team Promoted Cachets

by Norman Rushefsky

**A**s noted in my Fall 2017 *JSP* article there are several collectors exhibiting excellent collections of FDCs of the 1939 U.S. baseball stamp which honored the mythical 100<sup>th</sup> anniversary of the first baseball game at Cooperstown, N.Y. However, I don't believe I have ever seen an exhibit of FDCs of the 1969 baseball stamp honoring the 100<sup>th</sup> anniversary of professional baseball.

The stamp was issued in Cincinnati to recognize the city where the first team of professional players were assembled by Harry Wright to form the Cincinnati Red Stockings. The name derives from the long red stockings worn by the team, the length of which were considered a novelty at the time. A total of 414,912 covers were serviced for the first day of issue cancellation for this stamp.

As is the case for FDCs of the 1939 baseball stamp, FDCs of the 1969 stamp have numerous cachets that are actively sought by collectors. A small subset of these are cachets produced for promotion by Major League Baseball (MLB) and its teams.

The most common of these cachets is one produced by Marg and designated as the "Official First Day Cover" by the office of the Commissioner of Baseball (Figure 1). The cachet features an image of then President Richard Nixon tossing out the first ball at the traditional opening day ceremony.

Nixon, an avid sports fan, tossed out the first ball at the 1969 home opener of the Washington Senators baseball team.

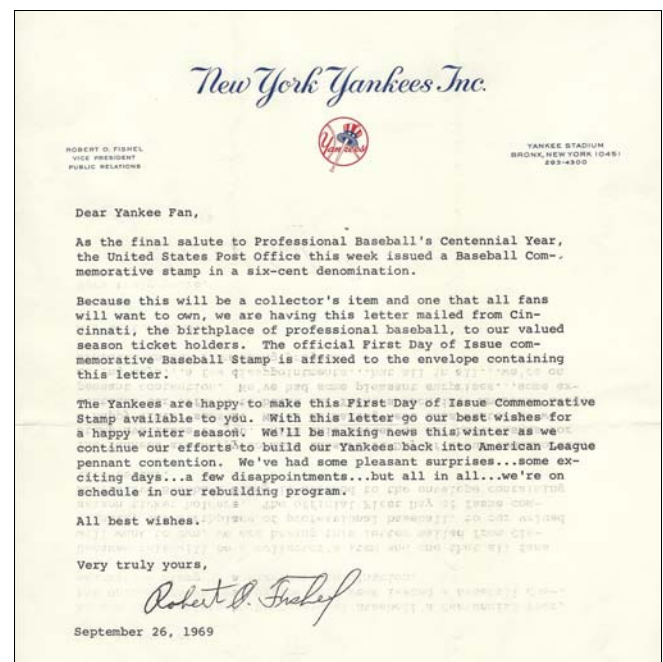
There are no return addresses used on the Marg FDCs but one sees many of these cachets with typed addresses to businesses. A few of these still retain the original contents (Figure 1). These contents are from the teams and typically are directed to season ticket holders.

I assume that any of these Marg FDCs with a typed business address in all likelihood was from a team located near the addressee.

To date I have only noted the Marg cachet, based on enclosure letters, as having been used by the New York Yankees (Figure 1), Chicago White Sox, the California Angels, Philadelphia Phillies and the Pittsburgh Pirates.



Figure 1. President Richard Nixon throwing out the first ball on a Marg FDC cachet for the 100<sup>th</sup> anniversary of Major League Baseball stamp in 1969. Letters such as the one reproduced below were often enclosed.



The White Sox used two different letters. One was sent to current season ticket holders, while the other was sent to previous season ticket holders to inform them of upgrades to their team and that the recipient might want to consider purchasing tickets for the next season.

I have noted that the Commissioner's office did use the Marg cachet for a FDC containing a letter signed by Bowie Kuhn and addressed to a U.S. Senator. The letter's heading is "To Friends of Baseball" and notes that professional baseball is 100 years old and that the envelope is a FDC of the special stamp commemorating this event.



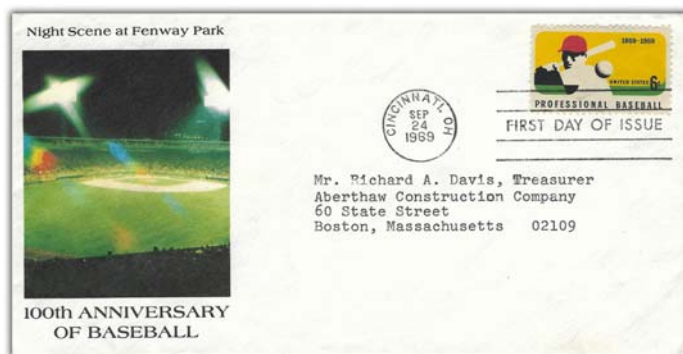


Figure 2. A colorful night seen at Fenway Park on a cacheted cover sent by the Boston Red Sox to its fans.

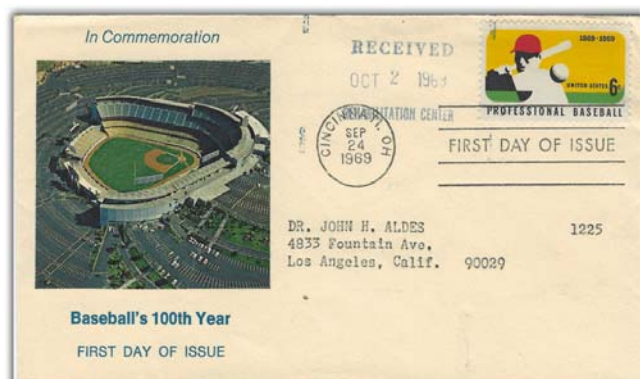
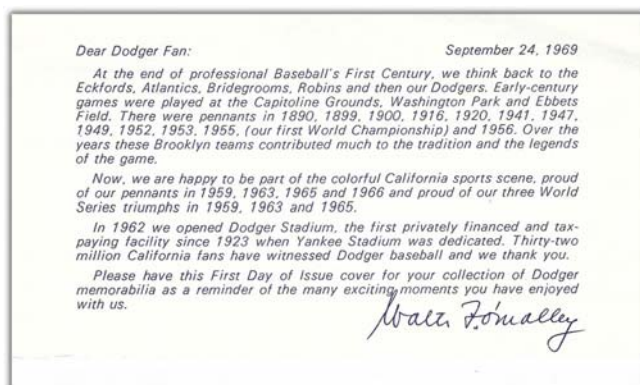


Figure 3. Cacheted cover from the Los Angeles Dodgers. The enclosed card (below) gives some history of the Dodgers team.



I assume the Marg cachet was made available to the public also as many Marg FDCs are seen unaddressed.

The Boston Red Sox used a cachet which illustrates a night seen at Fenway Park (Figure 2). The insert is a letter thanking the addressee for his support and noting the historical nature that the stamp celebrates.

Figure 3 illustrates the cachet and engraved card insert used by the Los Angeles Dodgers. The card relates some history of the team when they played in Brooklyn, adding that they are "happy to be part of the colorful California sports scene."



Figure 4. San Diego Padres cacheted cover.

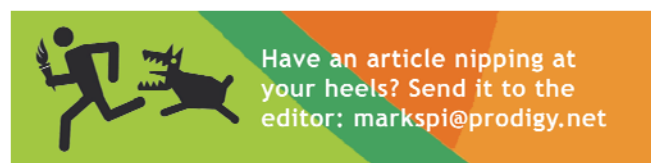
Lastly, there is the Marg cachet for the San Diego Padres (Figure 4) that was sent to season ticket holders. The cachet shows the Padres logo and an aerial view of San Diego Stadium where they played.

The insert letter notes the souvenir nature of the FDC which commemorates the centennial of the first professional baseball game played in Cincinnati.

The Cincinnati team (Figure 5) went undefeated in 1869 winning 65 games. By 1871 Harry Wright and three other players left for Boston to form the Boston Red Stockings which subsequently became the Boston Braves and now the Atlanta Braves. While Cincinnati soon lost almost all of their original professional players the current Cincinnati Reds team identifies this team as part of their heritage.



Figure 5. The undefeated Cincinnati team from 1869.



# Preserving your philatelic past

by Manda Kowalczyk

**A**cquiring that sought-after stamp to complete your collection can feel like you won Game 7 of the Stanley Cup Finals. Like Lord Stanley's Cup, your collection is important to you and should be enjoyed while it is in your care as well as preserved for years and generations to come.

The goal of preservation is to slow down an artifact's rate of deterioration with non-invasive techniques. Although proper housing like acid-free boxes and glassine pouches help in slowing down deterioration, supplies are just one layer of the whole picture, so before you invest time and money, take a step back and review all the different ways your collection may be adversely affected and the different approaches you can take to safeguard against damage.

The museum community has identified 10 main sources of damage to collections referred to as the *Agents of Deterioration*. They are:

- Fire
- Force
- Light
- Neglect
- Pests
- Pollution
- Incorrect Relative Humidity
- Incorrect Temperature
- Vandalism
- Water

With the Agents of Deterioration in mind, look around your house and assess how and where collections are stored and see what improvements you can make (Figures 1 & 2).

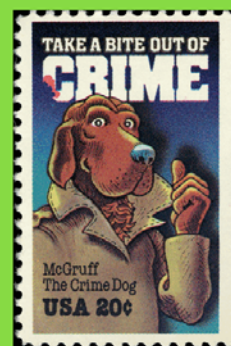
Determine if the temperature and relative humidity (RH) levels are stable, as rapid fluctuations can damage collections by attracting pests, causing mold, shrinking or even color changes in paper. Generally, living spaces such as bedrooms and home offices have stable temperature and humidity readings, but find an attainable set temperature, between 50-72 degrees Fahrenheit, (with no more than a 5-degree fluctuation) and a relative humidity reading between 35% and 55% RH (with no more a 5-percent fluctuation) and strive to maintain those levels.

## 10 AGENTS OF DETERIORATION KNOW THEM TO PREVENT THEM



**WATER** damage is commonly caused by leaks and floods which causes warping and tidelines.

**THEFT & VANDALISM** is willful damage to artifacts that is either premeditated or "crimes of opportunity".



**PHYSICAL FORCE** can damage artifacts by causing breakage, stress, and pressure.

**NEGLECT** is the loss of the artifact or the information associated with the it, such as names, dates or locations.



**LIGHT** damage is caused by overexposure to natural or artificial light, resulting in fading.

Figure 1. Agents of Deterioration (Part 1).





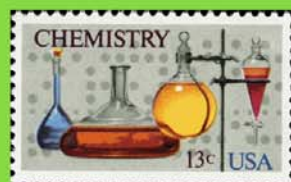
**FIRE** can cause smoke damage and partial or total loss of the artifacts. Fire prevention must be given the highest priority possible.

**PESTS**, such as insects and rodents like to infest artifacts made from plants & animals, such as paper and fabrics. They especially like cardboard boxes.



**INCORRECT TEMPERATURE** can accelerate deterioration in artifacts. Keep temperature between 65 to 72°F.

**INCORRECT HUMIDITY** can cause the artifacts to warp or grow mold. Attempt to keep humidity between 35% to 55%.



**POLLUTANTS** such as gases, aerosols or dust accelerate decay of artifacts.

To learn more, visit:  
[www.npm.si.edu/preservation](http://www.npm.si.edu/preservation)



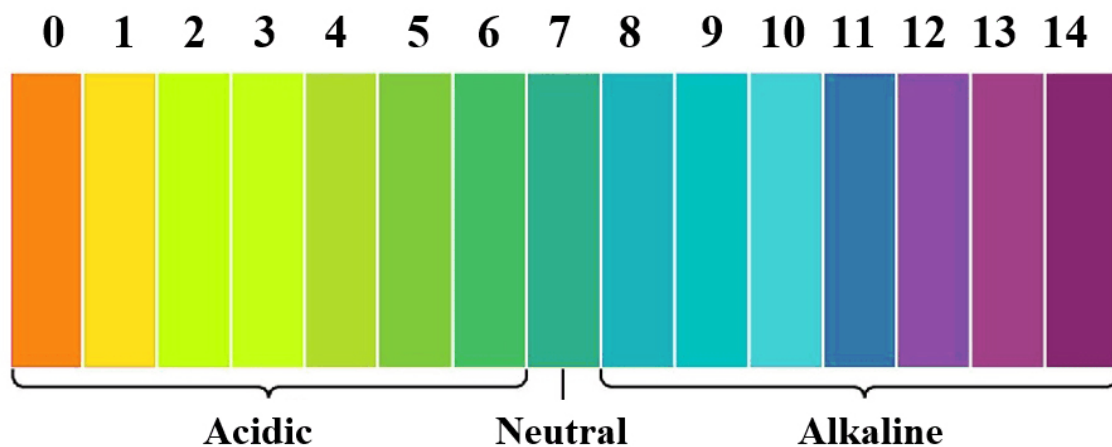
Smithsonian  
National Postal Museum

Keep objects away from exterior walls, vents, heaters, pipes, steamy bathrooms and kitchens, and windows to decrease exposure to temperature and humidity fluctuations. Avoid storing collections near windows as visible light and ultraviolet (UV) radiation from the sun can cause fading in ink as well as color shifts and embrittlement in paper. Small leaks in window seals also allow in pests, pollen and other outside pollutants, which may cause chemical damage to paper as well as physical loss from pest bites. Proper insulation, a well-maintained heating, ventilation, and air conditioning system (HVAC) and regularly changed air filters, will go a long way in mitigating damage from incorrect temperature and humidity, pests and pollutants.

Storing your collection in rooms that are frequently occupied will make it easier for you to monitor for and notice pest activity, mold growth or other condition changes. Check on your collections once a month and note any changes. If you live in an area prone to vibrations caused by earthquakes, city bus routes, construction or slamming doors, adding bumpers, straps, or ropes to prevent the tipping or movement of cabinets and shelves can help mitigate damage to collections caused by physical force. In addition, anytime you retrieve or put away your collections make sure your walking path and the storage height of your collection is accessible to avoid damage from dropping or tipping over your collection.

Unfinished garages, basements and attics are usually not occupied as frequently and may have inadequate space to safely store and retrieve your collection. These spaces also lack proper insulation making temperature, humidity and pests difficult to control. Additionally, the probability of water damage from broken pipes, leaking washing machines or excessive rain or snow accumulations increase in these spaces. If these areas are your only options, store collections at least 3 inches away from exterior walls in metal cabinets or plastic bins and at least four inches off the floor and drape plastic sheeting over any areas vulnerable to water. Be extra-vigilant and monitor your collections at least once a week for mold, condensation, pests and condition changes. If something is out of sight, it is usually out of mind. Neglect is a common but often overlooked contributor to deterioration, so make it a habit to inspect your collection not only for the sake of preservation but also for your enjoyment. You may even determine you want to pare down your collection or that you are inspired to collect more!

Figure 2. Agents of Deterioration (Part 2).



*Figure 3. Choose acid-free products (7.0 pH) for your philatelic storage needs.*

While you are enjoying your collection, document its contents and location(s) through spreadsheets, photographs or notes. Doing so will help you monitor conditions, prevent loss and inadvertent damage, and speed your response in the case of theft and vandalism. Whenever you take your collection out for viewing, have a clean, flat and spacious area available so you can keep track of what you took out so you can make sure it all goes back. Sufficient space will also have you avoid bending corners or tearing edges because things are in your way. Always have clean hands. When possible, handle the object by the enclosure it is stored in, such as a glassine envelope or acid-free folder, or use tongs on gummed surfaces. Clean bare hands are also acceptable when handling stable un-gummed objects. Avoid using rubber bands, staples and paper clips to keep your collection bound as they can rip, and rusted paper clips will stain paper especially if temperature and humidity are incorrect. Loosely tied twill tape can be used to wrap around bundles and acid-free folder stock can be folded to keep covers grouped and organized.

Keep in mind that you can also be your own “vandal” by having ink pens, food or even glasses of water around your collection; all can accidentally leave permanent marks or stains. Food crumbs also attracts pests. If you need a writing utensil handy, use a soft graphite pencil and a white vinyl eraser.

When purchasing storage supplies, the term “archival” is not specific enough, so look for these descriptors:

- **Lignin-free or < 1% Lignin:** Lignin is a plant polymer, found in wood pulp, which releases acids during decomposition that can discolor and damage collections and their enclosures.

- **Acid-Free:** Materials that are acid-free are neutral (7.0) on the pH scale but may become acidic over time due to potential impurities from the object it houses or from improper humidity, temperature and light levels (Figure 3).
- **Buffered:** Materials that are buffered have a higher pH (7.5-8.5) and contain an alkaline reserve (usually 2-3% calcium carbonate) that buffers/neutralizes new acids released from acidic objects or improper environmental levels. Buffered materials are suitable for most paper, but the higher alkaline levels are not suitable for all materials such as some photographs, blue-prints, textiles and some fine art media.
- **Unbuffered:** Materials that are unbuffered, are acid-free but do not contain an alkaline reserve to neutralize acids. Unbuffered materials are safe for objects sensitive to alkaline environments.
- **“Passed PAT (Photographic Activity Test)”** means the material is suitable for silver image photographs.
- **Polyester, Polypropylene and Polyethylene:** Choose enclosures, containers and corner mounts made of these approved plastics and make sure they are free of additives. Do not use these materials on friable media like charcoal or pastel, as static electricity will lift off the media.

Store similar sizes and items together and do not overstuff boxes or cabinets (Figure 4).

Fold acid-free card stock to make folders to organize similar-sized covers and use a pencil to





Figures 4 & 5. Do not crowd covers in storage containers (left); use acid-free dividers and boxes with plenty of space (right).

label the folders. Covers may be stored with or without glassine or polyester enclosures if housed in an acid-free box. Make sure the enclosure is always larger than the item inside and handle by that enclosure when feasible to avoid unnecessary contact (Figure 5).

Isolate acidic objects such as newspaper clippings and collections that have tape, adhesive residue, or rusty paperclips in a different storage container to avoid damaging the rest of your collection. To mitigate against further deterioration, you can store each object in its own enclosure and insert sheets of buffered paper inside of unsealed covers or on the outside if sealed (Figures 6-8).

Stamp-size polyester pouches, taped to acid-free buffered album pages (Figure 9) offer an alternative to opaque stock sheets, which make visibility difficult and allow stamps to shift and fall out.

It's a good idea to do some research on companies that carry polyester pouches. Don't forget to ask if multiple heights are available. Unfortunately, preservation is not one-stop shopping (yet), however customer service departments will help and often send samples when requested.



Figure 9. Clear polyester pouches provide secure and easily visible storage for your stamps.

If you come across objects in your collection that need conservation assessment, the American Institute for Conservation of Historic and Artistic Works (AIC) has a list of verified paper conservators. (Phone: 202-452-9545 or email [info@aic-faic.org](mailto:info@aic-faic.org)).

For more information on preservation-related information visit [postalmuseum.si.edu/preservation](http://postalmuseum.si.edu/preservation)

Manda Kowalczyk, an SPI member and ice hockey collector, is the Preservation Specialist & Safety Coordinator for the Smithsonian National Postal Museum in Washington, DC. Photo credits: Figures 1, 2, 4 and 5, Smithsonian's National Postal Museum.



Figures 6-8. Use acid-free paper as buffers inside and outside covers with adhesive residue.

# Gymnastics on German "Private Post Stamps"

by Wolfgang Marx

*[Please read Thomas Lippert's article "The Modern Private Post in Germany" on page 26 of this issue of JSP for more information on Germany's private postal services.]*

Regio Print-Vertrieb (RPV) Cottbus (one of a number of German private post companies) honored on 2 June 2012 an issue for the Cottbussians who qualified for the London Olympic Games featuring the very successful gymnast, Philipp Boy from the Sportklub (SC) Cottbus (Figures 1 - 3). The selvedge includes the text "Olympiateilnehmer London" (Olympic Games participant). The German team (which included Marcel Nguyen, Fabian Hambüchen, Sebastian Krimmer, and Andreas Toba) finished in seventh place.

On 3 November 2014, the private postal service BWPOST Stuttgart issued two stamps for the Männerturnverein (MTV) 1843 e.V. Stuttgart (Men's Gymnastics Club, Stuttgart). The best gymnasts of the MTV train in the Regional Sports Center of the Kunstturner (artistic gymnastics) in Stuttgart, the Landessportverband Baden-Wuerttemberg.

In the image on the 55c value (standard letter rate) are the three former members of the team: (left to right) Daniel Weinert, Sebastian Krimmer and Marcel Nguyen (Figures 4 & 5). Daniel Weinert competed at the 1<sup>st</sup> Youth Olympic Games in Singapore in 2010, finishing ninth. He did not qualify for London 2012.

The other two gymnasts (Krimmer and Nguyen) were on the German gymnastics team for the 2012 Olympic Games in London and finish 7th in the team event.

The second stamp (Figure 5) had a value of 140c (large letter) featuring Marcel Nguyen (since December 2014 a member of KTV Straubenhardt). He was the German gymnastics star at the London



Figure 1. Partial sheet (of 10) self-adhesive stamps with a denomination of 50c (+5c donation for sport) featuring Philipp Boy. Edition: 1,000 sheets.



Figure 2. Nice use of the Philipp Boy stamp on a standard rate letter postmarked with both the RPV rectangular cancel of 2 June 2012 and the special commemorative cancellation of the IMOS Congress which took place in Cottbus from 30 May - 3 June.



Figure 3. Souvenir sheet with the 50c Philipp Boy stamp. 1st edition = 100 pieces, reprint 400 pieces.





Figure 4. Commercial cover mailed on 15 April 2015 with self-adhesive 55c stamp from BWPost showing Sebastian Krimmer on the pommel horse flanked by Daniel Weinert and Marcel Nguyen). The stamp was printed in sheets of 10. Total circulation: 1,000 sheets.



Figure 5. Detail of the 55c stamp in Figure 4 (left). At right, Marcel Nguyen on the rings (140c stamp). Printed in sheets of 10. Total circulation: 500 sheets.

2012 Olympics where he received a silver medal in the individual all-around. A second silver medal in the parallel bars event completed his triumph.

In 2016, BWPOST Stuttgart also issued three gymnastics stamps with the theme “Road to Rio.” The stars of the “Olympiastützpunktes Turnen” in Stuttgart, included Elisabeth Seitz, the best German gymnast (Figure 6). She participated in two Olympic Games. In 2012, Elisabeth placed 10th in the individual all-around competition, and 6th in the uneven bars. At Rio de Janeiro in 2016, she placed 4th place in the uneven bars. Marcel Nguyen reached 7th place in Rio in the men’s team event (Figure 6). Jana Berezko-Marggrander (rhythmic gymnastics) who belongs to TSV Schmiden, placed 17th at London 2012 in the individual all-around event, but reached only 18th place in the qualification round in Rio. BWPost also issued the stamps as part of a souvenir sheet (Figure 7).



Figure 6. (left) Elisabeth Seitz, 44c (card rate); (right) Marcel Nguyen 140c (large letter rate).



Figure 8. German Olympic gymnast, Fabio Hambüchen on two personalized stamps of Deutsche Post.

The most outstanding German gymnast at Rio was Fabian Hambüchen from the Kunstturnvereinigung (KTV) Obere Lahn (City of Biedenkopf) who finished with a gold medal in the horizontal bar, his specialty. He competed at the 2004 Athens Olympic Games and again in 2008 in Beijing where he brought back a bronze in the horizontal bars.

At London in 2012 he won a silver on the same event. The German Sporthilfe honored his Olympics victory in Rio de Janeiro with two individual Deutsche Post stamps (Figure 8) at 45c (individual portocard rate) and 25c (mass mailing rate).

*This article first appeared in the special IMOS Congress issue of 2017 and is reprinted with their and the author's kind permission. Mark Maestroni translated the article from German into English.*

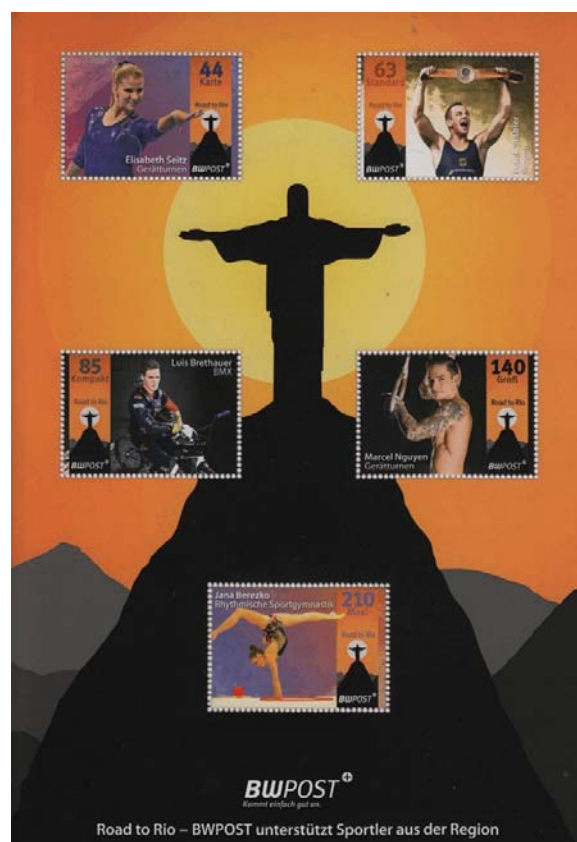


Figure 7. Gummed souvenir sheet, edition 200 pieces for the price of 29.90 € (high donation portion).

# The Modern Private Post in Germany

by Thomas Lippert

According to the European Union (EU) guidelines of the late 1980s, the national postal markets were required to begin slowly dissolving their monopolies.

One of the first steps in Germany was taken in July 1989. *Postal Reform I*, broke down the Deutsche Bundespost (the German postal administration) into three enterprises (post, bank, telecom), but maintaining their monopoly.

*Postal Reform II* led to the privatization of the three state enterprises (the state was still a stakeholder). The **DEUTSCHE BUNDESPOST** became **DEUTSCHE POST AG** (1 January 1995). For collectors, the change was evident on Germany's stamps: the name **DEUTSCHE BUNDESPOST** changed to **DEUTSCHLAND**. The Ministry for Post and Telecommunication – until this point, the government ministry responsible for Germany's postage stamp program – was dissolved. This responsibility was turned over to the Ministry of Finance.

Finally, *Postal Reform III* led to the establishment of an agency responsible for licensing private mail services. At first, the new services operated in larger cities or in geographical regions with a restricted delivery area. In time, this changed as cooperative networks among the new private mail services emerged.

Postal reform was not without its conflicts. For instance, Deutsche Post AG fought for exclusive use of certain traditional elements of postal branding: the word "Post," color yellow, and the basic design of postmarks.

Since 2008, the growth of private mail services has been unrestricted, providing certain regulations are followed.

There was a second product time line. Around 2000 postal administrations began to discover personalized stamps. It will be remembered that Australia Post introduced this type of stamp just before the Sydney Olympic Games in 2000. Because of its popularity, many postal administrations followed suit.

Deutsche Post couldn't resist introducing this new postal product. Germany's personalized stamps have their own unique character. All stamps *outside* the official program (in other words, those *not* issued by the Ministry of Finance) bear the inscription

**DEUTSCHE POST** (the enterprise's name) instead of **DEUTSCHLAND**. This means that those stamps issued by the German mail are private post stamps (Privatpostmarken) independently of whether they have been completely designed and offered by the post (by the way: only via Internet!) or have been designed for private use by private people.

And then there are customers with "big shoulders" like the Deutsche Sporthilfe (German Sports Aid).

Private Mail services have been established in all German regions (often with roots in newspaper publishing houses), have been licensed, sold or dissolved, and even merged with larger services. The market remains in flux.

The various mail services are closely tied to their respective city or region. The subjects of their stamps reflect the area's scenic wonders, and notable events, activities or people, and therefore are very popular with the local inhabitants. For these reasons, philatelic clubs seem to love these stamps.

But there are traditional collectors (along with a majority of exhibit judges – that's another story!) who don't like these stamps for several reasons.

In the end, it's up to each collector to determine how or what to collect. The private mail stamps are attractive items that enrich sports philately. 🐼



Two types of German stamps. At left, personalized **DEUTSCHE POST** stamps by Deutsche Sporthilfe (via stamp agency Sieger, the official partner of Sporthilfe). At right, official German stamp issue (named **FÜR DEN SPORT**). Both issues benefit German Sports Aid: (left) by own activity, (right) by state support.



# Canada & USA face off with joint “History of Hockey” stamps

by Mark Maestrone

For only the sixth time in history, Canada and the USA issued a joint stamp issue, this time commemorating ice hockey, a sport that is an integral part of both countries’ amateur and professional sports scene.

The designs by Roy White of Subplot Design Inc. in Vancouver, Canada, features a pair of stamps in tête-bêche format which perfectly captures the theme of the stamps: a modern ice hockey player gazing into the ice and seeing a reflection of himself as a player in vintage gear. According to the Canada Post press release, “the paired images also depict the game’s evolution and its continuing presence in the lives of players and fans alike.”

The designs of the USA and Canadian issues are nearly identical, with the USA versions being slightly less tightly cropped on the sides and top.

The Canadian issues were sold in a self-adhesive booklet of 10 for \$8.50. Marked with a “P” inside a red maple leaf – the symbol for a Permanent domestic rate stamp – each is valued at 85¢. Canada Post also issued a gummed souvenir sheet which included one of each stamp (shown at right).

The USA issues, referred to as “Forever” stamps (first class letter rate of 49¢) were sold in panes of 20 self-adhesive stamps. The stamps were further divided into two tête-bêche groups of ten stamps (seen below). The USPS, like Canada Post, produced a souvenir sheet with one of each stamp.

Quantities issued were not identical. The USPS

printed 15 million stamps (750,000 panes of 20), plus 500,000 stamps in souvenir sheets (250,000 panes).

Canada Post printed 200,000 of the booklet stamps and 100,000 in souvenir sheets.

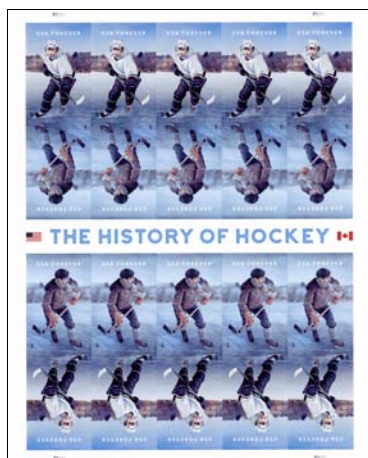
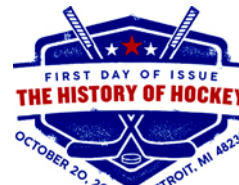
A dual first day ceremony was held in Detroit, Michigan



(Above) Pairs of tête-bêche Canada and USA stamps.  
(Below) FD cover of the Canada souvenir sheet with additional rectangular post office cancel.



on 20 October 2017 at the Little Caesars Arena. The Canada Post first day cancel appeared as a pair of ice hockey pucks between which is Canada’s first day city, Windsor, Ontario. The USPS had their regular black ink first day cancel as well as a color laser printed version which could be obtained via mail order. Both are shown below.



# Golf and Another Sport on Slogan Meter Stamps

by Patricia Loehr

**T**he earliest known golf slogan meter stamps appeared in the 1930s. Since then over a thousand are known to feature golf in their design.<sup>1</sup>

As the use of meter stamps increased during the twentieth century, they were christened the “new philately.” Many collectors turned their sights to this new specialty.

In golf philately, slogan meter stamps actually preceded by many years the first golf-related adhesive postage stamp issued in 1953.

While postage stamps and meter stamps serve the same purpose, namely prepaying postage, they are quite different in their design. Regular postage stamps include the country designation, a denomination, and possibly the purpose of issue along with the pictorial design. Meters, on the other hand, may or may not include a slogan (text and/or pictorial). If it does have a slogan the design is separate and to the left of the country of origin and denomination.



Figure 1. The oldest of the two-sport golf meters in my collection dates to 1937 with the slogan “Golf and Tennis Equipment of Real Merit.”

A few of the numerous golf slogan meter stamps depict golf paired with another sport. Looking through my collection I find the earliest of these two-sport meter stamps dates to 1937 and depicts a golfer and a tennis player (Figure 1). Alex Taylor & Co., the self-proclaimed “House That Sport Built” at 22 East 42<sup>nd</sup> Street in New York City was this meter’s user. Dating back to 1897, the company was one of the oldest sporting goods stores in New York. Golf and tennis were just two sports for which they carried lines of equipment.

Figures 2 and 3 exhibit the same meter that is from a group of seven color specimen meter stamps from 1938 combining golf and baseball.<sup>2</sup> The meters come in red, green, blue, orange, purple, brown, and black. The green meter (Figure 2) is on a Pitney Bowes promotional cover used as a sales sample.



Figures 2 & 3. These specimen meters appear to be a generic Pitney Bowes design that were sent as samples to prospective customers, and came in different colors. Shown here are the green (top) and red (inset) versions.





Figure 4. Golf and fishing meter from Horton Manufacturing Co. Of Bristol, Conn.



Figure 5. Southern Pines, NC promoted itself as a hunting and golfing winter resort destination.



Figure 6. Sailing and golf go together on this Zeewolde, The Netherlands meter slogan stamp.

The other sports meters that combine with golf:

- Fishing: 1940 meter from The Horton Manufacturing Co. of Bristol, Conn. (Figure 4). Horton was very well-known for their high-quality Meek and Bluegrass lines of fishing reels.
- Equestrian: 1960 meter from Southern Pines, a resort in N. Carolina renowned as “the South’s Finest Hunting & Golfing Winter Resort (Figure 5).
- Sailing: 1991 meter from the municipality of Zeewolde in The Netherlands (Figure 6). Most likely this is a meter meant to promote tourism. The text reads “ZEEWOLDE / De plaats van je leven” (“Zeewolde, the place of your life”).
- Hunting/Shooting: Also from The Netherlands and dating to 1993, this meter is from the Dorhout Mees resort in the town of Biddinghuizen. The meter reproduces the logo for the resort which features a duck hunter and his dog (Figure 7). According to their website, Dorhout Mees has two different 18-hole golf courses and two par 3 courses for different game levels.
- Archery: From the Bowood Golf & Country Club in Calne, Wiltshire, England, this 2004 meter depicts a centaur, the resort’s emblem (Figure 8). Half



Figure 7. The Dutch resort, Dorhout Mees, boasts duck hunting and golf, as advertised on its slogan meter.

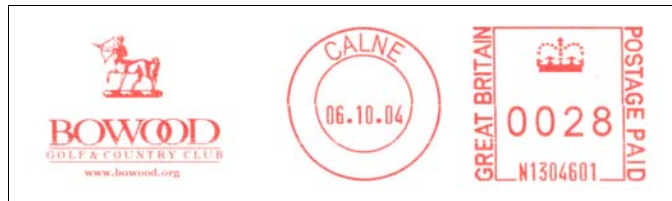


Figure 8. Bowood Golf & Country Club slogan meter features the club logo: a centaur holding a bow and arrow.



Figure 9. Congress Sportswear promoted golf and skiing on its slogan meter of 1941.

human and half horse, centaurs are mythological beings often associated with a bow and arrow.

- As incongruous as it may seem, there is even a meter slogan stamp combining the warmweather sport of golf with the winter sport of snow skiing (Figure 9).<sup>3</sup> This 1941 meter from Congress Sportswear in Boston, Mass. advertises their “All Purpose Sun O Rain Jackets.”

Of these eight meters showing golf along with another sport in the slogan, four predate the first golf adhesive postage stamp while the remaining four are more recent. With such longevity, these meter slogan stamps are welcome additions to multiple sports philately collections.

1. The now-defunct International Philatelic Golf Society (IPGS) gathered information about golf slogan meter stamps, producing a reference source for this material in 2003, *Handbook of Golf Slogan Meter Stamps*.
2. These specimen baseball meter stamps are also mentioned in Norman Rushefsky’s article, “It Pays to Play” (Spring 2006 issue of *JSP*, pp. 7-9).
3. The *Handbook of Golf Slogan Meter Stamps* lists a number of other two-sport meters including U.S. #117 combining golf and football (most likely American football), and Canada #66 pairing golf and curling.

# Canada Post concludes its centennial salute to the NHL

by Kon Sokolyk

Canada Post's final set of stamps celebrating the National Hockey League's (NHL) 100<sup>th</sup> anniversary was released on September 28, 2017, five years after the first issue (see Spring 2017 issue of *JSP*). The 2017 issue titled "The Ultimate Six" (Figure 1) featured the league's greatest Canadian-born stars: Jean Béliveau, Wayne Gretzky, Gordie Howe, Mario Lemieux, Bobby Orr and Maurice Richard. Bobby Orr had previously appeared in the 2014 set featuring defensemen.

And indeed the moniker "Ultimate Six" does justice to these hockey legends. Jean Béliveau's name appears on the Stanley Cup, emblematic of the NHL championship, more than anyone else's: ten times as a player and seven as an executive.

Gordie Howe, known as "Mr. Hockey," was a 23-time NHL all-star who played in five different decades, starting in the 1940s and ending in the 1980s.

When Wayne Gretzky, the "Great One," retired after 20 seasons, he held 61 NHL records (a record itself) including most goals and most assists.

Mario Lemieux was the league's point leader six times and most valuable player (MVP) three times.

While Bobby Orr's career spanned only twelve seasons, it was highlighted by eight consecutive best defenseman and three MVP trophies.

And no one even knew Richard's first name; he was simply the "Rocket." When the Rocket was suspended by the league in 1955, there were riots in the streets of Montreal. When he died, he became the first non-politician to be accorded a state funeral in his home province of Québec. While on the ice, he was the first player to score 50 goals in one season, a feat accomplished in 50 games during the 1944-45 season.

The 2017 issue closely followed the pattern of the previous years' NHL issues. The booklet (Figure 2) of permanent domestic rate (85¢ at the time of issue) self-adhesive stamps and a gummed composite minipane (Figure 1) featured head-and-shoulder action photographs of the players.

To highlight the Stanley Cup's 125<sup>th</sup> anniversary (1892-2017), the \$1.80 over-sized mail rate trading



Figures 1 & 2. The final six NHL centennial stamps issued by Canada Post honor the "Ultimate Six" Canadian-born ice hockey stars. The stamps were issued in a minipane of 6 (above), as well as in booklet form (the booklet cover is shown below).



card style stamps (Canada Post calls these souvenir sheets) featured an image of the legendary players with the Stanley Cup (Figure 3). One hundred thousand six-stamp packages of the trading card stamps were produced of which 2,500 were autographed. The odds of finding an autographed stamp were 1 in 40 packages. Once again, the 2,500 signed stamps were not evenly distributed between the players. The table below provides details.

Official first day covers were only produced for the domestic rate stamps and were cancelled in the hometown of the portrayed player (Figure 4).

As in previous years, Canada Post's *Details* magazine issue promoting the Ultimate Six stamps



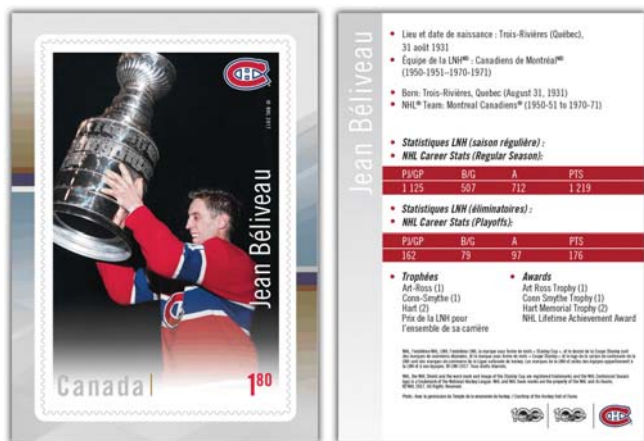


Figure 3. \$1.80 souvenir sheet for each player resembles a sports card complete with player stats on the reverse.

Player Signed Stamps	
(quantities signed were not uniform for all players)	
2017 (Ultimate Six)	2500 signed
Bobby Orr	2,000
Mario Lemieux	500

Source: Canada Post

included a pre-printed customized postal “ad mail” indicium. It featured the jersey numbers of the “Ultimate Six:” Orr- 4, Béliveau- 4, Howe -9, Richard-9, Lemieux-66 and Gretzky-99. The indicium (Figure 5) reproduced the design on the outside face of the booklet issue (shown in Figure 2).



Figure 5. Indicum on Details magazine duplicated the design of the booklet cover.

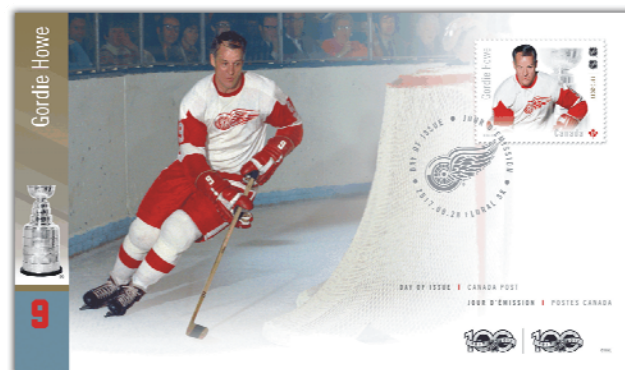


Figure 4. Official first day cover for the Gordie Howe stamp. Each first day was held in the player's home town – in this case Floral, Saskatchewan.



Figure 6. Picture Post stamps used on invitations to the hockey stamp launch ceremonies.

**Addendum:** Starting in 2015, Canada Post’s invitations to the launch of the NHL stamps (held at the Hockey Hall of Fame in Toronto) were franked with “Picture Postage” stamps. While in 2015 the image on the stamp was of a maple leaf, in 2016 and 2017 the images were of a hockey player. Print runs were small, for example for the 2017 launch, nine sheets of 50 Picture Postage stamps (total: 450 stamps) were produced. Any stamps that were not used for the invitations were subsequently shredded.

*Thank you to Sally McMullen and Philippe Legault of Canada Post for their assistance with information and images. Photos by Denis Drever/Canada Post.*



Unveiling the Mario Lemieux stamp ...



... and Bobby Orr stamp.

# REVIEWS OF PERIODICALS

by Mark Maestroni

***Esprit: Sports et Olympisme:*** Jean-Pierre Picquot, 172 Bd. Berthier, 75017 Paris, France. [In French]

June 2017 (#84). The Coupe de France (French Cup), an annual nation-wide football (soccer) competition in which all amateur and professional clubs may compete, celebrated its centennial this year. As author Jean-Paul Vanneraud observes, the competition which began in 1917 with 48 clubs, now has 7,290 competing for honors. The town of Pau in France plays host to this year's World Championships of Canoe and Kayak. Over the years, as observed by René Christin, there have been a number of philatelic commemorations of the event from Czechoslovakia (1933), Sweden (1938), Italy (1953) and France (1954, 1959 and 1969). Catherine Salaün reveals that the 1992 Grenoble Olympic torches were produced in two batches over a two-month period. Each torch is inscribed with a unique serial number to the right of the Olympic rings. Roger Viersou discusses the cycling drawings that French artist Paul Ordner created for numerous publications. Finally, Francis Gonzales tells about Haku Michigam, the last samurai of Bordeaux, who competed in and coached judo for France.

***IMOS Journal:*** Veiko Brandt, Hauptstr. 8, 98634 Oberweid/Rhön, Germany. [In German]

May 2017 (#174). This year's special commemorative booklet issued for the annual IMOS Congress opens with an exploration by Karl Rathjen of the Drehberg Games, an early predecessor of the Olympic Games, held in Dessau from 1776-1799 and 1840-1842. In an interesting essay, well-known journalist and Olympic historian, Volker Kluge, asks the question: is there still a future for the sports stamp market? In reviewing the genesis of sports and Olympic stamps in Germany, he observes that 80% of sports stamps are bought by collectors. But even if one day there are no new stamps to buy, he believes that collecting as a basic human need will not disappear. Wolfgang Marx delves into the oldest sports related postal marking in the world for the 1863 Turfest in Leipzig. As one can imagine, fakes abound! Also by the same author is a look at some gymnastics private post stamps from Germany. Armin Haug examines markings on Olympic coins. The life of Jean Jacoby, a Luxembourg stamp designer and two-time Olympic medalist in the arts competitions, is reviewed by Ralph Letsch.

August 2017 (#175). Thomas Lippert discusses the 1932 Olympic Air Cruise (see Fall 2017 issue of *JSP*, pages 18-21, for an English translation of this article). Wolfgang Marx explores an unusual topic – sports facilities at Berlin WWI internment camps and hospitals. Armin Haug reports on the 2017 World Boxing Championships in Hamburg, while Veiko Brandt reviews 200 years of bicycles. Additional articles cover the 2017 Taekwondo World Championships in Korea; new Canadian stamps honoring auto racing stars; the sports/Olympics stamps honoring Canada's 150<sup>th</sup> anniversary; plus updates on Tokyo 2020 and the Paris and Los Angeles 2024 and 2028 candidacies.

***Olympiaposten:*** NOSF, Postboks 3221, Elisenberg, NO-1208, Norway. [In Norwegian]

Vol. 12, #1, 2017. Halvor Kleppen discusses how, what was originally just a winter sports festival in Chamonix, France, was dubbed the first Olympic Winter Games during the 1925 IOC Congress in Prague. Fredrik Schreuder reveals the details of a 1936 letter from Pierre de Coubertin to his IOC colleague, Alberto Bonacossa in Italy in which de Coubertin talks about the inaugural Torch Relay from Olympia to Berlin, how a 1940 Olympics in Tokyo would help spread Olympism in Asia, his hope to set up a sports study center in Lausanne, and his legacy. Inge Johansen looks at the Cycling World Championships. Halvor Kleppen presents an interview with AICO President Roman Babut on AICO's future plans.

***Phila-Sport:*** UICOS, c/o CONI Servizi, Piazza Lauro de Bosis 15, Foro Italico, 00135 Rome, Italy [In Italian]

April 2017 (#102). Italian medalists at World Championships of winter sports from 1991 to 2015 are presented by Alvaro Trucchi. Italy has a quite a number of sports clubs that go by the name "Rari Nantes." Filippo Carella takes a look at the philatelic history of these clubs which date back to the Roman club founded in 1891. If you're looking for the unusual, Rossana Gandini profiles two humorous "sporting" activities on stamps: pillow fights (on stamps from Gambia and Suriname), and wife carrying (on a Finnish stamp). Alessandro Di Tucci discusses motorcycles: their history, riders and competitions. Valeriano Genovese examines golf memorabilia dating back to the very early days of the sport.



# BOOK REVIEW

by Mark Maestrone

***Pierre de Coubertin and Olympic Philately*** by Rüdiger Fritz and Volker Kluge. Softbound, 256 pages in full color, in English. Published in 2017 by Alpheios Publications. Price 34.00 US\$ (29.90 euros). Postage to USA (2kg) 19.00 US\$. Order from the author: ruedigerfritz.alpheios@t-online.de or by mail to Rüdiger Fritz, Meisenweg 6 b, 06110 Halle, Germany. Bank credit transfer or PayPal.

I thumbed through the original German language version of this book back in 2015 and thought how much more enjoyable (for those of us with less-than-fluent German reading comprehension abilities) if it were in English. With the financial support of the International Pierre de Coubertin Committee, my wish was granted!

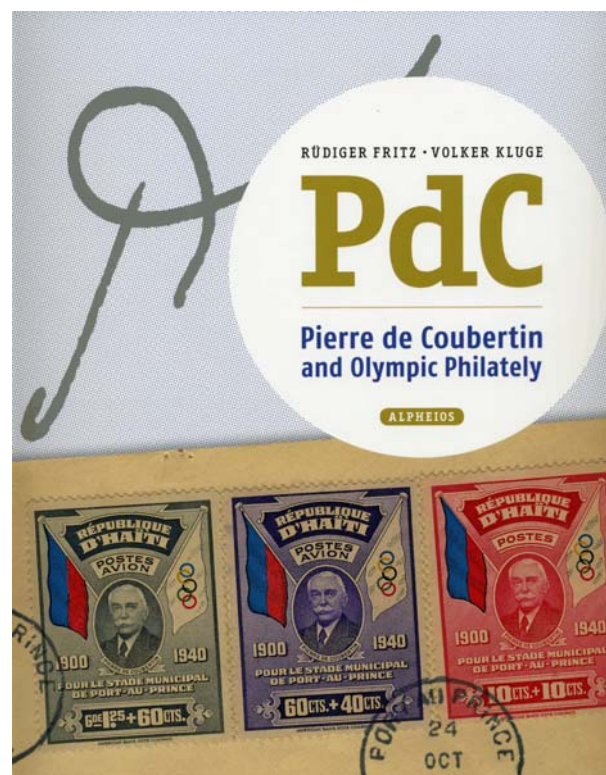
It is not often that we see books on thematic philately, much less with a sport or Olympic subject. In fact, the only publication along these lines that I can recall is Vsevolod Foorman's *Olympic Stamps* published back in 1979 – still a primary reference for thematic collectors and exhibitors. Now we have a second book for our reference collection.

***Pierre de Coubertin and Olympic Philately*** is based upon Olympic philatelist, Rüdiger Fritz's international gold medal exhibit "The Olympic Comeback: The Era of Pierre De Coubertin 1894-1925 and the Games of That Time." With the help of noted Olympic historian, Volker Kluge, the book traces the life of de Coubertin focusing on his renovation of the Olympic Games. The authors, rather than relying solely on established historical references, dig into the voluminous bulk of de Coubertin's correspondence and writings to glean new insights into his thinking.

Organized in roughly chronological fashion into thirteen chapters, each bears a distinctly thematic title. Chapter 3, for example, "The brilliant idea of issuing twelve special stamps," probes the selection of Athens as the host city for the 1<sup>st</sup> Modern Olympic Games, and then explores the Games themselves.

Chapter 6 is a particularly interesting one for Olympic collectors as it takes a look at the "Synthesis of the arts for the human springtime and the modern pentathlon." We see here the birth of Olympic symbology: the Olympic rings, Olympic motto and athlete's oath, and of course the image of de Coubertin on stamps.

Nearing the end of his life, de Coubertin's most fervent wish was to celebrate the Olympic Games in his hometown, Paris. Despite the many obstacles in the path of the 1924 Olympic Games, they were a great



success. "Coubertin's 'last will' and a congress in Prague constituting a farewell gift" (Chapter 10) describes these events, leading up to what was perhaps de Coubertin's swan song: the combined Olympic Technical and Pedagogic Congresses in Prague in May 1925.

The material used to tell the story varies from quite spectacular philatelic pieces (a postcard home from German rowers telling about their experiences at the 1896 Games), to handwritten documents from/to de Coubertin.

For the de Coubertin philatelist, there are countless illustrations of his philatelic commemoration, culminating in a helpful listing of stamps from 80 countries portraying him.

This is a beautifully designed and produced book. The size, though somewhat odd at 9½ x 10¾ inches, does allow for better display of oversized objects. The quality and clarity of the illustrations is top notch. Philatelists, especially, will not be disappointed!

I have no hesitation recommending this book to any Olympic collector. The thematic story it weaves around the life of this quite unique individual is, in itself, fascinating. The philatelic factor adds icing to the cake.

# NEW STAMP ISSUES

by John La Porta

**Algeria:** June 1, 2016. Rio Olympics. Set of 2 stamps, 10d weight lifting; 25d boxing. S/s, one 50d stamp, soccer.

**Central Africa:** June 20, 2017. 50<sup>th</sup> Anniversary David Campbell. Sheetlet of four 900F stamps, Bluebird K7; Donald Campbell; Bluebird Proteus CN7. S/s with one 3600F stamp, Donald Campbell, Tonia Bern-Campbell.

**Chad:** April 21, 2017. World Ice Hockey Championships. Sheetlet of four 800 F stamps, all depict hockey scenes in action. S/s with one 3300F stamp, hock scene.

April 21, 2017. Cricket. Sheetlet of four 800F, Mahendra Dhoni; Sachin Ramesh Tendulkar; Wasim Akram; Shahid Khan Afridi. S/s, one 3000F stamp, Virat Kohli.

**Estonia:** April 15, 2017. Centenary Figure Skating in Estonia: S/s of three €3.05 stamps, various skaters.

**Guinea:** June 20, 2017. 35<sup>th</sup> Anniversary of Lionel Messi. Sheetlet of four 12500 FG stamps, all depict Messi. Souvenir sheet with one 50000 FG stamp showing Messi with Shoe trophy.

June 20, 2017. 80<sup>th</sup> Ann. Pierre de Coubertin. Sheetlet of four 12500 FG, de Coubertin at the Olympics. S/s with one 50000 FG stamp showing de Coubertin wearing hat.

June 20, 2017. Africa Cup. Sheetlet of four 12500 FG stamps, all depict soccer players in action. S/s with one 50000 FG stamp showing players holding trophy.

June 20, 2017. Cricket. Sheetlet of four 12500 FG stamps showing Dwayne Bravo; Chris Gayle; Jos Butler; Virat Kohli. S/s with one 50000 FG stamp, Michael Clarke.

June 20, 2017. Formula 1. Sheetlet with four 12500 FG stamps, Mercedes AMG F1 W07 Hybrid; Renault R.S.16; Ferrari SF16-H; Williams FW38. Souvenir sheet with one 50000 FG stamp, Red Bull RB12.

**Guinea-Bissau:** June 15, 2017. Ice Hockey. Sheetlet with five 660 FCFA, Evgeny Kuznetsov; Sergei Bobrovsky; Alexei Emetin; Artem Anisimov; Nikita Kucherov. S/s with one 3300 FCFA stamp, Oleg Znarok, coach.

June 15, 2017. Table Tennis. Sheetlet of five 660 FCFA stamps, Jorgen Persson; Ding Ning; Jean-Philippe Gatton; Ma Long; Wang Hao. Souvenir sheet with one 3300 FCFA stamp, Fan Zhendong.

July 18, 2017. 35<sup>th</sup> Anniversary Prince William. Souvenir sheet with one 3300 FCFA stamp, Prince William playing polo.

**Hungary:** April 5, 2017. World Aquatics Championships. 435fo stamps, mascots swimming.

**Monaco:** February 9, 2017. Monte Carlo Rolex Master Tennis Tournament. One €1,70 stamp, tennis court.

March 8, 2017. Race Cars. 85c Matra MS80; €1.10 Ferrari 156.

March 8, 2017. James Hunt Formula 1 Race Car Driver. Horiz. pair 85c Hunt wearing helmet; €1.10 Hunt in car.

April 10, 2017. 75<sup>th</sup> Grand Prix de Monaco Formula 1 Race. Sheet of 4, two 85c and two €1.10 stamps showing various race cars.

May 9, 2017. 10<sup>th</sup> Anniversary Peace and Sport Organization. 85c stamp, symbolic 10.

**New Zealand:** July 6, 2016. Rio Olympics. Set of 10 \$1 stamps, track; boxing; canoeing; swimming; equestrian; field hockey; triathlon; cycling; rowing; sailing.

2016. Rio Olympics. Set of 18 \$1 stamps depicting the New Zealand medalists. Also s/s with all 18 stamps.

**Palau:** March 8, 2016. Rio Olympics. Sheetlet of four \$1.20 stamps, Gold Medalists at previous olympics. Miko Oda; Robert Garrett; James Connoly; Ellery Clark. S/s with one \$4 stamp, Yoskiyuki Tsuruta.

**Paraguay:** December 3, 2015. Tourism. Sheetlet of 5, Rogue Santan Cruz, soccer player on one stamp.

**Philippines:** August 9, 2016. Rio Olympics. Block of four 12p stamps, taekwondo; boxing; equestrian dressage; basketball. S/s one 55p stamp, basketball.

**Poland:** November 28, 2016. Rio Olympics. Gold Medalists. Set of 2, 2.50z Aniti Wlodarczk, women's hammer throw; 2.50z Natalia Madaj and Magdalene Fulczyk-Kozłowska, women's double sculls.

December 3, 2016. Rio Olympics. B stamp, Rafal Wilk, Paralympics handcycling gold medalist.



**Portugal:** July 11, 2016. European Soccer Championships. One €2 souvenir sheet showing the Portuguese Soccer team 2016 European Champions.

**Qatar:** February 8, 2016. National Sports Day. One 5r stamps depicting stylized running figure.

**Romania:** June 10, 2016. European Soccer Championships. Set of 4 stamps, 3 l France; 3.50 l Switzerland; 4.50 l Albania; 16 l France, Switzerland and Albania. Also sheets of 5+label.

July 18, 2016. Nadia Comaneci Gymnastics First Perfect Score. 4.50 l stamp; sheet of 5+label; souvenir sheet with one 3 l stamp; imperf s/s.

August 5, 2016. Rio Olympics. Set of 4 stamps, 3 l judo; 4 l fencing; 8 l long jump; 16 l shooting. Also sheets of 5+label. S/s with the four stamps.

**Russia:** October 28, 2016. 2018 World Soccer Cup. Sheet of 7 29r stamps+9 labels. Russian soccer players.

December 9, 2016. 2018 World Soccer Cup. Sheet of 7 29r stamps + 9 labels. All depict Russian soccer players. Also a six pane booklet containing the above stamps.

February 7, 2017. 2018 World Soccer Cup. 100r stamp showing Zabivka Mascot of the games.

**St Thomas & Prince Island:** July 20, 2017. Tour of Italy. Sheetlet of four 31000 Db stamps, Mikel Landa; Nairo Quintana; Vincenzo Nibali; Tom Dumoulin. S/s with one 124000 Db stamp, Fernando Gaviria.

July 20, 2017. Ice Hockey Championships. Sheetlet of four 31000 Db stamps, all depict action scenes. S/s with one 124000 Db stamp, final positions.

July 20, 2017. Table Tennis. Sheetlet with four 31000 Db stamps, Liu Shiwen; Ding Ning; Kong Linghui; Zhang Jike S/s with one 124000 Db stamp, Ma Long.

July 20, 2017. Rugby. Sheetlet of four 31000 Db stamps, Ayumu Goromaru; Matt Gitieau; Leigh Halfpenny; Johnny Sexton. S/s one 124000 Db stamp, David Pocock.

**Samoa:** September 2, 2016. Rio Olympics. Set of 5 stamps, 50c swimming; \$1.10 running; \$2.80 sprint canoeing; \$4.20 weight lifting; \$5.10 judo.

**Serbia:** October 26, 2015. 2016 European Water Polo Championships. 10d stamp, mascot in water.

April 21, 2016. Rio Olympics. 20d Paralympics, hand.

**Singapore:** December 3, 2015. 8<sup>th</sup> ASEAN Para Games. Set of two, 1<sup>st</sup> local Mascot; \$2 athletes.

August 5, 2016. Rio Olympics. Set of 4 stamps, 1<sup>st</sup> local swimming; 70c shooting; 90c table tennis; \$1.30 sailing.

**Sri Lanka:** July 21, 2016. Rio Olympics. Set of 4, 8r swimming; 10r judo; 35r javelin; 50r weight lifting. Souvenir sheet with the same four stamps.

December 7, 2016. Volleyball in Sri Lanka. 10r stamp showing player serving.

**Slovenia:** March 17, 2017. Sport Issue. €1.40 stamp, kayakers in mine beneath Mount Peca.

**Syria:** August 6, 2016. Rio Oly. Strip of 5 £200 stamps, weight lifting; track; swimming; table tennis; judo.

**Togo:** July 31, 2017. Ice Hockey Championships. Sheetlet of four 800F stamps, Kucherov Nikita; Machinnon Nathan; Nikita Gusev; Nylander William. S/s with one 3300F stamp, Panarin Artemi.

July 31, 2017. Formula 1. Sheetlet of four 800F stamps, Renault R25; Mercedes AMG F1 W08 EG Power+; Red Bull RB5; Brawn BGP 001. Souvenir sheet with one 3300F stamp, Ferrari SF70H.

**Tajikistan:** May 23, 2016. Rio Olympics. Set of 3 stamps, 2.50s soccer; 2.50s taekwondo; 2.50s cycling. S/s of 6, 2 each stamp. Single stamps printed in sheets of 5+label.

**Thailand:** June 10, 2016. UEFA European Soccer Championships. Booklet pane of 15 showing flags.

**Tuvalu:** January 28, 2016. Muhammad Ali. Sheetlet of 4 \$1.40 stamps; souvenir sheet with one \$4.50 stamp, various photographs of Ali.

**Ukraine:** May 22, 2016. National Soccer Team. 7.65h, photo of team.

July 23, 2016. Rio Olympics. 4.40h stamp, female runner carrying Olympic Torch.

**Uruguay:** August 12, 2016. Rio Olympics. Set of 4 20p stamps, tennis; boxing; marathon; equestrian.

**United States:** June 14, 2017. Balls. Set of 8 forever stamps (49c), football; volleyball; soccer; golf; baseball; basketball; kickball.

**Viet Nam:** September 24, 2016. Fifth Asian Beach Games. Set of 2 stamps + label, 3000d beach volleyball; 8500d rowing. Miniature sheet of 8, 4 of each stamps+ labels. Booklet.

# NEWS OF OUR MEMBERS

by Mark Maestrone

## NEW MEMBERS

Richard Rosenthal, 140 Uwapo Rd., 17-201, Kihei,  
HI 96753, USA. **Baseball.**

E-mail: rosenthal1@hawaii.rr.com

Manfred Bergman, Quai Gustave-Ador, Geneva  
CH-1207, Switzerland. **Olympics, Skiing.**

E-mail: manfred.bergman@bluewin.ch

## EXHIBITING RESULTS

### ***European Championship for Thematic Philately (Essen, German; 11-12 May 2017)***

Ruediger Fritz, "The Olympic Comeback: The Era  
of Pierre De Coubertin 1894-1925 and the  
Games of That Time," Gold (91)

## CORRECTIONS

- In "The *Other* America's Cup" by Clemens Reiss which appeared in the Fall 2017 issue, the town of Lunenburg was misspelled "Lunenberg." Susan Pratt, who notified me of the error, has a direct connection to the famous yacht, *Bluenose*. It was her mother, Audrey Marie Smith, who, in 1921 christened the original schooner *Bluenose* which was built in her father's shipyard, Smith and Rhuland Company.

- In Laurentz Jonker's article "The IXth Olympic Games, Amsterdam 1928, Part 3" in the Spring 2017 issue there are corrections to Table 1 on page 4. The "Express Mail fee, abroad" entry should read that the 30c fee extended to 1 November 1928 (not just to 1 February 1928). Then, beginning on 1 November, the fee was reduced from 30c to 25c, not to 12½c.

## **SPI Annual Financial Statement: FY 2017 & 2016**

	Fiscal Year Ending August 31, 2017	Fiscal Year Ending August 31, 2016
<b><u>Income</u></b>		
Dues	4,544.52	3,012.27
Interest	2.06	1.62
Publications/Advertising/	550.95	546.00
Total	5,097.53	3,559.89
<b><u>Expenses</u></b>		
Printing	2,204.50	2,285.56
Postage	1,064.22	1,480.90
Other (supplies, etc)	466.38	490.68
Total	3,735.10	4,257.14
<b><u>NY2016</u></b>		
Receipts		1,535.00
Disbursements		(1,216.71)
Total	0.00	318.29
<b>Net Income (loss)</b>	1,362.43	(378.96)
<b>Beginning Fund Balance</b>	18,428.49	18,807.45
<b>Ending Fund Balance</b>	19,790.92	18,428.49



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