

Book Reports

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EARLY OVERALL TAGGING APPLICATION VARIETIES

Steve Chown & Charles Neyhart

If you are interested in tagged U.S. stamps, you are familiar with a collecting arc formed around the *Scott Specialized Catalogue* classification: Overall and block tagging [nonphosphored paper], mottled tagging [uncoated prephosphored paper], and solid and uneven tagging [coated prephosphored paper].¹ This paper describes a way to refresh your tagging collection with an interesting and inexpensive addition: **Application varieties created during the experimental and early periods of U.S. tagging.** When these varieties were first discovered, collectors were either uncertain or ambivalent about tagging, interest in them was not widespread and they have largely been forgotten over time.

OVERALL TAGGING VARIETIES

All early U.S. tagged stamps were overall tagged. Block tagging, phosphorescent papers, and other refinements evolved and were incorporated only later. At that early stage, the principal objective of luminescent tagging was simply to find a reliable way to automate activation of postal mail-handling equipment and to do so within the confines of existing stamp printing technology.² A record of this period has been chronicled by Boerger³ among others.



The "Look" coil

¹ James E. Kloetzel, "2010 U.S. Specialized Catalog Highlights," *Scott Stamp Monthly* [January 2010].

² The first mail processing equipment activation experiment using luminescent compounds was conducted in 1959 and 1960 and involved the use of **fluorescent** compounds, i.e., those that are visible under longwave ultraviolet light. [Only a few stamps were used in this phase of experimentation and today all of these are extremely rare.] The results from this experiment were not reliable, however, and attention shifted to the use of phosphor compounds. Fluorescence, though, still came into play inasmuch as chemical optical brighteners were added in the manufacture of stamp paper to make it whiter. This is known as "hi-brite" paper. Some observers may confuse the source of the "glow" of a stamp from that period. A stamp tagged with phosphor compounds will glow green [ordinary postage] or red [air mail] under shortwave UV light; hi-brite paper will glow bluish white under longwave UV light. Use of High-brite paper was ordered stopped on December 10, 1964.

³ Alfred G. Boerger, *Handbook on U.S. Luminescent Stamps* [Author], 1975.

After printing, the face of a stamp was coated all over with phosphor taggant suspended in a varnish.⁴ Early devices used to apply the taggant left distinctive and consistent markings on the stamp that are visible under shortwave ultraviolet light. The results are referred to herein as “application types” of overall tagging and, while not catalog rated, are collectible. Finding an assortment of these types is easily accomplished and can lead to an intensive search for the more elusive varieties.

We found these types several years ago when studying the tagged 2-cent Jefferson coil from the Liberty series. [A synopsis of a tagging change for that 2-cent stamp is provided as an addendum to this discussion.] The presentation scheme adopted here is based on that used originally by Paquette.⁵

For each type identified, the left-hand image of the stamp item is presented under normal light; the right-hand image is displayed under shortwave ultraviolet light. **Keep in mind that untagged areas will show up as dark blue.**

Type I – [1963-64] Applied by four matched blank rubber mats affixed to a metal saddle and attached around a cylinder which was then mounted on the letterpress printing station of the Cottrell press. [That station was also used, at other times, for precancel overprinting.] When applied to sheet stamps, the taggant covered all stamps in each pane but not the entire marginal selvage. The very outside edge of the wide plate number margin was untagged; the short-side margin was completely untagged. If the four mats were not tightly butted together on the cylinder, untagged horizontal and vertical “gaps” where the four mats joined together could result. These gaps would normally fall between panes, but could fall onto the stamps if the mats were not properly aligned around the cylinder. Horizontal gaps, i.e., parallel to the short side of the stamp, are scarce.

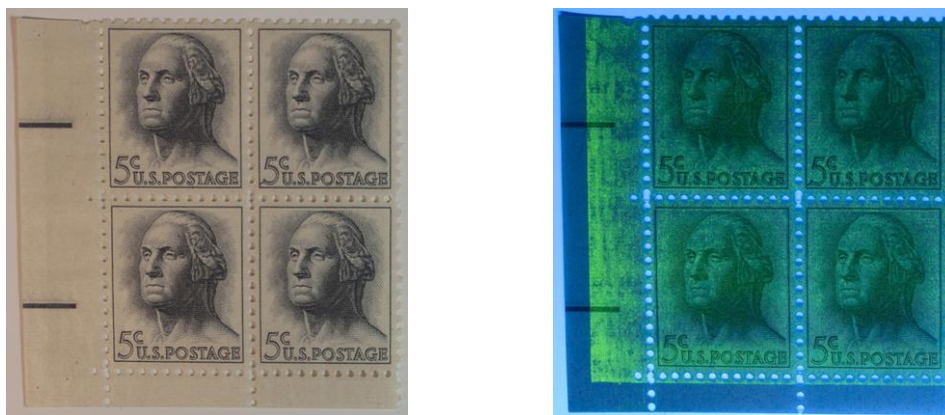


Figure 1
Type I

The wide plate number margin is partially untagged; the short margin is completely untagged. [Dark blue represents untagged areas.]

⁴ The compounds used were zinc orthosilicate [glows green] for use on ordinary postage, and calcium silicate [glows red] for air mail stamps.

⁵ Gene Paquette, “Luminescents, Part I,” *United States Specialist* [March 1999], pp. 125-30.

The shape and layout of the tagging mats did not match the plate layouts of coil and booklet stamps; thus, horizontal and vertical tagging gaps could appear in random positions.



Figure 2

Type I - Horizontal Tagging Gap

Note the dark blue [untagged] line along the left-hand edge of the tagged pair.



Figure 3

Type I - Vertical Tagging Gap

A dark blue [untagged] line splits the right hand stamp of this tagged coil pair.



Figure 4

Type I - Possible Mat Wear

Notice the uneven dark blue line bisecting the right column of tagged stamps. This is probably caused by wear on one of the mats where it abutted another and created an uneven tagging surface.

Type II – [1964] The next application type was to use a silicone rubber roller around a cylinder that was, again, mounted on the letterpress station of the Cottrell press. This roller was not wide enough to apply tagging to the full width of the web; thus, for sheet stamps the outside portion of the wide plate number margin was untagged. Because the roller was seamless there are no tagging gaps.

Coils and booklet panes were completely tagged because the untagged part of the margin was usually trimmed off in the finishing process.



Figure 5
Type II

The wide plate number margin is still partially untagged; the short margin is now completely untagged.

Type IIA – [1965] This method of application was the same as Type II except that a wider roller was used. Tagging was applied to the full width of the web and the margins of sheet stamps and both coils and booklet panes are fully tagged.



Figure 6
Type IIA

Margins of the pane are completely tagged [no dark blue area].

The silicone rubber coating on the Type II and IIA rollers proved to be less than durable and led to the experimental Type III application.

Type III – [1966] A pair of blank semi-circular steel plates were joined around a cylinder which was mounted on the intaglio printing station of the Cottrell press. This was a different press set-up from the earlier Types and required a time-consuming second pass through the printing station to apply the taggant prior to gumming and finishing. All margins are tagged like Type IIA.

The steel plates did not fit together perfectly. Where the plates were joined produced a joint gap similar to that of a coil line pair, except that it was visible only under ultraviolet light. This gap could result in either tagging “gap lines” [absence of tagging] or tagging “hot lines” [more intense bright tagging from a buildup of taggant]. These tagging gap lines or tagging hot lines go across the short axis of the stamps in a hit or miss fashion. The plate gap also physically embosses a pair of parallel raised lines in the stamp paper that can be seen with the naked eye under low angle light. This pair of lines must be 90° to the long axis of the stamp.



Figure 7
Type III

Margins of the pane are completely tagged [no dark blue area].
Required a separate second pass through the Cottrell press.

The inset, right, shows parallel tagging gap lines on the Type III example above. These two thin lines run across the short axis of the stamp at Washington’s hairline.



Figure 8
Tagging Gap

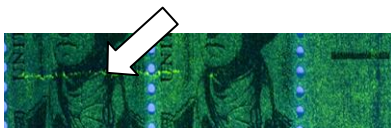


Figure 9
Tagging Hot Line

The inset, left, shows a bright line across the short axis of another Type III example. This denotes a deposit of a taggant buildup between the two steel plates applying the taggant.

THE AFFECTED STAMPS

What is noteworthy about collecting early overall tagging varieties is that a number of stamps were overall tagged using more than one application type. For example, the 8-cent airmail sheet stamp [Scott C64a] was overall tagged in Type I, II and IIA configurations. One collecting objective could be to obtain an example of each type. An additional theme could be to secure examples of any varieties within the types.

About 30 stamps were overall tagged with multiple applications during the experimental period. These were stamps from the Liberty Series up to the early Prominent American series. You can search for these stamps on a trial and error basis [which may be more challenging] or you could refer to Boerger's 1975 book. Even though none of these stamps is particularly expensive, some application types and varieties thereof are scarce and rather elusive. Dealers do not normally break down their tagged stamp stock into application types. It will be up to you to see the light.

COLLECTING EXTENSIONS

All of the application types cited above involved monochromatic stamps. However, during the tagging experiments, multi-colored commemorative stamps printed on the Giori press were also tagged. The method of application used an offset press and is referred to as OP tagging. Interestingly, there are also varieties of this tagging. Fewer than 20 stamps were tagged using this method.

When the Post Office Department decided in 1966 to expand the tagging experiment to a wider geographic area, it was necessary to tag previously printed and finished commemoratives to meet production goals. Thus, tagging was applied after perforating which left unique tagging marks on the front and back of the stamps. These are called TAP [Tagged After Perforating] stamps and are collectible in their own right.

Yet another collecting theme here would be to assemble a collection of tagged test [dummy stamps] stamps, labels, and postal stationery from the experimental period. Additionally, precursors to today's tagging, e.g., block tagging, tagged papers, were tested during the latter part of the experimental period.

ADDENDUM: THE 2-CENT JEFFERSON TAGGING

The story of 1966 *Look* Magazine coil is great philatelic folklore. Yet, if the Post Office Department hadn't later reacted to collector demands as it did, it would likely be nothing more than a footnote to tagging history. Instead, it is a minor numbered catalog variety, Scott 1055d. A similar situation occurred in 1968 with the special printing of a coil for the Disabled Veterans of America, but this left no lasting philatelic legacy.

The Disabled Veterans of America was an early adopter in the use of postage stamps to frank direct mail solicitations. DAV preferred to use low denomination multiples whenever possible to make up the first class postage rate.⁶ In 1968, with the first class rate at 6-cents, the Cincinnati postmaster ordered 2-cent Jefferson coils for a planned DAV mailing. Each envelope [transmittal and return] would be franked with three of these 2-cent coils to meet the 6-cent first class rate. The BEP printed this order, applied overall tagging on the letterpress station of the Cottrell press, and finished it in rolls of 3,000 stamps. The bulk of this printing order was sent to Cincinnati with a portion sent to the Philatelic Sales Unit. The date of issue is given as May 6, 1968. This was the first tagged 2-cent stamp.

A planned second printing of the tagged 2-cent Jefferson coil was issued April 10, 1971. This issue was finished in rolls of 500 stamps. Collectors eventually noted that these stamps appeared to be different from the 1968 printing in regard to ink and paper. Moreover, tagging specialists found the tagging on the second printing to be dull and grainy with “hot lines” found on some coils, whereas the tagging on the first printing was bright and clear.

Both the 1968 and 1971 printings of this coil are dry printings from 432-subject plates and finished with small perforation holes. The second printing is a visually clearer print. The sharpness of line is distinctive and gives this stamp a slightly darker shade of carmine rose color. The gum on that printing is white; that of the first printing has a more yellow tone to it. I note no discernible difference in paper color, texture, or thickness.



Figure 10. 1968 printing in rolls of 3,000 [left]; 1971 printing in rolls of 500 [right].



Figure 11. 1968 printing [left] and 1971 printing [right] under UV light

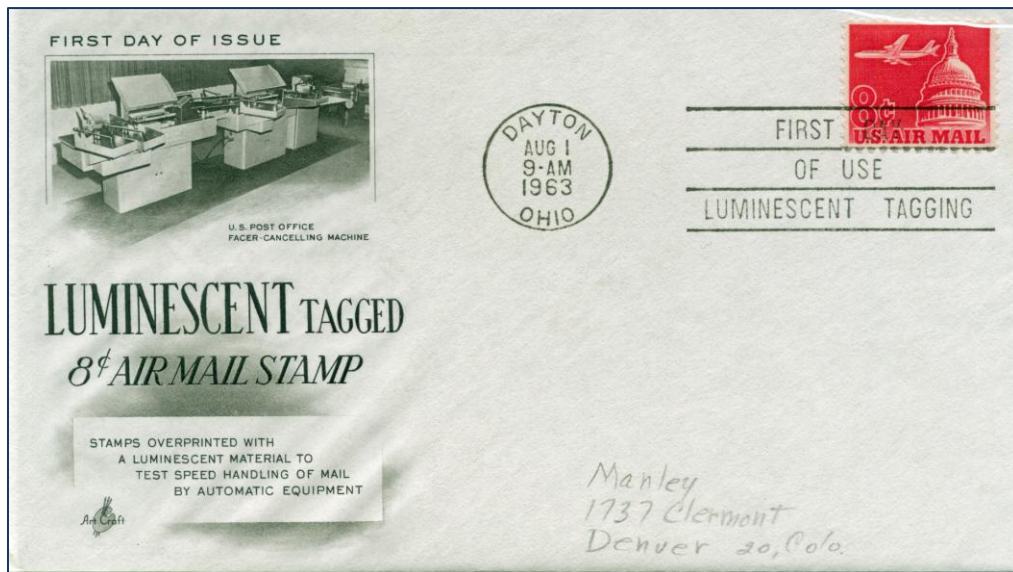
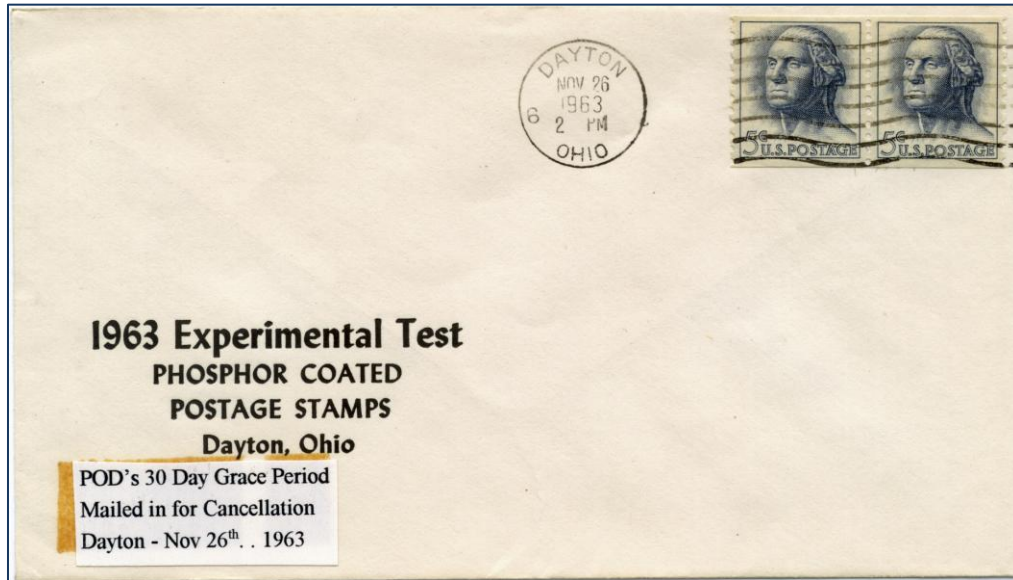
The 1968 tagging was Type II and is visibly brighter and clearer than the 1971 tagging which is Type III. While not present above, the Type III application could produce the gap lines and hot lines discovered earlier by specialists. Unlike the *Look* coil and its philatelic reprint,

⁶ In a 2003 Brief of *Amicus Curiae* in a case in the State of Illinois, DAV revealed that the organization sent out 60 million solicitation pieces each year.

there is no catalog distinction between the tagged two-cent stamps, even though their circumstances are quite similar.

ACKNOWLEDGEMENTS

Images were photographed and finished by Barry B. Frankel. Wayne Holmes provided some of the coils and plate blocks necessary to complete the project.



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COLOR VARIATION IN SCOTT U.S. R84c

Gary Hoecker & Charles Neyhart

The illustration shown on the next page was assembled by Gary several years ago from his dealer stock. What makes this illustration so striking is that it is composed entirely of examples of the \$2.50 Inland Exchange U.S. first issue revenue stamp, Scott R84c. Revenue specialists are acutely aware that color was a recurring concern with a number of first issue stamps. Other U.S. collectors are generally aware of this situation, but probably not the nature and extent the problems faced by the printer, Butler & Carpenter, in producing the first issue stamps. This Collecting Note strives to clarify these matters.



R84c is the perforated all-around version of the stamp printed on “old paper” - thin, hard, brittle wove paper without watermark. The Boston revenue book reports that 971,886 perforated R84 stamps were issued during the period April 1863 – September 1871.⁷ [Notice in the illustration the earliest cancelation date is 1864 and the latest is 1871.] The timing of individual printings is not known to the authors, but factors of production certainly did change over that period, including institutional expectations.

Scott lists the color of R84 as “purple,” with a warning that “There are many shade and color variations of Nos. R84c and R84d.”⁸

Surprisingly, it is difficult to find a copy of this stamp in that color.

The Boston revenue book lists the color shades of R84 as: Gray, Gray lilac, Brownish lilac, Blackish purple, Pale mauve, Deep mauve, Deep brown violet, and Rose brown.⁹ As is usual with most philatelic color studies, assigned names to certain colors is an inexact art, perception is influenced by the nature of the light source,¹⁰ and sometimes suffers further from differences in human color recall. That notwithstanding, the wide range of color for R84c is visually obvious.

Butler & Carpenter was faced with the strategic dilemma of printing stamps that looked good but, at the same time, would not be susceptible to reuse through cancel washing. The type and quality of the printing ink played an influential role in this. As pressure mounted to address the potential for stamp reuse, and under existing contract cost constraints, Butler &

⁷ George L. Toppan, *et al*, *An Historical Reference List of the Revenue Stamps of the United States*, Boston Philatelic Society, 1899, p. 61..

⁸ R84d is a perforated stamp printed on silk paper, which probably began in September 1869. “Purple” was the designated color for the \$2.50 Inland Exchange stamp.

⁹ p. 385

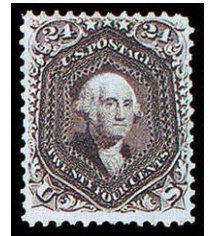
¹⁰ R.H. White notes that commonly available light sources vary, e.g., natural daylight contains more blue light than does the light from the ordinary incandescent bulb which is richer in red. He recommends a constant controlled illumination for the study of stamps, suggesting “daylight” as the most satisfactory – the nearest to the more sophisticated light sources recommended for scientific studies. See: *Color in Philately*, Philatelic Foundation, 1979, p.5. Note: White designed the color plates of his encyclopedia to be best viewed using a standard graphic art light, “which is between, and different from, daylight and, incandescent light. R.H. White, *Encyclopedia of the Colors of United States Postage Stamps, 1847-1918*, Philatelic Research, Ltd., 1981.



Carpenter found it necessary to incorporate certain inks that were not only potentially unstable, but could lead to an inability to match previous ink mixes and which did not duplicate the original appearance of the stamps. It is also noteworthy here that in late 1869, Butler & Carpenter, with an understanding that the government would begin supplying stamp paper, let its contract with its regular supplier lapse. When the government was unable to supply the requisite paper, Butler & Carpenter was largely unable to secure paper commensurate with the original “old paper.”

Most interesting to us in regards to this Collecting Note is the analysis of the 1861 U.S. 24-cent stamp conducted by Roy White in his previously referenced classic encyclopedic study of U.S. stamp color. White’s analysis of the 24-cent stamps included Scott 60, now considered a trial color proof, and Scott 70 [1861-62] and 78 [1862-65] both issued as postage stamps. These stamps are also listed in many shades: Dark violet, Violet, Red lilac, Brown lilac, Steel blue, Lilac, Grayish lilac, Gray and blackish violet. Printed by National Bank Note Co., the color differences are similar to those of R84. Consequently, we believe White’s conclusions will help to explain the color variability of R84c.

White argued that previous conclusions from specialists about color were either incomplete or just wrong. As was his practice, White demonstrated that the 24-cent stamp could be manipulated by a sequence of chemical stresses to resemble other known shades for the stamp. White also was able to reveal through x-ray and spectrophotometric analysis that: a violet dye was common to the ink of all 24-cent stamps; the ink used to print Scott 70 had a different filler composition than that used to print Scott 78; and that the process used to make the ink for the 24-cent stamp could have varied sufficiently to produce violets of different intensities.



White’s conclusions with regard to color variability for the 24-cent stamps are reproduced here in full.

... the various shades which have evolved can be explained by one or more of the following reasons: [1] aging and storage conditions, [2] printing with ink in which the violet dye has degraded (due to acids in the ink oils) prior to the actual printing operation or during the drying cycle, [3] acidity of the stamp paper, [4] printing with a violet ink which had not matched the color standard. [p. 50]

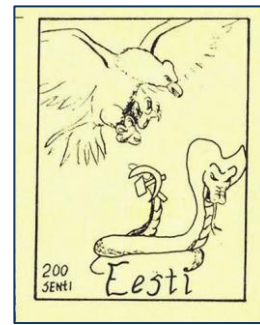
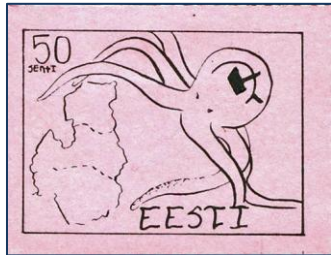
White’s use of the term “evolved” refers to color differences appearing during the period of production/use *and* to differences that become apparent over a longer period of time. The former differences are primarily chemical in nature; latter changes involve physical stress factors as well.

We subscribe to the hypothesis that White’s conclusions about the color of the 24-cent postage stamp can be extended to explain the color variability of R84c. The time period of production is comparable, the intended colors of the stamps are structurally alike, and there is no reason to believe that the chemical and physical stresses affecting the two stamps were or have been significantly different.

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RESEARCH STUMPER #12 ... SOLVED!

The November-December 2011 issue of *Book Reports* posed Research Stumper #12 – identifying a series of three ostensibly denominated items marked ‘EESTI.’



Three philatelic detectives were on the case and independently weighed in on the task of identifying the items and explaining their source.

Erik Bustad quickly recognized EESTI as being the Estonian name for Estonia and that "senti" is the 100th part of the Estonian Kroon, a currency used in Estonia from 1928-1940 and again from 1992 until just this year. Erik was able to find these items, described as Propaganda Stamps, on an internet auction site. [The particular auction lot included three additional denominations: 60-, 300- and 500-senti.] Erik writes: “My thought was that these are anti-communist propaganda labels, as there is the hammer & sickle in the head of the octopus in the first stamp, and at the tail of the snake in the last. So, my final conclusion is that these are anti-communist propaganda labels from an Estonian exile group.”

Serge Lugo [from the Rocky Mountain Philatelic Library] offered the following solution: [1] These are not postal issues, but cinderellas. [2] The stamps are an allegory for Estonia's liberation from the oppression of Soviet control. [3] Each stamp in turn:

- 50 senti - All three regions of Estonia are overwhelmed by the Soviet communist state as represented by an octopus;
- 75 senti - a rendition of an Estonian family and the send off of their son into the Estonian Army to fight the Soviet conquerors [probably in 1939-1940] during the takeover of Estonia.
- 100 senti - the liberation of Estonia in the 1990s with the dissolution of the Soviet empire, as portrayed by the Estonian "eagle" seeking to declaw and/or kill the “Soviet Cobra” with its rattles of the hammer and sickle.

Our good friend, **John Blakemore**, pointed out the genesis of the Stumper by referencing *The Stamp Atlas* [Wellsted, Raife & Rossiter] and its description of the “governance” of Estonia from 1918 to date.

We extend our Congratulations to these philatelic sleuths!

RESEARCH STUMPER

Every now and then, we are faced with an interesting inquiry. We would like our readers to weigh in on a solution. This is our 13th “Stumper.”

The item in question is shown below. It is an incomplete reverse image of what appears to be a 3-cent stamp from Canada’s Admiral issue. Similar examples are known to exist printed in red, green and black ink. The item in question is imperforate all around; but perforated examples are known. These items are routinely offered at auction, usually described as ‘important’ with estimated prices to match.



The “stumper” is to identify the item and to explain its source.

Canadian readers are likely more familiar with this item, inasmuch as it has been the subject of more than a few articles in the Canadian philatelic literature during the last 60 years. Much of that literature does not treat the item with respect. Either this is a marvelously staged philatelic con job or something that represents a valid piece of philatelic history, even if it really doesn’t have anything to do with the Admiral issue.

If you have a plausible solution, please submit it to NPL. We will write it up in a future issue of *Book Reports* and give you full attribution. Document your solution to the extent practicable. The “best” solution will be determined by NPL. Send your solution via email or letter mail at the appropriate address in the table at the end of this issue. [Gloria Neyhart provided the item for this “Stumper.”]

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LIBRARY NEWS & NOTES

- We have completely reorganized the “British” books for easier reference. The size of our holdings had largely become unmanageable. This reorganization should not affect users of the online catalog; the search function is rather robust and will adapt easily to a key

word search. Rather, those who visit the library will find it more convenient to find desired items. Michael Dixon assisted in designing the reorganization. The reorganization scheme creates major sections around British Commonwealth, Great Britain, Canada, and Australia-New Zealand-Pacific Islands. The listing categories are: General, Specialized, Subject-matter [e.g., postal markings] and Countries-Colonies. Titles are arranged alphabetically by author within each category. Finally, all related subject-matter materials, e.g., revenues, postal stationery, military, have been included in this section, whereas they had previously resided in separate sections in the library. This is the second specialty area to be reclassified; the first was Air Mail.

- We are pleased to announce that **Don Overstreet** has re-joined the NPL Executive Board. Don had previously served as a Board member from 2005-2009. Don is a certified violin maker whose stamp collecting interests include Germany and the Philippines, with occasional forays into Spain, the U.S. and worldwide airmail. Don has long been captivated by stamps that feature images of violins, composers and players of stringed instruments, and is forming a topical collection around this theme.
- The intrepid NPL president, librarian and editor of *Book Reports*, **Charles Neyhart**, retired December 31, 2011. This is the last issue he will edit. Charles and Gloria are relocating to the San Diego area to be nearer to family. Charles was the first president of NPL, being elected in 2003. He succeeded Tom Current as editor of *Book Reports* in 2006. **Orlie Trier** will succeed Charles as president and librarian. The NPL Executive Board is currently seeking a new editor.
- To all you philatelic fiction fans, here's a challenge. **Bill Seymour** has donated four Flavia de Luce novels to the fiction section of the NPL collection. The most recent is *I Am Half-Sick of Shadows* [2011]. However, we are still waiting to read *Hit and Run*, the latest novel by Lawrence Sanders about John Paul Keller, the contract hit man who shares the unlikely pastime of stamp collecting. NPL does have the other three Keller books: *Hit Man*, *Hit List* and *Hit Parade*. If you have *Hit and Run*, cough it up, or we may be calling Keller.

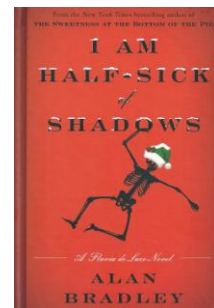
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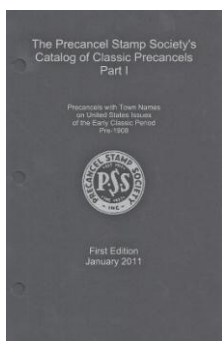
LIT ADDITIONS

The following titles have been added, through donation or purchase, to the NPL Collection. [Donors are listed in brackets.]

George Amick, **Linn's 2010 Stamp Yearbook**, Linn's, 2011.

Alan Bradley, **I Am Half-Sick of Shadows**, Delacorte, 2011. [Bill Seymour]





J. Barefoot, **British Commonwealth Revenues**, 3rd, Author, 1986. [Janna Ferguson]

R. M. Butts, ed., **This Royal Throne: British Portraiture, A Celebration in Stamps**, 2009. [CHICAGOPEX 2011]

Russ W. Carter, **WWII U.S. Censor Enclosure Slips and Return-to-Sender Labels**, Military Postal History Society, 2010. [CHICAGOPEX 2011]

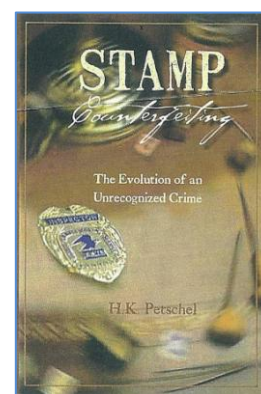
Colin G. Hey, **Rowland Hill, Victorian Genius and Benefactor**, Quiller Press, 1989. [Janna Ferguson]

H.K. Petschel, **Stamp Counterfeiting, the Evolution of an Unrecognized Crime**, HKP Publications, 2011.

Precancel Stamp Society, **Precancel Stamp Society's Catalog of Classic Precancels, Part I**, 2011. [Charles Neyhart]

Stanley Gibbons Concise Catalogue, 2011. [CHICAGOPEX 2011]

George T. Turner, **Sloane's Column**, BIA, 1961. [Janna Ferguson]



Robert M. Washburn, **PNC Varieties**, Author, 1990. [Janna Ferguson]

Auction Catalogs

Peter Vogenbeck, **German Post Offices Abroad, Colonies and Sea Post**, October 22, 2011. [Rich Averill]

H.R. Harmer, **The Stamps of "Y. Souren"** Parts I and II, 1951. [Janna Ferguson]



Periodicals [CHICAGOPEX 2011]

Civil Censorship Study Group Bulletin, Vol. 37 [2010].

Mexicana, Vol. 60 [2010].

Military Postal History Bulletin, Vol. 49, no. 3 – Vol. 50, no. 2 [2010-11].

Penny Post, Vol. 18 [2010] and Cumulative index, Vols. 1-16.

Seal News, Nos. 509-12 [2010] and CD.

South Atlantic Chronicle, Vol. 34 [2010].

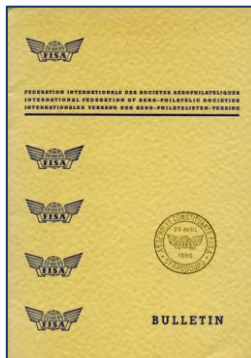


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JANICE WEINSTOCK'S AEROPHILATELIC LIBRARY DONATION

Continued from Nov-Dec 2011

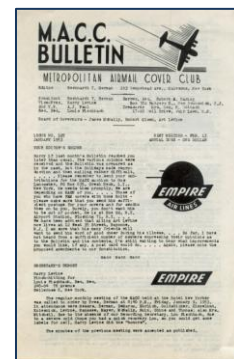
WAVE 5.2



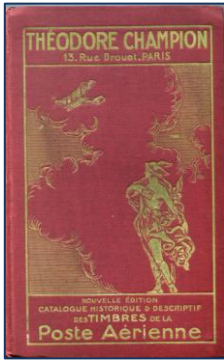
Air Mail News, Journal of the British Aerophilatelic Federation, v. 15, no. 83 (Autumn 1974) - v. 33, no. 145 (June 1990); v. 33, no. 147 (Dec. 1990) - v. 34, no. 149 (June 1991); v. 34, no. 151 (Dec. 1991) - v. 41, no. 167 (June 1998); includes index to years 1958-1992. **84 issues**

British Aerophilatelic Federation Bulletin, no. 64 (Oct. 1985); no. 66 (Jan. 1986); no. 67 (Feb. 1986); no. 69 (May 1986) - no. 71 (Aug. 1986); no. 73 (Nov. 1986) - no. 81 (Nov. 1987); no. 83 (Feb. 1988) - no. 86 (Aug. 1988); no. 88 (Jan. 1989) - no. 93 (Aug. 1989); no. 96 (Jan. 1990) - no. 99 (May 1990); no. 102 (Dec. 1990) - no. 117 (Aug. 1994); no. 119 (Feb. 1995) - no. 126 (Oct. 1996); no. 129 (July 1997) - no. 134 (Oct. 1998); no. 136 (Apr. 1999) - no. 137 (July 1999). **61 issues**

The Canadian Aerophilatelist, Quarterly Journal of the Canadian Aerophilatelic Society, v.1, no. 1 (July 1, 1985) - v. 1, no. 3 (Nov. 1, 1985); v.2, no. 2 (May 5, 1986); v. 2, no. 11 (Oct. 10, 1986); v. 3, no. 1 (Feb. 16, 1987) - v. 3, no. 2 (Oct. 1, 1987); v. 5, no. 1 (June 9, 1989); v. 6, no.2 (Nov. 1, 1990); v. 9, no. 2 (Dec. 1, 1993); v. 10, no. 1 (Apr. 15, 1994); v. 10, no. 1 (Apr. 15, 1994) - v. 19, no. 2 (June 2003); v. 19, no. 4 (Dec. 2003) - v. 22, no. 2 (June 2006); v. 22, no. 4 (Dec. 2006) – Current issue. Includes an index for v. 1, no. 1 (July 1, 1985) - v. 22, no. 3 (Sept. 2006). **77 issues**



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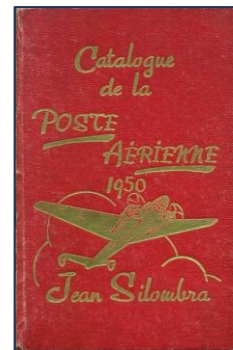
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