



PHILATELI-GRAPHICS

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Special Issue: Graphic Philately Favorites
Members Spotlight Favorites from their Collections

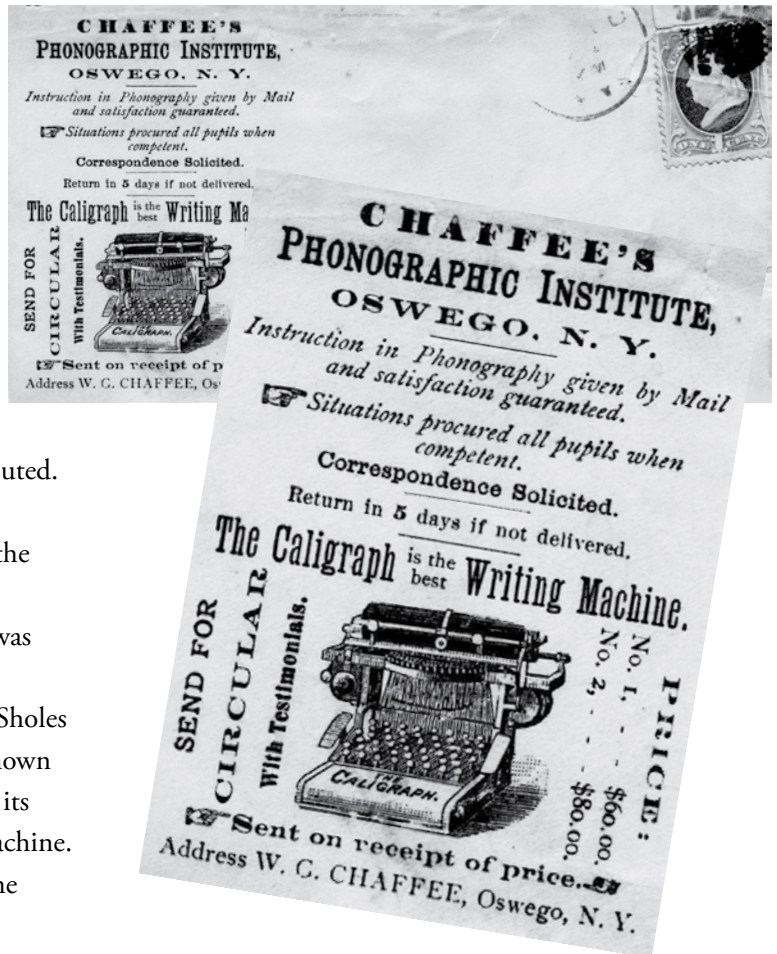
The Caligraph Writing Machine

William Sibler

For some time I have been accumulating covers with illustrations of earlier ways of communicating. This includes pens, ink, copying books, shorthand, and typewriters. The cover shown here was for W. G. Chaffee's Phonographic Institute—suggesting the firm's primary business was teaching shorthand. Almost half of the advertisement, however, is devoted to the Caligraph Writing Machine, which Chaffee distributed. I believe the illustration is of the original version, Caligraph No. 1, whose failings were corrected in the Number 1 Ideal and the Numbers 2 and 3.

According to several web pages, the Caligraph was introduced in 1880. The first typewriter, Sholes & Glidden, appeared in 1874, developed by Messrs. Sholes and Glidden and manufactured by Remington (known for firearms). Remington subsequently introduced its own typewriter based on the Sholes & Glidden machine.

Several individuals who had been involved in the Scholes & Glidden-Remington effort decided to design and market their own machine, apparently at a lower price than the Remington models. This was the American Writing Machine Company's Caligraph, introduced in 1880. The No. 1 machine had only capital letters, numbers, and punctuation. There were two space bars, one on each side of the machine (see illustration). There were a number of other problems that interfered with the Caligraph's functioning, so in 1882 two new models were put on sale. The Number 1 Ideal retained the capital-letter-only keyboard but enjoyed improved mechanics. It is thought to have been in production until 1896, although the Number 2 (which was the first machine with lower and upper case type on the same



keys) was more popular.

On none of the Caligraph machines was it possible to read what had been typed without advancing the paper or making some similar inconvenient approach. The Oliver typewriter, a very strange looking machine indeed, was the first that allowed the typist to see what had been typed.

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Graphics Philately Association

The Graphics Philately Association (GPA) is an unincorporated, nonprofit study group interested in printing, books, and the graphic arts as they apply to postage stamps and other philatelic items. The GPA's primary means of communication is the quarterly, *Philately-Graphics*, published in January, April, July, and October. The GPA is an affiliate of the American Philatelic Society and a study unit of the American Topical Association.

Membership is open to all. Annual dues are \$15 (\$25 outside the United States), and Patron Memberships are available at \$25 (U.S.) and \$35 elsewhere. PDF Membership (receive *P-G* by email only): \$10 (\$20 Patron) per year. Samples of *Philately-Graphics* are \$5 each to nonmembers, postpaid, from the Secretary. More information about the GPA is at www.graphics-stamps.org. Moving? Please send your new address to the Secretary.

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President's Message

Larry Rosenblum

GPA officers' two-year terms end on June 30, 2019. Joe, Bruce, and I have offered to continue in our respective positions, but for personal reasons our vice-president, John Hughey, will not continue. We thank John for his contributions during the last two years.

The duties of our vice-president are not onerous. I would like him or her to focus on increasing our membership. The reward for succeeding will be to guarantee the long-term success of the GPA! If you are interested in being our vice-president, please contact me by email or postal mail.

We would also like to add an additional board member. Board members contribute advice and suggestions, generally during occasional email discussions. Please let me know if you would like to assist the GPA by being a member of our board.

Unless there are other candidates for the offices that are currently occupied, we will follow our usual practice and consider the officers elected by acclamation.

Article of the Year 2018

We asked our members to vote for their favorite article published last year. As in the past two years, we had a runaway winner. Glenn Morgan got 11 votes for "Stamp Printing Processes" (January). Second place went to "Dard Hunter – A Life in Paper" by Bernard Vinzani (October). Other popular articles were "When the Wrong Alphabet is Right" by Peter T. Daniels (July), "The Griffin as Printers' Symbol" by Paul Horton (April), and "The British Library and Its 'Treasures'" by Wendy Buckle. Our congratulations to Glenn Morgan and thanks to all our authors for their contributions. Without our authors there would be no GPA.

Welcome New Members

Martin Miller, Greer, SC: Books, Engravers, Illuminations/Illustrations, Paper, Printing, Typography.

Dawn Hamman, Venice FL: Printing Methods.

Erene Grieve, Wales/UK: Written Word—Tools and the Trade, History of Printing & Publishing.

James Anniss, Omaha NE: Design/Graphic Design, Artists, Print Process.

From the Editor

Joseph Sullivan

Thank you to everyone who contributed to this most interesting issue. Space limitations necessitate saving a few of the Favorites submissions until next issue, so if you haven't yet submitted a Favorite, *please do so*.

Separately, the GPA is considering assembling stamp packets for the ATA's Taste of Topicals program. To do this we need to supply the ATA with packets of 30 different stamps that feature either Printing or Books. Please mail any quantity of used or mint stamps to Larry Rosenblum (mailing address in column at left).



Courrier de la Presse Cover

Larry Rosenblum

This is a reply envelope provided by one of the press clipping services that flourished in the late nineteenth and early twentieth centuries. As newspapers boomed in 1879, Alfred Chérié created a service offering artists the opportunity to receive clippings of notices that appeared in Parisian papers during the annual *Salon de Paris*

exhibition. More uses for this service became obvious, and several companies sprung up to provide this service, which soon spread throughout Europe and the United States.

The upper half of this envelope created by *Le Courrier de la Presse*, founded in 1889 by Alfred Gallois, shows the four steps of their business: getting the client's instructions ("Direction"), reading newspapers ("Lecture"), cutting out the clippings ("Découpage"), and sending the clippings to the customer ("Départ"). At lower left are the two largest newspapers

in France at that time: *Le Temps* (*The Times*), considered the paper of record, and *Le Figaro*, named after a character in the play *Le Mariage de Figaro* (*The Marriage of Figaro*). *Le Temps* was replaced in 1944 by *Le Monde* (*The World*); it and *Le Figaro* are still published today. Below the newspapers is a sheet of letterhead that appears to have a clipping attached to it; probably it is the format in which the clipping was delivered.

The Mounties Seized Them All!

Robert Reid

Here is my favorite stamp, in a number of denominations. I designed them for the Canadian Post Office, which asked me to design a Christmas stamp, but for some reason did not use them. I had a typesetting operation at the time, and actually printed the stamps in perforated sheets to present to the Post Office for consideration.

One of my employees took one of the proposed stamps out of the paper trash and used it to mail a letter. WOW! The Mounties arrived on my doorstep a few weeks later and seized all my copies of the stamps, except for a few that I hid from them. The McGill University Library collects all



my printing, so they had some too that I had sent to them. The Mounties seized those too. I hope this story adds an unusual dimension to your store of readers' favorite stamps.



Kimberly-Clark Fancy Cancel

Wendy Buckle

Receiving an email from the Editor asking me to choose a “special item” from my collection to feature in an issue on “Graphics Philately Favorites” set an impossible task. Do you choose by subject matter? By design feature? By personal memories of when you bought it? I could nominate a dozen ‘favorites,’ but I’ve settled on one which I hope will be of particular interest to U.S. members.

Kimberly-Clark is now an American multinational personal care corporation that produces mostly paper-based products including Kleenex tissues, cleaning papers and toilet paper. The company was founded in 1872 as Kimberly, Clark & Co. in Neenah, Wisconsin. The group's first business was operating paper mills. In 1888 it began expanding, purchasing land in Kimberly for a new groundwood pulp plant. In 1924 it launched the Kleenex brand, and in 1926 it became a public company with its current name Kimberly-Clark.

The village of Kimberly was originally known as The Cedars. In 1889 it was renamed after John A. Kimberly (1838–1928), one of the co-founders of the company which provided much of the employment in the area. Given the company's economic importance, it is not surprising that it became the subject of this 1930 fancy cancel showing K-C and a roll of paper, with the front

endorsed in red “Home of Kimberly-Clark’s Great Paper Mills.” It is signed top left by the Kimberly Postmaster C. J. Fieweger. Fancy cancels were issued by local postmasters in many parts of the USA, used on registered mail with the postal cancels on the back of the cover. This was frowned on by the postal authorities, and on 17 November 1928 the U.S. Post Office Department issued an order prohibiting further use of fancy cancelers by postmasters. It didn’t stop them, and on 17 November 1931 another Post Office order was issued: “postmasters are using unauthorized rubber stamps for the purpose of cancelling stamps on registered mail, the evident intent of many of these stamps being to advertise some particular locality, city, or some local event. The use of these unauthorized cancelling devices on registered mail should be immediately discontinued.”

The underlying reason for this vogue for fancy cancels was finally admitted by the Post Office in a statement of 27 August 1934: “philatelists throughout the country have been requesting postmasters to register articles ... with private cancellation marks of various designs ... Postage stamps on mail matter should be cancelled only with the devices furnished by the Department.”

So finally ended what is now a resource mined by modern thematic collectors of a whole range of subjects, in my case the history of papermaking.

Reference:

Loso, F. W. & De Windt, H. (1952) 20th century United States fancy cancellations

Magazines Mailed with Stamps?

Dale Hooper

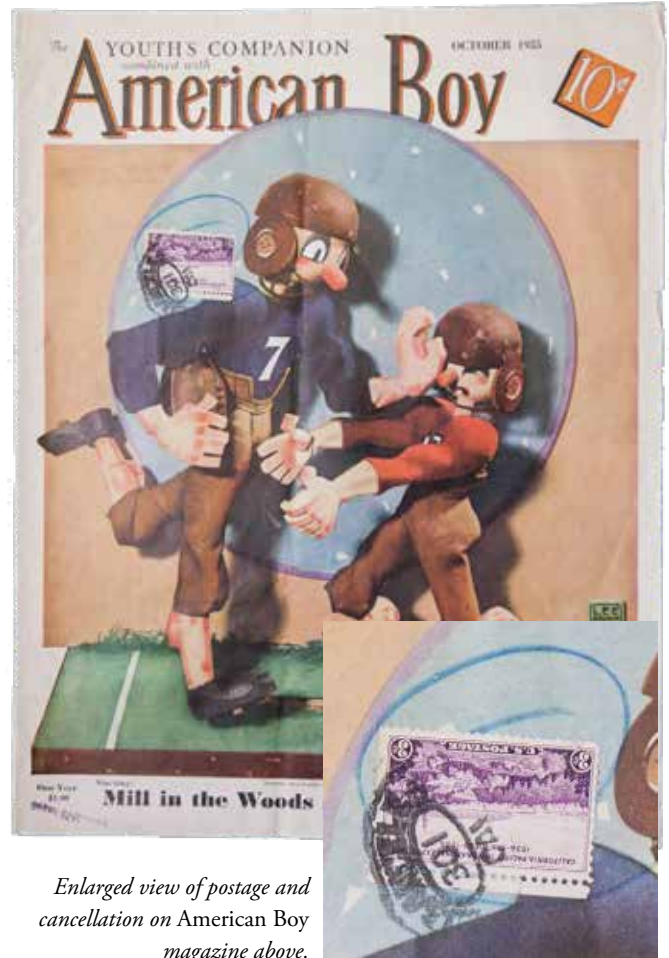
I like old magazines almost as much as I like stamps. So when I discovered a way to collect both at the same time I was thrilled. Until about 15 years ago I did not know of a mass market magazine mailed with a stamp for postage. In a short time I found two: a 1935 American Boy at a used bookstore and a 1984 Road & Track at a thrift store. Both carry stamps because the magazines were forwarded to a change of address.

At first, the use of postage stamps confused me. The 1935 issue has a rubber stamp, "This is the mail for which you sent postage." They sent a stamp? To the publisher? It turns out this was a form of postage due. A notice would go out, the recipient would return a stamp to the post office. The post office then applied the stamp and forwarded the item.

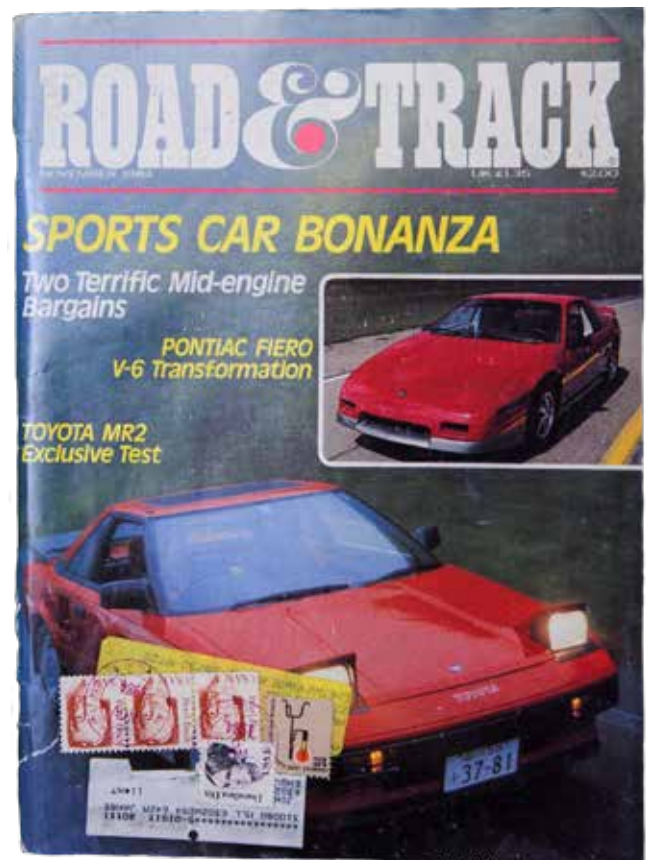
After learning about that old technique, the 1984 issue still confused me. The stamps in this case (again, not postage due) covered the forwarding label, making it impossible for it to be mailed. Then I learned that postage due could be paid at the counter with regular stamps, the item stamped and handed to the customer.

Since uncovering these issues, I have discovered other examples of postage and postage due stamps on mailed magazines. They are rare enough to keep the hunt interesting. And I get to read the magazines!

Enlarged view of postage, cancellation and forwarding label on Road & Track magazine at right.



Enlarged view of postage and cancellation on American Boy magazine above.



Turkey-in-Asia Scott 89 (1922)

Peter T. Daniels

My interest is depictions of the variety of writing systems on stamps. This one is special to me because it was, I think, the one that first gave me the idea of pursuing that topic. It took about a year to find an example of it on the market! (“Turkey in Asia” is the name used in the Scott Catalogue for the revolutionary government led by Kemal Pasha, later named Atatürk, that by 1923 overthrew the Ottoman sultan.)

The tablet at the top reads—from right to left—**تورکی پوستلرو** *twrkyy pwstlrw*. For centuries, Turkish, like most languages of Muslim countries, was written with the Arabic script. In the modern Roman alphabet introduced by Kemal Atatürk in 1928, that’s Türkiye Postaları “Postage of Turkey.” The bottom has **۵۰۰ غروش ۵۰۰ 500** *grwsh 500*, “500 guruş [piastres].” Numbers in Arabic script read left to right! (I thank Yusuf Gürsey for reading the Turkish for me.)

The real interest of this item is that it’s a very rare instance of passages from the Qur’an being used on a stamp—and that it is written in the highly decorative Square Kufic script that’s often found in architectural ornamentation. The text is the *Shahada*, the basic profession of faith: *lā ilah ilā Allah Muḥammad rasūl Allah*, “There-is-no god but Allah, Muhammad (is the) prophet-of Allah” (Qur’an 37:35 and 48:29). In ordinary Arabic script, it looks like this:

لا اله الا الله محمد رسول الله

But to fit the squared-off letters in the square panel in the center of the stamp, the inscription is written in a spiral. It begins at the lower left and reads up the left side. The thing that looks like a tuning fork is the first word, *lā*. (The knotted shape is what happens when an *l* comes before an *a*.) The vertical line that follows represents *i* this time, and the vertical line connected to the square to its left is a regular *l*. This time, the square is an *h*, but it’s connected on to the upside-down *i*, starting the next word, which begins the top side

of the square; and after it is another *lā*. Next comes *Allah*: this time the vertical line is *a*, followed by two *l*’s and an *h*. Then, reading down from the top right, comes *Muḥammad*. This time, the two squares are *m*’s, the rooftop over the second one is the *h*, and the two horizontals are the

letter *d*. Finally, we reach the bottom of the panel. The first word at the right is *rasūl*: the right angle that doesn’t connect to the following letter is *r*; no less than three short verticals all make *s*; and now the square plus the short tail pointing left are the *ū*. Above the word is the ending letter *l* (it isn’t attached to anything because it’s the last letter of the word). Finally, the last word of the inscription, appropriately at the heart of it, is the second appearance of *Allah*. (I had help in figuring out this inscription from Boston University’s Sheila Blair, whose *Islamic Calligraphy*, published in 2006, has become the standard reference work on the subject.)



Turkey-in-Asia, 1922. Profession of Faith [Sc89].

Glagolitic Script

Edward Janusz

This is one of the few examples of Glagolitic script on a stamp (on stamp’s selvage: the three characters in red and the three lines below the red characters). The Glagolitic alphabet was invented by St. Cyril, the Byzantine missionary who, with his brother Methodius, is one of three Patron Saints of Europe. (Benedict is the



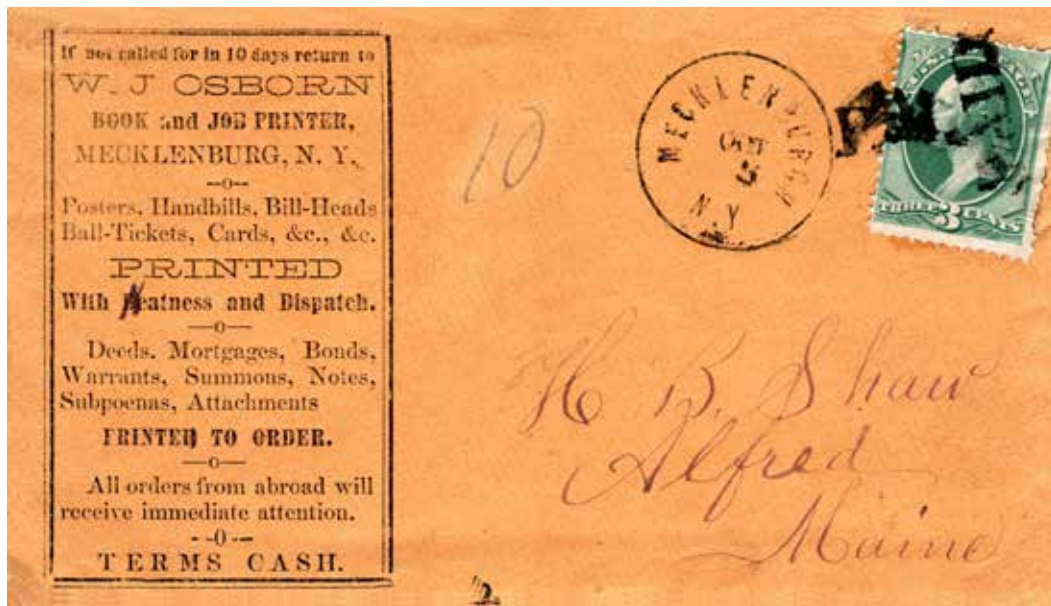
Bulgaria, 1969. St. Cyril Preaching [Sc1773].

third.) The Cyrillic alphabet is named after Cyril, who may hold the world's alphabet-starting record.

Both alphabets were created because the Roman alphabet lacked proper letters for the sounds of the various Slavic languages. Glagolitic was created expressly as a phonetic language: one character, one sound. Cyrillic became the dominant alphabet in areas where both were used, but Glagolitic script remained in use for centuries as a liturgical script in some of the monastic orders in Croatia, and it is used in a few churches even today.

This stamp came along at a crucial time in my life, while my wife was recovering from a serious

operation, and I'd suddenly become a full-time caregiver. One day I read an auction listing, bid on a rather forlorn looking album of Bulgarian stamps, won it, and embarked on a series of little adventures—looking seriously for the first time at Byzantine and Orthodox iconic art, exploring the history of Bulgarian literature, maniacally building Balkan-area stamp collections, and even listening to Leoš Janáček's intense *Glagolitic Mass*. Thanks to that long-neglected Bulgarian album, I found a daily respite from washing dishes and didn't have to spend my wife's recovery time trying to get through *Remembrance of Things Past*.



Sorriest Excuse Ever!

David Celani

This is probably the sorriest excuse for a printer's envelope that I have ever seen. Having your business name on an envelope that people will see is an opportunity to showcase your company—especially for a printer. No one has more control over their printed image than a printer. This cover is from the 1870s. Technology had advanced to the point that there was no excuse for sloppiness. This form needed more ink. The

border going around the form is typical of the era. It's made up of a thick and thin line. The common practice was to have the thick line facing outward. Here only one side is facing outward. The printer corrected his typos after the job was printed. It wasn't really "Printed with Neatness and Dispatch." It also states, "Printer to Order." Maybe it was a cold winter night, and he was in a hurry to go home. This cover is about 150 years old. If any of my work lasts 150 years, I hope it's some of my better work.



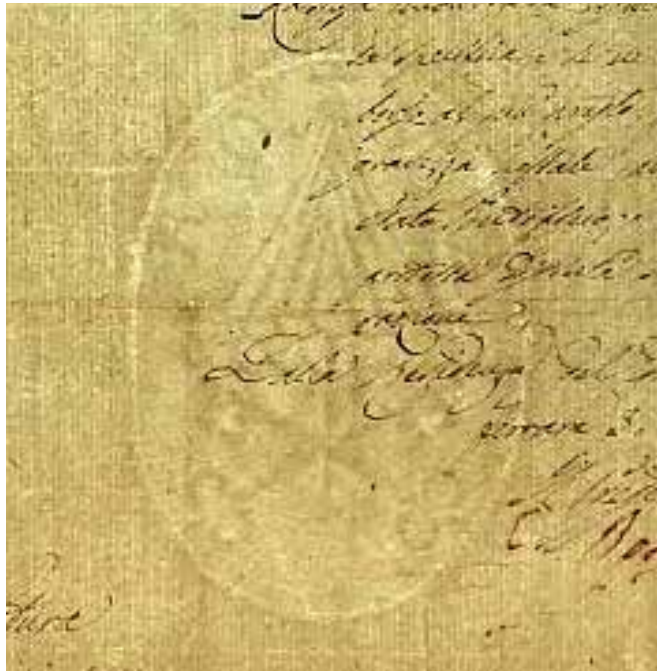
Philatelic Watermark

Bernie Vinzani

As a special item in my philatelic watermark collection, I've included an 1843 stampless letter (above) from Ferrara, Italy postmarked with a Papal Arms cross keys mark on watermarked paper, again with a Papal Arms cross key watermark (above right). I've also included a selection of 1852 Roman States stamps (right).

Ferrara was a Holy Roman Empire city state south of the Po River that was eventually made a Papal State. The cover would classify as a Papal State cover.

While I am not sure of the papermaker, Giorgio Pelegrini, Artistic Director at Fabriano Paper, has seen the cover and gave me a thumbs up on Facebook when asked if it was Fabriano. The oval wove screen wire attached to the laid surface is similar to the watermark oval Fabriano later used for their Roma paper (right). In the 1840's Giuseppe Miliani was in directorship of the associated mills of the Fabriano enterprise and made the paper for government documents and the Papal States. It was also under his direction that watermarks were developed into more complex images which eventually culminated in the beautiful light and shade marks (bottom right) the mill is known for today.



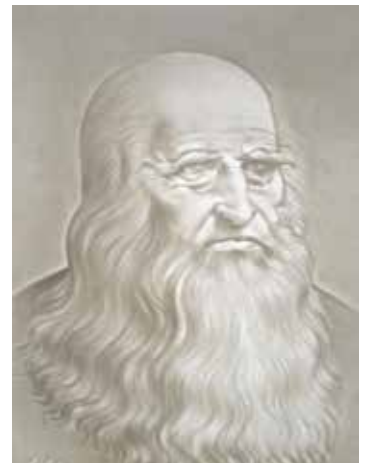
Above. Papal Arms cross key watermark.

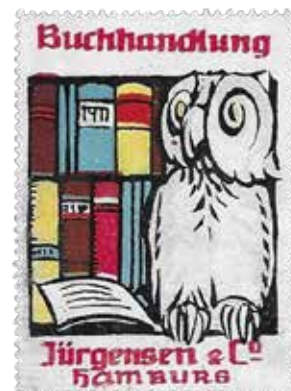
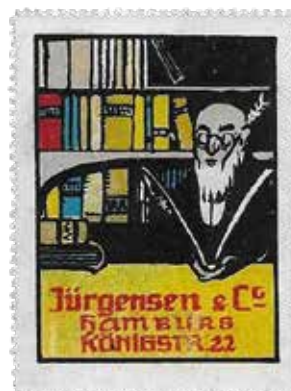
Below. 1852 Roman States stamps.



Above. Watermark oval Fabriano used for their Roma paper.

Right. Example of light and shade watermark the Fabriano Paper Mill is known for today.





Bookish Poster Stamps

Gail Unzelman

I have been a longtime collector of printed wine-themed material (books, postcards, poster stamps), and served as Editor/Publisher of *Wayward Tendrils Quarterly*. I enjoyed using a few little bookish poster stamp gems to illustrate our articles. I am now collecting a few more poster stamps that reflect favorite images of books, or maybe ancient printing presses.

Here are a few images of advertising printing at its best, with a style I find very pleasing.

The Oscar Consée stamp, drawn by recognized poster stamp artist Sigmund Von Suchodolski (1875–1935), gives me complete bookish pleasure, with the whimsical little mouse peeking over the reader's shoulder.

The several poster stamps issued by Jürgensen Buchhandlung of Hamburg are also favorites. I wish I had known Mr. Jürgensen. We could have spent many an hour together, with the books.

New Issues of Graphic Interest

Joseph Sullivan

1. Albania, 14 December 2018: 50L stamp celebrates the 400th anniversary of the publication of *The Christian Doctrine*, a translation of the catechism of St. Robert Belarmin. The original doctrine was first published in 1597 and was translated into the Albanian Geg language by Dom Pjetër Budi and published in Rome at Bartolomeu Zaneti in 1618. Designer: Artion Baboçi, Printer: Adel CO. Multicolor.

2. Algeria, 18 December 2018: December 18th is celebrated as the International Day of Arabic Language. On that date in 2012, Arabic was first used as an official language of the U.N. Arabic is the mother tongue of more than 500 million people. Design: Tayeb Laidi. Printer: Imprimerie de la Banque d'Algerie. Multicolor offset lithography.

3. Australia, 17 January 2019: "Australian Legends of Children's Literature" are the subject of a set of five stamps (two shown at right). The authors honored are Mem Fox AM, Morris Gleitzman, Leigh Hobbs, Alison



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Lester and Shaun Tan. Designer: Jo Muré. Printer: RA Printing. Multicolor offset lithography.

4. Austria, 9 November 2018: As part of the “Modern architecture in Austria” series, the Library of Vienna University of Economics and Business is featured.

The building was designed by Zaha Hadid Architects, Hamburg. Designer: Karin Klier. Printer: Joh. Enschedé Stamps B.V. Multicolor lithography. [Sc2771]

5. Bosnia and Herzegovina/Srpska, 28 January 2019: Sheetlet with one stamp marks 500 years of the Gorazde Printing House, the first printing house on the territory of the Republic of Srpska and Bosnia and Herzegovina. It was founded in Venice in 1519, but was soon transferred to the Orthodox Church of Saint George in Sopotnica near Gorazde. The printing house was started by Bozidar Ljubavic, a prominent trader from Gorazde. It operated until 1523, printing three books in the Serbian language using Cyrillic letters. Designer: Bozidar Dosenovic. Printer: Forum, Novi SAD. Multicolor offset.

6. Bulgaria, 5 December 2018: Stamp and label mark the 140th anniversary of the Saints Cyril and Methodius National Library. Designer: Stoyan Dechev. Multicolor offset lithography.

7 Faroe Islands, 11 January 2019: Souvenir Sheet of four stamps marks the 100th anniversary of the Chair Leg Provisionals. Three stamps feature essays showing proposed overprints. Local printers refused the work, probably due to time constraints, but gave the metal type characters 2, Ø, R and E to the Post Office. The fourth stamp shows the single character types embed in a chair leg by carpenter Peter Poulsin. That device was used to overprint 155 sheets of 100 stamps each. Multicolor.

8. Hong Kong, 6 December 2018: Jin Yong Novels - Kung Fu Booklet (limited edition) contains 30 stamps featuring Zhang Wu Ji in Tai Chi poses. When the pages are flipped, you see the martial arts master “move” through Tai Chi poses. Design: Gideon Lai. Illustration: Lee Chi-ching. Printer: Joh. Enschedé Stamps B.V. Multicolor lithography.

9. Japan, 2018: World Children’s Picture Book Series No. 2 honors the work of Eric Carle, American designer, illustrator and writer of children’s books. Self-adhesive sheetlet of 10 different stamps with stickers. Multicolor.

10. Liechtenstein, 23 January 2019: Liechtenstein is issuing its first embroidered stamp to mark the Principality's 300th anniversary. The stamp is in the shape of a Princely hat. Design: Peter Vogel. Manufacturer: Hämmerle & Vogel (Austria). Embroidered in red and gold.

11. Monaco, 4 January 2019: Monaco issued two circus-related stamps featuring posters for major circus events: the 43rd International Circus Festival and the 10th anniversary of the Fédération Mondiale du Cirque. Designers: Alain André (43rd Festival) and Elena Zaïka (10th Anniversary). One stamp shown at right. Multicolor offset lithography.

12. Monaco, 14 January 2019: Monaco issued two more stamps in its series honoring the films of Grace Kelly. All the stamps reproduce film posters. This year's stamps feature the 1951 film *14 Hours* and from 1956, *The Wedding in Monaco*. One stamp shown at right. Designers: Créaphil and Loew's Inc. Multicolor offset lithography.

13. Montenegro, 20 December 2018: Commemorative marks the 125th anniversary of Montenegro's first commemorative stamp, an overprint that celebrated the 400th anniversary of the Obod Printhouse. Designer: Zoran Popović. Multicolor.

14. Russia, 4 September 2018: Sheetlet marks the 200th anniversary of Goznak, state security printer and producer of stamps, coins and banknotes. The sheetlet depicts an engraving entitled "Expedition of the Preparation of State Papers in the Early Twentieth Century" and the logo for the 200th anniversary of the enterprise "Goznak." It was the first time in Russia that all stages of production of paper money and other protected products of state importance were combined. Multicolor lithography and engraving. [Sc7952]

15. Serbia, 24 April 2018: Stamp celebrates the 200th anniversary of the publication of the Serbian Dictionary in the new reformed language by Vuk Stefanović Karadžić (1787-1864). Karadžić reformed the Serbian literary language and standardized the Serbian Cyrillic alphabet following strict phonemic principles. Multicolor lithography. [Sc815]



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16. Slovakia, 3 December

2018: Stamp Day 2018 is celebrated

with an issue

honoring Alphonse Mucha (1860-1939), who designed the famous first Czech postage stamp which features Hradcany Castle, reproduced on this stamp. Mucha was a painter, illustrator and graphic artist. A label attached to the stamp shows a photographic portrait of Mucha. Designer: Vladislav Rostoka. Printer: Tiskárna Hradištko, s.r.o. Multicolor offset lithography.



17. Slovenia, 8 November

2108: The centenary of the first Slovene postage stamps is celebrated with a stamp-on-stamp design of the “Chainbreakers” stamp. A

photograph of that stamp’s designer Ivan Vavpotič is also featured. Designer: Tatjana Cvelbar. Printer: Agencija za komercijalnu djelatnost d.o.o. Four-color offset lithography. [Sc1310]

18. South Korea, 14

September 2018: Stamp marks the 200th anniversary of Jeong Yakyong’s (1762-1836) return from exile and publication of *Mokminsimseo*, a treatise on how to govern the people. The stamp features a portion of the manuscript book and the memorial building in Jeong Yakyong’s birth town that displays his writings and inventions. Designer: Ryu Jihyeong. Printer: POSA. Five-color offset.



19. South Korea, 2 October 2018:

Post Culture week is marked with two stamps themed “Calligraphy for

conveying your feelings.” Designer: Kim Sojeong. Printer: POSA. Four-color offset, silver foil, UV lacquer.



20. Spain, 16 October

2018: 200th anniversary of the birth of the inventor Cosme García Sáez is celebrated with rubber self-adhesive stamp. In 1856 he presented his first three inventions: a back-loading rifle, a portable printing press and a device “for all kinds of ink stamps.” The latter was adopted by the Post

Office in 1857 to mark the date of cancellation on the front of letters, and the date of arrival on the reverse side. His most famous patent was for a submarine first tested in 1858. The stamp design appears in relief and includes a portrait of Sáez, his circular cancel and his submarine.



21. Spain, 31 October

2018: Commemorative features the General Archives of the Indies, Spain’s largest archive of the history of the Spanish

presence in the Americas and the Philippines. 43,000 bundles of documents, 80 million pages, and 8,000 maps and drawings are conserved in this institution in Seville. The Treaty of Tordesillas is shown in the foreground of the stamp. Multicolor offset.

22. Spain, 17

January 2019: Stamp commemorates the 450th anniversary of publication of *The Bible of the Bear* and the 5th centenary of the

protestant Reformation. The Bible was published in Basel, Switzerland on September 28, 1569. It included an illustration of a bear reaching for a honeycomb, the logo of Bavarian printer Matthias Apiarius, rather than religious icons. At the time, translation of the Bible into vernacular languages was forbidden. Casiodoro Reina had worked for 12 years preparing the Spanish translation. Multicolor.

