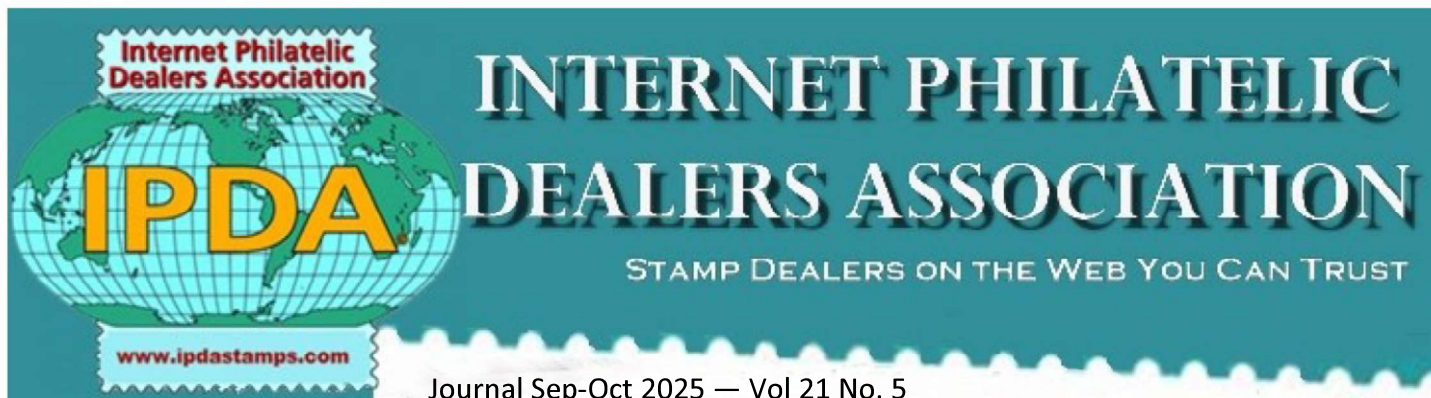


Journal

The US 1869 Pictorials...





The IPDA Newsletter is published bi-monthly by the Internet Philatelic Dealers Association. Opinions expressed in any articles are strictly those of the author and do not necessarily reflect the official views of the IPDA or any of its officers. To submit an article, contact the editor, Ted Tyszka, ted.talks.stamps@gmail.com.

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Chairman's Message



Hello to everyone!

I hope everyone is happy, healthy, and busy with your philatelic endeavors.

I want to spend a little more time on IPDA membership. I hope that over the last couple of years you have been happy with the direction of IPDA and its efforts to support you as members, to promote your businesses and to promote the values that IPDA holds in the philatelic marketplace. We can all sometimes get distracted by many other things both in life and in business and I am just as guilty of that. But one thing I have found is that if I spend just a little bit of time and effort to reach out to a few non-member colleagues who sell online and invite them to join us, it can be quite productive.

Not everyone I communicate with will jump on board the IPDA ship. Some will tell me to go pound sand...some will think about it...some will recognize the value in membership and apply. But, regardless of the results, I always expand my horizons and end up with new friends (usually). So...my challenge to you, our members, is to take a few minutes to reach out to those quality online stamp store operators (you don't have to know them personally) and invite them to join us as members.

I have developed a little "sales pitch" that I use to send to those who seem to be good candidates for membership and will be happy to share that with you upon request. Just send me an email and I will fire it right back to you. Or, you can certainly produce your own blurb as well. What is the worst thing that can happen? Someone could tell you to go pound sand! Or...you can make a new friend and IPDA could gain a new member. I'm betting more on the latter than the former.

As you all know, the IPDA teamed up with HipStamp and ran a successful weekend-long promoted sale with around a dozen members participating. We are currently in the planning stages of doing a week-long sale this fall. I will

send out a blast email to members with details when finalized.

As many of you may be aware, on August 29th, the "de minimus" tariff exemption in the US was suspended. There seems to be quite a bit of confusion as to how commerce will be affected and has resulted in several non-US shippers and postal agencies suspending shipments bound for the US. While I have a very basic understanding of the ramifications of this action, Mr. Wayne Youngblood has published a very good discussion on this topic on his Substack. Please visit the following links for Wayne's excellent summary at [Pt. 1 De Minimis is Not Nothing](#) and [Pt. 2 Minimalist de minimis, as it Affects Stamps](#).

Please consider putting your name in the hat to be highlighted in the coming months for our monthly Newsletter and website Dealer Spotlight. It is free advertising to you as an IPDA member as part of your membership benefits. Again, contact our newsletter editor Ted Tyzka (ted.talks.stamps@gmail.com) for more details.

We have recently added a page on the IPDA website called "[Testimonials](#)". This is a place where our members can share feedback from their customers which demonstrate why customers should do business with an IPDA member-dealer. A few examples are already posted and if you have any you would like to share, take a screenshot of it and send it to Michael Dodd and he will get it listed on the page.

I, along with my family and the IPDA Board of Directors wish you all the very best in your 2025 endeavors. As always, if you have any questions or comments, my "door" is always open at ipdachair@gmail.com.

Greg Doll

Chairman, IPDA

IPDACHAIR@GMAIL.COM

HELP WANTED

The IPDA is still in need of a Director of Marketing and Advertising. The position entails writing promotional content on various social media platforms, e.g. Instagram, Bluesky, Facebook, etc. You would also interact with the promoters of any stamp shows in which IPDA might have a presence, either with a booth, or with having the IPDA logo displayed on the show's promotional items.

Please consider donating your time and talent to the growth and success of the IPDA. For more information, contact [IPDA Chairman Greg Doll](#).

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CAN YOU SUPPORT THE IPDA BY BECOMING THE DIRECTOR MARKETING & ADVERTISING?

PLEASE SUPPORT THE IPDA - SEND YOUR NAME TO THE IPDA CHAIRMAN AT IPDACHAIR@GMAIL.COM





Sandafayre Bids Fayrewell

Vincent Green, erstwhile chairman of Sandafayre/Cheshire Stamp Auctions, has announced the closing of the business, effective May 2025. Based in Knutsford, Cheshire, the company was a mainstay of the stamp auction industry since the 1970s. The Sandafayre website is reduced to simply a landing page with the announcement of the closure, which can be seen here: Sandafayre.com



How to Win a Customer

by Michael Dodd

Well, actually, I should be titling this how to lose a customer. I say this because I originally wanted to write about how to win a customer—to tell you, as IPDA members, what I am sure you already know. There are so many good things we can do to win the trust and confidence of collectors, our customers. You know them all. I am sure of that because you are an IPDA member.

Then it occurred to me, after the past few hours trying to buy a few stamps for my aviation collection, it would be better not to write about how to win a customer, but how to lose a customer.

One Hipstamp seller has just lost me for good, forever. I don't care how much they have what I am looking for, I don't care how good the price is, I don't care how good the quality looks. They have lost me and I will never—I mean never—go back to their HipStamp store. And, just for the record, they are a well established name.

Perhaps that is the problem. Arrogance.

Actually I am a grumpy old man, some have said. I won't fly a certain British airline no matter what the price or route or timing. NEVER!

I won't ever buy from a certain Australian auction house. Treat me bad and I won't ever forget, and I won't ever go back.

Do you know statistics on customer loss? 96% of unhappy customers don't complain. Instead of voicing their dissatisfaction, they quietly walk away. 91% of those silent customers never return.

That's a staggering retention loss, often invisible to the seller. For every one customer who complains, 26 others stay silent. This means businesses often underestimate the true scale of dissatisfaction.

A dissatisfied customer will tell 9 to 15 people about their bad experience, and 13% will tell more than 20 people.

The ripple effect is real—and damaging. Have you any idea how bad service can stop collectors from buying

from you? Whatever you do, be responsive, be considerate, be honest, be helpful to your customers and more than just your customers, your *potential* customers. Don't be arrogant because you are a big name and the customer seems like just a simple stamp collector.

Let's promote the fact we are IPDA sellers, IPDA accredited stamp dealers, from whom collectors can have confidence buying hopefully being their seller of choice. Oh, and if you are wondering, no, they won't ever get a Yes vote from me if they ever apply for IPDA membership.

Michael Dodd, cddstamps and IPDA General Secretary



From the Editor's Desk



We want to hear from you! Tell us your stamp stories. What's your favorite stamp? What's your greatest stamp find? Tell us a stamp joke or a riddle. Send it to yours truly, Ted Tyszka, at:

ted.talks.stamps@gmail.com

and you will be rewarded with my undying gratitude.

The US 1869 Pictorials... and the 1875 Reprints

By Ted Tyszka

In 1869, the United States postage stamp was 22 years old, and in that time just over 100 stamps (as catalogued by Scott) had been issued. Within those 100-plus stamps, only 5 subjects had been depicted: Benjamin Franklin, George Washington, Thomas Jefferson, Andrew Jackson, and Abraham Lincoln. With the 10-stamp issue released in March

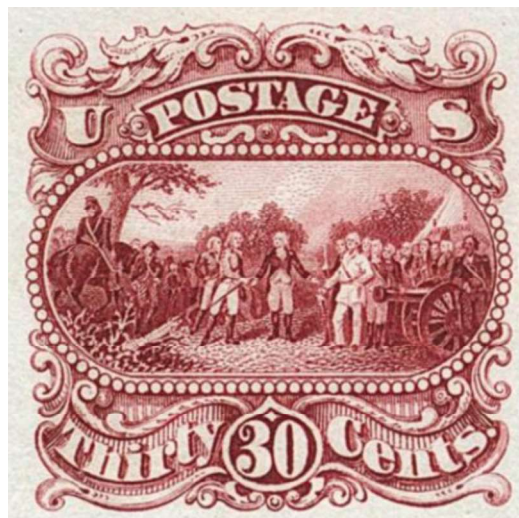


1869, the United States Post Office broke from the tradition of showing only formal presidential portraits on stamps.

While the set did include stamps for Franklin, Washington, and Lincoln, 2 of them had designs depicting an eagle on a shield, and 5 of them had vignettes with pictorial scenes, providing the set with their common designation, "The 1869 Pictorials." (There is actually an 11th stamp, but it is just a duplication of the 15c design with some shading added around the vignette.)

The 5 pictorial designs consisted of

- (2c) a postal rider galloping along on his horse
- (3c) a steam locomotive, based on a detail from a James Smillie engraving titled, *The Crossing*
- (12c) the S. S. Adriatic, the largest and fastest ocean liner in the world, considered a marvel of modern technology and shipbuilding. The 12c rate represented the amount required for a double-weight letter sent to Great Britain, which would have been transported to that country on this ship
- (15c) a depiction of *The Landing of Columbus*.
- (24c) a reproduction of the John Trumbull painting, "Declaration of Independence," considered one of the most difficult engravings produced for a US postage stamp, with 42 figures represented in the vignette. [i]
- A 30c design, picturing Burgoyne's Surrender at Saratoga, was engraved by Smillie and made it to the plate proof



Die proof of the unissued 30-cent design.

stage before ultimately being withdrawn from the set for fear of offending Great Britain.

Several engravers worked on the series of 10 designs:

- Joseph I. Pease engraved the die for the 1-cent Franklin.
- Christian Rost engraved the dies for the 2-cent Post Rider & Horse and the 3-cent Locomotive, which was, itself, based on an engraving titled *The Crossing*, by James Smillie. [ii]
- James Smillie engraved 3 stamps—the 12c S. S. Adriatic, the 15c Landing of Columbus, and the 24c Declaration of Independence.
- The engravers of the 4 remaining stamps are not definitively identified.



The Crossing, by James Smillie, upon which the 3c Locomotive stamp was based.

Today, the 1869 Pictorials are a popular (if expensive) set of stamps. They probably rank along with the Columbians, the Trans-Mississippi set, and the Zeppelins as the stamps US collectors covet most. Today's collectors appreciate the artistry and craftsmanship that went into these designs, as well

as the fact that these were the first US stamps to be printed in two colors.

Those feelings stand in stark contrast, though, to the reactions of the public and the press when these stamps were first released. People were not ready for this departure from the norm of showing stately portraits of past historical figures, despite the inclusion of Franklin, Washington, and Lincoln.

The set came under immediate attack for being, as the *New York Evening Mail* wrote, “neither historical, national, nor beautiful,” continuing with, “What is there in a big chimney on a railroad carriage to indicate the nationality of our postal system?” The criticism was stoked further by National Banknote Company’s competitor in the bidding for the production contract, Butler, Carpenter, who had lost despite having placed a lower bid. [iii]

On top of that, the stamps suffered from technical issues, such as inferior gum, which made the stamps difficult to stick to envelopes, and their smaller square dimensions drew the ire of postal customers who found them more difficult to handle.

In September of 1869, a mere 6 months after the introduction of the stamps, an announcement was made of a new series that would replace the Pictorials. By February 1870, production had ceased on the set, and in April 1870, the National Banknote Company introduced a new series, commonly referred to as the Banknotes, featuring the traditional designs of statesmen.

Due to their short 11-month lifespan and their rejection by the public, these stamps fetch high prices today in either unused or used condition. However, despite their unpopularity, only 5 years after the stamps were withdrawn, the Post Office Department decided to reissue the stamps. What could have been going through their collective mind?

The 1875 Reprints

The 1876 Centennial Exposition, to be held in Philadelphia, was just around the corner. The Post Office Department planned an exhibit that would feature every US stamp that had been issued to date. They also wanted supplies of each stamp to sell as souvenirs to collectors attending the show. As most of the remaining stock of the 1869 issue was destroyed after being withdrawn, the Post Office decided to reprint the stamps, along with a few other early US issues.

In late 1875, in preparation for the Exposition, which was set to open in May 1876, the Post Office reprinted the 1869 stamps, utilizing the original printing plates (except for the 1c value, which had a new plate produced), but on a different paper, gummed with a different adhesive, and lacking the grills impressed into the originals. Though there are examples of covers from late 1875 franked with reprints, these were not produced with the intention of selling them over the counter to postal customers. Rather, they were produced in a relatively small number to be sold as souvenirs at the Centennial Exposition.

Whether through a shift in the perception of the stamp designs or collectors feeling that they missed out on the 1869 issues, the reprints were greeted with much more enthusiasm. It can be safely said that the 1875 reprints were a success for the US Post Office; however, the small numbers produced and the intended customer base mean these reprints are even scarcer than the original 1869 issue. As they were sold as souvenirs, postally used copies of the reprints are particularly scarce. To compare, there are an estimated 5,000 used 1869 90¢ originals extant, versus an estimated 40 used 90¢ reprints. Across the entire 10-stamp reprint set, less than 500 postally used examples are estimated to exist, with less than 100 of any given denomination.

Though the 1875 reprints are beyond the financial reach of most collectors, these stamps present a turnabout situation whereby, rather than collectors having to “settle” for an inexpensive reprint of an expensive stamp, they instead have to settle for owning the originals (though most are also rather expensive even in used condition). There are worse situations a collector could be in.

[i] <https://stampengravers.blogspot.com/2019/05/biography-james-smillie.html>

[ii] According to the website *Match and Medicine and More*, while “*The Crossing*” is most often credited to James Smillie, American Bank Note Company records show that the National Banknote Company paid Robert Hinshelwood for this engraving in 1859. It is thought possible that James Smillie may have reengraved or altered it at some later time.

[iii] Wikipedia, citing John K. Tiffany, *History of the Postage Stamps of the United States of America, 1887*, C. H. Mekeel Philatelic Publisher, St. Louis, pp. 145-147.



Let's Remind Ourselves

Why We Are IPDA Mmembers

by Michael Dodd

There have been a few emails to me recently about the quality of listings from sellers who are IPDA members. I must admit I was rather shocked and saddened to read them.

As IPDA members we should always abide by our code of conduct and the standards we have set for ourselves as stamps dealers. Our IPDA website clearly sets out selling guidelines under the Collectors Corner menu. (See Fig. 1)

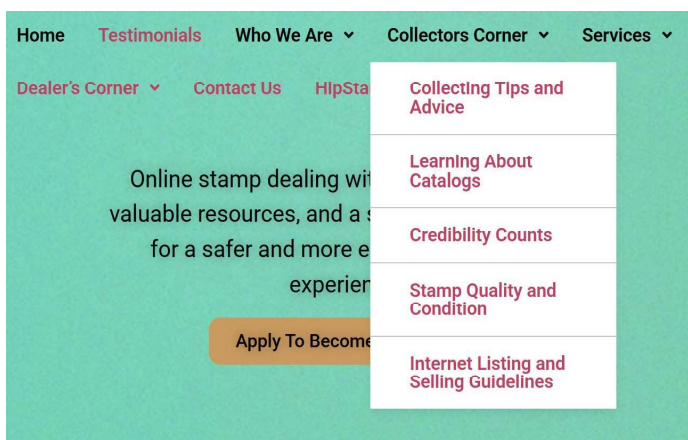


Fig. 1

The contents in the section Internet Listing and Selling Guidelines are there to help us, to remind us, and to give collectors some aspects to be looking out for. To make that last point even more clear a new page has been added to the menu. It is the first topic, Collecting Tips and Advice. Have a look <https://www.ipdastamps.com/collecting-tips-and-advice/> and perhaps take a moment to reflect on your listings. We hope it is useful to collectors and IPDA members alike.

Dealers who do not correctly and fully describe listings will not be doing themselves any favours, so to speak and they certainly will not be upholding the IPDA core values. One value that says we are stamp dealers a collector can buy from with confidence. We all want that I hope, because it is how we can grow our businesses. That is to have collectors look out for IPDA branded dealers and come back time and time again to our online stores.

Let me be even more blunt. I collect for my own aviation collection and for my Downey Head collection. I do not buy and never will buy from dealers or casual sellers for that matter who, for example, don't correctly describe their stamps, who do not show reverse images or provide them when asked – and believe me I have had sellers reply we don't give reverse images;

I will not buy from sellers who list Qty 6 or some multiple and will not tell me what exactly I am buying – and believe me that happened to me once, I got a stamp that was not the one shown in the listing even after I had it agreed the stamp in the listing was the exact stamp I would be getting, and, on this topic using the example in Fig 2, I think we all know this stamp was never issued on paper this white. Yes, one of my pet peeves, don't brighten the image to make it look more attractive.



Fig. 2

And, finally, I will never buy from a seller who shows their stamps like this, in Fig 3. Lazy, yes. Honest, no! I could go on but I think you get the message.



Fig. 3

Let's promote IPDA dealers as stamp sellers with integrity and sellers who collectors can unequivocally trust. As one member put it to me, we do not want to diminish the IPDA brand.



Great Britain's 1953 Coronation Set

By Ted Tyska

On 6 Feb, 1952, Great Britain's Princess Elizabeth acceded to the throne upon the death of her father King George VI, becoming Queen Elizabeth II. The coronation ceremony took place 16 months later, on 2 June, 1953. The next day (because the coronation day was a public holiday), Royal Mail issued its coronation commemorative set of 4 stamps.

With the official mourning period ending on May 31, postal officials feared the coronation might take place late July or early August, leaving little time to design and produce a single coronation stamp, which would be denominated for the 2 ½ p regular letter rate. It would be printed at double (horizontally) the size of a definitive stamp. However, by the end of February, it was learned that the coronation would take place no earlier than May 1953, providing plenty of breathing room to select an artist and produce the stamp.

Over the coming months, no less than 16 artists, as well as the four major stamp printing firms and the College of Arms, would emerge as candidates to design the coronation stamp. As the queen had not provided any input as to any design elements to include on the stamp except to note that a number of photographs had recently been taken of her which she would forward to postal authorities, it was decided to give the artists free reign to come up with their own designs.

As a break from tradition, a ¾ face view of the queen was favored by the Postmaster General (PMG). The ¾-view photographs provided by the queen were found unsatisfactory for use, as everyone in the design selection process agreed the Queen should be facing left (the tradition for postage stamps), rather than right, as shown in the photos. A request was made to the queen to have another photograph taken of her facing left. Photographer Dorothy Wilding took the additional photographs on April 15 and these were delivered to the design team on May 5. In the meantime, artist Edmund Dulac (of Marianne fame), had taken it upon himself to produce a 3/4-face drawing based on one of the right-facing photographs, but reversing the image.

On July 3, invitations for submissions were sent out to all the artists, with the previous idea of a free hand for

the artists being abandoned in favor of instructions to include design elements that were "symbolic of the coronation or intimately connected therewith." By September 1, the deadline for design submissions, the number of artists had ballooned to 28, with 76 designs submitted, and on the next day's review of those designs, this number was reduced to a short-list of 9.

On September 3, the short-list was further reduced to 4 designs, by Dulac, Michael Goaman, Edgar Fuller, and M. C. Farrar-Bell. Although the final artists had been selected, their designs were not yet fully approved and modifications were requested of all the artists. Each was also asked to prepare versions of their designs with full-face views of the queen.

On September 9, Edmund Dulac, having been requested to replace the Imperial State Crown in his design with the St Edwards' Crown used for the coronation proper, asked if he might not retain the Imperial State Crown, as it would have been the one being worn in the context of the rest of the design with the queen holding the sceptre and orb (the ermine robe in the design is also not one the queen would wear while bearing the St. Edwards' crown). Sir George Bellew, Garter Principal King of Arms and advisor on the stamp design committee, while agreeing with Dulac in principle, assured him it was not essential; the design would be scene as symbolic, not strictly factual. Also on September 9, the new Dorothy Wilding full-face photograph was received.

When it was learned that the coronation date would be June 2, 1953, the PMG decided to go with a 4-stamp set showing the basic inland (2 ½ p) and overseas (4 p) letter rates, and 2 with air mail rates. However, it was still not yet decided whether to go with one, two, or four designs. In a November 17 meeting to preview the designs, R. H. Locke, the Director of Postal Services (DPS), explained that in addition to the announced 2½d value, a 1½d or 4d value stamp and possibly a 1s 3d or 1s 6d airmail value were being considered. He went on to say that that there was no pressure to limit the set to one design, but that no more than two were required to cover four values.

In a full meeting of the advisory committee, on November 18, Fuller's design, with the heraldic emblems, was unanimously chosen as a 2 ½d design. The only other design deemed acceptable for a stamp was Goaman's featuring the 4 national floral emblems: rose (for Eng-

land), daffodil (Wales), thistle (Scotland), and shamrock (Northern Ireland).

On November 20, the PMG forwarded 4 color essays to the palace for approval. While the PMG insisted the set should comprise 4 values, it was still not yet decided to make them all different designs. Though the Postal Museum's history of this issue does not state any precise moment in which the decision was made to go with 4 different designs, the final color essays were seen on 20 January by the DPS, R. H. Locke, and, despite some lingering issues which for the most part could be corrected during preparation of the cylinders, the PMG approved them the next day, with Goaman's floral design to be featured on the 4d value, and a 1sh 3d airmail and a 1sh 6d airmail featuring the designs of Edmund Dulac (full-face portrait with royal regalia) and Farrar-Bell (two crowns and sceptres), respectively.

While the queen was still not fully satisfied with Dulac's design, she figured the 1sh 3d value would at least see fewer sales and less use, reducing its visibility. Lord Crawford, a member of the advisory committee, deemed the Dulac design a failure.

Details of the set were announced in a press release on January 29 January; on February 2 it was decided that the issue would be available from June 3 to 31 October (or 1 November, for those postal counters which offered Sunday service).

Production and distribution of the stamps went off without a hitch and the full set went on sale June 3, as scheduled. The press, as may be expected, were quick to chime in with their criticism.



Fuller's heraldic design (above) appears to have escaped the critical eye of the press; while *Stamp Collecting* magazine found the design, "pleasing and well-balanced."

Historian Neil Robson also heaped praise on it, impressed by the "carefully controlled symmetry" of the olive branches and noting how the design works better than one might have expected, with the overall effect being very theatrical.



The printing trade publication, *Penrose Annual*, for 1954, praised the 2 ½d and Goaman's 4d design (above) as being "scholarly, pleasing and competent."

Of Goaman's floral design, the best that Lord Crawford (of the Stamp Advisory Committee) could say was, "Her Majesty looks out of a formidable jungle." The press criticised Goaman's design for its shortage of overt Coronation significance.



Dulac's design (above) seems to have gotten more than its fair share of criticism. Besides Lord Crawford's comment, mentioned earlier, the *Manchester Guardian* reported, "The face is not entirely a happy piece of work - the Queen's mouth is too big - but the rest of the design is quite pleasant and has a direct and obvious bearing on the Coronation itself, which is more than can be said of the 4d stamp." The *Daily Mail* correspondent said merely, "I find it very poor."

Historian Neil Robson expressed the opinion that the portrait is not a very good rendition and that the only reason we know it is the Queen is because of its con-

text within the set. Robson also criticizes Dulac's incongruous depiction of the royal regalia, though, as noted earlier, the design was meant to be taken symbolically, not as an actual portrayal.

Taking a contrary view, *Stamp Collecting* magazine praised Dulac's design as embodying the spirit and tradition of the Coronation, while the printing trade publication, *Penrose Annual*, for 1954, praised the design as being, "of great skill, the distillation of a lifetime's experience."



Farrar-Bell's design was praised by *The Times* as the most simple and direct design of the series, its purpose being obvious and its lack of 'fussiness' giving it clean, modern lines. Others, particularly collectors, praised the design for including the coronation date, while regular postal customers were disappointed for it being "too colourless." *Stamp Collecting* magazine said, "Here, surely, is a stamp full of dignity, practical in its execution, clean and modern in its conception and incorporating the date of the Coronation." For this stamp, the *Penrose Annual* expressed disappointment, saying, "the rigid, unimaginative framed formality of the design accentuates its sobriety."

Edmund Dulac, well-known by stamp collectors as the designer of France's 1945-47 Marianne stamp series, also designed the obverse of the 1953 coronation commemorative coins. His coronation stamp was his last commissioned work, and he died on May 25, 1953, just a week before the set was issued.



IPDA Brochure Download

The IPDA brochure is a pdf document which dealers can download and print, and may be used as a handout to promote the IPDA at shows and stamp bourses. You can download it here . . . [IPDA Brochure](http://www.ipdastamps.com).



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Stories Behind the Stamps

by Lawrence Fisher

The following articles first appeared on the [Stories Behind the Stamps](#) blog, May 31, 2025, and is reprinted here with permission from the author.

Operation Diamond: How Israel Stole a Soviet MiG-21 In History's Most Daring Jet Heist

In the early 1960s, Israel faced a growing threat from its neighbors. The MiG-21, the Soviet Union's most advanced fighter jet, which was introduced in 1960, was the backbone of Arab air forces, particularly in Egypt, Syria, and Iraq. Israeli pilots had never encountered this aircraft in combat, and intelligence on its capabilities was scarce. If war broke out, Israel needed an advantage—something that would turn the tide in the skies.

The mastermind behind the operation was Meir Amit, the head of Mossad, Israel's intelligence agency. Amit was known for his audacious strategies, and he understood that acquiring a MiG-21 would give Israel a vital edge. The plan was endorsed by Prime Minister Levi Eshkol and

Major General Mordechai "Mottie" Hod, the commander of the Israeli Air Force.

But how do you steal a top-secret fighter jet? The answer lay in Munir Redfa, an Iraqi Air Force pilot. Munir Redfa, born in 1934 in Baghdad, felt alienated due to his Christian heritage and had grown disgusted with orders to bomb Kurdish villages. Mossad operatives approached him with an offer: defect to Israel, bring the MiG-21, and secure a new life for himself and his family and of course with a million dollars.

After months of secret meetings, Redfa agreed. His family was smuggled out of Iraq before his flight to ensure their safety. Then, on August 16, 1966, Redfa took off on a routine training mission—but instead of returning to his base, he veered toward Israel.



Russia, Scott Nr 6920, SG 7365 (2005)

As Redfa flew toward Israeli airspace, Jordanian radar picked up the rogue aircraft. Alarmed, Jordanian authorities issued alerts to nearby air traffic control stations, and two Jordanian Hawker Hunter jets were scrambled to intercept him. But Redfa was flying at over 9000 meters and at high speed, making it nearly impossible for them to catch him. To make matters more confusing, Iraq failed to respond to Jordan's inquiries, and Syria falsely claimed responsibility for the aircraft, reassuring Jordan that it was part of a training mission. This miscommunication allowed Redfa to cross Jordanian airspace unchallenged.

Upon entering Israeli airspace, Redfa was met by two Dassault Mirage III jets from the Israeli Air Force, which escorted him safely to Hatzor Air Base. Upon landing,

(Continued on page 14)



Sierra Leone, Scott Nr 2168, SG 3013 (1999)

(Continued from page 13)

Redfa was immediately taken into protective custody, and the MiG-21 was secured for examination.

For Mossad, this was a triumph. Israeli engineers and pilots wasted no time studying the aircraft, uncovering its weaknesses and strengths. The MiG-21 proved to be a goldmine of intelligence. Israeli specialists dissected its technology, learning its flight dynamics, weapon systems, and vulnerabilities. When war erupted in 1967, Israel's newfound knowledge played a crucial role in achieving air superiority. Israeli pilots used their insights to outmaneuver and destroy dozens of enemy MiG-21s, ensuring dominance over the skies during the

Six-Day War. But the significance of Operation Diamond extended beyond Israel. The United States, eager to understand Soviet aviation technology, was granted access to study the aircraft. The insights gained helped U.S. defense planners develop tactics against Soviet-built jets in future conflicts, marking a strategic victory in the Cold War.

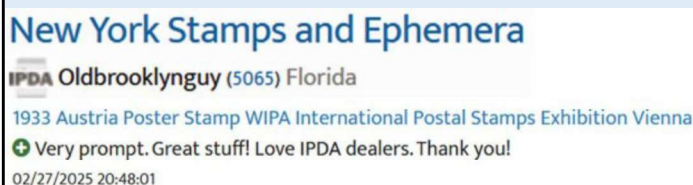
After his defection, Redfa lived in Israel for a time before eventually settling in another Western country. He passed away in 1998 due to a heart attack. His MiG-21 remains on display at the Israeli Air Force Museum in Hatzerim, a testament to one of Mossad's most daring operations.

Promote Your Online Store

Every now and again we get very nicely worded positive feedback from customers. Hopefully more often than every now and again. We see this when customers leave kind words, for example, on the eBay or Hipstamp Feedback forms.



How is this for an idea: Why not have an IPDA web page showing IPDA member feedbacks? An IPDA dealer Testimonials page, so to speak. It is, perhaps, an opportunity for collectors who are checking out IPDA dealers to see what others think of us.



After all, once a feedback has been posted on Hipstamp, for example, and more and more feedback is added,

automatic or otherwise, your positive feedback is basically lost to viewers, unless a prospective customer scrolls through pages and pages of feedbacks looking for one that is not Automatic feedback.



So, now you have an opportunity to promote yourself by showing the actual customer feedback you have received and which you would like to tell others about. Promote yourself on the IPDA website Testimonials page. It's as simple as this:

Send the following to the General Secretary at ipdasecretary1@gmail.com

<your online store name, the store URL, and then the Feedback Comment>

Send to the General Secretary and he will get it onto the IPDA Testimonials Page.

Bavaria's Schwarzer Einser

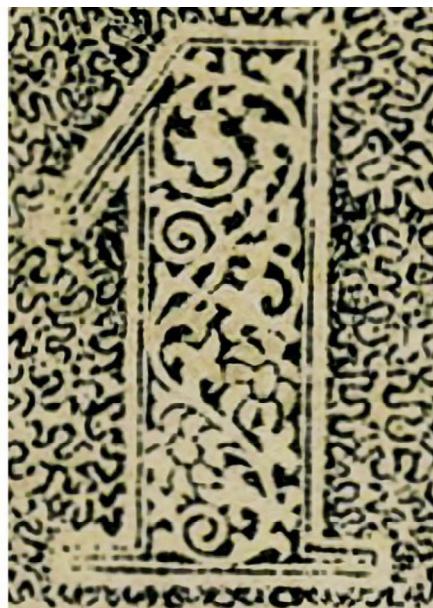
by Ted Tyska



Bavaria, Scott Nr 1, 1849, Plate 1.

In 1849, Bavaria joined the short but growing list of countries issuing postage stamps for the prepayment of mail delivery. While the idea of using postage stamps was made in Bavaria as early as February 1845, objections to their use, such as fear of stamps coming off during transport and the increased labor required to cancel them, delayed the final acceptance of the plan until 1848.

In January of 1849, banknote engraver Paeter Haseney was commissioned by the State Ministry of Commerce to prepare a design along with an estimated cost for the three stamps to be issued, in denominations of 1, 3, and 6 kreuzer. Under the newly reformed postal system, the 1kr value



A comparison of the printing quality between Plate 1 (left) and Plate 2.

paid for newspapers, circulars, and local letters, i.e. they were delivered within the same city from which they were mailed. 3kr was the standard rate for letter mail to be delivered to addresses up to 20 kilometers distant, and 6kr for delivery addresses beyond 20 km.

Essays of the designs, the so-called “Leaf Essays,” were produced as woodblock prints. Max Joseph Seitz engraved the steel die from which proofs of the 1kr stamp were printed in red and blue. In August of 1849 they were approved by the king, Maximilian II. The final design, though, was printed in black (a decision which would come back to bite them), perhaps due to the lower cost of black ink.

From Seitz’s die, typefounder Gustav Lorenz produced 400 clichés, intended to be enough for 2 full printing plates plus 40 extras for replacement of clichés damaged during printing.

Note: While catalogues mention 1 plate for the first printing, Michel notes that, “According to recent findings, the editions catalogued under Plate I originate from two different printing plates, some of which have different field characteristics.”

These clichés used in the first printing, however, were cast from the standard type-metal alloy first developed by Gutenberg. This was a ternary (three-part) alloy made of lead, tin, and antimony. While fine for relatively smaller jobs with smaller printed areas and low print

runs, the plates proved too soft for the rigors of stamp production—the larger printing area (covering 180 stamps cut into 2 counter panes) required greater pressure on the plate, and thousands of sheets were called for—and the details of the printed stamps were soon found to be deteriorating. Production of the stamps was halt-

ed after between 2,625 (according to Henke and Sem in their respective books) and 3,082 (according to the Michel Katalog) sheets.

The stamps had not yet gone on sale, and, in fact, production of the 3kr and 6kr values had not commenced. It was decided to create a new printing plate from new clichés, this time made from brass, a much harder and durable metal. These were struck at the Munich Mint (as were those for the 3kr and 6kr stamps). At the same time, it was decided to reduce the printed area by half, with a full sheet now consisting of only 90 stamps. Printing from this new plate began on October 1st, 1849. As with the print run from plate 1, experts disagree on the total number printed from plate 2, with Henke and Sem claiming 4,000 sheets (360,000 stamps) and Michel saying 4,200 sheets (378,000 stamps).

On November 1st, 1kr stamps from the 1st printing (along with the 3kr and 6kr values) went on sale, while stamps from plate 2 appeared in post offices beginning in May of 1850. While the 3 and 6kr values were printed on paper containing silk threads, as a security measure against counterfeiting, the 1kr stamp, being of such low value and, perhaps, as a further cost-saving measure, was printed on paper without silk threads. 1kr stamps from both plates can be found in a grayish black shade as well as a deep black shade, with the deep black shade from either plate commanding a significant premium over the gray-black variety.

While Bavarian postal officials has consulted with British postal officials when Bavarian stamps were still in the idea stage, they must have slept through the part where they were told (if they were told, of course) that a black design for the stamp would make it difficult to discern a cancellation mark. But that is exactly what the Bavarian post office discovered once the new stamps were placed in circulation. Almost immediately they found the deep black design was very effective in obscuring the cancellation. The ink was then reformulated to a gray-black shade. This proved to be not much better, and the decision was made to halt the printing of black stamps. On July 1, 1850 a new 1kr went on sale printed in a pink shade—Michel says “light purple to vivid red carmine.”

Of the 1kr black, only a few plate flaw varieties are noted—Michel pictures 6. There is, however, one major error variety. During placement of the clichés onto the



printing plate, one was inverted, creating a tete-beche pair, where adjacent stamps are inverted in relation to each other. The error was quickly discovered and corrected.

A 2021 article in Linn’s Stamp News by Sergio Sismondo mentions 2 “famous complete sheets” that contain this error pair. Also known are a block of 12 containing one inverted stamp, from the Ferrari collection, sold to Alfred F. Liechtenstein in 1923, and Michael Baadke, in a Linn’s article from May 20th, 2019, noted a block of 15 containing an invert from the Erivan Haub collection being slated for auction. Other than those, only 3 singles are known. Though separated from the pair, they were identified through plating—matching up flyspeck plate flaws in the design with those known on the inverted stamps.

Bavaria’s 1849 1-kreuzer black stamp has since cemented its classic status by earning a nickname in the manner of Great Britain’s Penny Black, Guyana’s 1c Magenta, and Sweden’s Treskillig Yellow, being christened Der Schwarzer Einser, or The Black One. In unused condition, the stamp is neither rare nor particularly valuable, compared to other number ones of the era. The 2025 Scott Catalogue values it unused at \$1,000, and a quick perusal of a couple popular sites showed listings for right around that price. That might not be a bad way to treat yourself with next year’s income tax refund.



Stamp of the Month

by Nisarg Sutaria

Germany

2016 "Kurstfest" Error



The German 2016 "Kerstfest" stamp error is yet another German philatelic rarity. This item was discovered to contain a severe error just before it was released. "Merry Christmas" was printed in German as well as 9 other languages. The Dutch version "Vrolijk Kerstfest" (with one e in "fest") was spelled incorrectly; it should have been "Vrolijk kerstfeest". Because of the spelling error in the Dutch sentence, the entire printing run was rejected, and the stamps were reprinted with the proper spelling. In June 2017, the Felzmann auction house sold a mint sheet of ten "Kerferst" mistake stamps for 33,000 euros (\$37,090). Another sheet of ten was allegedly sold to a dealer during the exhibition for 100,000 euros (\$112,394). In November 2019, Felzmann sold a third sheet of 10 unused vintage mistake stamps for \$21,890.

Reference : <https://findyourstampsvalue.com/rarest-stamps/most-valuable-german-stamps>

This Month's Contributors



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Lawrence Fisher: Lawrence Fisher is an award-winning philatelic exhibitor, and the author of the non-philatelic non-fiction book, “Kill Me Now!” He publishes the blog, “Stories Behind the Stamps,” from where this month’s article first appeared, as well as the YouTube channel of the same name. His “Stories Behind the Stamps” article first appeared on his blog of the same name and is reprinted here by permission. He also has a “Stories Behind the Stamps” YouTube channel. Visit his blog, here: [Stories Behind the Stamps](#) and see his YouTube channel here: [Stories Behind the Stamps](#)

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Ted Tyszka: Ted Tyszka started collecting in 1974 and after moving to Portugal in 2024 has narrowed his collecting focus to Germany and area, and Portugal and area. He also has a few topical interests: Literature and Fiction Writers; Classical Music; and Stamp Design Errors. He has [a Hip-Stamp store](#) which you can find by a store search for the name TATyszka or his user name “youpiao.” He also has a [YouTube channel](#) and a [Substack newsletter](#), both also under the name, “Ted Talks Stamps.”

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