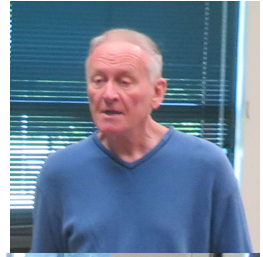


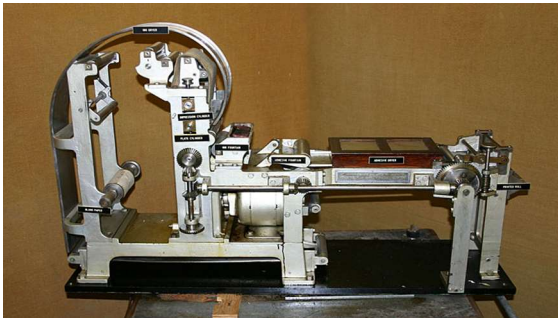
Perforations



Last month, Tom Willer discussed *"Estate Planning"* with the group going through the steps we need to think about passing on our collections – it is never too early.



This month, *"Other Philatelic Clubs"* by our co-presidents Tom Willer and Dave Schenkel. We also need to update the roster concerning APS membership in order to maintain our dues-free APS Chapter Membership.



Stickney Rotary Press - c. 1914

Stamp Printing – The United States has printed postage stamps since 1847 - 176 years (and counting).

During this period, stamps have been produced by four primary printing method. The first of these is *intaglio*, which includes line engraving and photogravure. The second is *planographic* printing (which includes lithography. The third method is offset-lithography) followed by, *relief* printing (which includes letterpress and flexography), and fourth, *embossing* found on mainly pre-1988 stamped envelopes. *We will look at the first two methods as they comprise at least 94 and 44/100 percent of stamp issues.*

INTAGLIO - In appearance, the earliest presses to print postage stamps differed little from the first movable-type printing press that Johannes Gutenberg invented in Germany in the mid-1400s.

Line-engraved plates on flatbed intaglio presses printed the first U.S. postage stamps in 1847, and all U.S. postage and revenue stamps for the next 70 years, up to the end of World War I.

These first stamps were produced where set on image plates are locked face up into a bed to form the printing surface - with the earliest versions using leather-sheathed, wadded wool ink-balls pick up the yucky ink, and is beaten to thoroughly onto the printing surface ala Ben Franklin. Next, slightly damp paper is then "carefully" placed over the inked plate and finally, the paper, ink and plate were moved under the screw-operated press - hence the flatbed press. This is a slow and labor-intensive operation that served the nation well up to the early 1900s.

Result - the flatbed process forced the paper into the plate to pick up the ink and when dried, the ink is "raised/plateau" with a very distinct textured like feel when touched.

Photogravure – is the next level of mechanization from manual line-engraved gravure printing, but based on photomechanical technology.

Next Two Meetings

2pm - Wednesday - 26 July

SWAP Meet

(Buy/Sell/Trade)

2pm - Tuesday – 22 August

The APS Educational Library

by Dave Schenkel

Local Stamp Show

July 8 - 9

MSDA Milwaukee Show

Waukesha Expo Center - Forum Bldg

1000 Northview Rd

Waukesha WI

Friday 10am -5pm Saturday 10am - 3pm

| July 23 | | | | | | |
|---------|----|----|----|----|----|----|
| Mo | Tu | We | Th | Fr | Sa | Su |
| | | | | | 1 | 2 |
| 3 | 4 | 5 | 6 | 7 | 8 | 9 |
| 10 | 11 | 12 | 13 | 14 | 15 | 16 |
| 17 | 18 | 19 | 20 | 21 | 22 | 23 |
| 24 | 25 | 26 | 27 | 28 | 29 | 30 |
| 31 | | | | | | |

Next Meeting:

**** 2-PM on Tuesday 27 June 2023 ****

Grayslake Library and Via ZOOM

Any Changes will be posted on: lcpshome.org



Dave Schenkel / Tom Willer – Co-presidents
Officers: Ron Bruner – Vice President
Dave Sadler – Secretary
Gary Olson – Treasurer

The desired design is photographed through a very fine screen to create a pattern of shallow cells/dots that can be etched onto the printing surface using either an electrical or chemical process.

Because the cells that take the ink are so shallow compared to intaglio engraving and that pressure required to transfer the image is minimal, the photoengraved stamps feel smooth to the touch, but with a very distinctive dot patterns that can be seen under a glass.

PLANOGRAPHY – Unlike relief or gravure printing, planographic printing uses a flat printing surface to apply ink to paper. This printing technique, which includes lithography and offset-lithography relies on the well-known principle that oil and water do not mix.

In lithography, the printing surface is treated to hold water in areas non-printable areas thus repelling the oily ink that is applied elsewhere to create the desired design. As a result, these early lithographed or offset-lithographed stamps have a very flat/dull appearance.

Lithography was almost completely used by the Confederate States Postal Office from 1861-1865 for its stamps as a cost effective and simple/local means production.

The United States Post Office Department (USPOD) first ventured into lithography stamp production during WWI to alleviate the shortage of quality ink (a product of Germany), scarce manpower and of great increase of stamp demand.

PRESSING ON – Up until 1914 most US stamps were produced by the slow, manpower intensive flatbed press. As the need for an increased volume of stamps, the USPOD and Bureau of Engraving and Printing (BEP) experimented with lithography and the rotary press.

In 1914, the BEP introduced the **rotary press**. It was now possible to print on continuous rolls of paper (webs), as the printing plates were forcibly curved and attached to cylinders that rotate during printing. This press type was designed, built and tested by **Benjamin F. Stickney**. The **Stickney rotary press** that was used by the BEP from 1914 until 1962. A benefit from this printing methodology was that coil and booklet stamps were easier to produce.

With the advent of rotary presses, which greatly increased printing speed, flatbed printing plates were repurposed/curved to fit the rotary press cylinders. However, there are cases where the same issues were produced on both flat and rotary presses, the curving of the rotary plate resulted in a printed stamp in which the design was slightly longer in the direction in which the plate rotated - *to the "joy" of Washington-Franklin and of the general series of 1922/23 collectors.*

More Speed - In the early 1950s, the Stickney presses were being replaced by an experimental **Huck** company press (1952) that were able to print stamps at a much higher speed. This press evolved into the **Cottrell** press (1956) that would bring a second major increase in speed/productivity.



The **Giori press** (1957) allowing a single printing plate to print stamps with up to three different colors. This process allowed for the inking-in of each color on different parts of the same stamp during a single run through the press. The **Andreotti photogravure** press (1971) was placed into service printing stamps followed in 1973 by the combination gravure/intaglio capable "A" press, next came the three-color **intaglio "B"** and **"C"** presses. By early 1984 (the last BEP press) saw the introduction of the **"D"** press – another combination press - this one combined **offset** with **intaglio** printing. With these new presses, plate-block collectors took a noticeable blow with plate blocks of 8/10/12 up to 20 stamps being common – but it did launch the Plate Number Coil era.



New Issues



13 June



Bill's Corner (Squirrel Hollow?)

One of the good points of the club, are members bringing in items that may be of use to other members. In at least my own case my philatelic supply's and materials accumulations could definitely use some 'simplification' – **Bill Schultz**.

For the next few months we will be trying out **Bill's Corner**. This will be a corner off to the side containing surplus stamps and philatelic supplies at an excellent price, namely **FREE FOR THE TAKING**. Bill Schultz will take responsibility for rotating stock in the corner, with anything remaining after two months sent to **'philatelic heaven'**.

- *Bill's Corner will be set up 15 minutes before the start of our meeting and remain open afterwards until everyone is done looking.*
- *No limit to quantities selected. Feel free to 'pig out'.*
- *Every effort will be made to avoid cluttering up Bill's Corner with philatelic "junk" of no possible interest to any members.*
- *Feel free to bring your own contributions for the corner. It is suggested that if you think most of our collector buddies would have no interest in item(s), they probably should not be in the corner. No maximum value, though given our stringiness, I would not expect anything worth three figures.*