



the Masonic Philatelist

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The MASONIC PHILATELIST

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● Meetings ●

First and Last Friday Each Month

Collectors Club Bldg., 22 E. 35th Street

April 25 annual Exhibition by Members.
May 2 7:30 Board of Governors Meeting.
The Annual Dinner.



The Cover

Arthur I. Heim
President, Masonic Stamp Club
1951-1952

By the Sign of the GAVEL

With this issue of The Philatelist another milestone in the affairs of the club has been reached. Through the generous cooperation of Brother Al Van Dahl, publisher of the Western Stamp Collector, arrangements have been completed for having our paper printed as you now see it. This initial issue is a new experience for your Editor, and has given him problems he has not been called upon to face in the past. However, as with the previous issues, we can look for continued improvement as Brother Ellis gets the hang of it. For one thing, though, the Editor is going to need more assistance

from the membership, and that is in the matter of material. As a printed paper, there are many more words per page, so there is room for much more in the way of articles, pictures, and so forth. Naturally the reader benefits from this, but the staff itself can not write all the articles you want to read. Lots of material is needed, so why not sit down now and prepare something for The Philatelist; perhaps a story about your collection, or some interesting collecting experience, or a detailed treatise on some particular stamp or issue that will add to the philatelic knowledge of your fellow-member.

By the time you read this you will have received the new roster, in which is included the revised By-Laws, as amended at the March 28 meeting. The club owes a real debt of gratitude to Carl Pihl for the work he put in on this project. There are two important changes in the by-laws. All the officers are now members of the Board of Governors, the number of Governors other than the officers has been reduced to three, and the officers are to be elected by the membership at the annual meeting instead of, as previously, by the Board of Governors. The other change is really a new provision for the formation of chapters of our club in places remote from New York City. Any group of members interested in forming a chapter should communicate with the Secretary.

The Annual Dinner will be held as usual at the Masonic Club and as you know from past experience everyone there can look forward to a good time. The date is Friday, May 2 and try to be there by 6:30. The officers of the club are looking forward to greeting you at the dinner. If you have not yet sent your check in to the Dinner Committee Chairman, Sid Barrett, do so right away, but whether you have made a reservation or not, come anyway, we'll find a way to take care of you. Let's see if we can't make the walls bulge.

—ARTHUR I. HEIM.

March 28th Meeting

The members that attended the March 28th meeting were well awarded in being privileged to hear a very fine speaker and to be able to see the two volumes of the Propaganda on Stamps collection of Robert Levitt. These two volumes are but a small part of this collection. For the benefit of

those who did not attend Mr. Levitt has kindly contributed a summary of his talk before the club. The collection is mounted on large album pages, the notations on the pages are done with a skill and some ingenuity that shows that Mr. Levitt must have spent a lot of time in preparing this collection.

PROPAGANDA ON STAMPS

Propaganda, mainly its manifestations on World War II history and its effect on the over-run nations prompted the gathering of this material. The collection consists of photographs of Hitler and some of his partners; Postage stamps designed from some of the pictures and philatelic covers to Hitler and his closest associates.

While large scale atrocities were perpetrated, there was philatelic recognition of Hitler's birthday in over-run countries by postal cancellations. Many of the photographs taken by Heinrich Hoffman, Hitler's official photographer, depict varying stages of the growth of the Nazi movement starting as early as 1920 and up to the Assumption of Power in 1933.

German Postal officials were especially Propaganda conscious—as were millions of other Germans. The annual Nazi Party Festival, held in Nuremberg, was signaled by commemorative stamps, picture postcards and special cancellations.

For the first time in German postal history Anniversaries are commemorated on stamps for Blue Ribbon and Brown Ribbon horse Derbies. It is significant that while millions of human beings of all races were being exterminated, postal and other officials placed a higher value on horses than on humans. The collection includes stamps issued for D. P. Camps, Money and Postage used in extermination Camps with some cards for food parcels as well as Covers written by inmates of Concentration Camps.

As for Hitler, in human beings he had no interest; they were simply the material of politics. He despised all men and Germans most of all. Yet he was a Spellbinder and this collection is replete with photographs of meetings, with audiences increasing in number and intensity, stiff arming their Fascist salutes to their Fuhrer and roaring Sieg Heils!

The propaganda reveals Goebbels' direction as the unflagging motive force

behind the anti-Semitism of the Nazi regime. His aim was the extermination of all Jews. Hitler was in complete sympathy with this infamous project, as were his henchmen. Goebbels' role was to keep Hitler's mind inflamed and obtain authority to carry out specific measures against the Jews. He thus reveals himself as having a major share of responsibility for the atrocities which shocked the world. Examples of this distasteful material are shown in the form of "Paroles" or watchwords or passwords issued weekly from propaganda headquarters in Munich; not only because they reflect Goebbels' mentality, but more particularly because his views were translated into action and are therefore of vital significance. Goebbels also reveals himself as violently opposed to the Christian Churches. He made it clear that while he wanted to devote himself to the extermination of the Jews during the war, he planned to deal with the churches after the war and reduce them to impotence. This collection represents an adventure which unfolded contacts for the exhibitor all over the world. It is offered as an historical document of World events in the late war on civilization. In its concept it is a graphic picture of the failure of a pattern for the genius of evil.

May it serve as a reminder not only to the survivors of this era, but to posterity as well that what is exhibited here really happened in the first half of the Civilized 20th Century. May we never forget!

—ROBERT LEVITT.

Stamp Show Judging or Judgments

by Harry M. Konwiser.

There is nothing Masonic about the subject of stamp show judging. Or is there something in Masonic conduct towards all men and women, that should be considered by members of the Craft who are, in a weak moment, agreeable to acting as "one of the Board of Judges" at "our next exhibition." Over the years, stamp papers, philatelic publications, to be more polite and obviously erudite, have discussed stamp show awards as presented by exhibitors. Some of the stories have concerned themselves with verbiage indicating that the awards



HARRY M. KONWISER

were not made on merits; that some judges were casually operating as figure heads; as controlled by the "show managements."

Some claim has been made that "show sponsors," meaning such as help underwrite a stamp exposition, are the recommended favorites for the Board of Judges. There are many stamp collectors, familiar with "what gives" who call such statements silly. Many of those who have participated in show judging deny any such possibility, or say "perhaps occasionally." Of course it should be said managers of shows often select their friends as judges. There is nothing amiss with this, provided the selected persons or person has some knowledge about more than one phase of philately. Specialists in one field in the hobby may be unaware of all the fields covered by the exhibition. These judges should, however, "know something" more than their own specialty if they hope to judge without malice or with propriety. Sometimes the board of judges will say: "Mr. Soso, you know the stamps of Section X, and we will abide by your decisions."

This isn't correct treatment for the exhibitors who have paid a fee to contest for a ribbon (or something). Every stamp show judge should "know something" about many phases of philately and should be able to defend his opinion on any exhibit entered for competition.

Over the years, having had considerable contact with stamp shows and awards; having seen many exhibits at close range, I'll say some exhibitors have not always had a good run for

their money. Call it favoritism? I do not. I refer to justified references to wrong awards to lack of proper knowledge on the part of many of the stamp show judges. They were not cheating. They simply didn't care for certain types of exhibits. They prefer classics in bulk or high catalog ratings as standards for making awards!

The Association For Stamp Exhibitions—as headed by Harry L. Lindquist and many other members of the Masonic Stamp Club—has a plan to establish "better judging" for all stamp shows. Details may be had on application to Harry L. Lindquist, 153 Waverly Place, New York 14, N. Y.

Is it possible to have "perfect awards"? Probably not, if losing exhibitors are to be polled. It is possible to have a board of judges who "know stamps" and who know the exhibit is a justifiable showing, though they may not know the stamps on exhibit. Stamp exhibitors display an objective story in public. Showings should be considered from every angle. Philatelic knowledge is usually an important percentage in the 100 point basis. **MEANS WHAT?**

That is where the judges show how they know their stuff. Condition is obvious, and "originality and showmanship" sometimes 15 to 20 percent of the 100 point scale, mean much or should. Completeness, as a guide, isn't everything in a stamp exhibit, in judgment of many collectors. There is little merit in this "completeness" as a strong item, towards a major award.

Since show judging is an integral part of the hobby, let's talk it over, in print. This comment is offered with the purpose of getting the subject discussed by "fair minded persons" (most Masons are that way).

Every reader (Mason or otherwise) is invited to write the Editor on this subject. Obviously philatelic publications, through their editors, might assist the movement to assure more efficiency judging at stamp shows, meaning **AWARDS TO ALL.**

About the Club

Brother Jake Glaser sends kindest regards to all the boys and thanks them for the cards and for the fine autographed card that the club sent him, on notice that he was laid up and could not be present at our recent meetings.

He is progressing very well: the doctor seems to be pleased with his

progress. Says that he is "encased in a plaster cast (a cocoon), will have to wear it for about 10 weeks. But it will be worth it if it cures me."

The Bureau Issues Association has announced in the March issue of the Bureau Specialist that Brother Franklin R. Bruns has been awarded "an Honorary Life Membership in recognition of his services to American Philately." The certificate was presented by Bro. President Glass of the B.I.A., at a dinner in Washington, D. C. in January.

Bro. Clarence W. Brazer's new price list of United States Essays and Proofs has been issued and can be obtained from him on receipt of postage to cover the cost of handling, etc. This list is one that is looked for by every collector of the stamps of the U. S. who hopes for excellent presentation of the stamps of our country. Fine illustrations are to be seen of XX Century essays, that are priced at a tremendous difference to the 19th century essays. The low priced proofs and essays of the 19th century stamps help the average collector to fill many empty spaces with brilliant examples of the engraver's art.

Brother John A. Mirt who conducts our stamp column on Masonry on the back page of each issue has a pet project called Masonry on Postage Stamps which he issues once a month. This nonprofit service is available at the cost of \$1 per quarter, all excess over cost goes to an educational fund of the Illinois Masonic Orphans Home. Three contributions of \$25 each has been made in about a year. So we help and learn at the same time.

Brother Gerald D. Bliss informs us that his friend, Wor. Brother Neal A. Sibley, 33° and Postmaster of Baltimore, Md., prepared "some unique and interesting album pages for me for both my Historical-Patriotic and also my Masonic cabinets, with First Day stamps and postmarks of the recent B. & O. issue."

HERE AND THERE

A news item in the Tuesday, January 22, 1952 issue of the Western Stamp Collector gives the information that a New Year card inspired the design of one of the United Nations postage stamps.

The design of the 5¢ value of the U. N. series, showing the child's hand clasped in the hand of an adult, was based on a New Year's greeting card

sent out in 1951 by M. C. Meyboom, of Amsterdam, Netherlands.

W. Van de Kempener, designer of the stamp, saw one of these cards and was inspired to use its design to model his design for the stamp.

This was not the only design of the U. N. series to be designed from a greeting card.

The background of the 1½¢ and 50¢ values, designed by Leon Helguera, was also designed from a Christmas greeting card sent in 1950 by the writer to Mr. Helguera.

This card now forms a part of the U. N. exhibit which was shown in the ASDA show in the 71st Armory in New York City, and will be seen in the Philadelphia, Pa., National Museum.

For those interested in the Masonic slants of their philatelic covers and stamps, the first day cachet used by Artercraft for the B. & O. commemorative postage stamp issued on Feb. 28, 1952 is a must.

This cachet depicts the scene of the laying of the "first stone" and shows the Grand Master of Maryland applying a small square to the stone, while other Masonic officers stand by with other working tools.

FRANKLIN CONFEDERATE P. M. PROVISIONAL

Collectors interested in acquiring FRANKLIN post office markings like to start their collections with a Benjamin Franklin Free Franking signature on a folded letter (stampless cover) of the Franklin days in the Post Office, etc. These are rare, of course, to collectors.

There is one FRANKLIN that is scarcer than a Ben Franklin franking signature! It is the Franklin, N. C. Postmaster's Provisional. Just one copy of this rare envelope is known. If you can deliver a duplicate of the item illustrated in the U. S. Specialized, Confederate section, and in the Dietz Confederate Catalog, to John A. Fox, a member of the Masonic Stamp Club, a handsome commission will be paid to the Club. The first and only known Franklin, N. C. was acquired by August Dietz, a fellow craftsman, in 1894. He paid \$25 for the cover, and later sold it for \$750. The buyer (the \$750 man) sold the cover to the late Ferrary for \$1,000. The present owner, believed to be a New Yorker, isn't interested in selling his rare item.

—H.M.K.

Photography and Philately

The study of stamps through the use of photography offers many possibilities. Anyone interested in photography, with the right sort of equipment can easily make good pictures of his stamps. Most equipment for the purpose is homemade, although it can be bought if one is willing to pay fairly high prices. First of all, of course, comes the camera. Any sort of a camera will do, but for really nice work one is needed that has a ground glass focusing arrangement. Generally these cameras use cut film in small holders. Roll film cameras may be used by carefully measuring the distance to the stamp, but if you are working very close to the subject, the distance is extremely critical. Reflex type cameras serve the purpose, but because the viewing lens is offset from the main lens, a suitable allowance must be made or the pictures will be off the center of the film. The cut film cameras allow you to see exactly what is being taken and therefore in the long run prove much the best.

There are two common ways to set up for copying, with the camera horizontal and the subject vertical, and with the camera vertical and the subject horizontal. I prefer the latter, because the stamps or covers need not be fastened down and can be just covered with a glass to hold them flat. I have built an easel consisting of two upright wooden rails with a box to act as a runner so it can be moved up and down, and fastened at any point. The camera is fastened to the movable box by a small thumb screw to the tripod socket.

The lights can be two ordinary 100-watt bulbs set on either side of the subject and pointing to it at an angle of as near to 45° as you can get. This eliminates glare and reflection.

Most stamp illustrations show up to the best advantage if they are of extreme contrast. Most of the work I do is with the film known as "process." Process film can be obtained in both ortho and pan, and the pan, if used must be handled and developed in total darkness, while the ortho can be worked with the usual darkroom red lamp. I have never been able to see any advantage for the pan film for photographing stamps except where a filter is to be used.



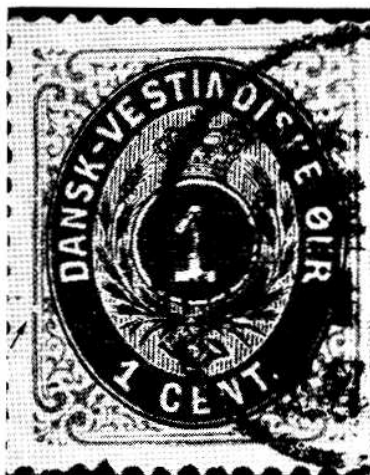
I.

On the subject of fillers, I hardly ever use a filter unless I am taking a picture to illustrate a postmark. Even then it is not always necessary. The stamp illustrated in Fig. 1 is a blue stamp with a blue postmark, yet the differences in the inks for printing the stamp and for the cancel are so different that even without a filter, the postmark stands out clearly. The effect of a filter is to eliminate from the finished picture, all color that is the same or nearly the same as the filter. Through the selection of the proper colored filter nearly all trace of the stamp image can be lost, and the postmark will stand out, as in Fig. 2.



II.

One of the principal uses for photographs of stamps is in the detection of forgeries and to illustrate various plate varieties. Fig. 3 shows a stamp enlarged about 4 times and illustrates a flaw in the frame line. This stamp was enlarged by the camera, that is to say, this is a contact print. (Incidentally it should be pointed out that when working very close to the subject to get such an enlargement, it is necessary to



III.

increase the time of exposure. In this case the exposure was doubled. Also note that this is a bicolored stamp, but even with the use of ortho film and no filter, good color contrast has been obtained). If great enlargement is required, the picture must be printed in an enlarger. The double entry illustrated in Feb. 4 is over 25 times the size of the original.

To photograph watermarks, a method that generally works quite well is to cut a hole just a little smaller than the stamp in a piece of black paper, fasten the stamp to straddle the hole, and then place a small light, say about 25 watts, behind the stamp. Use a filter as nearly as possible the same color as the stamp.

To bring out grills, embossing or other three-dimensional effects it is necessary to produce shadows, and this can most easily be done by turning off one of the two lights. For this purpose, as well as for picturing watermarks, a less contrasty film than process, such as commercial, is recommended.



IV.

Last, but by no means least, the value of a photograph as a permanent record of valuable philatelic material makes it worth while to go to a lot of trouble. But if you are interested in photography, you will get a lot of fun out of it, too.

—ARTHUR I. HEIM

WASHINGTON POST OFFICE NAMES

Was the Washington, New Hampshire, post office the first post office town of that name? Or was the North Carolina post office named Washington the first of the many Washington offices of today?

The answer isn't factual, it seems to me, no matter where it originates! Some records indicate the New Hampshire post office named Washington was established on September 22, 1776. This date was mentioned by your reporter, in this periodical, a few years ago.

Washington, North Carolina, claims "first honors" because while this town was incorporated in 1782, it had been a town for many years, some say since 1776. Georgia "gets into the act" as having an early Washington-named post office? As does Connecticut, etc.

Reference to *Morse's Gazetteer*, 1798 shows Washington post offices as in Georgia, Kentucky, North Carolina and Pennsylvania. Plus the Federal City—Washington, then in the "Territory of Columbia."

The 1809 list of Washington-named post offices showed post offices named Washington in New Hampshire, Pennsylvania, Virginia, Georgia, Kentucky, Mississippi Territory, New Jersey; also, Washington, as in Beaufort county, North Carolina; Washington Court House, in Washington District, North Carolina. And, of course, Washington, City, as the Capital City was known to

the record. The Post Office town handstamp of these periods read "WASH. CITY" dated circle, 1799-1801, or "WASHINGTON CITY" dated circle, 1802-09. The "WASH. CITY" abbreviation is also known used in the 1804-09 period.

Samuel Osgood, Postmaster General, in his Jan. 22, 1790 report listed "The places where the Post Offices are kept." This 1790 list, comprising 75 post offices, showed a Washington-named post office in North Carolina. Does this mean this was the first Washington-named post office in the United States? The chief office of the U. S. was—at this time—located at Philadelphia.

One might assume the owner of a cover handstamped WASHINGTON (as in North Carolina), say for 1790 date, would be a pleasant item to own? Your correspondent's friend, Robert S.

Phillips, at present with the A.E.H.L. at Army Chemistry Center, Maryland, would be happy to see such a Stampless Cover, and might want his friend Arthur F. Black, also a North Carolina Markings Specialist, to see such a postally marked item. They might settle for any marking of the early 1800's (or thereabouts).

Many towns, counties and sections had the Washington names in the early days of the United States of America. Many more places acquired the name in later years and most of these are still operating, as can be seen by anyone interested by merely looking at the nearest list of town names. For a list of post offices named Washington, see the latest edition of the United States Post Office directory at your public library, or at your post office.

—Harry M. Konwiser.

Masonry and the 1951 Colorado Stamp

An address by Homer K. Ryder to the Denver Masonic Stamp Club at its October, 1951 meeting.

It seems altogether fitting and proper that you and I should examine quite closely this postage stamp that commemorates the Diamond Anniversary of the admission to the Union of the State of Colorado. Especially is this true when one considers the extensive amount of work that went into the effort to get the Post Office Department in Washington to issue this Statehood Stamp.



Our club, gentlemen, rightfully takes credit for having been one of the important leaders in this effort and to those of our members who worked so diligently to obtain the issuance of this stamp, and particularly to our Brother John C. Kringle, we are indeed indebted. These men are Masons.

Since these facts are evident it well behooves each and every member of

the Denver Masonic Stamp Club to be completely informed regarding all the details of the Colorado Statehood Stamp and to that end I have prepared this Illustrated Dissertation.

Those two members of our club who are so adept in the preparation of the unusual in picture portrayal, Brothers Raymond Windsor and Tracy Love, more affectionately known to us as "Duke and Doc" have made the illustrations you will see tonight. These superb enlarged photographs will enable us to examine the most minute detail of our Colorado Stamp. They are seven times larger than the original.

Let us look first at the Flagpole that stands to the north of the Capitol Facade. From it flies the Colorado Flag. Note too, that the flagpole to the south of the Facade has been deleted and that only the Colorado Flag appears in this picture. This indicates that the Post Office Department in preparing this design has purposely omitted our National Emblem that always flies from the deleted flagpole, so that anyone viewing this stamp would see only those things pertaining to the State of Colorado.

Looking now at the lower right hand corner of the stamp, we find the Statue of the Bucking Bronc and the Cowboy Rider. Few people, if any, who have visited Denver will ever forget the two statues in our Civic Center. The one

to the west and the other to the east of the entrance to the Greek Theater. The statue to the east of the entrance shows an Indian Brave with his Spear, mounted upon an Indian Pony and presumably riding in pursuit of the buffalo that once roamed these Colorado Prairies in great herds.

I am inclined to believe that had the foreground of trees been continued across the stamp it would have made the statue of the Bucking Bronc and the Cowboy much clearer than you see it here portrayed; the whole picture would have been improved since only a portion of the other statue could be included. However, the engraver copied the photo in front of him and that would of course show only that part of the Indian and his Pony that you see immediately below the head of the Bucking Bronc.

In the Capitol Building itself, we find some interesting things. Those of us here tonight find it difficult to visualize Capitol Hill without the Statehouse. Yet in the days before that edifice was built, Brown's Bluffs upon which it stands, looked just like any other piece of rolling Colorado Prairie with its brown grass; no trees; no foliage. What a contrast our acquisition of water for irrigation has made in that picture as you and I know it.

Let us not forget that the cornerstone of our State Capitol Building was laid according to the beautiful ritual of our order, under the direction of Grand Master of Masons in Colorado, William T. Bridwell. The oration was delivered by Grand Orator, Alva T. Adams, an Ex-Governor of Colorado. This ceremony took place on July 4, 1890 and during the activities a Masonic Choir of several hundred voices furnished music under the direction of Brother J. H. Blood, which of course, added much to the pleasure of the occasion.

I want you to know too, that this cornerstone was laid in accordance with the true Masonic Tradition; in the northeast corner of the building as each and everyone of you present tonight has been informed. In this connection it may also be said that had you not been so informed you most certainly would not be here tonight.

The Mount of the Holy Cross is shown on this stamp in its natural setting amid other mountain peaks. Each of you will remember that the original drawing of this stamp was prepared

by our Brother William A. Goebel in 1949 and that time the Holy Cross Mountain was presented as the central theme.

While the stamp as you see it varies greatly from our original design we can take pride in the fact that almost the entire left side of it is taken up with the picture of this mountain that is so typical of our State of Colorado. This Granite Peak has an especial meaning to all Masons because nature carved upon its rugged south face the Cross of Christianity which to you and me is the Symbol of Masonry.

Lower down on the left side is an excellent portrayal of the Columbine, Flower of Colorado. The white and lavender Columbine which in appearance is bluish, is distinctly Colorado, and I understand those Columbines found in other States of these Rocky Mountains are of the yellow variety. The blue of this stamp is very close to being the true color of our Columbine and when the stamp is placed beside true shades of blue or viewed under some types of fluorescent lighting it has an appearance of white and lavender.

I am of the opinion that this color likeness is the result of the Post Office Department attempting to copy the delicate coloring of the blue Columbine. A startling comparison may be had by placing the bright blue Cadillac Stamp alongside the Colorado Issue.

Let us now look at the State Seal which is shown as a reflection or a mirage in the sky to the right of the Capitol Dome. The Great Seal of the State of Colorado came into being through an act of the First General Assembly and was approved March 15, 1877. It is 2½" in diameter, with the following devices inscribed thereon; an Heraldic Shield, on the upper portion of which are three snowcapped mountains with surrounding clouds, all on a red background; on the lower portion a Miner's Badge on a golden background.

Above the Shield is a Roman Fasces (symbol of a Republican form of Government) wrapped with a Red, White and Blue Band upon which appears the words "Union & Constitution." Above the Fasces is a Crest consisting of the Eye of God, surrounded by a Triangle from which proceed Golden Rays. Beneath the Shield is the motto "Nil sine numine." The whole is surrounded by the words "State of Colorado" and the figures "1876."

This seal was formerly the Seal of the Territory of Colorado, and with very slight modification it became our State Seal: the modification being in the words and figures that surround the seal and which in the original Territorial Seal did read, and I quote; "Sigillum Territorii Coloradensis," which translated means, "Seal of the Territory of Colorado" and the figures "1861," en quote.

It is generally understood that the seal is the work of the Secretary of Colorado Territory, Lewis Ledyard Weld, who, when he had completed his design asked Territorial Governor, William Gilpin, what he thought should be used for a motto. The Governor promptly came up with, "Nil Sine Numine." This motto is a corruption of, or if you prefer, an adaptation from Virgil's Aeneid, book II, line 777, and reads in part "... non haec sine numine devum Eveniunt ...". The motto has been translated by different people as "Nothing without God" or "Nothing without Providence" and the unregenerate tell us it means "Nothing without a new mine," however, the correct translation is stated by law in the Joint Resolution by the Council and the House of Representatives of Colorado Territory which was approved November 6, 1861 and reads as follows; "Nil Sine Numine," (nothing without the Deity).

This reference to Deity, my brothers, appears upon only three other stamps in United States Postal History. They are, in the order of their appearance, the Valley Forge in 1928, the Telegraph in 1944 and the Florida in 1945.

All of these things pertaining to the territory and the seal took place within three years after W. Green Russell discovered free gold in what is now the very heart of Denver, while panning the sands of Cherry Creek near its confluence with the South Platte River in the year 1858. That was less than 100 years ago, and the City of Denver did not exist. Russell's discovery, however, brought such an influx of people from the Mississippi Valley and the Atlantic Seaboard that in the short space of time between the summer of 1858 and the year 1861 the City of Denver became a reality and this land of scattered trading posts became a region of populous settlements requiring its own government. This in itself is marvelous but reflect a moment upon the fact that all of this came to pass because of man's desire for gold.

The Miner's Badge, a Pick and Sledge Hammer, upon a background of Gold, proclaims its significance. Have you ever considered why such items were placed upon our State Seal? From the moment of the Russell find, gold was being discovered almost daily along the front range of mountains and in those mountains west of the Great Divide. The only tools used were the Pick, the Sledge and the Shovel. Such things as Wheat, Sugar Beets, Cattle Raising, Coal Mining, were unknown in this country whose prairies were overrun with the Indian and the Buffalo. Small wonder then, that these early pioneers selected the Miner's Badge.

However, to you and to me, the Pick is one of the principal working tools of the Royal Arch Masons while the Sledge Hammer or Setting Maul was used by operative Masons to break the rough edges from the unfinished ashlar, the better to fit it for the builders use.

The three snow capped mountains with their surrounding clouds represent our Colorado Mountain Ranges, but in the State Seal as well as on the earlier Territorial Seal, more mountains are shown than the law requires. In cutting the die for the State Seal the engraver also made some other changes by slightly flattening the Triangle, made a little variance in the form of the Shield and shifted upward the flying ends of the streamer upon which appear the words of the Motto.

The Roman Fasces is an interesting bit of symbolism and was a bundle of Birch or Elm Rods bound tightly with thongs and containing a battle ax with its blade protruding from one side and near one end of the bundle. It was carried by a Lictor who was one of a body of Public Officials attending the Roman Emperors, Dictators, Consuls and other Magistrates. He carried this Fasces as a symbol of authority and power, walking in advance of and clearing the way for his superiors. The Fasces, according to an ancient story came into being as the result of a Roman parent's desire to teach his children the importance of living and acting in unity as a means of self-preservation. Taking a number of wood sticks he proceeded to break one by one as many sticks as there were children in his family and in this manner did he demonstrate how easy it would be for an enemy to destroy each one of them separately.



The Masonic cancellations on the above cover are especially interesting as they are of somewhat late vintage, when such cancellations are contrary to postal regulations. Ill. courtesy COVERS Magazine.

He then gathered together another quantity of sticks, one for each child and tying them compactly into a bundle, he asked them to help him break it. This they could not do as the stout bundle resisted all efforts and thus he showed them that in Union there is Strength. Hence there appears upon the thongs or bands holding together the Fasces on our State Seal, the words "Union and Constitution."

In the modern forms of this symbol as they are familiar to those of us in the United States, the ax handle, carrying also a spearhead, extends entirely through the bundle of rods and projects from both ends, thus exposing the Ax to full view, as seen on our Colorado Seal.

Looking at the Crest on the Shield we find three more things that appear to you and me as symbols of Masonry. Most prominent of course is the "All seeing Eye" as we know it, or the "Eye of God" as many people call it. It is a conception of unknown antiquity and was familiar to all the ancient peoples in the general region of the Mediterranean.

To the Egyptians it was the eye of Anu, to the Greeks the eye of Zeus, to the Romans the eye of Jupiter and to the Hebrews the eye of Yahveh, as in

the Psalm xxxiii, 18: "Behold, the eye of the Lord is upon them that fear Him, upon them that hope in His mercy."

The Triangle that encompasses "the Eye that never sleeps" is also a Masonic Symbol and it too is emblematic of Deity, having been used in this manner in past ages by many different sects and religions. The Golden Rays that emanate from this Triangle are symbolic of Light, their implication is, that in the presence of Deity, there is no darkness and therefore, no thing is unseen.

Known to all Masons is the Triangle that is formed by the Pillar of Wisdom, the Pillar of Strength and the Pillar of Beauty within our lodge. However, to me this three sided problem of Euclid always associates itself with the story of Jacob's Ladder and those three great tenets of Masonry named Faith, Hope and Charity.

These things that we have discussed here are the reasons why our Colorado Commemorative Stamp occupies the unique position of being the first United States Postage Stamp upon which there appears any mark or sign which is symbolic of those virtues taught in Masonry.

Father of Philippine Masonry Honored



Through information supplied by Wor. Bro. Luis Meneses of Manila, the February issue of **MASONRY ON POSTAGE STAMPS** (page 22) was able to announce exclusively that plans were afoot for the issuance by the Philippine Republic of a stamp in honor of Marcelo H. del Pilar, who is regarded as the "Father of Philippine Masonry." This was confirmed on March 17 when a 5-centavos stamp was issued, the first stamp in a "Famous Filipinos" series.

Del Pilar was born in Bulacan in 1850 of well-to-do parents. He studied law but the oppression of the Filipinos by the Spaniards was of great concern to him. He became identified with a group advocating reforms. Forced to leave the Islands, he went to Spain where he took up the cause of his people. By means of a newspaper, *La Solidaridad*, distributed through secret channels, he aroused the Filipinos against their oppressors.

It was while in Spain in 1888 that he was made a Mason, eventually attaining to the 33° and becoming Grand Orator of the Spanish Supreme Council. He organized *Solidaridad Lodge No. 53* in Barcelona, Spain, which in time included liberal Filipino students in Europe. Among its members was Dr. Jose Rizal, famed patriot and the "George Washington" of the Philippines. Del Pilar and Rizal fostered the idea of organizing Philippine Free-

masonry and the former's efforts resulted in authority from the *Grande Oriente Espanol* to do so. *Nilad Lodge No. 144* was the first to be established—in January 1891—and others followed, earning for Del Pilar recognition as "The Father of Philippine Masonry."

Del Pilar did not live to see the fruits of his labors, dying of tuberculosis in Spain only a few months before the revolution of 1896.

Speaking at the 1950 annual communication of the Grand Lodge of the Philippine Islands, Grand Orator, R. W. Bro. Mauro Baradi, said in part:

"A notable exponent of the Masonic faith was Marcelo H. del Pilar, likewise known as *Plaridel*. He detested the tyrannical rule of the monastic orders of his day. He believed that oppression cannot continue indefinitely. . . . As a Filipino and a Mason, he suffered indescribable hardships, but his passion for righteousness and justice encouraged his fellowmen to work unselfishly for home and country. He died away from his loved ones but his faith was unshaken to the end; he left a legacy of determination to our Brethren when he said:

We must exert all efforts so that our Venerable Order may extend its influence to the remotest corners of our beloved Philippines, so that we may imbue the popular customs of our people with the love of Liberty, Equality and Fraternity.

"Herein do we discover the power of faith; faith expressed in terms of honest efforts, good works and noble services."

MIRT

'TOUR' MARK



This is a Harrisburg, Pa., magenta "Tour" marking. Bryant Alden Long in his book "Mail by Rail" says this device is not normally used or intended for mail cancelling, but is a device for marking facing slips in the post office and a numeral is inserted after "Tour" for each sending of the day. This is an interesting misuse or accidental use of a Tour mark.
—Courtesy of Covers Magazine.