

## My Favorite Federal Duck Stamp – Part One

Yes, I know, I am one of the foremost persons crusading to change the way we refer to these stamps and make it *waterfowl* rather than duck stamps. Waterfowl stamps is undeniably more correct, as the stamps have portrayed – and conveyed the right to harvest – various other waterfowl species besides ducks.

However, there is a reason for referring to them as duck stamps at the beginning of this post. You see, this particular story starts a long time ago when I did not know any differently; back to when I was only 11 years old. Everyone called them duck stamps back then. Besides, it's just plain fun (even for me) to call them duck stamps every once in a while, even today.

When I was a young boy of six, I started collecting stamps. This was not an unusual thing to do back in the 1960s and I shared this hobby with many of my friends. I was started and guided by my father who was a collector of many things besides stamps. When it came to stamps, however, my father was especially fond of duck stamps and back in the 1950s he even supported his income by actively buying and selling duck stamps for profit. He told me that it was easy to sell the beautiful oversized stamps as many collectors and wildlife enthusiasts enjoyed them.

They say the apple does not fall far from the tree and this was certainly the case with me. My father first introduced me to duck stamps and then helped to cultivate a *passion* for them which led me to become not just a collector but also an author, cataloger, exhibitor and dealer in this niche area of philately. My ensuing devotion has ultimately brought us to where we are in the present – this website and blog.

As I have written elsewhere on this website, my parents used to reward my scholastic achievements by giving me stamps from my father's collection (I suppose in this day of child labor laws, another way to look at it would be to say *they bribed me...* but it worked for our family). When I was 11 my parents gave me a copy of the 1941-42 federal waterfowl stamp. Okay, duck stamp, better **known by its Scott Catalog number as RW8**.

I guess I was a sensitive young man for I was instantly affected by the small piece of paper. I can remember developing real feelings of affection for this family of (Ruddy) ducks swimming across the stamp. I found it aesthetically pleasing and I was charmed by all the little baby ducks (the brood). Not just another fleeting crush, I have carried a torch for this stamp throughout my life (see Figure 1).



**FIGURE 1. THIS IS THE COPY OF RW8  
THAT MY PARENTS GAVE ME WHEN I WAS 11 YEARS OLD.  
I STILL CHERISH IT TODAY.**



My goal for this series of posts is to provide an example of one way to enjoy the hobby of fish and game stamps. That is, to select a specific stamp *that speaks to you* and build a specialized collection over time. As you narrow your focus, it allows you time to learn the fine points that can greatly elevate your appreciation for the object(s). Who knows, you may become inspired to share your knowledge with others. I know many collectors who have done just that and they have all told me that the experience has truly enriched their lives. So here we go...

## Edwin R. Kalmbach

As I got older and started dealing in duck stamps myself, I discovered that Edwin R. Kalmbach was responsible for creating the original artwork for my favorite stamp (see Figure 2). I later learned that Kalmbach was one of the chief architects of the federal migratory bird stamp program back in the 1930s and this allowed me to develop a deeper appreciation for the stamp.



FIGURE 2. EDWIN R. KALMBACH, CIRCA 1961.

Edwin Kalmbach was born in Grand Rapids, Michigan on April 29, 1884. His father, Godfrey Kalmbach, had a retail shoe store and his mother, Anna Steinecke Kalmbach, took care of the family home. Edwin was interested in birds and natural history from a young age and upon graduation from Grand Rapids High School in 1903, he immediately went to work for the Kent Scientific Museum (in Grand Rapids).

At the museum Edwin started as a taxidermist and then worked his way up to Assistant Director and, finally, to Curator. In the summer of 1907 Edwin organized a canoe trip down the Grand River, from Jackson to Grand Rapids. He spent two months collecting ornithological specimens, photographing wildlife and studying the bird life of the valley. It was one of the first scientific efforts to identify and document the bird life in a specific area of the U.S.

In 1908 Edwin married Kathryn Arvilla Kalmbach and they eventually had three children together. On July 1, 1910, Edwin resigned from the Kent Museum to accept a position with The Bureau of Biological Survey in Washington, D.C. (forerunner to the U.S. Fish and Wildlife Service). At this point it was still under the Department of Agriculture and Edwin started in the Division of Economic Investigations.

During the period he was employed at the Bureau, he was part of the most significant ornithology and wildlife conservation programs that were developed in the first half of the twentieth century. He was especially interested in crows and published his research in 1920 (see Figure 3). He rapidly rose through the ranks to Bureau Senior Biologist in 1928, the top scientific position at the time.

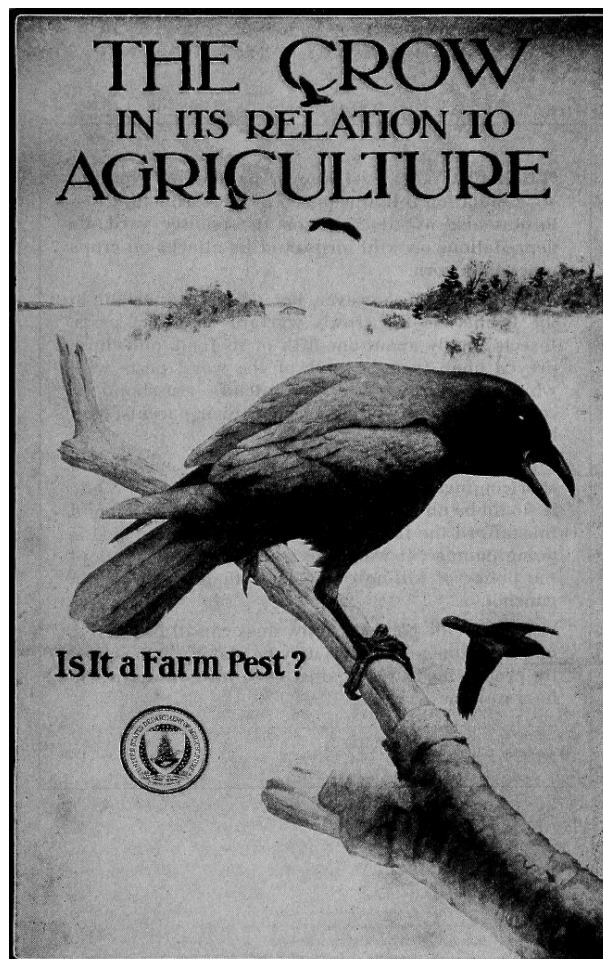


FIGURE 3. THE CROW IN ITS RELATION TO AGRICULTURE, PUBLISHED BY E.R. KALMBACH IN 1920.

Also in 1928, he was assigned to investigate one of the most serious and misunderstood problems involving western waterfowl, known as “western duck sickness”. It was Edwin’s research that proved the sickness to be caused by Type C Botulism and he subsequently helped develop an effective approach for dealing with avian botulism on general. In 1932, he was named Director of the Bureau’s nascent research laboratory in Denver, Colorado. While he was there, Edwin conducted and published important research on the relationship between crows and waterfowl.

During the 1930s, Edwin served under Ding Darling when **The Migratory Bird Hunting and Conservation Stamp Act** was passed on March 16, 1934. He subsequently played an important role in further developing the waterfowl stamp program for the Department of the Interior, which took over administration of the Bureau of Biological Survey in 1939.

In 1940 he helped to formally organize the Denver Wildlife Research Laboratory and served as its first Director. At this time he developed a new scanning device that was used to count waterfowl on enlarged aerial photos. This helped in establishing waterfowl hunting season lengths and bag limits.

## The Ruddy Duck

Ruddy Ducks are native to North America. Ruddy ducks are compact thick-necked waterfowl with oversized tails that are nearly always held upright. During breeding season, males develop a bright coloration with a sky blue bill, a shiny white cheek patch and a gleaming chestnut colored body (see Figure 4). They court females by beating their bill against their neck so hard they creates swirls of bubbles in the water around their bodies.



FIGURE 4. PHOTOGRAPH OF A BRIGHTLY COLORED MALE RUDDY DUCK, TAKEN DURING BREEDING SEASON.

The bright colors and odd behavior of male Ruddy ducks drew attention from early naturalists, including Edwin Kalmbach. Ruddy ducks can be very aggressive toward each other and even other animals, especially during breeding season. They nest in marshes adjacent to lakes and ponds, primarily in the Prairie Potholes region of the northern Great Plains. Prairie Potholes are wetlands that occur in shallow depressions scraped out by glaciers.



In recent years, farmers have been reclaiming prairie potholes, especially in North Dakota, thereby reducing the Ruddy duck breeding habitat (see Figure 5). Hens lay big, white pebble-textured eggs that are the largest of all duck eggs in relation to their body size. The Ruddy duck egg embryos are unusually advanced and when the ducklings hatch they are well developed and require a relatively short period of care.



**FIGURE 5. PHOTO SHOWING CROPLAND ENCROACHING ON PRAIRIE POTHOLE IN NORTH DAKOTA. THE STATE'S ENERGY BOOM HAS FURTHER IMPACTED THE RUDDY DUCK'S BREEDING HABITAT.**

Ruddy ducks dive to feed on aquatic invertebrates, especially midge larvae. They mostly feed at night and sleep during the day, with their head tucked under a wing and tail cocked up. While concentrated in the Central Flyway, Ruddy ducks winter in wetlands throughout the U.S. and Mexico.

## The 1941-42 Federal Waterfowl Stamp

As a youth, Edwin Kalmbach worked on his high school newspaper where his drawings often graced the cover pages from 1901 through 1903. After graduating from school, Edwin combined his two biggest interests – wildlife and art – into wildlife (and especially bird) art. As a wildlife artist, Edwin painted and drew extensively and he also entered his work into a number of art exhibits throughout the U.S.

While working for the Bureau of Biological Survey many of his paintings served as illustrations for Bureau publications. During his time at the Bureau, and more so after he retired in 1954, his art was featured in various books with such titles as *Birds of Colorado*, *New Mexico Birds*, *Birds of Alaska*, *Knowing Birds through Stories* and *Alaska Bird Trails*.

**In 1941, his drawing of a family of Ruddy ducks was selected for the artwork to be featured on the 8th federal waterfowl stamp.** The following unattributed quote has been repeated in many publications and can be found throughout the internet:

*“Dr. Kalmbach chose the ruddy ducks for his duck stamp because it is the only North American specie in which the drake commonly stays with the female and ducklings during their downy young period. He featured the brood because it represents the purpose for which duck stamp funds are used: the perpetuation and enhancement of the species”.*



The medium used by Kalmbach for his painting was tempera with a black and white wash. Tempera, also known as egg tempera, is a permanent, fast drying painting medium consisting of colored pigments mixed with a water-soluble binder such as egg yolk.

Once Kalmbach's original art was finished, it was turned over to stamp designer Victor S. McCloskey at the Bureau of Engraving and Printing (BEP). The stamp designer takes the original art and incorporates it into the actual stamp design, including frame lines, lettering and denomination (face value).

McCloskey studied at the Corcoran School of Art in Washington, D.C., located just a few blocks north of the BEP. After completing an internship at the BEP in 1926, he joined its staff as an engraver. He became a designer in 1930 and one of his earliest assignments was Ding Darling's first federal waterfowl stamp in 1934. He spent his entire career at the BEP, retiring in 1965 (see Figures 6 and 7).



**FIGURE 6. DESIGNER VICTOR S. MCCLOSKEY AT WORK (SEATED)  
AT THE BUREAU OF ENGRAVING AND PRINTING.**



**FIGURE 7. TOP RIGHT PLATE NUMBER BLOCK OF THE 1941-42 FEDERAL WATERFOWL STAMP  
SIGNED VICTOR S. MCCLOSKEY JR – DESIGNER, EX JEANETTE RUDY COLLECTION.**

Once McCloskey was finished designing the stamp, it was turned over to the Engraving Department at the BEP. For the 1941-42 waterfowl stamp, two engravers were assigned to produce die proofs. The Vignette (the artwork) was engraved by Charles A. Brooks. The frame lines, lettering and numerals were engraved by Axel W. Christensen. It was not unusual for multiple engravers to work on a single stamp as each had a speciality.

The engravers carved McCloskey's design into a metal plate (copper or steel) to create a *die*. Periodically, the die was inked, the excess wiped clean and the single stamp images were printed or *pulled*. These images are known as die proofs and were used to judge the quality of the die. Die proofs for engraved stamps are usually printed under great pressure onto a thin piece of paper (India) that is about the same size as the engraver's die block. If the paper with the stamp image was mounted on a larger piece of card stock, these are known as large die proofs. Since they are printed from the master die, they are of very high quality (see Figure 8).



**FIGURE 8. LARGE DIE PROOF FOR THE 1941-42 FEDERAL WATERFOWL STAMP.  
THE PUNCHES AT THE TOP OF THE CARD WERE FOR INCLUSION IN CHARLES BROOKS' PORTFOLIO.  
NOTE THE SMALL PUNCH MARK IN THE DENOMINATION TABLET.**



Alternatively, the paper which was originally the size of the engraver's die block could be trimmed down to a much smaller size. These are known as small die proofs. All original small die proofs that I have examined have margins that are 5-6 mm. Some small die proofs were mounted on card stock roughly the same size as the paper (1934-1937 federal waterfowl stamps) and others were not (1938-1945 federal waterfowl stamps). Small die proofs are known for their intense, vibrant color (see Figure 9). Often small die proofs were created to mount in presentation albums for important government officials such as President Franklin Roosevelt, an avid stamp collector.



**FIGURE 9. SMALL DIE PROOF FOR THE  
1941-42 FEDERAL WATERFOWL STAMP,  
EX RUDY COLLECTION.**

It was customary for engravers at the BEP to retain examples of their work (primarily large die proofs) in a portfolio. These portfolios were a source of great pride for the engravers. Rarely would a portfolio leave the family upon their death. They would be passed on to the next generation, which in many cases were also engravers. On rare occasions, the large die proofs would enter the collector market. Knowing this, BEP officials usually made sure they left the premises *with a small punch mark* to prevent them from being used in stamp production (see Figure 8).

The portfolio of Charles Brooks was sold by the stamp auction firm of Jacques C. Schiff, Jr. The Brooks portfolio was brought to the Schiff firm by another engraver who Brooks had mentored and to whom he had left his portfolio. It is the source for many of the large die proofs from U.S. stamps printed in the 1940s and 1950s, most of which are unique in collector's hands. This sale was the source for the large die proof in my collection.

Once the die proofs were approved, the die was copied many times to create large printing plates of 112 subjects. Often, *two or more* different printing plates were created in this way and were used to produce the total number of stamps ordered. At this point a plate proof would have been made of the entire sheet. However, I am unaware of any legitimate plate proofs of early federal waterfowl stamps ever reaching the collector market.

Once the sheet of plate proofs received final approval, the plates were inked and the excess ink wiped off by hand. I have noticed that two different shades of ink were used to print the 1941-42 issue; most stamps tend to be more brown in coloration (see Figures 1, 10 and 11) while others have carmine ink mixed in (see Figure 7). The latter are more similar to the approved proofs.



Regular sheets of 112 stamps were printed, gummed and perforated. The large sheets were then cut down into four panes of 28 for easy distribution to post offices. Each pane was imprinted with a plate number in the top or bottom selvage to indicate which plate was used to produce the larger sheet it was cut from (see Figure 10).



**FIGURE 10. COMPLETE PANE OF 1941-42 FEDERAL WATERFOWL STAMPS.**

**NOTE THIS IS THE LOWER RIGHT PANE FROM THE ORIGINAL SHEET OF 112 STAMPS.**

**THE PLATE, NUMBER 146282 AS INDICATED IN THE BOTTOM SELVAGE, WAS ONE OF TWO USED TO PRINT KALMBACH'S STAMP.  
EX BILL WEBSTER COLLECTION.**



The panes of 28 stamps were packaged and shipped to post offices around the country. The first day of public sale for the 1941-42 federal waterfowl stamp was July 1, 1941 (see Figure 11).



**FIGURE 11. BLOCK OF FOUR CANCELLED ON THE FIRST DAY OF ISSUE, JULY 1, 1941.  
NOTE THE BLOCK WAS SIGNED BY THE POSTMASTER OF THE ROCKVILLE STATION POST OFFICE.  
EX HENRY TOLMAN II COLLECTION.**

## My Favorite Federal Duck Stamp – Part Two

Aside from the proofs, singles, plate number blocks and sheets that we discussed in Part One, what else can be added to a specialized collection of (in this case) the 1941-42 federal waterfowl stamp (RW8)? A lot of things that can help to provide context and make the story more interesting – and some pieces that are just enjoyable to look at.

For starters, stamp collectors have traditionally sought plate number singles and blocks of four. When collecting plate number singles, there are choices to be made. Most collectors are happy with just a single example; others attempt to acquire one for each plate that was used to print the entire run (see Figure 1), while some advanced collectors add a little more challenge to the mix by attempting to acquire each position (top and bottom) for each plate used.



**FIGURE 1. 1941-42 FEDERAL WATERFOWL STAMP TOP PLATE NUMBER SINGLES.  
NOTE THESE TWO ITEMS REPRESENT BOTH PLATES USED TO PRODUCE THE ENTIRE RUN.**

A block of four is pretty much what it sounds like – four stamps that are still attached together by their perforations. A block of four differs from a *strip* of four in that the block is two stamps tall by two stamps wide (see Figure 2). Blocks of four are thought to have a lot of eye appeal. Unfortunately, federal waterfowl stamp blocks tend to be more difficult to acquire than those for postage stamps.



**FIGURE 2. 1941-42 FEDERAL WATERFOWL STAMP BLOCK OF FOUR.**

The reason for this is twofold: 1) There are far less waterfowl stamps around than postage stamps to start with and 2) There is no legitimate premium for a block of four. Therefore, when most stamp dealers get blocks in a collection they immediately break them up to produce four single stamps that are easier to sell. Personally, I save this for a last resort as I learned a long time ago that you can always break it up – **but you can't put it back together again.**

## Collecting Stamps That Were Used To Hunt

Collecting stamps that have been used for their intended purpose is one of the foundations of the hobby. In the 1930s and 1940s most collectors were only interested in the used stamp itself, signed by the hunter. To get them in this condition, they soaked the signed stamps off of their original hunting licenses. For those collectors who still prefer signed stamps off license, a small signature that does not obscure the artwork is desirable (see Figure 3).



FIGURE 3. 1941-42 FEDERAL WATERFOWL STAMP  
SIGNED IN THE LOWER LEFT BY THE HUNTER.

Alternatively, you can save the stamp still affixed to the license and this not only serves to demonstrate its usage, it also provides context for the signed stamp and preserves additional (often important or useful) information that can often only be found on the license itself.

Some pioneer fish and game collectors started to save stamps on license back in the 1950s as conversation pieces. As more serious collectors entered the hobby over time (including some interested in exhibiting at organized stamp shows), the attitude toward soaking stamps off licenses started to change. Starting in the 1960s and then increasingly in the 1970s and 1980s, most collectors started to include a few licenses in their collections; many collected a variety of licenses and some collectors *started to specialize in collecting usages*.



Before we get into discussing usages, let us review the laws governing the intended usages of the stamps. The **Migratory Bird Hunting Stamp Act** was passed through Congress and signed into law by President Franklin D. Roosevelt on March 16, 1934 (see Figure 4).



FIGURE 4. PRESIDENT ROOSEVELT SIGNING THE MIGRATORY BIRD HUNTING STAMP ACT INTO LAW, MARCH 16, 1934.

The Act read:

*“An act to supplement and support the Migratory Bird Conservation Act by providing funds for the acquisition of areas for use as migratory-bird sanctuaries, refuges and breeding grounds, for developing and administering such areas, for the enforcement of the Migratory Bird Treaty Act and regulations thereunder, and for other purposes...”*



The *original* Act in 1934 required hunters to purchase and carry on their person a federal migratory bird stamp and affix it to a state game license *or* a certificate furnished by the Post Office (the blue card better known as Form 3333, to be discussed later in this post) **but it did not require the stamp to be signed**. The Act was amended on June 15, 1935 to read:

*“Be it enacted by the Senate and House of representatives of the United States of America in Congress assembled, That no person over 16 years of age shall take any migratory waterfowl unless at the time of such taking he carries on his person an unexpired Federal migratory-bird hunting **stamp validated by his signature written by himself in ink across the face of the stamp prior to his taking such birds...***

*Any person to whom a stamp has been sold under this Act shall upon request exhibit such stamp for inspection to any officer or employee of the Department of Agriculture authorized to enforce the provisions of this Act or to any officer of any State or any political subdivision thereof authorized to enforce game laws.”*

**In Summary:** The purpose of the stamps was to generate badly needed funds for waterfowl conservation. In 1934, the stamps were required to be purchased and affixed to either a state hunting license or a Form 3333. Starting in 1935, the stamps were required to be affixed to a license or a card *and* signed across the face in ink. Signing validated the stamp (and license) for the purpose of hunting waterfowl.

This is the fundamental structure for the license and stamp system in the U.S. This model has subsequently been adopted by numerous countries around the world and is, therefore, and the essence of the hobby of collecting fish and game stamps. It stands to reason that when building either larger (more comprehensive) or smaller (more specialized) collections – that we should consider including stamps on license *showing their intended usage*.

## RW8 Used On State Licenses

The vast majority of federal stamps that have been used to hunt waterfowl in the United States were affixed to either *state* hunting licenses or *state* combination hunting and fishing licenses. The reason being it is the individual states that have the right to issue licenses and the responsibility to regulate hunting. In other words, although federal law requires the purchase of a federal migratory bird (waterfowl) stamp – **the regulation of hunting is primarily performed by state law**.

Collecting stamps on state licenses offers a great deal of personal choice. Some collectors are only interested in having one example of the stamp's usage and don't particularly care which state license it is affixed to. Others seek usages from the state they were either born in or currently live in (or both). Still others attempt to acquire as many *different* state usages as possible. Advanced collectors look for unusual usages that tend to be more difficult to acquire.

Various factors contribute to a usage being unusual or difficult to acquire. In general, the smaller the state in terms of its size and / or population contributes greatly. Usages from southern states, especially early in the federal waterfowl stamp program, can be very difficult. Among the most difficult to acquire, are usages from states that do not fall into a major migration route or *flyway*. These are often referred to as *dry* states and include Arizona and New Mexico (see Figure 5).

**STATE OF NEW MEXICO**

**Resident** **Resident** **Resident** **ALL 1st.** **PERSON**

**Nº 15** **Place** *Santa Fe, N. M.* **Date** *March 25*, 1941.

**Resident of** *Santa Fe, N. M.*

**Age** *48* **Height** *5' 8"* **Weight** *170* **Color Hair** *Brown* **Color Eyes** *Blue* **Sex** *Male* **Has paid** *Five and no*

**dollars as stated at extreme left margin for license there specified, and is entitled to privileges thereof as provided by law, AND AGREES TO CO-OPERATE IN GAME AND FISH PROTECTION AND FOREST FIRE PREVENTION.**

**STATE GAME AND FISH WARDEN**

**Signature of Licensee** *L. L. Langley* **By** *Minnie B. Carter* **LICENSE VENDOR**

**Car License No.** *65-N.M.*

**Place** **Date** **Name** **Address** **Nº 15**

FIGURE 5. 1941-42 FEDERAL WATERFOWL STAMP USED ON A NEW MEXICO GENERAL HUNTING AND FISHING LICENSE.

Federal waterfowl stamp usages *in combination* with state or local fish and game stamps are always in high demand. When considering combination usages, collectors look for two things: 1) The more *different kinds of stamps* the better and 2) the presence of state or local stamps that are difficult to acquire on their own.

With regard to my specialized collection of Kalmbach's federal waterfowl stamp, I am fortunate that the timing of its release coincided with two of the most important stamp series in fish and game history. **In 1937 Ohio issued the first state stamp required to hunt waterfowl.** The stamps were required of Ohio residents wishing to hunt on Pymatuning Lake (reservoir), which straddled the upper Ohio-Pennsylvania border.

The State of Pennsylvania built the lake and entered into an agreement whereby Ohio residents could use the lake for hunting and fishing. There was a provision that led to the stamps being issued from 1937 through 1945 (for waterfowl) and 1938 through 1946 (for fishing). During this time, Pennsylvania charged their resident hunters and fishermen \$1.00 more than Ohio did to buy a license.

In order to be *fair*, Pennsylvania requested that Ohio make up the fee difference and the idea to issue the Pymatuning stamp was born. The stamp cost \$1.00 and was an effective solution (see Figure 6).



FIGURE 5. 1941-42 FEDERAL WATERFOWL STAMP USED IN COMBINATION WITH A 1941 PYMATUNING (OHIO) WATERFOWL STAMP. BOTH STAMPS ARE AFFIXED TO THE REVERSE OF A 1941 OHIO RESIDENT HUNTING AND TRAPPING LICENSE.



In a stroke of good fortune (for my Kalmbach collection), 1941 was also the first year that the Marion County (Kansas) Board of Commissioners passed a resolution to allow waterfowl hunting at the Marion County Park and Lake. The lake had been constructed as a grand WPA project in the late 1930s. When the lake opened in May of 1940, the focus was on fishing and no thought to waterfowl hunting had been made.

However, during the fall and winter of 1940-41, thousands of migrating ducks found the lake and settled in. On September 16, 1941, the historic resolution was passed which led to **Marion County becoming the first local government in the U.S. to issue stamps required to hunt waterfowl** (see Figure 7).

Resolution

Sept. 16, 1941--On motion of J. J. Siebert Seconded by Ed Nicklaus  
Be it Resolved that the following rules and regulations pertaining to the hunting of ducks, geese, and other migratory water fowl, at the Marion County Park and Lake, be adopted:  
That the Marion County Lake be open for the hunting and shooting of Migratory Water fowl from sunrise until 12:00 noon of each day during the 1941 legal season as set forth by the Federal government and the State of Kansas.  
Provided that each person so hunting shall have a state license with Federal duck stamp attached, also a Marion County Duck stamp or permit as the case may be.  
Each resident of Marion County, desiring to hunt at the Marion County Lake, shall purchase a duck stamp at a cost of 25 cents for the season. Each non-resident of Marion County desiring to hunt at the Marion County Lake shall obtain a permit at a cost of 50 cents per day or he may obtain a season permit at a cost of \$2.50.  
Provided further that no shooting will be permitted along the west shore line of the lake from Kimble's cabin south along the bathing beach, boat docks to the dam. And that all shooting shall be done away from not toward all roads around the lake. That all persons hunting at the Lake do so at their own risk and liability. Also that all, hunting at the Lake, provide their own blinds or cover, which shall not be of a permanent nature nor pit or dug blinds.

RECORD OF PROCEEDINGS, BOARD COUNTY COMMISSIONERS  
MARION COUNTY, KANSAS

Sept 16-1941.  
The Board of Co. Comm's, all members present, met in  
continued session.  
Linford Welby of Peabody was hired to run grounds.

Resolution

Sept. 16, 1941--On motion of J. J. Siebert Seconded by  
Ed Nicklaus Be it Resolved that the following rules and regulations pertaining to the hunting of ducks, geese, and other migratory water fowl, at the Marion County Park and Lake, be adopted:  
That the Marion County Lake be open for the hunting and shooting of Migratory Water fowl ~~from sunrise until 12:00 noon~~ from sunrise until 12:00 noon of each day during the 1941 legal season as set forth by the Federal government and the State of Kansas.  
Provided that each person so hunting shall have a state license with Federal duck stamp attached, also a Marion County Duck stamp or permit as the case may be.  
~~Each resident of Marion County, desiring to hunt at the Marion County Lake, shall purchase a duck stamp at a cost of 25 cents for the season.~~  
Each non-resident of Marion County shall obtain a permit at a cost of 50 cents per day or he may obtain a season permit at a cost of \$2.50.  
Provided further that no shooting will be permitted along the west shore line of the lake from Kimble's cabin south along the bathing beach, boat docks to the dam. And that all shooting shall be done away from/all roads around the lake. That all persons hunting at the Lake do so at their own risk and liability. Also that all hunting at the Lake provide their own blinds or cover, which shall not be of a permanent nature nor pit or dug blinds.

Passed and adopted by the Board of County Commissioners of Marion County this 16th day of Sept, 1941.

J. J. Siebert Chairman  
J. J. Siebert  
Ed Nicklaus

Attest:  
J. H. Worhester Co. Clerk  
By C. B. M. Key, Deputy.

**FIGURE 7. RESOLUTION TO ALLOW WATERFOWL HUNTING AT MARION COUNTY PARK AND LAKE.**  
**THE DOCUMENT ON THE LEFT IS THE ORIGINAL HAND TYPED RESOLUTION;**  
**THE ONE ON THE RIGHT IS A PHOTOCOPY OF THE SIGNED RESOLUTION LOCATED IN THE MARION COUNTY COURTHOUSE.**



Jerry Mullikin, a former peace officer who had a lifelong interest in fish and game conservation, was selected by the County board of Commissioners as the first Park and Lake Supervisor in March of 1939 (see Figure 8).



**FIGURE 8. PARK AND LAKE SUPERVISOR JERRY MULLIKIN (LEFT) TALKING WITH MARION COUNTY COMMISSIONER KARL MOSHBACHER IN FRONT OF THE LAKE.**

Each season, Mulliken received a new supply of stamps to issue from his lake office. The license below bears (in addition to the 1941-42 federal waterfowl stamp) what is believed to be the first copy sold of the first locally issued waterfowl stamp in the U.S. (see Figure 9). The license, with the federal stamp signed across Kalmbach's family of Ruddy ducks by the legendary Jerry Mulliken, is my favorite item in the RW8 collection.

Resident's Fee, One Dollar      N<sup>o</sup> 69201

**RESIDENT LICENSE TO HUNT**

MARION Kan., 6-22-41, 19...

BY VIRTUE OF THIS LICENSE,

Mr. J. E. Mulliken

Street Marion City of Marion

County of Marion

is permitted to hunt in Kansas in the open season in conformity with law.

June 30, 1942.

25c 1941 25c

Marion Co. Lake Resident Migratory Water Fowl Hunting Permit

GUY D. JOSSERAND, Director.

County Clerk.

of Marion County.

DESCRIPTION AND SIGNATURE OF LICENSEE.

Age 5-5

Color of hair Br

Height 5-7

J. E. Mulliken

50c KANSAS 50c

Quail Stamp

VOID AFTER JUNE 30, 1942

\$1

MIGRATORY BIRD HUNTING STAMP

U. S. DEPARTMENT OF THE INTERIOR

FIGURE 9. 1941-42 FEDERAL WATERFOWL STAMP USED IN COMBINATION WITH A 1941 MARION COUNTY, KANSAS WATERFOWL STAMP AND A 1941-42 KANSAS QUAIL STAMP. ALL THREE STAMPS HAVE BEEN AFFIXED TO THE OBVERSE OF A KANSAS RESIDENT LICENSE TO HUNT, ISSUED JUNE 22. THE MARION COUNTY STAMP WAS NOT REQUIRED TO BE SIGNED.



## RW8 Used On Form 3333

As previously discussed, when the Migratory Hunting Stamp Act was passed in 1934, it stated that the federal waterfowl stamps were to be affixed to a state game license **or a certificate furnished by the Post Office**. The certificate referred to in the Act was a blue card known as Form 3333.

The original intent of Form 3333 in 1934 was to serve as a stamp holder in lieu of a hunting license. The hunter was to sign the reverse of the card and this prevented hunters from *sharing stamps* and depriving the waterfowl conservation fund of badly needed capital.

When the original Act was amended in 1935, hunters were required to sign *the stamp itself* and the card became obsolete. However, many Post Offices (particularly in remote locations) continued to affix federal waterfowl stamps to the obsolete card for many subsequent years. In general, the farther a federal stamp is removed from 1934 – the more difficult for collectors to acquire used on Form 3333.

This implies that the Post Offices that were misusing the card gradually caught on over time and discontinued the practice. The vast majority of known Form 3333 usages are from 1934-35; a fair number are known from 1935-36; less from 1936-37 and 1937-38 and, starting with the 1938-39 issue, less than ten examples have been recorded for any given year. My census for the 1941-42 issue shows *seven* examples (see Figure 10).



**FIGURE 10. 1941-42 FEDERAL WATERFOWL STAMP USED (INCORRECTLY) ON FORM 3333, CANCELLED AVOCA, NEW YORK. AVOCA IS A SMALL TOWN LOCATED IN THE NORTHWEST AREA OF THE STATE. NOTE THAT ON FORM 3333S, THE HUNTER DID NOT SIGN THE STAMP ITSELF – HE SIGNED THE REVERSE OF THE CARD.**

I am aware of at least one example used on Form 3333 for every federal waterfowl stamp through 1948-49 (RW15). In addition, there is one example from 1955-56 (RW22) in the Csaplar collection. Form 3333 usages is a popular speciality area with waterfowl stamp collectors.



## My Favorite Federal Duck Stamp – Part Three

In today's post, we will begin to explore artist signed stamps and prints. Once a mainstay of the market, artist signed material went a little soft during the great recession. However, if the results from Siegel's (March 2016) Bill Webster sale are any indication – artist signed stamps and prints may be poised for a huge comeback.

Many of the artist signed pieces in the Webster sale set world records. I was there, representing many of the hobby's most dedicated collectors and it was a true battle royal. I have never seen so much interest coming from so many directions (multiple agents, floor bidders, phone bidders and internet bidders) for waterfowl stamps and prints in a long time. I intend to provide an inside look at this milestone event in a future post.

Today, I have arranged a different insight; one that provides a little background and sets the stage for the recent Webster sale. In the first part of this post we shall see how one collector went about acquiring an artist signed federal waterfowl stamp from Edwin Kalmbach back in 1941. And then, we will take a look at *what he did with it*.

After that, I will talk a little about Bill Webster and share one of the items from the recent sale for which I was the successful bidder.

Before we get started, let me say that when collecting artist signed stamps there once again are choices to be made. Most collectors are happy (and some actually prefer) to acquire stamps with the signature directly on the stamp itself (see Figure 1).



**FIGURE 1. 1941-42 FEDERAL WATERFOWL STAMP  
SIGNED BY THE ARTIST, EDWIN R. KALMBACH.**

Others prefer to collect plate number singles where the artist has signed in the selvage. Many collectors believe this provides the best of both worlds – an essentially unused stamp on one side of the perforated selvage *and* the artist signature on the other side. Some advanced collectors seek to add artist signed plate number blocks. In general, pre WW2 artist signed plate blocks are rare to unique, while the further removed from WW2, the easier they are to acquire.

## Alvin C. Broholm

Alvin Broholm was born in Copenhagen, Denmark in 1904. He moved to the U.S. with his family when he was five years old. The family originally settled in Detroit, Michigan. When Alvin was a young man, he worked for the National Church Supply Company, manufacturers of collection envelopes. Later, he met Mildred Brown of Girard, Ohio. They were married and moved to Waterloo, Iowa where Alvin was a representative for Republic Steel. At the time, Republic Steel was the the third largest steel producer in the United States.

Alvin was also a stamp collector with a very specific interest – **Alvin collected artist signed federal waterfowl stamps**. Starting back when he was living in Michigan, Alvin would find out the name and address of each artist, starting with Ding Darling in 1934, and then write to them asking if they would be willing to sign stamps for him. Over the years, Alvin sent singles, blocks and plate blocks to be signed. However, his real passion was for top plate number singles.

In June of 1941, Alvin wrote to Edwin Kalmbach, who at the time was the Director of the Wildlife Research Laboratory in Colorado. Kalmbach personally replied to Alvin (see Figure 2) and the top plate number single that Kalmbach signed for him is shown in Figure 3. The stamp was removed from a pane (that was cut down from a sheet) printed from plate 146282.

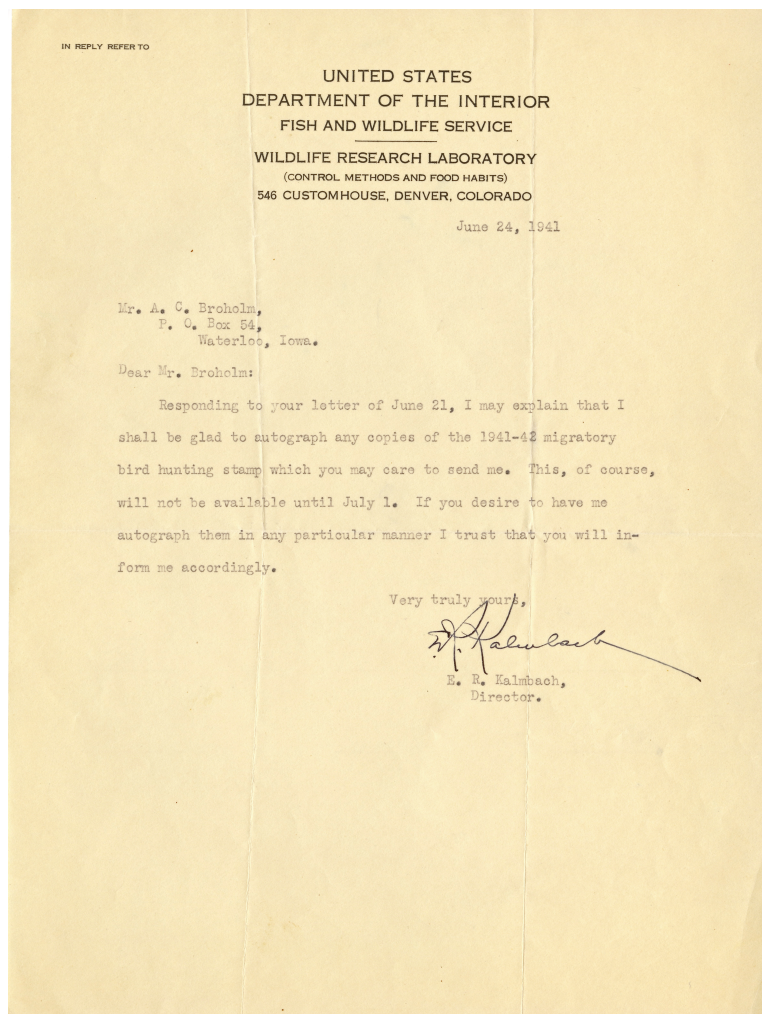


FIGURE 2. E.R. KALMBACH'S REPLY TO ALVIN BROHOLM, DATED JUNE 24, 1941.



FIGURE 3. THE TOP PLATE NUMBER SINGLE  
E. R. KALMBACH SIGNED FOR ALVIN BROHOLM.

When Alvin was living in Waterloo, he was enjoying his artist signed top plate number singles so much that he was inspired to put together an exhibit of them. Alvin showed his exhibit at stamp shows throughout the midwest for over 25 years. He mounted each artist signed plate number single beneath a photo of an original print of the same design. The photos were obtained from the U.S. Fish and Wildlife Service (see Figure 4).

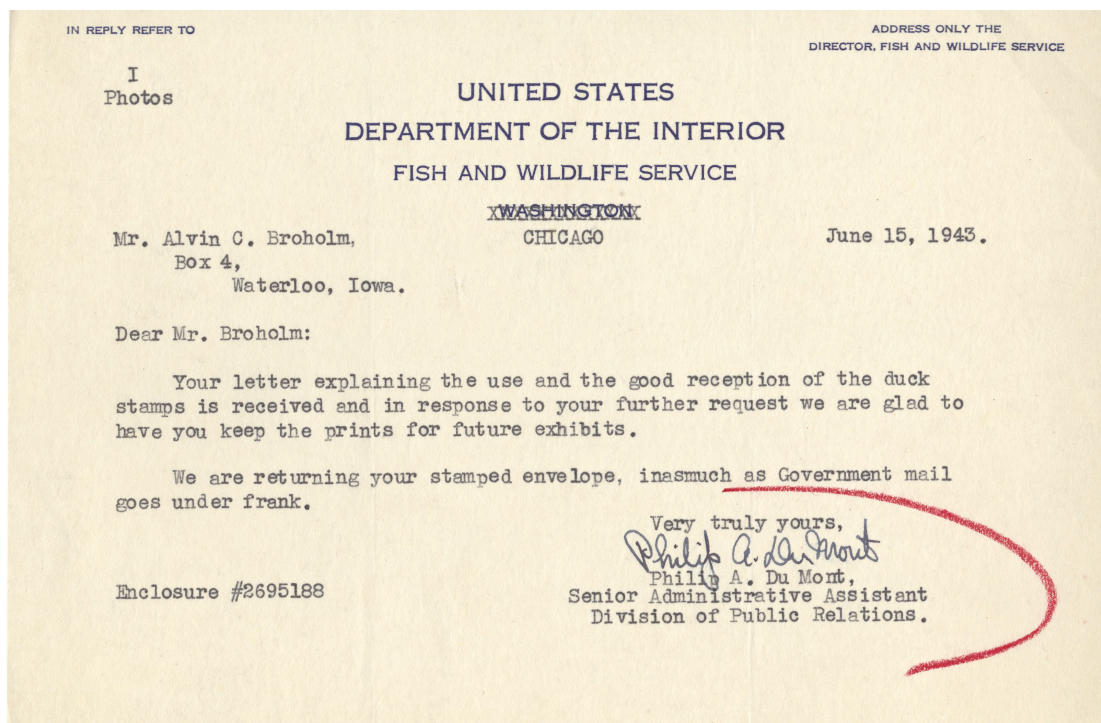


FIGURE 4. LETTER FROM THE CHICAGO OFFICE OF THE U.S. FISH AND WILDLIFE SERVICE  
TO ALVIN C. BROHOLM IN 1943.



Alvin lettered his exhibit pages by hand, choosing to use white ink on black paper. He included the information that we discussed in Part One; the species, artist, designer, engravers and plate numbers, as well as the number of stamps sold (for the 1941-42 issue it was 1,439,967).

When Alvin first started to exhibit his collection, it was pretty small and featured only the first eight to ten federal stamps (see Figure 5). Initially, the exhibit received certificates of participation at stamp shows (the lowest level of recognition). However, Alvin continued to expand the exhibit *by one artist signed plate number single each year* and he soon was winning more prestigious awards (see Figure 6).



**FIGURE 5. ALVIN BROHOLM (RIGHT) SHOWING HIS EXHIBIT TO JOHN L. COOPER, PAST PRESIDENT OF THE CEDAR VALLEY (IOWA) STAMP CLUB, CIRCA 1943. THE STAMP SHOWN IN FIGURE 3 CAN BE SEEN IN THIS PHOTOGRAPH, DIRECTLY BENEATH ALVIN'S RIGHT HAND (POINTING).**



FIGURE 6. BY 1947, ALVIN BROHOLM WAS WINNING TOP AWARDS WITH HIS EXHIBIT OF ARTIST SIGNED TOP PLATE NUMBER SINGLES.

In 1953 his exhibit had doubled in size, to include the first twenty federal waterfowl stamps. At this point, Alvin was presented the Grand Award at the Trans Mississippi Philatelic Exhibition in Davenport, Iowa (see Figures 7 and 8). **This was the 20th anniversary of this venerable show and likely the highest honor bestowed upon the nascent waterfowl stamp hobby up to that time.**



FIGURE 7. BY 1953, ALVIN BROHOLM'S EXHIBIT HAD EXPANDED TO INCLUDE THE FIRST TWENTY FEDERAL WATERFOWL STAMPS. KALMBACH'S STAMP IS LOCATED IN IN THE SECOND ROW, SECOND FROM THE RIGHT (CLICK TO ENLARGE).





FIGURE 8. IN 1953, ALVIN C. BROHOLM RECEIVED THE GRAND AWARD AT THE 20TH TRANS MISSISSIPPI PHILATELIC EXHIBITION.

In 1959, Alvin and Mildred moved to Wilmette, Illinois. Mildred passed away in 1966. Alvin moved to Evanston the following year and was married for the second time, to Virginia Claus (Broholm). Alvin continued to exhibit his growing collection of artist signed plate number singles until shortly before his death in 1975.

Alvin C. Broholm was one of the earliest pioneer waterfowl stamp collectors and exhibitors. He did much to bring attention to and popularize our niche area of philately. The first 25 of Alvin's top plate number singles can be viewed in the Galleries section of this website (Gallery Four).



## The Bill Webster Plate Number Block

William B. Webster was born in St. Paul, Minnesota in 1925. When he was a boy, Bill loved to go duck hunting with his father along the Mississippi River, near lake City. His father (like mine) was also an avid collector of duck stamps and they often shared time together enjoying his father's collection.

Like me, Bill became captivated by the beautiful miniature wildlife art at a young age. Bill purchased his first federal stamp in 1940, featuring Francis L. Jaques' iconic design of a pair of Black ducks in flight. Bill affixed the stamp to his Minnesota resident small game license and used it to go hunting. While attending Central High School in St. Paul, Bill dreamed of becoming a wildlife artist himself. During WW2, Bill enlisted in the U.S. Army-Air Corp, where he served four years and was discharged in 1946.

Bill started his adult civilian life as a salesman for the Master Lock Company but continued his interest in wildlife art. He also continued to collect federal duck stamps, eventually forming one of the greatest federal collections of all time. As with me, his hobby was soon to also become his business.

In 1968 Bill founded Wild Wings Inc., in Frontenac, Minnesota. The company specialized in wildlife (and especially duck) art. Eventually Wild Wings began handling the business aspect for many artists, including winners of the annual federal duck stamp contest, and became a print publisher. The company became so successful that it was franchised around the U.S. All the while, Bill kept up his collection of stamps, prints and related items.

Bill had complete sets of singles, artist signed singles, plate blocks from every position he could find, a set of federal sheets that was nearly complete, as well as a collection of prints that included an example of every edition for ever year. As a life long collector specializing in duck stamps, Bill acquired several speciality items including a top plate number block of six of the the 1941-42 federal waterfowl stamp **that was signed in the selvage by Edwin Kalmbach** (see Figure 9).



FIGURE 9. THE 1941-42 FEDERAL WATERFOWL STAMP TOP PLATE NUMBER BLOCK  
SIGNED BY E.R. KALMBACH, EX BILL WEBSTER COLLECTION.  
NOTE THIS PIECE WAS PRODUCED USING PLATE 146271.

I met Bill Webster for the first time in 1983, at his office in Lake City. Prior to that we had done a fair amount of business over the phone as we were both heavily involved in the same industry. In 1982 I met my future wife Kay (also from Minnesota), who was then visiting her sister in Santa Rosa, California. We fell in love, and for a time I made many trips a year to MN courting her. It was on one of these trips that I drove down to Lake city and finally met Bill.

We had a tremendous amount in common and hit it off in a big way. Kay and I soon married. She subsequently moved to California but we continued to make several trips a year to Minnesota, to visit both her family and Bill. As Bill and I became more comfortable with each other our business together greatly expanded and soon we began sharing our personal hobby.

As time went on Bill started to sell me items out of his own collection and this went on for many years. There were a few items that I coveted (including the Kalmbach signed plate block) that were a part of what Bill considered his “core” collection. Therefore he was reluctant to part with these.

In 2015 Bill passed away. One of his sons contacted me in hopes that I would help them with the duck stamp and print portion of their father’s estate. Initially I agreed but soon realized that this website was going to take up so much of my time that I had to beg off. The task fell into the capable hands of the Robert Siegel Auction Galleries of New York.

When I attended the sale this past March, there were a few items that I intended to acquire for my own collection. I was pleasantly surprised to find myself in the midst of *very* spirited bidding, the likes of which I had not seen in many years.

The bidding many times reached epic proportions and, as a result, I was (sadly) unsuccessful on some of the items that I had hoped to secure both for my clients and for myself. However, when the artist signed Kalmabach plate block came up for bid, I raised my hand and held it high like the proverbial Statue of Liberty...

In the end, I was very pleased to finally add Bill’s plate block to my RW8 collection. I think Bill would be happy too, knowing that it went to a good home.



**BILL WEBSTER ENGAGED IN ONE OF HIS LIFE LONG PASSIONS, DUCK HUNTING.  
REST IN PEACE, BILL.**



## My Favorite Federal Duck Stamp – Part Four

As we learned in Part One, the medium Edwin Kalmbach chose for his original artwork in 1941 was tempera with a black and white wash. For most collectors, the closest we can get to enjoying our favorite artists' work is through a print copied from the original art and reproduced in an edition size that was (usually) predetermined by the artist. These are better known today as *limited edition prints*.

The vast majority of the early (black and white, pre-1970) federal waterfowl stamp prints were created by one of two processes, engraving or stone lithography. The images for the first five prints (1934 through 1938) were engraved, while the images for the next two (1939 and 1940) plus the *first* edition of Kalmbach's print in 1941 were lithographed.

Such prints share a fundamental characteristic with the original art – the unadulterated image, free from the stamp designer's cropping, frame lines, lettering and numerals that make up the denomination tablet. Therefore, **it is through the limited edition print that we can best experience the original concept that inspired our favorite stamps.**

In the case of Edwin Kalmbach, the image that we see on the stamp – with the ducks swimming toward the right – may be the mirror image of his favored conceptualization of the Ruddy duck family. Before we get into that, I would like to take some time to review the processes of engraving vs lithography.

### Engraving

**An engraving is a print that was made using an engraved printing plate.** In printing, to *engrave* means to carve or etch a pattern in a printing plate. The earliest recorded engraving is from 1446, so the technique is at least 570 years old. The basic process is to engrave the image on a metal plate (usually copper or steel), apply ink to the plate, wipe it so the ink remains only in the engraved lines, then press it into paper to produce a print of the image.

Using engraving, an artist can make either highly detailed images or images with a sketch-like quality, depending on the number, thickness and depth of the engraved lines. Skilled engravers frequently vary the angles and thickness of their lines to produce exceptional art.

The first step is to choose a material for the printing plate. Originally (in the 15th and 16th centuries), the material was often wood. Copper was the most popular material used from 1600 to 1850. Copper is easy to work with as it is soft. However, since it is soft, the printing plates wear out quickly and each time the plate is used to create a batch of prints, the engraved lines become less sharp. Therefore, **when a copper plate is used, the image quality can be seen to change through the print run.**

Starting in 1850, steel engraving came into widespread use. Steel is a lot harder than copper so the printing plates last a lot longer. Also, the lines can be carved a lot closer together than on a copper plate (the copper burrs impede detailed work). This allows for a more finely engraved print. When a steel plate is used, there is often a *nearly undetectable* change in the image quality through the print run.

In an engraving, each image is made up of hundreds of engraved lines. Traditionally, the engraved lines are carved in copper plates with an engraving tool called a *burin* (see Figure 1). A burin is a very fine chisel with a sharp v-shaped point. The engraver holds the burin almost parallel with the plate, then pushes its point into the plate and moves it along, carving out a groove.

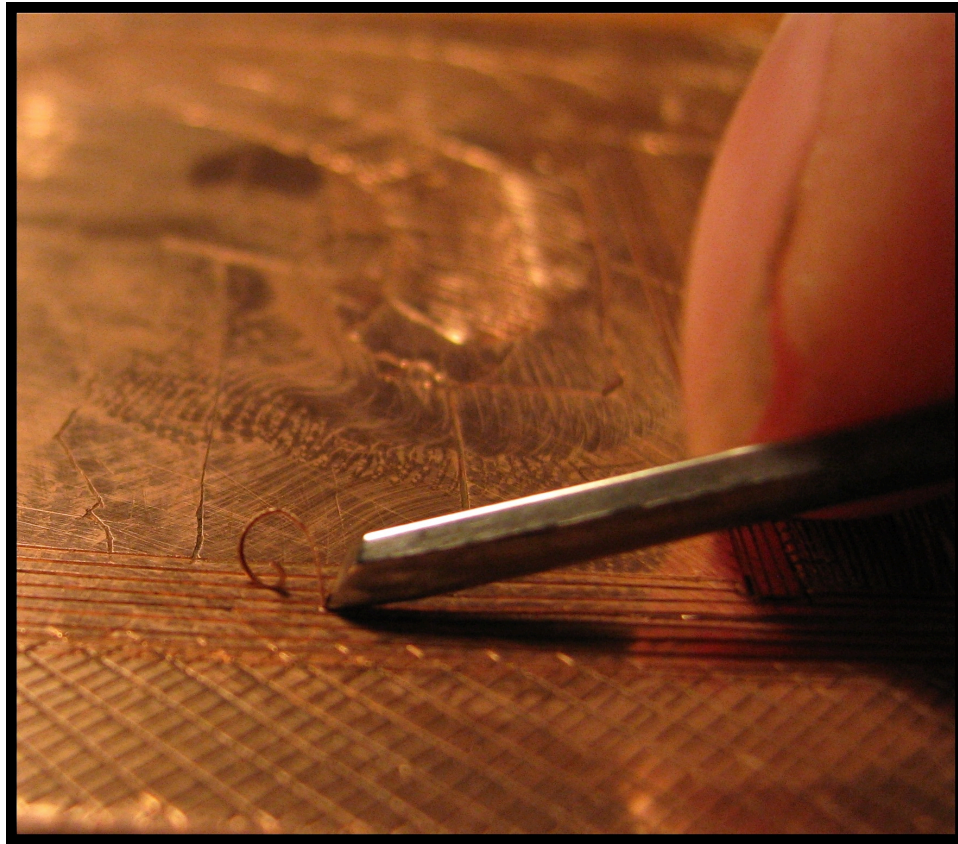


FIGURE 1. ENGRAVING A COPPER PLATE WITH A BURIN.

Steel plates are often too hard to use a burin alone, so the image is created with the aid of an acid to *etch* the plate and/or *roulettes*. Roulettes are small wheels mounted on handles which create different patterns in the steel plate by using sharp projections arranged in various ways. In contemporary engraving, a (laser) machine is often employed to create the plate.

Once the plate is finished, it is inked, wiped and laid on a *printing press*. Printing presses come in a wide range of sizes. Paper that has been dampened with water to weaken its chemical bonds (make it softer) is laid over the plate. Felt padding is laid on top of the dampened paper. Finally, the printing press *rollers* force the paper onto the engraved plate, printing the image onto the paper.

## Stone Lithography

Lithography is a word that comes from Greek, meaning “to write or draw on stone”. It is thought to have been developed in Germany by playwright Alois Senefelder (1771-1834) using limestone to transfer an image onto paper. It was originally used to create illustrations for books. Artists soon realized that the technique was also an excellent way to create multiple images.



Most litho stones used throughout the world come from a quarry north of Munich, Germany known for limestone of superior quality. A new litho stone is about 10 cm. (four inches) thick and can be reused for many years (see Figure 2). After each use, a litho stone must be *grained* or ground with a stainless steel disk and a mixture of water and abrasive grit to leave the stone smooth and flat so that the next image can be drawn or painted on the stone. Each graining results in only about one millimeter being removed from the top surface of the stone.



FIGURE 2. A TYPICAL LITHO STONE.

The image to be created may be from a sketch, a photograph or a picture in the artists' mind. Before the artist begins to draw or paint on the stone, a line drawing or outline is usually first drawn on a piece of *tracing paper* or, in recent years, a piece of acetate. Some artists prefer to draw their outline directly on the stone.

The art work on the stone must be a **mirror image of the original**, thus the need for making a drawing on transparent material. The outline is placed *face down* on the stone. A sheet of paper smeared with iron oxide is placed between the tracing paper and the stone, with the powdered side down to act like carbon paper. Using a pointed instrument, the artist traces over the outline. *The iron oxide leaves a red outline on the stone*, which serves as a guide to fill in the detail of the drawing.

The artist removes the two sheets of paper from the stone, then draws over the outline and begins adding the detail with anything containing *grease*, for the fresh ground limestone is highly sensitive to grease. Artists often use special litho pencils which are basically a kind of grease pencil. A sharp point is needed to create fine lines and litho pencils are very soft, so it is necessary to keep filing a sharp point with sandpaper.

The time required to create the image depends on how complex it is and how much detail is involved. I estimate that one of the early black and white federal duck stamp prints would take an artist approximately 20-30 hours to draw. A lithograph with multiple colors would take much longer as each color requires a separate drawing. Once the image is completed, it is *fixed* on the stone.

The next step is complex. **Keep in mind that in engraving the image and the non-printed area are on different planes, whereas in lithography – they are on the same plane.** Therefore, the image area must be separated from the non image area on the stone via a chemical process called an *etch*. An etch is a *water soluble* solution made up of a mixture of gum arabic and nitric acid.

The grease based image is resistant to the water soluble etch solution. Therefore, only the non image area of the stone accepts the solution and a chemical reaction takes place. The etch solution is left on the stone for about five minutes and then removed by buffing vigorously with a cheesecloth – leaving a thin, dry layer of gum.

The grease based drawing material is then removed by pouring an oil based solvent over the entire stone and rubbing with a clean rag until the entire image is completely washed off. A thin layer of oil based ink is then wiped across the entire image area with another clean rag. Next, all the water soluble gum is removed from the non image area using a sponge and water.

The chemical process resulting from the application of the etch permits the image area to receive the oil based ink and to repel water, whereas it is the reverse with the non image area – it accepts water and repels the ink. A leather roller is rolled on the ink slab, then rolled over the surface of the stone *repeatedly* (see Figure 3).



**FIGURE 3. INKING A LITHO STONE WITH A ROLLER.  
NOTE THAT THIS STEP IS REPEATED UNTIL THE INK BUILDS UP TO THE DESIRED LEVEL.**



After several more steps, the lithograph is printed by pressing a piece of paper onto the stone – transferring the ink from the the stone onto the paper. Many more steps are involved to make a color lithograph (chromolithograph). Traditionally, the prints are then numbered, titled and signed in pencil. Rarely would an artist *pull* more than 50 to 100 prints at one time and more like 5 to 10 at a time is not uncommon.

The time it takes to complete an edition may vary from several days to months, depending on the complexity of the image and how many batches are undertaken to make up the total number.

## The 1941 Federal Print – First Edition

There were *two* print editions of Kalmbach's Ruddy duck family image. **The first edition was a lithograph**, pulled from a stone in the manner described above. The image was 6.5" x 8.75". The litho was printed in black ink on white paper and was titled and signed by E.R. Kalmbach in pencil. The print was not numbered, therefore, the exact edition size is is unknown. The estimated figure that has been bounced around for decades is "100-110". **The image on the first edition print is a mirror image of the original art** (see Figures 4 and 5).



FIGURE 4. FRAMED 1941-42 FEDERAL WATERFOWL STAMP PRINT, FIRST EDITION.



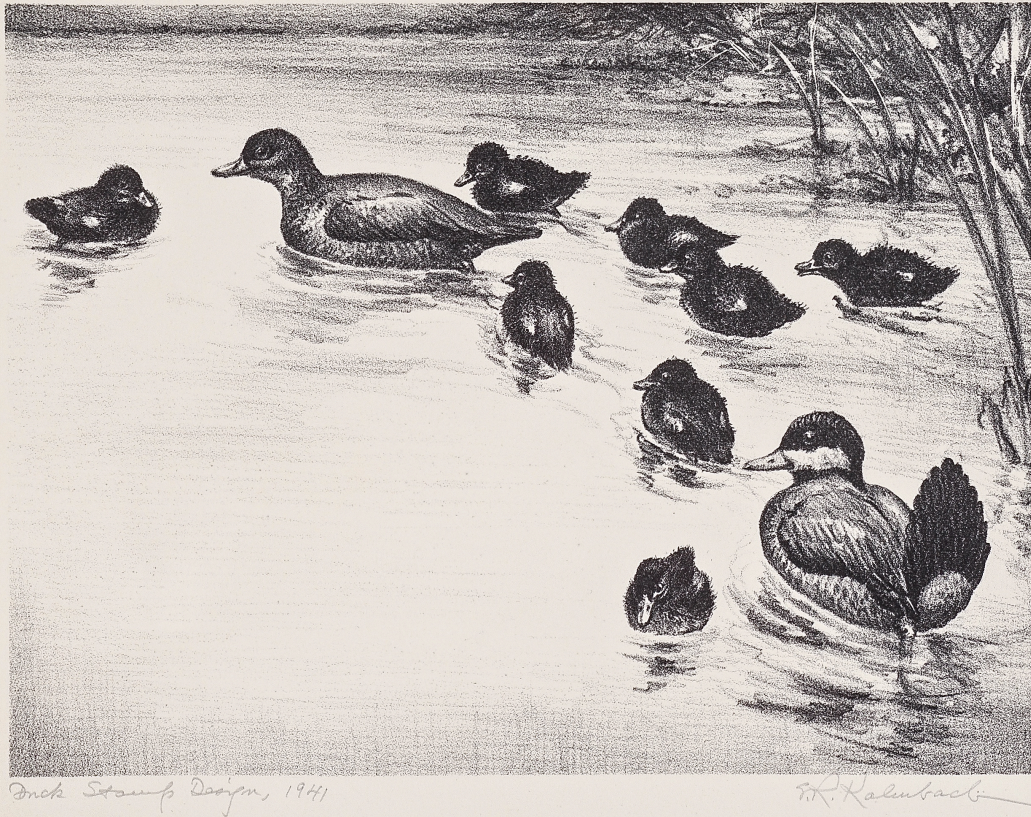


FIGURE 5. ENLARGEMENT OF THE PRINT OF ABOVE, CLEARLY SHOWING THAT KALMBACH PERSONALLY SIGNED THE FIRST EDITION.

It has been stated by knowledgeable people that the first edition with reversed or *flopped* image was an “error that was soon discovered” and that “the plate was then turned over and printing resumed, thus creating the second edition of the print” (in which the image matches the stamp). One of the reasons for explaining the process of stone lithography is so that you can see this was clearly *not* the case.

The first edition was a lithograph, pulled from a stone – not a plate. Now it is true that some people, when discussing stone lithography, occasionally refer to the *stone* as a plate. However, part of the reason for describing the litho process in detail above is so that you can see it is not possible to simply “turn it over” and produce a corrected image. You would have to go through all of the steps outlined above (and I left some out for the sake of brevity, believe it or not) and completely recreate the design on the stone.

At the time of the prints’ release, Edwin Kalmbach was living in Colorado, serving as the Director of the Denver Wildlife Research Laboratory (see Part One). The first edition was printed by George C. Miller and Son in New York. As Kalmbach was in Colorado and Miller was in New York, it is believed that *Kalmbach did not draw the stone for the first edition*. Rather, Miller or one of his staff drew the stone.



It has been speculated that Miller and Son made a mistake and did not create a mirror image when drawing on the stone. Granted, this was only the second time they had produced a federal waterfowl stamp print; the first was the year before with Jaques' Black ducks and *Jaques drew the stone* – Miller just pulled the prints. However, George C. Miller and Son were very accomplished lithographers and I find it somewhat unbelievable they would make a colossal mistake like this *twice in four years*.

You see, in 1944 Miller and Sons did actually make this kind of error, on the first edition of Walter Webber's federal waterfowl stamp print. It seems to me that if Edwin Kalmbach would have been greatly upset with the first edition of the 1941 print – that this would have been fresh in their minds and never allowed to happen again. George Miller and Son was a highly respected firm that specialized in creating stone lithographs for artists.

After the 1941 first edition was completed, they must have been shipped to Colorado for Kalmbach to inspect before releasing them to the public – **for Kalmbach titled and signed them**. I have given this a lot of thought over the years and I believe it is possible that the first edition was, in fact, not an error and that *Kalmbach may have preferred the ducks swimming to the left*. Further, he quite possibly requested that Miller draw the stone that way. He certainly *signed off* on it (couldn't resist).

In any event, there must have been a public outcry when collectors and wildlife enthusiasts went to have the print framed in the traditional manner (with the stamp mounted beneath the print) and the images were not in accord. This necessitated Kalmbach coming out with a second edition of his print, with the image orientation matching the stamp.

## The 1941 Federal Print – Second Edition

For the second edition, Kalmbach chose to produce the prints using the fine grain gravure technique, better known as *photogravure*. The process dates back to the early 1800s, when Joseph-Nicéphore Niepce began experimenting with a light-sensitive varnish used in the new art of lithography.

The first step in making a photogravure print is preparing the copper printing plate. The plate must be thoroughly cleaned, its surface highly polished and its edges beveled to avoid damaging the paper during printing. Next the plate is evenly dusted or sprayed with an acid *resist* of rosin or asphaltum and heated to make the resist adhere. This procedure is identical to that of aquatint print making, so early photogravures were sometimes called *photo-acquatints*.

To prepare the image, a positive transparency is made from either an original negative or a copy negative. This film positive, which must be made the same size as the final print, is then contact-printed under ultraviolet light to a gelatin coated paper known as carbon tissue.

Next the image is transferred to the copper plate. The carbon tissue is adhered to the plate and the plate/tissue is soaked in hot water to soften the gelatin and allow the the paper base of the tissue to separate. The portions of the gelatin that received little or no light during exposure to the transparency remain soluble and wash away, **leaving a gelatin image that will act as an an acid resist when the plate is etched**.

The plate is then placed in a succession of etching baths. The eventual result is a copper plate with many tiny depressions or *cells* of varying depths. During printing, the deeper cells hold more ink and thus transfer more ink to the paper, creating the darker areas of the image. After the plate has been thoroughly washed, the gravure is printed on an etching press similar to which is used to produce an engraving.

Ink is spread over the plate, wiped and positioned face up on the press. High quality paper which has been dampened is placed over the plate, followed by felt padding. This is all fed through the press, where the rollers force the paper into the small depressions that hold the ink, creating the image.

**This process produces grain gravures**, so called because of the random dots created by the dusted rosin. Photogravure is a time consuming, labor-intensive, costly process used today only by fine art photographer-printmakers.

To produce both the copper plates and the prints, Kalmbach selected the Bradford-Robinson Printing Company in Denver. The image was 7" x 9" and was printed in black ink on white paper. As with the first edition, Kalmbach titled and signed the prints but did not number them (see Figure 6). The edition size is believed to be similar to the that of the first, around 100.



*Migratory Bird Hunting Stamp, 1941-42.*

*S.K. Kalmbach*

FIGURE 6. 1941-42 FEDERAL WATERFOWL STAMP PRINT, SECOND EDITION.



## 1956 Wildlife Commemorative Postage Stamps

Inspired by his involvement in wildlife art and the success of the federal waterfowl stamp program, Edwin Kalmbach promoted his idea that American wildlife should have a place on our **commemorative postage stamps**, to help focus public attention on the importance of the nation's wildlife resources. He wrote several articles explaining and supporting the idea and in 1950 suggested several designs which were reproduced in *Nature Magazine*, volume 43; pages 317 and 332.

Edwin's idea came to fruition in 1956, when the U.S. Post Office Department drew attention to wildlife conservation by issuing three commemoratives featuring images of a wild turkey, a Pronghorn antelope and a King Salmon (see Figure 7). As predicted by Edwin, the three stamps were tremendously successful, **selling over 500 million copies** combined (compared to two million or less for each of the federal waterfowl stamps).

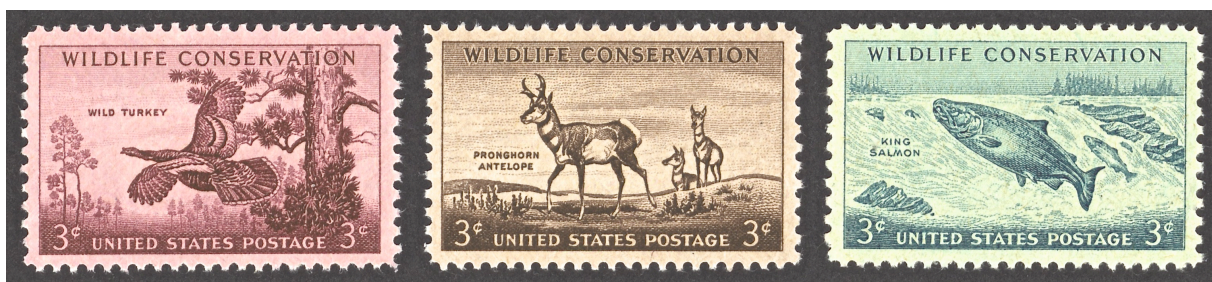


FIGURE 7. 1956 WILDLIFE COMMEMORATIVE POSTAGE STAMPS.

Robert Hines, who was the artist for the 1946 federal waterfowl stamp and a close friend of Edwin's, drew the art (vignettes) for all three stamps as well as another featuring a Whooping Crane that was released in 1957. It is interesting to note that for the stamp featuring a wild turkey, Victor S. McCloskey of the Bureau of Engraving and Printing designed the stamp and Charles Brooks worked on engraving the die. These are the same BEP employees who worked on Kalmbach's 1941 Federal waterfowl stamp.

Robert was born in Columbus, Ohio on February 26, 1912. His family moved to Fremont, Ohio in 1926 and Robert attended Fremont Ross High School. In 1939, Robert was hired as a staff artist for the Ohio Division of Conservation, located in Columbus, Ohio. Could Robert have worked on one or more of the legendary Pymatuning stamps?

In 1946, while he was still working for the Ohio Division of Conservation, Robert submitted his design (featuring Red Headed ducks) that was selected for the 13th federal waterfowl stamp (see Figure 8). In 1948 Robert went to work as an artist for the U.S. Fish and Wildlife Service in Washington, D.C. He later served as a consultant and then an administrator for the federal duck stamp contest.



**FIGURE 8. ROBERT HINES WORKING ON THE ORIGINAL ART FOR THE 1946-47 FEDERAL WATERFOWL STAMP.**



It was Robert Hines that first envisioned an open contest with a panel of judges to select each year's federal waterfowl stamp. This is essentially the same process that is used today – and the subject of a new documentary titled *The Million Dollar Duck*. After Robert retired from the U.S Fish and Wildlife service in 1981, he released a limited edition print featuring artwork that was very similar to his 1956 wild turkey commemorative stamp (see Figure 9).



FIGURE 9. LIMITED EDITION PRINT RELEASE BY ROBERT HINES IN 1981.

## Edwin R. Kalmabach Retires

In 1954, after more than 43 years in public service, Edwin Kalmabach finally retired from the U.S. Fish and Wildlife Service. At this time the Department of the Interior bestowed upon him their highest honor, the Distinguished Service Award. After his retirement, the University of Colorado rewarded Edwin for his outstanding record as a research biologist, conferring upon him the honorary degree of Doctor of Science.

In 1958, Dr. Kalmabach attended the annual meeting of the Wildlife Society in St. Louis. There he was presented with the Society's highest honor, the Aldo Leopold Medal, in recognition for his lifelong work in wildlife conservation and management. Edwin R. Kalmabach passed away on July 26, 1972. Few men involved with wildlife conservation have left a greater legacy.



*And now, on July 26, 2016, I would like to dedicate this series of posts to Edwin R. Kalmbach in appreciation for designing the 1941-42 federal waterfowl stamp. Your family of Ruddy ducks inspired a young boy and helped to nurture his enthusiasm first for waterfowl stamps and, ultimately, for the hobby of fish and game stamps. Thank you Edwin, for helping to provide me with a lifetime of enjoyment!*



THE TRUMPETER SWAN