ART TO ZOO

News for Schools from the Smithsonian Institution, Office of Elementary and Secondary Education, Washington, D.C. 20560

Spring/Summer 1985

Stamps as Storytellers— and the Story of Stamps

What do the following have in common: Whistler's Mother, Albert Einstein, dinosaurs, the Louisiana Purchase, a Seeing Eye dog, the Boston Tea Party, a Conestoga wagon, the Olympic games, SkyLab, and the U.S. Constitution?

Only one thing—the fact that they have all been honored on U.S. postage stamps.

Virtually every country that has issued postage stamps since stamps were introduced 144 years ago has used them to immortalize everything from national holidays to national heroes. This tendency to illustrate ideals, events, and ideas with a single small picture is exactly what makes stamps the miniature storytellers that they are. As such, stamps can enliven and enrich your classroom studies.

Stamps Are To Teach With

When your students understand the reason *why* a particular person, thing, or event was featured on a stamp—especially a stamp that ties into a specific unit you're teaching—an ordinary lesson becomes much more meaningful.

In this issue of ART TO ZOO, we demonstrate how you can use stamps as storytellers to add a new level of interest to a standard lesson. But before we get to the stories stamps have to tell, there's a story to tell about stamps!

To Pay or Not To Pay

Suppose someone knocked on your door with a letter for you, and asked *you* to pay the postage?

Well, if the letter was from Aunt Sally in Milwaukee, you'd likely decide to pay. If it was from Sam Grumble in Galena, you might say, "Forget it! Why should I spend money to hear this grouch complain?"

In England, in the early part of the last century, people had the choice of paying or not paying. If the postage hadn't been prepaid, and it often wasn't, the person who received the letter could either pay for it—or refuse to pay for it. Obviously, the postal service could and did lose a lot of money when people refused to accept letters. And as you might guess, losing money was a big problem.

Because the mail service was losing money, it couldn't pay *its* expenses. So, to try and meet expenses, postal service officials raised the rates again and again. And the more the rates went up, the more people refused to accept letters or even to use the postal system. And the more people refused to use the mails, the more money the postal service lost. Things seemed to go from bad to worse.

Charging Less to Make More

Then, in 1840, an educator named Rowland Hill felt certain that if the price of an individual letter were lower, more people would send letters and the postal system would stop losing money. So he tried—and succeeded—in convincing officials to lower the postal rates to just one penny. Not only that, but Mr. Hill also convinced officials that it would be better for the person who SENT the letter to pay the postage in advance.

But if postage were paid in advance, how would postal clerks be able to *know* that the letter had, in fact, been paid for? How especially could clerks in a different post office know this? One solution was to write "paid" on the envelope, but it was better to have some sort of receipt—one that would stay with the letter.

Left: The first postage stamp issued by the United States government was issued in 1847 and honored Benjamin Franklin. Mr. Franklin was the first Postmaster General, and was appointed to that position on July 26, 1775, the same day members of the Second Continental Congress established the Post Office Department. *Right:* This is the English Penny Black, the first postage stamp ever issued. It came out in 1840. Photos: Smithsonian Institution

And that's how the stamp came into being. It started as a receipt for money paid in advance to the postal service to handle a letter. Because the receipt needed to stay with the letter, the back of it was coated with adhesive and was glued to the envelope. Then any postal clerk anywhere knew that the letter had been paid for in advance.

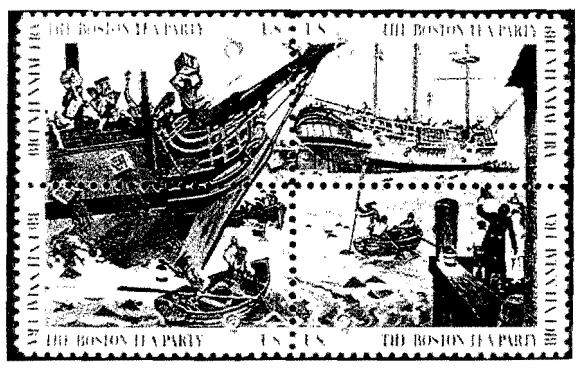
Once the letter was delivered, however, there was another problem: there was no way to keep someone from taking the receipt off the envelope and using it again. So postal officials decided to mark the receipt in some way to show it had been used. This mark *canceled* the stamp. The cancellation mark most familiar to everyone today is called a postmark, and is made by machine or by hand with an inked rubber stamp.

But at one time people thought of some pretty offbeat ways to make sure the stamp couldn't be used again.

Cancel That Cancellation

One person suggested the stamp have a tiny explosive under it, somewhat like the caps used in a cap gun. The idea was that the postal clerk would hit the stamp with a hammer, and the stamp would explode and destroy itself. While this certainly made it impossible for the stamp to be reused, unfortunately part of the letter and the envelope could explode along with the stamp! So exploding stamps were considered impractical.

Another suggestion for cancelling stamps was to punch a hole through the stamp. But if you punch a hole in the stamp, and the stamp is glued to the envelope, and inside the envelope there's a letter—you guessed it. *The whole thing could end up with a hole!* So punching holes in stamps was considered impractical.



The stamps issued to commemorate the Boston Tea Party were in blocks of four, each with a different part of the overall scene.

And would you believe a "self-destructing" stamp was once proposed? That particular stamp was to have been coated with a special chemical. When the stamp was licked to wet the glue, the word "cancelled" was supposed to appear. Unfortunately, if brand new stamps were accidentally rained on, "cancelled" could show up even *before* the stamp was used! So self-destructing stamps were considered impractical.

The most practical solution—the one we still use—was simply to cancel the postage stamp by marking over it with ink.

But back to that first stamp.

After Rowland Hill's suggestion to lower the postage rate was approved in the British Postal Reform Act of 1840, stamps showing the one penny value needed to be printed. That first penny stamp was printed in plain black ink, and came to be known as the Penny Black.

The picture on the Penny Black was of England's Queen Victoria. Because at first England was the only country issuing stamps, and because the British Empire was so wide-spreading, no one thought it necessary to put England's name on the stamp. To this day England is the only country that does not put its name on the stamps it issues.

Taking a Slow Boat

In the United States, it took years before a gummed postal receipt—A STAMP—was used by the government mail service. The first stamp in the United States was actually put out by a private delivery service in New York City in 1842. By 1845 some of the local postmasters liked the idea of using stamps so much that they issued their own stamps. These stamps, known as "postmasters' provisionals" are now quite rare.

Finally, by 1847, officials of the federal government decided that the whole idea of stamps seemed sound enough, and issued the first official U.S. postage stamp. Since then, more than 2,500 different kinds of stamps have been issued, both *regular* and *commemorative*.

Regular issue stamps (also called *definitive* issues) are the most commonly used stamps. The designs on them are not changed very often, and they are left in circulation for a long time.

Commemorative issue stamps are especially designed to celebrate an event, person, or idea. They are on sale for only a short time, generally about 60 days. These are the stamps that are compact social documents in miniature, so useful as a teaching aid.

Storytellers in Your Classroom

With a single picture, stamps provide a firsthand convenient way to bring a country, a culture, or a period of history dramatically to life right in your classroom.

Introducing stamps in your classroom involves two steps. The first step is to teach students *how to look* at a stamp and draw conclusions from what they see. The second step is to *involve the children themselves* in the stamp-making process so that they can appreciate the problems and decisions faced by the stamp designer.

The lesson plan that follows uses eight commemorative stamps that can be purchased inexpensively from a stamp dealer. (To find a stamp dealer in your area, look in the yellow section of your phone book under "stamps.")

Lesson Plan:
The Westward Movement

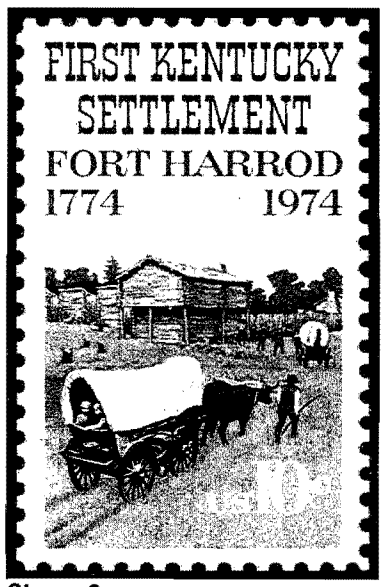
This lesson is designed to serve as an introduction to the complex and colorful subject of the westward movement in the United States. The stamps should be discussed in the order indicated, with the class divided into four or five groups. Later on, each group will research and discuss the event pictured on one of the stamps, and invent a story giving the group's interpretation of that event.

Show the stamps to your students with the overhead projector, or give each group a magnifying glass and a copy of the stamp to be discussed. (The stamp should be mounted on cardboard and protected with a plastic sleeve or stamp mount.)

For each stamp shown, instruct your students to look at the stamp carefully. After examining the stamp, ask your students if they can find clues in the picture that can help them draw tentative conclusions about the event featured. For each stamp, ask them how the event pictured relates to the causes and effects of the westward movement.

Stamp 1

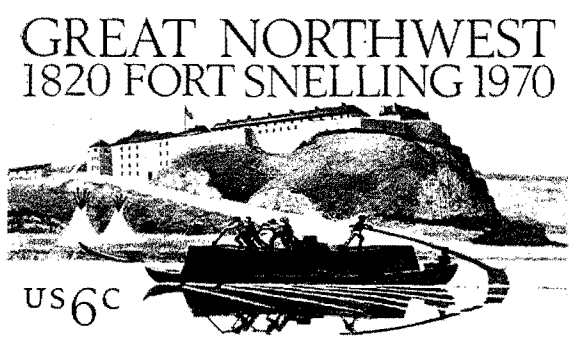
Stamp 2



Stamp 3

Stamp 4

Stamp 5



Stamp 6

Relating the Stamp to the Subject

Begin with ***Stamp 1***, the commemoration of the 100th anniversary of the Homestead Act. Ask your students to describe and discuss the picture on the stamp. Ask them to relate what the picture shows (a sod house) to the title on the stamp (the Homestead Act). How do these two things tie in, and what clues to the westward movement does this tie-in give you?

Where do your students think the sod house is located. What means of transportation do they think the family pictured in the stamp used to get to the prairie? (Remind them that the stamp is an anniversary stamp, and the year of the Homestead Act is shown on the stamp. From the date, can they figure out what kinds of transportation may have been available to the family then?) Based on the transportation available, how long might such a trip have taken?

Why might the family have moved West? To farm? To get free land? To find equal opportunities?

What do your students think life on the prairie was like? What clues does the stamp provide? Can they guess what hardships were in store for people traveling West? Wild animals? Extremes in weather? Hostile natives? Food shortages? Loneliness?

Have your students think about how life on the prairie in those days might have affected someone's attitude—the way he or she thought and acted. Your students might guess, correctly, that this treeless and unsettled land would have required its settlers to be hardworking, self-sufficient, and resourceful.

Encouraging Free Responses

Encourage your students to respond freely to questions and to identify the clues that are the basis for their answers. In identifying clues, urge them to guess simply from clues they get by looking at the *outside* what the inside of the house might have been like. Do they see windows? What are the walls made of? The ceiling?

Ask your students to try to imagine themselves inside the sod hut. What would they find? Would the inside be bright? Dim? Dusty? Damp? Warm? Chilly? Would the different seasons make a difference as to what the inside of the house would be like? Can they see a parallel between the sod hut and a modern, energy-efficient house that has been partially built into the ground?

Why do your students think the sod hut was chosen as the design for a Homestead Act commemorative stamp? Would *they* have chosen a sod hut? What other visual representation of the Homestead Act might they have chosen?

Seven more stamps (numbers 2 through 8) relating to the westward movement are also pictured. ***Stamp 2*** specifically commemorates the Hardships of Emigration, and can be discussed along with the Homestead Act stamp, or as a separate topic. ***Stamp 3*** marks the Bicentenary of Fort Howard, Kentucky's first settlement, established in 1774. Here students might look for clues as to how these early settlers attempted to deal with the difficulties and dangers they found in the West. Students can compare what the Kentucky frontiersman encountered with what the sod-hut family encountered.

Expanding the Lesson

Four of the other five stamps show some of the people who took part in the westward movement:

- *explorers* Father Marquette and Louis Joliet (***Stamp 4***)
- *homesteaders* racing to the Cherokee Strip (***Stamp 5***)
- *traders* near Fort Snelling, Minnesota (***Stamp 6***)
- *settlers* in Missouri (***Stamp 7***).

Discuss the methods of transportation shown on each of those stamps, as well as the means of transportation shown on ***Stamp 8***, the locomotive.

With these stamps as a stepping-off place, you can guide your students in reaching further conclusions about why people went West, and how they got there. Try to get the children to speculate about how the westward movement might have benefited not only the people who took part in it, but also the United States as a whole.

continued on page 4

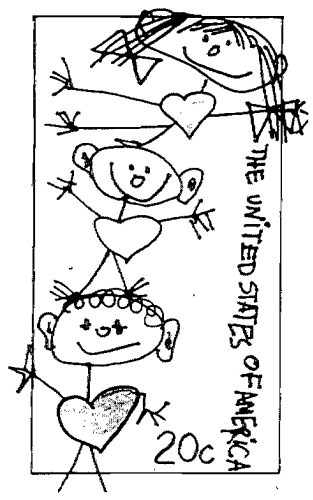
Sample Data Retrieval Sheet

(You may want to make an 8½" × 11" master based on this sample so that each student has a copy to work with.)

Key Factors in the Westward Movement

Name of Stamp	Who is pictured or commemorated? *(Kinds of People)*	Why did they go West? *(Purpose)*	How did they get there? *(Types of Transportation)*	What happened to them? *(Hardships Encountered)*	What did they get out of going? *(Benefits)*

Design by Daniel LaBoccetta, 8, one of the two finalists, Our Lady of Perpetual Help School, Jamaica, New York.



Design by Molly LaRue, 18, one of the two finalists, Shaker Heights Senior High School, Shaker Heights, Ohio.

Children's Designs Used for the First Time on U.S. Postage Stamps

Last year, for the first time ever, stamps designed by children were issued for general public use by the U.S. Postal Service. Designs for these stamps were selected from among a half million entries submitted to the Postal Service as part of its 1982 National Card and Letter-Writing Week activities. One of the two finalists in the competition was only eight years old when he drew his design. He is Daniel LaBocetta of Jamaica, New York. Daniel's stamp design, which shows a happy Santa carrying a full sack of toys, was used as a special 1984 Christmas issue.

The other finalist was Molly LaRue of Delaware, who was eighteen when she designed her stamp. Her design, featuring a family unity theme, was issued in October 1984.

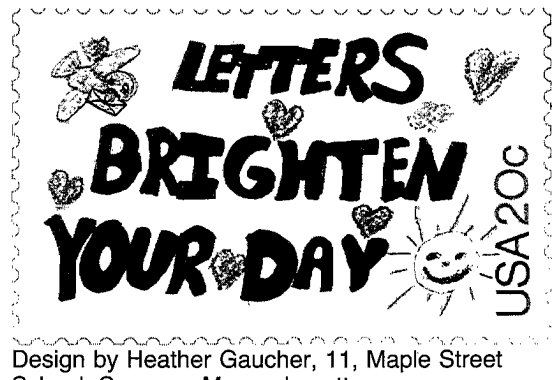
The stamps Daniel and Molly designed are pictured here, along with the designs drawn by the eight semifinalists in the competition. (Under each design we give you the name of the student who drew the design and how old he or she was at the time the drawing was done.)

These drawings illustrate the three requirements for good stamp design: the stamp must show its denomination and its origin, and it must be of a certain size.

- DENOMINATION. Because a stamp is a *receipt* for prepaid postage, it must show how much money the buyer paid for it. This is its denomination.
- ORIGIN. The stamp must, of course, show which country it came from. This is its origin.
- SIZE. The stamp needs to be small enough to be handled easily, yet large enough to carry its message clearly.

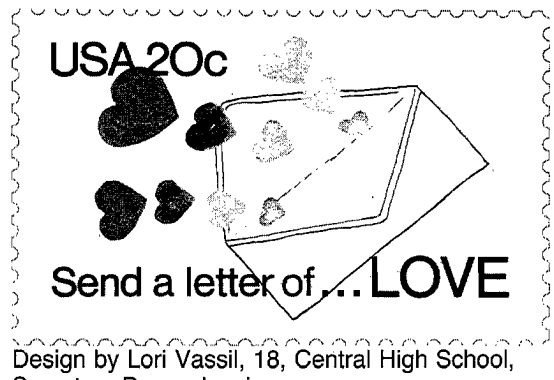
A stamp design for a classroom project can measure 4.2 by 7.2 inches. This is about five times larger than an actual stamp, but when a stamp is printed, the design is reduced—made smaller—in size. So a design drawn to 4.2 by 7.2 inches would, if printed, reduce down to about ⅞ inch by 1⅜ inch, the correct size to fit easily on an envelope. (The photos of the stamp designs on this page are all larger than an actual stamp. This is so you can see the designs better.)

Photographs courtesy of the U.S. Postal Service



Design by Heather Gaucher, 11, Maple Street School, Spencer, Massachusetts.

Design by Jodie Booth, 13, Cainsville R1 School, Cainsville, Missouri.

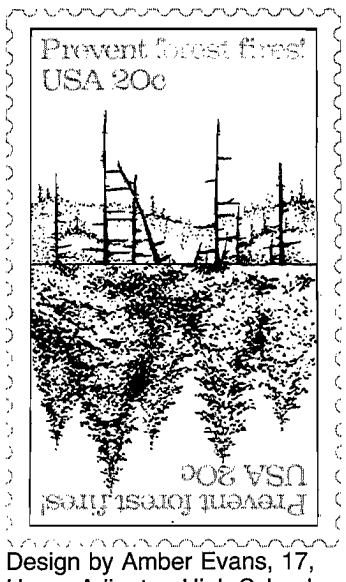


Design by Lori Vassil, 18, Central High School, Scranton, Pennsylvania.

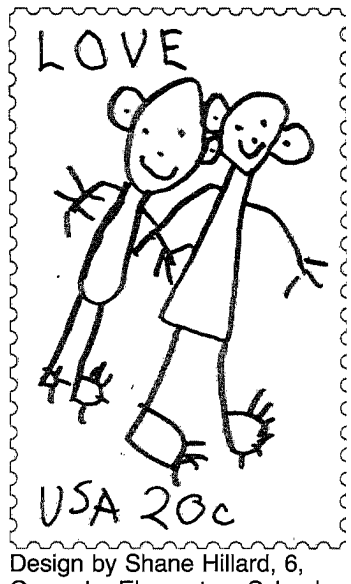
Design by Tommy Neyhard, 8, Bloomsburg Elementary School, Bloomsburg, Pennsylvania.

Design by Robin Malik, 18, Cresskill High School, Cresskill, New Jersey.

Design by Eddie Obuchowski, 9, Woodlawn Avenue School, Morristown, New Jersey.



Design by Amber Evans, 17, Upper Arlington High School, Columbus, Ohio.



Design by Shane Hillard, 6, Oquawka Elementary School, Oquawka, Illinois.

A real post office from the mid–1800s inspired this design for a stamp commemorating the 100th anniversary of mail order. This post office is now in the Smithsonian's National Museum of American History. Originally located in Headsville, West Virginia, the small country store / post office combination had been closed for forty years before it was discovered with all its shelves of merchandise looking just as they did a half century ago. Museum technicians carefully took the entire post office apart—board by board and shelf by shelf—and moved it to Washington, DC, where it was put back together again in the National Museum of American History.

Photo: Smithsonian Institution

continued from page 2

Inventing a Story

To sum up this introductory lesson on the westward movement, have each group of students research and discuss one of the stamps and then invent a story about the event pictured on it. The groups should follow the same basic inquiry techniques the lesson plan gives for Stamp 1. Woven into each story should be the key factors discussed earlier:

- who went West (settlers, for example)
- why did they go (purpose)
- how did they get there (transportation)
- what happened to them (hardships or adventures)
- what did they get out of the experience (benefits).

Have your students use the data retrieval sheet below to list each of these factors to make sure they include all in the stories they invent.

When one group tells its story to the rest of the class, have a second group see if it can identify each of these points from the story the on-stage group is relating. The second group should list each factor on the chalkboard as it comes up in the storytelling. Leave these key factors on the chalkboard (which you've previously set up in the same format as the data retrieval sheet) to be returned to and modified as your students continue studying the westward movement.

Other Topics Stamps Can Illustrate

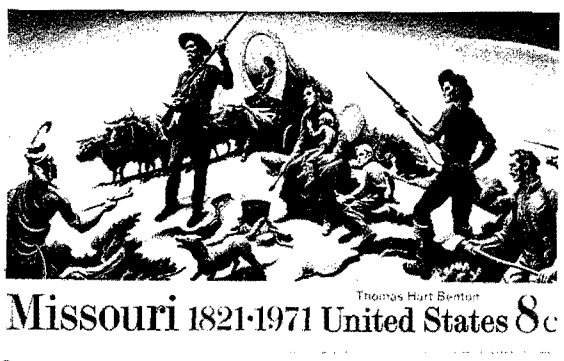
The westward movement is only one of many curriculum-related lessons you can base on stamps. Some suggestions for other themes stamps can illustrate include the Revolutionary War, Black history, methods of transportation, the Presidents of the United States, space achievements, ecology and conservation, and literature. By ordering over the summer the stamps you'll need, you can be sure to have everything ready to use this lesson plan in the fall.

To find out more about using stamps as visual aids for a particular topic or topics, check with a stamp dealer, or write to: American Topical Association, 3306 North 50th Street, Milwaukee, WI 53216-3299.

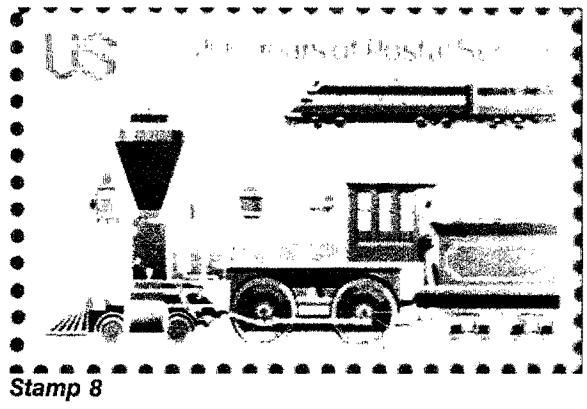
Design Your Own Stamp

A good follow-up exercise to any lesson built around stamps is to have students design their own stamps representing their country, state, neighborhood, themselves, or some area of classroom study. Give the students the opportunity to think ahead of time about what particular apsects of their chosen subjects they want to stress. Discuss how such things can be communicated through the use of symbolism as well as through drawings of real people and events.

On *page 3* of this issue of ART TO ZOO we give you photos of ten stamps actually designed by children for a competition held by the U.S. Postal Service. Page 3 can be displayed on your bulletin board so your students can study the stamp designs. In the text on page 3 we give the three conditions that a stamp design must meet. After your students have had a chance to study these designs, they can go about designing a stamp of their own.



Stamp 7



Stamp 8

SPECIAL NOTICE Nationwide Stamp Collecting Essay Contest

To help celebrate National Stamp Collecting month in October, the national Philatelic Collection of the Smithsonian Institution is sponsoring a special essay competition. The essay contest will feature the theme "What Stamp Collecting Means to Me" and will be open to students in two different age groups: ages 8 to 11 and ages 12 to 15. Prizes will be awarded to the top four entrants in each category.

The essays, not to exceed 800 words, should include reasons why the writer chose stamp collecting as a hobby and what stamp collecting means to him or her. Entries should be typed and have the entrant's name and age, address, and school name on the back of *each* page. Deadline for submission of entries is October 20, 1985. The first 200 entrants will be sent a stamp collecting Starter Kit furnished by the U.S. Postal Service.

To get further information or to submit completed entries write to: National Philatelic Collection Essay Contest, National Museum of American History, Room 4004, Smithsonian Institution, Washington, DC 20560.

Benjamin Franklin Stamp Clubs: A Good Source of Materials for Teachers and Students

Stamps can be used as effective teaching tools in many different ways. To find out how, teachers can get a free copy of a 103-page guide entitled *Exploring the World of Stamps in Your Classroom—A Teacher's Guide to Stamp Collecting*. Included in this guide are classroom lesson plans and stamp club activities.

The guide is available only through a Benjamin Franklin Stamp Club. If there is no such club in your school, you can start one at no cost to the school. Contact your local post office headquarters and ask for the Benjamin Franklin Stamp Club Coordinator. The Coordinator can provide you with club materials, the guide and other teaching aids, and can visit your school to speak directly with you and your students.

Student material that is available free, but only through a club, includes these three publications: *Getting Started in Stamp Collecting, U.S. Postal Service Introduction to Stamp Collecting*, and *Treasury of U.S. Stamps*.

Student Writing Booklet Available

Stamp collecting is just one of many activities featured in *P.S. Write Soon!*, a booklet designed to encourage independent letter-writing activities for children in grades four through eight. Writing tips include how to write to businesses, newspapers, famous people, TV or radio stations, and even how to write to the President of the United States.

In addition to stamp collecting, other related activities in the booklet include games and puzzles with a writing theme, and craft activities such as how to make stationery, envelopes, post cards, and greeting cards.

P.S. Write Soon! was produced by the National Council of Teachers of English in cooperation with the U.S. Postal Service. Single copies are $2.50. Class sets of 20 or more cost $1.50 each. (A free teacher's guide is included with orders of 20 or more.) Write to: National Council of Teachers of English, 1111 Kenyon Road, Urbana, IL 61801.

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Resources for Teachers

Stamps—A Nation's Calling Cards, 20-minute color film, and *Images of America*, 14½-minute color film. Both available on free loan from: Audience Planners, Inc., 5107 Douglas Fir Road, Calabasas, CA 91302-1472.

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NATIONAL MUSEUM OF AMERICAN HISTORY
NATIONAL MUSEUM OF NATURAL HISTORY
NATIONAL PORTRAIT GALLERY
NATIONAL ZOOLOGICAL PARK
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ART TO ZOO brings news from the Smithsonian Institution to teachers of grades three through eight. The purpose is to help you use museums, parks, libraries, zoos, and many other resources within your community to open up learning opportunities for your students.

Our reason for producing a publication dedicated to *promoting the use of community resources among students and teachers nationally* stems from a fundamental belief, shared by all of us here at the Smithsonian, in the power of objects. Working as we do with a vast collection of national treasures that literally contains the spectrum from "art" to "zoo," we believe that objects (be they works of art, natural history specimens, historical artifacts, or live animals) have a tremendous power to educate. We maintain that it is equally important for students to learn to use objects as research tools as it is for them to learn to use words and numbers—and you can find objects close at hand, by drawing on the resources of your own community.

Our idea, then, in producing ART TO ZOO is to share with you—and you with us—methods of working with students and objects that Smithsonian education staff members have found successful.

Special thanks to the following individuals for sharing their enthusiasm, knowledge, and store of anecdotes in the preparation of this issue of ART TO ZOO: James Bruns, Herbert R. Collins, and Reidar Norby of the National Philatelic Collection, National Museum of American History; Jeanne O'Neill and Alfred Eicher of the U.S. Postal Service; Robert Harding of the Archives, National Museum of American History; and to Carl H. Scheele of the Division of Community Life, National Museum of American History—for loving Owney enough to have written about him to begin with.

Note to Teachers

The *Pull Out Page* of ART TO ZOO is intended to be reproduced for your students. So that each child has a copy, teachers are encouraged to photocopy it or to make a master of it for use with other duplication methods. Cut the English version apart from the Spanish version along the dotted line and fold each to make an 8½" x 11" "mini-magazine."

Other portions of ART TO ZOO may be duplicated as needed for classroom use.

Schools not now on the mailing list for ART TO ZOO may subscribe by writing to: ART TO ZOO, Office of Elementary and Secondary Education, Arts & Industries Building, Room 1163, Smithsonian Institution, Washington, DC 20560. (Please include the name of the school, the name of the individual to whom mail is to be addressed, and the grade you teach.) ART TO ZOO is published four times each school year.

Pull-out Page

ART TO ZOO Spring/Summer 1985
News for Schools from the Smithsonian Institution

Owney and one of his mail pouches, in 1894.
Photo: Smithsonian Institution

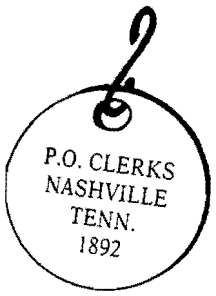
Owney— The Dog Mailed around the World

Have you ever wished you could just glue a stamp to your forehead and get "mailed" anywhere you wanted to go?

Almost a hundred years ago, a brown-and-white fuzzy dog that stood about knee-high to a kindergartner did just about that. His name was Owney, and he "mailed" himself to so many different places he became famous. Once he even went around the world!

It all started in Albany, New York, in 1888, when the lost and homeless Owney wandered into the post office. He was so friendly he quickly became part of the post office workers' "family."

Owney's new life as an adopted member of the postal service really agreed with him. His favorite outing was a ride on the horse-drawn wagon that took mail from the post office to the railroad depot. He liked the leather pouches used to carry the mail, so he'd jump on the wagon and hop on top of the pouches. And there he'd sit—as if he owned them.



One day, Owney got curious about what happened to his mail pouches after they were unloaded from the wagon. So he followed them—right onto one of the Railway Post Office cars! Before he knew it, he was on his way to New York City.

Back in those days, some railway cars were actually traveling post offices. Postal clerks rode right in the cars, sorting the mail while the train sped to the next city. This helped the mail get delivered faster.

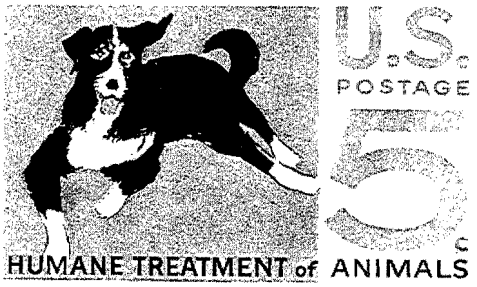
So Owney wasn't alone on his first trip to New York; one of the clerks probably even shared his lunch with Owney! And it was probably one of those same clerks who knew that Owney's home was in Albany and made sure he got back there.

But that first quick trip to New York had done it. *Now* Owney's favorite outing was a train ride to another city, and Owney often "mailed" himself right along with his mail pouches. He was the pooch who rode with the pouches!

Soon Owney's friends in Albany bought him a collar and identification tag. They wanted to be sure Owney eventually got mailed *back* to them. Then they got curious about where he'd been, so they added a card to his collar. On the card they asked railway clerks to let them know what cities Owney had visited.

That was easy to do. The clerks in other cities just attached a baggage tag to Owney's collar. City names and railroad initials were written on the metal tags.

Because he rode in the trains with them, Owney became friends with all the railway postal clerks who put tags on his collar. And his new friends on the trains were happy to have Owney around because they were sure Owney brought them good luck. The trains he rode in were never involved in accidents. So he became their *mascot*—a bringer of good luck.



Before long Owney's collar was heavy with tags, and he was so well known even the Postmaster General—the man who heads the postal service for the entire United States—had heard about him. That was Mr. John Wanamaker, and he worked in Washington, D.C. On one of Owney's visits there, Mr. Wanamaker gave Owney a new jacket and harness to hold his large collection of tags. There were so *many* tags Owney actually jingled when he walked!

All in all, Owney traveled as far north as Alaska and Canada, as far south as Mexico, and as far west as Washington state. And there were few places in between that he missed.

On his most impressive trip he went all the way around the world. That trip was arranged by the postal clerks in Tacoma, Washington. Owney left Tacoma on August 19, 1895, and visited Japan, China, Hong Kong, Singapore, Egypt, North Africa, and Spain. To get back to America, Owney crossed the Atlantic Ocean to New York on board the steamship *Port Phillip*. From there he took a train to Tacoma, getting back on December 29, 1895.

His around-the-world trip made Owney so famous that he received special awards from four different dog clubs. And writers from magazines and newspapers loved to do stories about him. Of course, that made him still *more* famous. On one trip to the Brattleboro, Vermont, post office, more than 300 people visited him.

In March 1897, Owney was an honored guest at the convention of the National Association of Railway Postal Clerks held in San Francisco. When he went out on stage, his clerk friends were so happy to see their beloved dog that they applauded, cheered, and whooped it up for a full 15 minutes. And Owney loved every minute of it. Some people said they saw him smiling.

By now Owney was getting pretty old, so his friends in Albany were asked to make sure he stayed home with them. At his age he deserved a nice, comfortable place to live out the rest of his life. But Owney couldn't resist one more trip.

So in June 1897 he joined his mail pouches on a train bound for Toledo. And it was there he died, in the midst of doing what he loved best—traveling. When he died there

was no doubt that Owney not only was the best traveled dog in the world, but he was also the single most loved dog in the world.

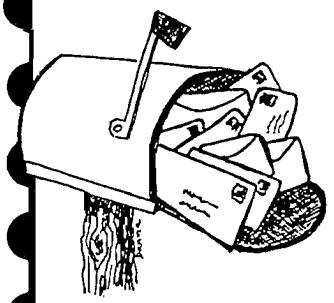
After he died, his friends missed him so much they agreed to have him taken care of by a *taxidermist*, someone who preserves animals to keep them looking as they did when they were alive.

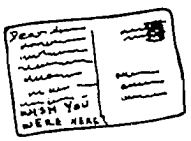
Then, together with the jacket and tags he was so proud of—he had collected 1,017 of them in his travels—Owney was given one final train ride to the Post Office Department's museum in Washington, D.C.

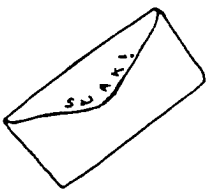
When that museum moved in 1911, Owney was transferred to the Smithsonian Institution, where he has been given a final place of honor in the National Museum of American History's Hall of Stamps and the Mails.

Information for the above story was provided by Carl H. Scheele, Curator, Division of Community Life, National Museum of American History, formerly Associate Curator in Charge, Division of Philately and Postal History, National Museum of American History, Smithsonian Institution.

Stick with Stamps for Summer Fun







So you'd like to be a philatelist.

What? A Who?

A *philatelist*, someone who collects stamps. Stamp collecting is the world's most popular hobby. It's inexpensive, it's easy, and you can start with the collectibles arriving right in your own mailbox! And if someone you know works for a business that gets a lot of mail, you can ask for the used, stamped envelopes they get. (If you can't find enough stamps, toy and hobby stores often sell inexpensive packets of used stamps.)

O.K., let's say you have a good friend who's saved stacks of mail for you. Now what do you do? If you've ever tried to peel a stamp off an envelope, you've discovered it's a good way to mess up a stamp! DON'T peel the stamps off the envelopes. Cut them off, leaving about a ¼-inch margin around the stamp.

You can then use the stamp like that, or you can remove it from the paper—*carefully*. Here's how: Just soak the stamp face down in *lukewarm* water. When the gum on the back of the stamp dissolves, the stamp will sink and the paper will float. Next, dry the stamp, again face down, on paper towels. If the stamp curls when it dries, wet it *slightly* and leave it under a book overnight.

If you prefer, you can collect new stamps (ones that have never been used to mail a letter). You can start with the collector's kits you buy at the post office. Or, you can go to a stamp dealer and ask the dealer to help you find new stamps on a topic that interests you.

continued

Dealers also have the other supplies you'll need. These are stamp hinges or mounts, stamp tongs, and a stamp album. You don't need to buy a fancy stamp album, though. You can just use a notebook ring binder with blank pages.

To put stamps in your album, you can use either stamp hinges or stamp mounts.

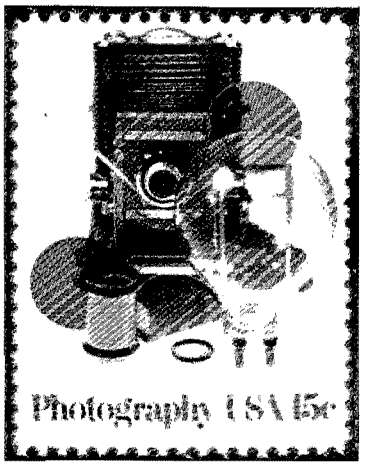
A *stamp hinge* is a small gummed square. To use it, fold it down a fourth of the way, with the shiny, gummed side on the outside. This leaves you with one long end and one short end. Moisten the short end and stick your stamp on it. Then moisten the long end and stick that to your album page. Use your stamp tongs to handle the stamps so they stay clean.

A *stamp mount* is a special plastic envelope. To use it, you simply put your stamp in it and stick the mount to your album page.

The next step is arranging your album. Your album can really reflect your likes and interests. You can arrange stamps according to color or country or subject, or whatever. You can add drawings or clippings to a page, or even put in a whole envelope that you happen to like.

Whenever you get started with something new, it's a good idea to find out as much about it as you can. The more you know about anything new, the more interesting it becomes! Ask your teacher or librarian to help you find books on stamps and collecting.

And, to keep you from getting b-o-r-e-d this summer, you can send for a booklet called *P.S. Write Soon*. This booklet has 63 pages packed with ideas and activities about letter writing, pen pals, stamps, and the mail. To get it have an adult send $2.50 to: National Council of Teachers of English, 1111 Kenyon Road, Urbana, IL 61801. (The booklet was produced in cooperation with the U.S. Postal Service.)



PULL-OUT PAGE

Primavera-Verano 1985
Noticias para las Escuelas de la Institución Smithsoniana

Juguete con una de sus bolsas de correo, en el año 1894.
Foto cortesía de la Smithsonian Institution.

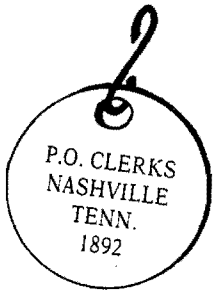
Juguete— El perro enviado por correo por todo el mundo

¿Le ha ocurrido en alguna ocasión la idea de pegarse una estampilla en la frente para echarse luego al correo y así llegar a un sitio que había querido visitar?

Eso efectivamente lo hizo, hace como cien años, un perrito velloso, medio blanco, medio pardo de color. Se llamaba Juguete, y era casi tan chiquito como un gato. A causa de sus viajes por correo a tantos lugares se hizo muy famoso, llegando en una ocasión a hacer la vuelta del mundo.

Empieza la historia de Juguete con su entrada un día, en el año 1888, en la oficina de correos de Albany, Nueva York, perdido y sin hogar. Siendo un perrito muy simpático, llegó pronto a ser aceptado como miembro de la "familia" de los que ahí trabajaban.

La vida de miembro adoptivo del servicio de correos le cayó divinamente a Juguete. Lo que más le gustaba era pasear en un carretón tirado por un caballo, en el cual llevaban el correo desde la oficina a la estación de ferrocarril. A



él le gustaban las bolsas de cuero llenas de cartas y paquetes, y por eso saltaba frecuentemente en el carretón para acomodarse sobre ellas. Y quien lo viera así puesto, pensaría que era el dueño del cargamento.

Se le ocurrió un día a Juguete preguntarse qué iba a pasar a las bolsas despuée de descargadas. Así era que las acompañó hasta entrar con ellas en un vagón de ferrocarril del servicio postal. Y luego, sin siquiera saberlo, iba camino a Nueva York.

En esa época había vagones de ferrocarril que eran de hecho oficinas de correo rodantes. Los empleados postales iban en el vagón, separado y clasificando las cartas mientras corría el tren de una ciudad a la siguiente, para poder así entregar el correo al destinatario con más prisa.

Por eso, Juguete no iba solo en el vagón cuando salía por primera vez para Nueva York; al contario, lo probable es que un empleado postal le compartió su almuerzo. Y es igualmente probable que uno que otro de los empleados ya conocía a Juguete y lo cuidó hasta poder devolverlo a su "familia" en Albany.

Con ese primer viaje rápido a Nueva York, se le cambió todo a Juguete. De entonces en adelante, nada le gustó tanto como andar en tren a otras ciudades, "enviándose por correo" frecuentemente junto con las bolsas postales. Llegó a ser conocido por todas partes como el perro postal.

Al peco tiempo, sus amigos en la oficina de Albany le compraron un collar y una etiqueta de identificación, asegurándose así que Juguete sería devuelto a Albany siempre que salía de visita a otras ciudades. Luego querían anotar todos los lugares que visitaba, y con ese motivo juntaban una tarjeta al collar pidiendo a los empleados postales de cada oficina apuntar el nombre de la ciudad a la cual habría llegado Juguete.

Eso no creó gran problema. En cada oficina tenían pequeños discos de metal estampados con el nombre de la ciudad y las iniciales del ferrocarril que se usaban para identificar sus bolsas postales. Cada vez que llegaba Juguete a tal ciudad, le ponían un disco de esos.

Por acompañarles en los trenes, Juguete llegó a ser amigo de todos los empleados que le ponían un disco. Y a ellos, por su parte, les gustó viajar con él, creyendo que les traía buena suerte. Los trenes en que viajaba Juguete siempre llegaban sin trastorno ni contratiempo. Por consiguiente lo escogieron como su mascota—el portado de la suerte.

Dentro de poco tiempo, el collar de Juguete se hizo pesado con tantos discos, y su fama había llegado al mismo Director General, el encargado del servicio postal de todo Estados Unidos, el Señor John Wanamaker ubicado en Washington, D.C. El Señor Wanamaker regaló a Juguete, en una de sus varias visitas a Washington, una nueva prenda y un arreo en el cual podía colgarse su amplia colección de discos de viaje. Eran ya tantos que hacían retintín cuando se movía.

Al fin de cuentas, Juguete había viajado hasta el Canadá y Alaska en el norte, hasta el Estado de Washington en la parte occidental del pais, y hasta México al sur. Y eran pocos los sitios intermedios que no había conocido también.

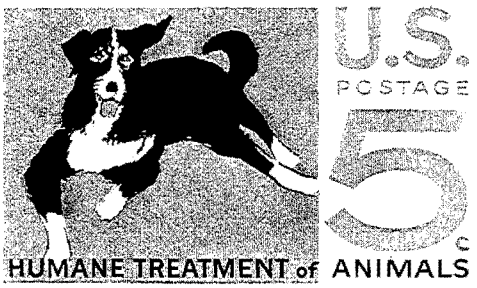
Pero el viaje más impresionante de todos era la vuelta del mundo, un viaje planeado por los empleados postales de Tacoma, Washington. Salió de Tacoma el 19 de agosto de 1895 en visita al Japón, China, Hong Kong, Singapur, Egipto, el Africa del Norte y España. De España a Estados Unidos viajó en el transatlántico *Port Phillip*.

El perro circunnavegante figuraba, por supuesto, en la primera plana en los periódicos, y los comentaristas más prestigiosos pregonaron sus hazanas en revistas y diarios, lo que lo hizo más famoso que nunca. Le atorgaron premios especiales cuatro clubes de perros. En una ocasion, cuando visitaba la oficina de correos de Brattleboro, Vermont, más de trescientas personas asistieron para admirarlo.

En la convención de la Asociación Nacional de los Empleados Postales de Ferrocarril, que tuvo lugar en San Francisco en marzo de 1897, asistió Juguete como huesped de honor. Cuando se presentó en el escenario, sus amigos eran tan contentos de verlo así honrado que no dejaron de aplaudirlo y vitorearlo durante no menos de quince minutos. Y Juguete lo aceptó todo muy satisfecho. Varios de los presentes hasta aseveraron que podían ver una sonrisa en sus labios.

Juguete ya tenía no pocos años, de manera que se pidió a sus amigos que se encarqaran de no permitirle más viajes. Siendo tan viejo, lo que merecía era un sitio bonito y cómodo donde gozar el resto de su vida. Juguete, sin embargo, quería todavía hacer por lo menos un viaje más.

Así era que en junio de 1897 se instaló con sus bolsas postales en un tren que iba a Toledo.



Y ahí le encontró la muerte mientras hacía lo que más le gustó hacer, o sea, mientras viajaba. Cuando murió no hubo duda de que era el perro más viajero del mundo, y tambien el perro más querido en todo el mundo.

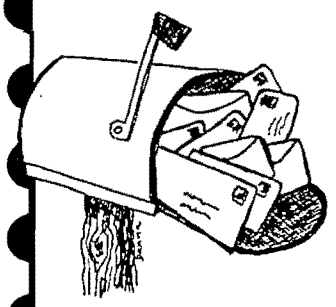
Le echaban tanto de menos al morir sus amigos que se acordaron en mandarlo a un taxidermista, es decir, una persona que sabe preparar el cuerpo para que retenga la misma apariencia como cuando vivo.

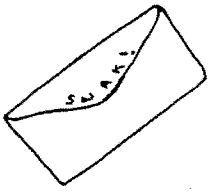
Entonces, junto con su prenda y sus tan apreciados discos—los cuales ya ascendían a unos 1,017—Juguete salió por última vez en tren para ser llevado al museo del Departamento Postal en Washington, D.C.

Con el traslado del museo en el año 1911, Juguete pasó a la Smithsonian Institution, donde ocupa un sitio permanente de honor en el Museo Nacional en la Sala de Estampillas y Correos de la Historia Americana.

Los datos arriba presentados los proveyó el Señor Carl H. Scheele, Conservador de la Division de Vida Comunitaria, Museo Nacional de la Historia Americana, anteriormente Conservador Asociado a cargo de la Division de Filatelia y Historia Postal, Museo Nacional de la Historia Americana, Smithsonian Institution.

¡Coleccione Estampillas Este Verano Y Gozar de Un Pasatiempo Divertido!





¿Le gustaria ser un filatelista? Primero, veremos qué es un filatelista y luego Ud. puede decidir si le gustaría o no ser uno.

Un filatelista es él que colecciona estampillas. La filatelia, o sea la práctica de coleccionar estampillas, es el pasatiempo más popular del mundo. Además de no costar mucho dinero hacerlo, es fácil y uno puede empezar en casa guardando al principio las estampillas que le llegan en la correspondencia que trae el cartero. Y, si conoce a alguien que trabaja en alguna compañia que recibe mucha correspondencia, Ud. puede pedirle que le guarde los sobres usados con todo y estampillas canceladas. (Si no encuentra suficientes estampillas para su colección, puede irse a tiendas de juegetes y juegos los cuales frequentemente venden paquetes de estampillas usadas a precios bajos).

Bueno, supongamos que Ud. tenga alguna amistad que le ha guardado montones de sobres con sus estampillas canceladas todavia engomadas. Remover la estampilla puede presentar un problema. Si ha tratado alguna vez pelar la estampilla de un sobre, sabe que así facilmente se arruina la estampilla. No pele la estampilla del sobre. Mejor es cortarla con tijeras dejando un margen de más o menos un centimetro alrededor de la estampilla.

Así recortada, uno puede usar la estampilla, o se puede removerla del papel, pero con mucho cuidado. Se hace de esta forma. Remoje la estampilla cara abajo en agua tibia. Cuando la goma que está en el otro lado de la estampilla se disuelve, la estampilla se hundirá y el papel flotará. Luego, quite la estampilla del agua y póngala cara abajo sobre una toalla de papel para secarla. Si la estampilla se enchina al secarse, mójela tantito y déjela entre las paginas de algún libro durante la noche.

Si prefiere, puede coleccionar estampillas nuevas (las que no están canceladas porque nunca fueron usadas para mandar una carta). Tomando esa opción, se puede empezar con los juegos que están de venta en cualquier oficina del correo. O, puede ir con algún vendedor de estampillas y pedirle que le ayude a encontrar estampillas que tratan de algún tema que le interesa a Ud.

Estos vendedores también van a tener otras cosas que Ud. necesitará tal como albums, fijasellos para montar las estampillas en los albums y unas tenazas para agarrar las estampillas y colocarlas en su album.

Hay dos tipos de fiijasellos. Uno consiste en un cuardrito engomado. Para usar este tipo de fijasello, se coloca el cuadrito con el lado engomado para abajo. Luego, se toma el borde inferior y se dobla tantito (una cuarta parte del tamaño del cuardrito entero) para arriba, dejando así visible el borde inferior engomado. Ahora, se moja ese borde inferior engomado y ahí se pega la estampilla. Luego se moja lo que queda de la goma del cuadrito y se pega esa parte a la página del album.

El otro tipo de fijasello es una especie de sobrecito de mica. Se mete la estampilla en el sobrecito lo cual se engoma a la página del album.

Luego, hay que arreglar el album. El album puede reflejar los intereses y gustos de uno. Se puede arreglar las estampillas de acuerdo a su color, tema, país de origen o lo que sea. Se puede añadir dibujos o recortes a cualquier página o se puede meter hasta un sobre entero, con todo y estampilla, que por alguna razón le gustó.

Cada vez que empiece un proyecto nuevo, vale la pena saber todo lo posible sobre el tema. Sabiendo más, de más interés se hace el esfuerzo. Pregúntele a su maestro o al bibliotecario para que le ayuden a encontrar libros sobre estampillas y la filatelia en general.

Y, para prevenir que Ud. se aburra este verano, escriba para obtener un folleto que se llama *P.S. Write Soon*. Este folleto de 63 paginas está lleno de ideas y actividades sobre la forma de escribir cartas, sobre el correo, estampillas y amigos de correspondencia. Para obtenerlo, pídale a alguna persona mayor que mande $2.50 a esta dirección: National Council of Teachers of English, 1111 Kenyon Road, Urbana, IL 61801. (El folleto se hizo con la cooperación del servicio postal de Estados Unidos.)