

To: Alan Shovers  
From: John Styler

Maybe it's time to mount a letter writing  
campaign to them!

this page plus 4

fax to 812-423-3841

500 Green Bridge Lane  
Prospect Heights, IL 60070-2898  
July 26, 2009

Mr. Terrance W. McCaffrey  
Manager Stamp Development  
1735 N. Lynn Street  
Suite 5013  
Arlington, VA 22209-6432

Dear Mr. McCaffrey:

I am in receipt of your letter in reply to my request, attached.

As a collector of U. S. postal stamps I am aware of the examples you set fourth. These stamps honored the works created by Frederick Carder, not the individual.

His personal contribution to "art glass" in our County as the founder of the Steuben Glass Works I feel should be recognized on his 150 anniversary. An immigrant to our country that has made a monumental contribution! Product produced by his company, made in America of such importance they have been presented by Presidents of our Country to Royalty and Heads of State for years.

I am disappointed you have decided that his individual contribution to Industry in America is not acceptable as a subject for a United States Commemorative Stamp considering the subjects I see in my collection.

Respectfully,

John M. Styler

STAMP SERVICES



July 21, 2009

Mr. John M. Styler  
500 Green Bridge Lane  
Prospect Heights, IL 60070-2898

Dear Mr. Styler:

Thank you for your July 10 letter to the Citizens' Stamp Advisory Committee expressing support for the issuance of a commemorative stamp honoring Frederick Carder.

I am pleased to inform you this proposal will be submitted for review and consideration before the Committee. The Committee is responsible for reviewing stamp proposals and making subject and design recommendations to the Postmaster General.

If you recall, a sheet of *American Glass* stamps were issued on June 29, 1999, and featured a red Aurene vase designed by Frederick Carder.

As additional information, the Committee decides on new stamp subject recommendations far in advance of the issue date in order to provide time for planning, design, production, and distribution. Currently, the 2010 and 2011 stamp programs are completed, and stamp subjects for the 2012 program and subsequent years are being selected. Although many of the subjects for upcoming new stamps have been identified, no public announcement of individual new stamps is made until the entire stamp program for that year has been approved. This occurs in the fall preceding the year of issuance. Enclosed for your reference is the *Creating U.S. Postage Stamps* brochure.

We appreciate your interest in our stamp program.

Sincerely,

  
Terrence W. McCaffrey  
Manager  
Stamp Development

Enclosure

... Although objects still were made one at a time, very little hand finishing was required.

Glass made for purely decorative use, often to ornament the home, is known as art glass. Generally brightly colored, this luxury glassware was made for people considered to have discriminating taste. Two of the finest American makers of art glass were Frederick Carder of Steuben Glass Works in Corning, and Louis Comfort Tiffany in New York City.

The Corning Museum of Glass, site of the first-day ceremony, houses the world's finest glass collection, consisting of more than 30,000 objects representing 3,500 years of achievement in glass design. In recognition of the American Glass commemorative stamps, the museum created a special exhibition of the glass objects featured in the designs. The exhibit ran from June 29 through November 1, 1999.

**The Designs**

Each of the four stamps depicts its specimens of glass against a white background. Nicholas Williams photographed the art glass and free-blown glass specimens for the stamps, while another photographer, Robert Schlowky, of Weston, Massachusetts, made the pictures of the mold-blown glass and pressed glass. The eight glass vessels shown on the art glass and free-blown glass stamps are from the Corning Museum collection. The four pressed-glass objects are from the Sandwich Glass Museum, and the four mold-blown vessels are in private collections.

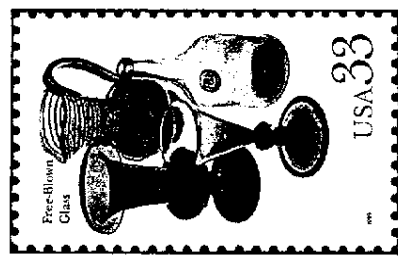
The individual items are as follows, reading clockwise from lower left: Art glass: red Aurene vase, designed by Frederick Carder for Steuben Glass Works, Corning, New York; indized amethyst Jack-in-the-Pulpit vase, Louis Comfort Tiffany; Flower Form vase, L.C. Tiffany; shaded crimson-to-yellow Peachblow vase, Hobbs-Brockunier & Company, Wheeling, West Virginia.

Pressed glass: electric blue Gothic Arch sugar bowl; deep amethyst Loop pattern lamp; emerald green Tulip vase; Canary Dolphim double step candlestick; all from the Boston and Sandwich Glass Company in Sandwich, Massachusetts.

Free-blown glass: golden amber goblet, Keene, New Hampshire; deep amethyst vase, New England Glass Company, East Cambridge, Massachusetts; deep blue Lily-pod pitcher, New York; moss-green sealed bottle, a Richard Wistar bottle made in South Jersey in the mid-1700s, the earliest-known piece of American glass.

Mold-blown glass: amethyst Midwestern sugar bowl; royal blue pattern GII-6 bottle; rich olive green G-IX Midwestern fiddle bottle; chestnut amber bit-ters bottle.

The amethyst sugar bowl on the mold-blown glass



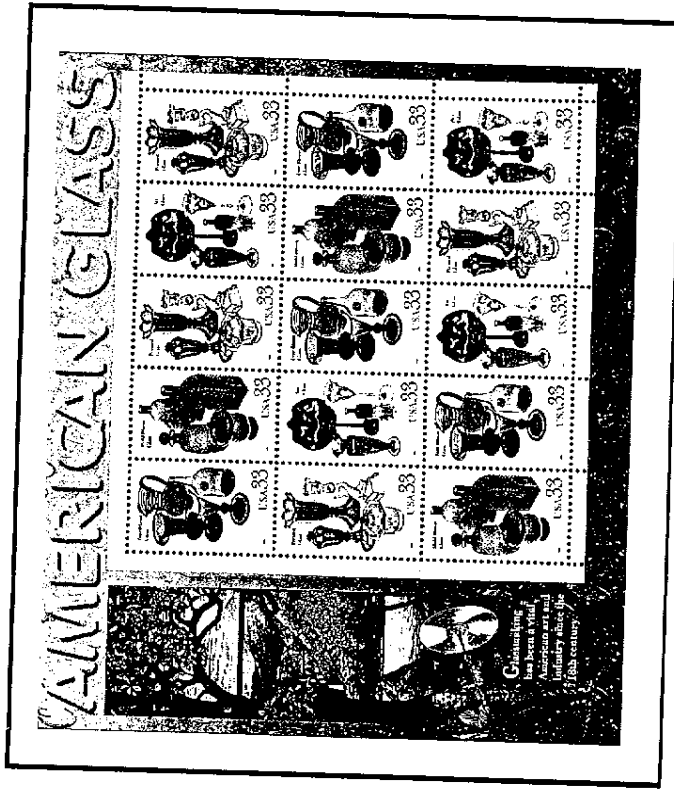
stamp had been one of the items photographed for the first (semi-jum stamp designs in 1991, and was electronically added to the group shown the finished stamp. "It belongs to a collector in New York who didn't w his name to be known," Sheaff said. "We had to borrow it the first time thro a third party, and I just didn't want to go back to him to borrow it again, so took the image from that first photo session and I scanned it in and mad part of the second group of items.

"On all of them I had to do extensive elaborate retouching on the cc puter, using [Adobe] Photoshop. Glass is tricky to photograph. It's both flective and refractive, and you get all kinds of highlights you don't want; funny things happening, so I spent a lot of time improving the images."

Sheaff used a typeface called Times New Roman for the inscription: "USA 33" on each stamp. With the bottle and tableware branches of the glass industry represen by the objects on the stamps, Sheaff wanted also to honor the window gl makers. To do this, he used the decorative selvage on the left side of the pe At the top is a Tiffany landscape window from the Corning Museum. neath it is a black-and-white line drawing of a glassblower spinning a disk crown, of glass on the end of his pipe. The glassblower drawing was made Robert Brangwynne, a commercial artist with whom Sheaff frequently wo Brangwynne based the artwork on an image found on a 75¢ piece of scrip fractional currency, issued by the Redford, New York, Glass Company in 1830s and given to employees for redemption at the company store. fractional currency was from Sheaff's collection.

The overall background of the selvage is meant to suggest an early shee amber glass, complete with what are called "seed bubbles." Sheaff crea the effect using Photoshop software, with which he made step-and-ref copies of a small portion of photographed glass. The words "AMERIC. GLASS," in Helvetica capitals that appear to be embossed, stretch across top of the stamp pane. In the lower-left corner of the selvage, in Times N Roman dropout letters, is the inscription: "Glassmaking has been a v American art and industry since the 18th century."

**33¢ AMERICAN GLASS (4 DESIGNS)**



**Date of Issue:** June 29, 1999

**Catalog Numbers:** Scott 3325-28, single stamps; 3328a, strip or block of 4

**Colors:** black, cyan, magenta, yellow, warm red (PMS 186)

**First-Day Cancel:** Corning, New York

**First-Day Cancellations:** 272,792

**Format:** Panes of 15, vertical, 5 across, 3 down. Offset printing plates of 90 subjects (15 across, 6 around).

**Overall Stamp Size:** 0.99 by 1.56 inches; 25.25 by 39.62mm

**Pane Size:** 7.25 by 6.19 inches

**Perforations:** 11.1 (Wista and Gammeler stroke perforator)

**Selva Inscriptio:** "Glassmaking has been a vital/American art and/includ-try since the/18th century."

**Selva Markings:** "© USPS 1998." "33x15=\$4.95." "PLATE/POSITION" and diagram.

**Photographers:** Robert Schlowsky of Weston, Massachusetts (mold-blown glass and pressed glass); Nicholas Williams of Corning, New York (art glass and freeblown glass)

These two designs, representing skateboarding and BMX biking, were changed before the stamps were issued. The Postal Service was unable to reach an agreement with the photographer of the skateboarder shown here to release the photo for stamp use and retire the image. The maneuver shown in the biking photo was deemed too dangerous to be depicted on a stamp.



**XtremeSports**

**XtremeSports**

These are two alternative headers prepared by Carl Herrman for the Xtreme Sports panes, using typefaces called Escalido/Streak (above) and Treefrog. The type actually used for the pane header is Inkkblot 1.

faces, very twisted sort of out of alignment, are used in a lot of ads in the extreme-sports magazines."

**t-day Facts**

In Ward, USPS controller and vice president for finance, dedicated the ps. Speakers included Chris Fowler, host of the ESPN X Games, and ge Bodenheimer, president of ESPN. An Xtreme sports "overview" was i by Donna Vano (inline skating), Barrett Christy (snowboarding), Matt nan (BMX biking) and Tony Hawk (skateboarding).  
more guests included the Postal Service's Azeezaly S. Jaffer; San Fran- Postmaster George Kikuchi; Steve Bornstein, president, ABC Inc.; Jack art, executive director, ESPN X Games; and Richard "Digger" Phelps, 'PN commentator and member of CSAC.

e pictorial first-day cancellation for the Xtreme Sports stamps included go used by ESPN to promote the X Games competition. The insignia of and its sister network ESPN2 appeared within the design of the can- on.

The first-day cancellation for the Xtreme Sports stamps included the logos for the Summer X games and the sponsoring cable TV sports networks ESPN and ESPN2.

