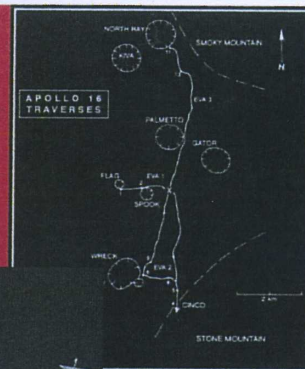
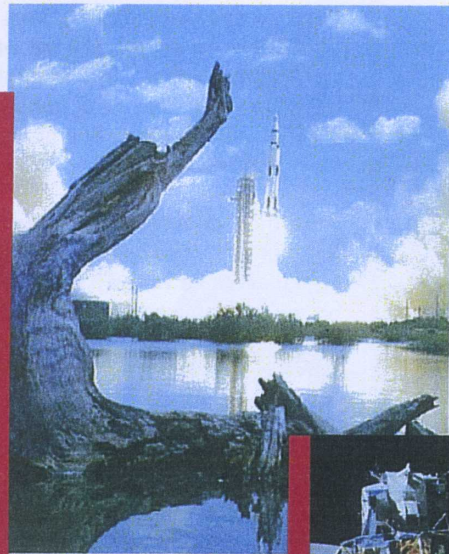


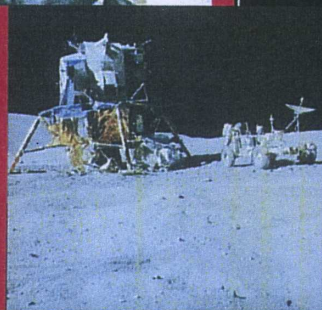
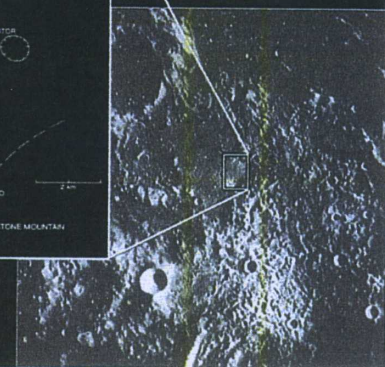
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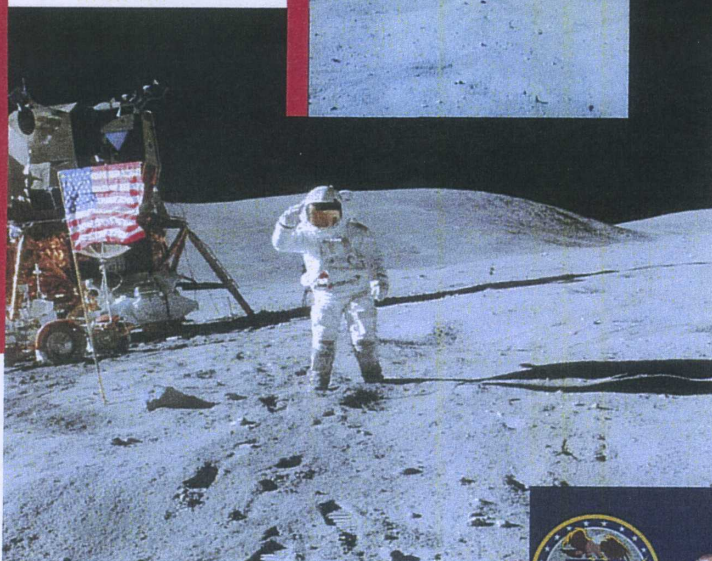
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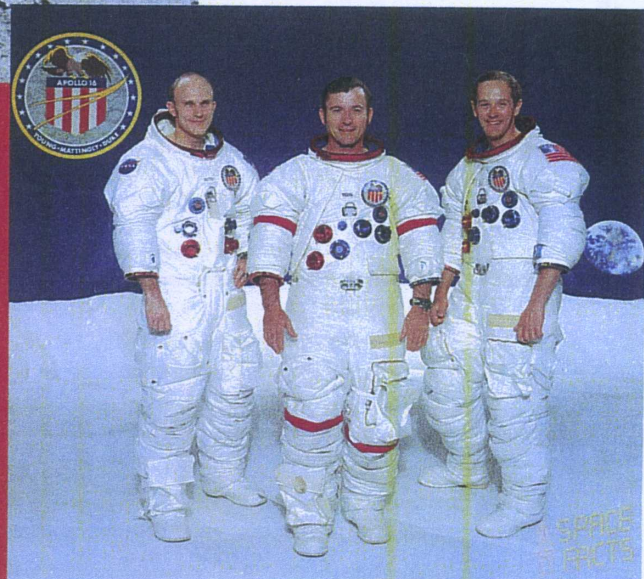
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The stamp designed by Paul Calle is perhaps the best known American stamp ever.

Paul Calle, who passed away on December 30, 2010 at the age of 82, was since the beginning, a Honorary Member of AS.IT.AF. the Italian Society for Astrophilately. Known since the beginnings of the 50's as an illustrator of Science Fiction stories, Paul had "done space" for almost 50 years and was selected in 1962 as one of the first eight artists in the NASA Arts Program, newly established with the purpose of recording for history Space Exploration through the eyes of artists.

For many reasons this stamp is unique. First it was one of the last to be issued by the old U.S. Post Office Department before it was replaced by the U.S. Postal Service, an independent government agency. Second, it was the largest postage stamp ever issued by the United States, 50% larger than conventional U.S. commemoratives stamps. As Paul reminds in his book, the post office wanted "a truly spectacular commemorative issue" and this jumbo format was designed.

But mainly it is unique because "the master die from which all subsequent plates were made and stamps printed was carried to the surface of the Moon by the Apollo 11 crew, and the "Moon Letter" with its die proof was cancelled by the astronauts on their way back to Earth after the landing on he Moon».

Production of the design and die were carried out in secrecy by officials of the Post Office, and the Bureau of Engraving and Printing, just as had been done with the Project Mercury commemorative of 1962, after obtaining the approval by President Nixon.

"The assignment"— recalled Paul — "came as an outgrowth of a series of assignments executed for the NASA Fine Art Program. Proceeding in complete secrecy, the Postmaster General Mr Winton M. Blount advised Stevan Dohanos chairman of the Postmaster's General Citizens Stamp Advisory Committee, of the plan to issue a commemorative, and I was recommended for the assignment on the basis of my previously assigned Twin Space stamps of 1967. The fact that I was also working for a NASA project in connection with Apollo 11 mission afforded me easy access to material and

*Edited by JD from articles first published in *Ad Astra* 9-10 for July 2011 and 11 for December 2011. Extracts from Umberto's book *Propaganda e Pragmatismo* not yet available in English.

The First Man on the Moon: the greatest philatelic success ever ?

By Umberto Cavallaro *

key personnel at NASA who could help with technical problems."

As he had already done with the Gemini twin stamps. Paul started by drawing a series of pencil sketches attempting different solutions.

"My initial rough thinking sketches explored the concept of a design incorporating the Moon, Earth and the lunar landing module, and a Peace Dove representing the mission objectives and the concept of "We came in Peace for all Mankind"

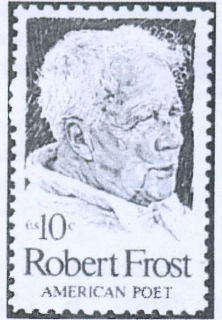
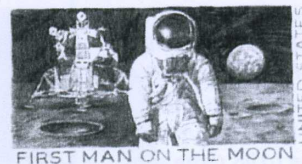
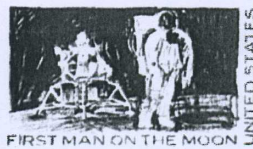
The more realistic representation of the astronaut on the Moon was soon preferred and the idea of the dove was left aside. The idea developed then in a set of vertical sketches representing the Lunar Module: shown opposite top.

At the beginning it was represented the whole picture of the LM, which progressively was reduced to the ladder from which Armstrong was descending. Following the suggestion of the Citizen's Committee, the attention focused on the astronaut, leaving the technology in the background.

"In the evolution of the design, it quickly became obvious that the first step on the Moon was the most dramatic moment, and with that final sketch we knew we had our design!"



At the end it was decided to come back to the horizontal format and it was finalized as the colour painting we all know. The Earth, rising over the Lunar surface – taken from a photograph made during one of the Apollo Moon missions and furnished by NASA – recalls the home of the human visitor.



The initial idea was to issue a 6c stamp, covering the basic postal rate required at the time for the "first post", i.e. for shipping of a normal letter within US. It was only at the last minute that it was decided to issue it as a 10c airmail stamp.

As federal law forbids the use of a living person's picture on U.S. postage, Post Office was careful to describe the subject simply as "a spaceman" in its press releases and the individual on the stamp is completely hidden by a space suit.

The picture was symbolic, not literal: it wasn't a tribute to a person, but rather to the concept of the "First Man on the Moon". The painting was delivered to the *Bureau of Engraving and Printing* for the preparation of the master die. Robert J. Jones was the modeller and the engraving was done by Edward R. Felver (vignette) and Albert Saavedra (lettering).

The cover at left, one of a kind, has been signed by Paul Calle designer of the "First Man on the Moon" stamp, and by the employees of the US Bureau of Engraving who worked at the implementation of the project: the modeler Robert Jones, the letter engraver Albert Saavedra and the picture engraver Edward R. Felver. The "Fleetwood" cover is known in two versions: the one on the right (the rarest) refers a different version of the historical statement of Armstrong "One Small step for a Man". By re-listening the record, it was definitely decided that the correct version is "One Small step for Man" (as represented in the cover below left).

To preserve secrecy there were no "paperwork" involved. Rather than use messengers to carry materials between the Post Office Department and the Bureau, official staff workers served as couriers. Those who didn't need to know about the stamp weren't brought into the loop.

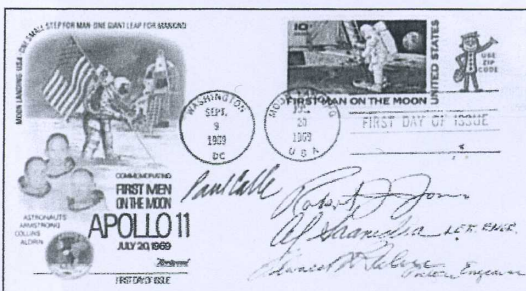
Paul Calle's drawings, sketches and paintings of the space programme – often very large – are on exhibit in the Smithsonian Air and Space Museum and the National Gallery,

Paul Calle's Canon

Paul was in fact the internationally renowned stamp designer of more than 40 United States stamps, as well as – together with his designer son Chris – stamps for the Federated States of Micronesia, the Marshall Islands, Sweden and the United Nations. His stamps include those honouring Helen Keller, Clara Maass, Robert Frost, Douglas MacArthur, Pearl Buck, Theodore von Kármán and Frederic Remington.

In addition to these, he had designed stamps depicting the Vietnam Veterans Memorial, the International Year of the Child in 1979 and promoting causes such as Volunteerism and encouraging early cancer detection. It's not unusual for many millions of a postage stamp to be printed; therefore a stamp is the most reproduced artist's artwork of any kind in the world.

Paul Calle was very proud of his stamp design activity. "Designing stamps is truly a unique experience! – he



This cover with the beautiful engraved cachet was created by Paul Calle and is in the Calel Collection.

Only four such covers exist: one was addressed by Paul Calle to his wife and the other three to his three sons.



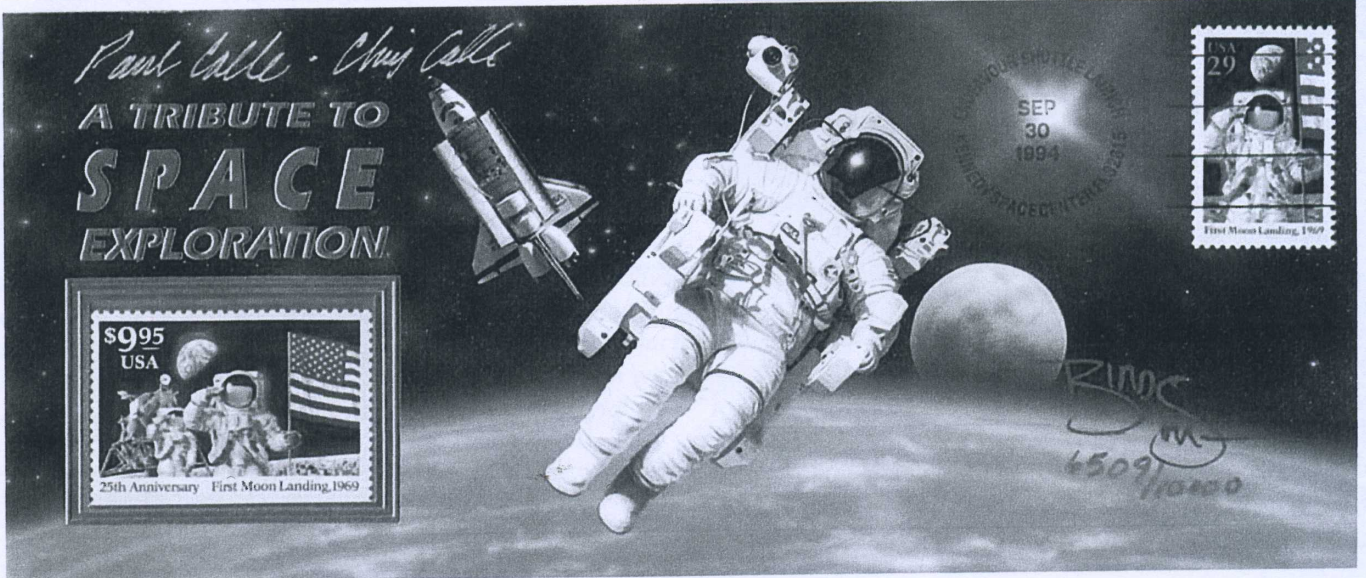
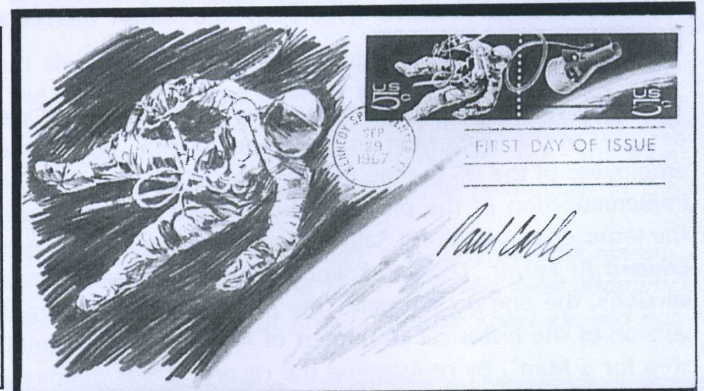
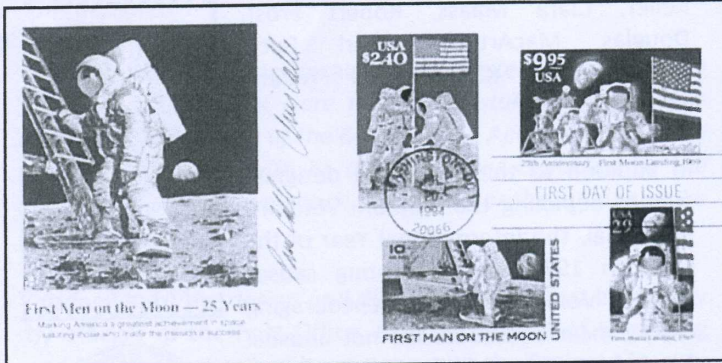
annotated in his book – The subject matter is chosen for its national significance, usually of historic importance and the conception of the design must be thought of in terms of art in miniature form. Rather than “think big” the designer must think small!”

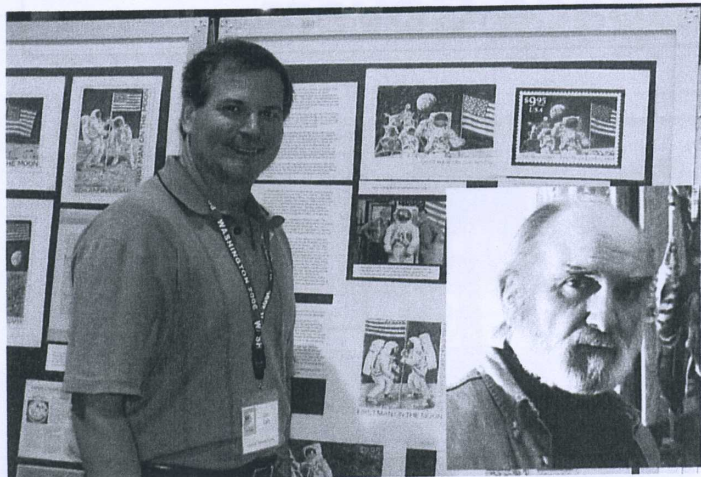
Paul Calle had the privilege of designing the universally known US stamp of the “First Man on the Moon”, but twenty years later his son Chris designed the stamp for celebrating the 20th anniversary of the moon landing—the \$2.40 value below centre on cover (which was selected for representing the USA in the 2012 International Gallery Exhibit) and Paul and Chris worked together for drawing the two stamps celebrating the 25th anniversary of Apollo 11.— below and opposite. The latter stamps had also the privilege of flying on STS-68.

Paul had also been in charge, in 1967, of designing the first “Twin Space Stamp”. “The design of this stamp presented me with a challenge unique in postal stamp design at that time.



The assignment was to design a commemorative issue that would symbolize the successful conclusion of the NASA Project Gemini program of space exploration. The unique aspects of the challenge was to conceive a design that graphically would be pleasing when used as a double stamp,



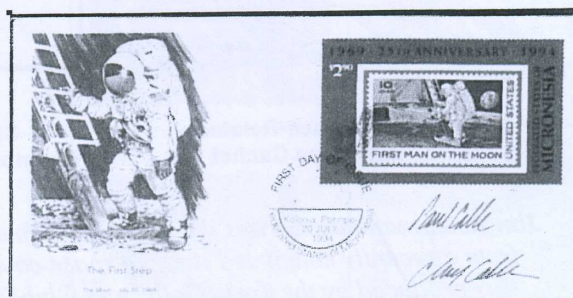
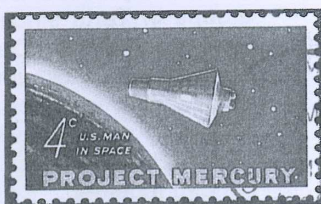


Chris Calle and Paul Calle (inset)

and, when one twin was separated from the other, the design of the single stamp had to be a complete composition on its own", as seen on the cover opposite with a hand drawn illustration by the designer, from his son's collection.

"In 1962 – Chris Calle related – "my father was to be asked to design the **Mercury** stamp but he was out of the country: he was on assignment in Bermuda I believe on an Air Force Art Program assignment and he was unable to begin design concepts. That is what I remember... just one of many things I wish I could still ask my Dad. Can you imagine if he had designed the Mercury, Gemini twin AND the 1969 First man on the moon stamp!"

(The Mercury stamp was in fact designed by Charles Chickering and engraved by Bower and Sharpless).



The space stamp epic of the Calle family continues with many nice stamps designed for several foreign stamp Authorities including Sweden, Micronesia, Marshall Island, Cook Islands etc as shown opposite. Paul Calle also designed and prepared first day cover cachets for the enjoyment of collectors

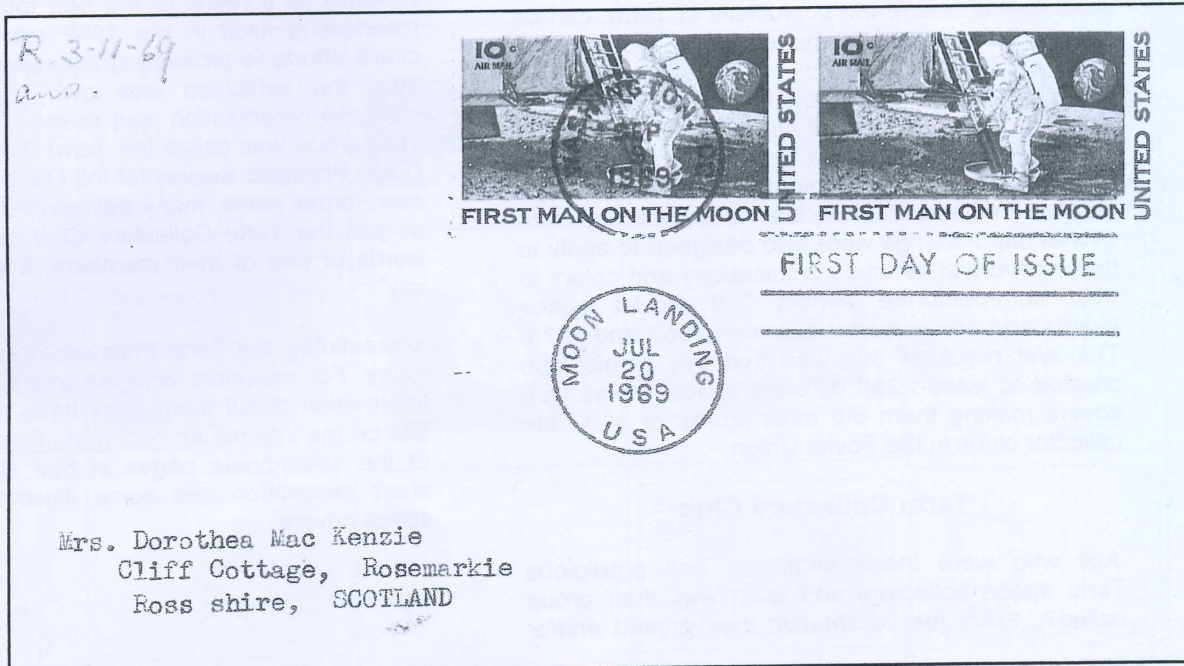
A special postmark was used during the great Astrophilately Exhibition of Turin (April 2011), to commemorate Paul Calle.



A postally used fdc bearing two example of the famous Scott C76 from your editor's collection.

Chris Calle asked your editor to sell it but the request was declined.

I would happily have leant it.



Mrs. Dorothea Mac Kenzie
Cliff Cottage, Rosemarkie
Ross shire, SCOTLAND