



# THE Louis Grunin Collection

SALE 985

Tuesday, April 27, 2010

*Robert A. Siegel*  
AUCTION GALLERIES, INC.

A PHILATELIC ART GALLERY



Sale 985—Tuesday, April 27, 2010

## The Louis Grunin Collection of of Illustrated Covers

Live auction to be held at Siegel Auction Galleries,  
60 East 56th Street (Park/Madison), 4th Floor, New York City

All lots offered without reserves

Lots are sold subject to a 15% buyer's premium and  
any applicable sales tax (or customs duty for non-U.S. buyers)



Afternoon Session—Lots 1501-1765  
Tuesday, April 27, 2010, at 1:30 p.m.

Mulready Caricatures.....lots	1501-1513
Illustrated Views .....	1514-1517
Patent Seal, Reform Movement incl. Temperance.....	1518-1554
Ocean Penny Postage.....	1555-1579
Anti-Slavery .....	1580-1589
Anti-Vaccination, Patriotics .....	1590-1594
Illustrated Advertising Covers.....	1595-1606
Hugh Rose Illustrated Covers.....	1607-1625
Illustrated Covers by Other Artists .....	1626-1704
Illustrated Covers from Other Countries .....	1705-1710
Prints, Valentines .....	1711-1765

Lots will be available for viewing on  
Monday, April 26, from 10-4, and by appointment.

*Robert A. Siegel*

AUCTION GALLERIES, INC.

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Catalogues, internet bidding, resources, archives and the Siegel Encyclopedia at  
[siegelauctions.com](http://siegelauctions.com)



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Nathaniel Estes Catalogue and Digital Production

## Information for Bidders

### Bidding

The following means are available for placing bids:

- 1) **Attending the Live Auction in Person:** All bidders must register for a paddle, and new bidders must provide references at least three business days in advance of the sale.
- 2) **Live Internet Bidding:** Instructions for participating as a Live Internet Bidder are provided on the page opposite.
- 3) **Phone Bidding:** Bidders can be connected to the sale by phone and bid through a member of staff. Requests for phone bidding are subject to approval (please contact our office at least 24 hours before the sale). A signed Bid Form is required.
- 4) **Absentee Bids.** All bids received in advance of the sale, either by mail, fax, phone, e-mail or internet, are Absentee Bids, which instruct the auctioneer to bid up to a specific amount on one or more lots in the sale. Absentee Bids sent by phone, fax or e-mail should arrive at least one hour prior to the start of the sale session. Bids entered through Live Internet Bidding will be visible to the auctioneer during the sale. Written bids should be entered legibly on the Bid Form in the sale catalogue. E-mail and internet bids should be carefully typed and double-checked. All new bidders must provide references. We recommend calling or e-mailing to confirm that Absentee Bids sent by mail, fax or e-mail have been received and entered.

### Pre-Sale Viewing

Subject to availability, certain lots (except group lots) can be sent to known clients for examination. Requests must be made no later than 7 days prior to the sale. Lots must be returned on the day received. Postage/insurance costs will be invoiced.

In addition to regular viewing, clients may view lots by appointment. Our staff will be pleased to answer questions or provide additional information about lots.

### Expert Certification

Individual items offered without a current certificate (PF dated within the past five years of sale; PSE dated January 2004 or later) may be purchased subject to independent certification of genuineness and our description. **Please refer to the Conditions of Sale and Grading Terms for policies governing certification.**

### Shipping and Delivery

Procedures and charges for shipping lots are printed on the back of the Bid Form. **Bidders are responsible for all prescribed shipping charges and any applicable sales tax or customs duties.**

### Price Realized

Prices realized are sent with each invoice. Bidders with e-mail will receive a Bid Results report after the sale. Session results are posted immediately to [siegelauctions.com](http://siegelauctions.com)

# Live Internet Bidding at Siegel Auctions

## BIDDING FROM YOUR COMPUTER LETS YOU BE PART OF THE LIVE AUCTION FROM ANYWHERE IN THE WORLD!

There's NO SUBSTITUTE for following the auction in real time.  
Live Internet Bidding lets you bid and buy as though you were right there in the saleroom.  
And it's easy.

**This step-by-step guide will instruct you how to register, set your browser and use the bidding interface.**

Start by following the simple steps to become a registered Live Internet Bidder.  
Once you've been approved for bidding, you can listen to the auction and place bids with the click of a mouse.

### Registering with STAMP AUCTION NETWORK & SIEGEL AUCTION GALLERIES

Live Internet Bidding is managed by Stamp Auction Network (SAN).  
To bid, you must be registered and approved by *both* SAN and Siegel.  
To decide what you need to do, choose the description below that best fits you.



I've already registered with SAN and have been approved by Siegel for internet bidding.

Live Internet Bidding works by allowing registered bidders to observe and place bids.

Live Internet Bidding will work with any browser on both PC and Mac operating systems.

Before bidding by internet for the first time, we recommend finding a sale in progress and listening to the public broadcast or logging in as a registered bidder. This will help you develop a feel for the sale tempo and bidding interface.

I'm a Siegel client, but I'm not registered with SAN.

Go to [stampauctionnetwork.com/siegel](http://stampauctionnetwork.com/siegel) and click on "Register" at the top. Check the box for Robert A. Siegel Auction Galleries (under "R") and submit the form, indicating you are a Siegel client. Once registered at SAN, you're ready for internet bidding.

### Log on to the auction at [stampauctionnetwork.com/siegel](http://stampauctionnetwork.com/siegel).

You can also log on at [siegelauctions.com](http://siegelauctions.com)

When you're logged on as a Live Internet Bidder, the bidding interface shows a photo and description of the lot, the current bid (and your bidding status), options for placing competitive bids and buttons with bid increments.

- After you click on a bid amount, the auctioneer is immediately notified of your bid.
- Retracting a bid is usually not acceptable, so please bid carefully.
- If you bid and then decide to stop, the "Pass" button will tell the auctioneer you are no longer bidding.
- You can send messages to the auctioneer (for example, a request for extension).
- You can track prior realizations from the bidding screen.

I've bid through SAN before, but this is the first time I've bid in a Siegel sale.

Then you just need to be approved by Siegel. Go to [stampauctionnetwork.com/siegel](http://stampauctionnetwork.com/siegel) and click on "Update Registration" at the top. Your SAN account information will be sent to us for approval (you might be asked for other trade references). Once approved by Siegel for bidding, you're ready for internet bidding.

I've never bid with Siegel, nor registered with SAN.

Go to [stampauctionnetwork.com/siegel](http://stampauctionnetwork.com/siegel) and click on "Register" at the top. Check the box for Robert A. Siegel Auction Galleries (under "R") and submit the form **with your trade references** (please, no family members or credit card companies as references). Once registered at SAN and approved by Siegel for bidding, you're ready for internet bidding.



"System Down" or "Lost Connection" events do occasionally happen.

If you have any problems with Live Internet Bidding please call 212-753-6421 for immediate assistance.



## Conditions of Sale (please read carefully before bidding)

The property described in this catalogue will be offered at public auction by Robert A. Siegel Auction Galleries, Inc. ("Galleries") on behalf of various consignors and itself or affiliated companies. By bidding on any lot, whether directly or by or through an agent, in person, or by telephone, facsimile or any other means, the bidder acknowledges and agrees to all of the following Conditions of Sale.

1. The highest bidder acknowledged by the auctioneer shall be the buyer. The term "final bid" means the last bid acknowledged by the auctioneer, which is normally the highest bid offered. **The purchase price payable by the buyer will be the sum of the final bid and a commission of 15% of the final bid ("buyer's premium"), together with any sales tax, use tax or customs duties due on the sale.**
2. The auctioneer has the right to reject any bid, to advance the bidding at his discretion and, in the event of a dispute between bidders, to determine the successful bidder, to continue the bidding or to reoffer and resell the lot in dispute. The Galleries' record of the final sale shall be conclusive.
3. All bids are per numbered lot in the catalogue unless otherwise announced by the auctioneer at the time of sale. The right is reserved to group two or more lots, to withdraw any lot or lots from the sale, or to act on behalf of the seller. The Galleries will execute bidding instructions on behalf of clients, but will not be responsible for the failure to execute such bids or for any errors in the execution of such bids.
4. **Lots with numbers followed by the symbol ° are offered subject to a confidential minimum bid ("reserve"), below which the lot will not be sold. The absence of the symbol ° means that the lot is offered without a reserve. If there is no reserve, the auctioneer has sole discretion to establish a minimum opening bid and may refuse an offer of less than half of the published estimate. Any lot that does not reach its reserve or opening bid requested by the auctioneer will be announced as "passed" and excluded from the prices realized lists after the sale. The Galleries may have a direct or indirect ownership interest in any or all lots in the sale resulting from an advance of monies or goods-in-trade or a guarantee of minimum net proceeds made by the Galleries to the seller.**
5. Subject to the exclusions listed in 5(A), the Galleries will accept the return of lots which have been misidentified or which have obvious faults that were present when the lot was in the Galleries' custody, but not so noted in the lot description. **All disputed lots must be received by the Galleries intact with the original packing material within 5 days of delivery to the buyer but no later than 30 days from the sale date. (5A) EXCLUSIONS:** The following lots may not be returned for any reason: lots containing 10 or more items; lots from buyers who registered for the pre-sale exhibition or received lots by postal viewing, thereby having had the opportunity to inspect them before the sale; any lot described with "faults," "defects" or a specific fault may not be returned because of any secondary fault. Photographed lots may not be returned because of centering, margins, short/nibbed perforations or other factors shown in the illustrations. Lots may not be returned for any of the following reasons: the color of the item does not match the color reproduction in the sale catalogue or website listing; the description contains inaccurate information about the quantity known or reported; or a certification service grades a stamp lower than the grade stated in the description.
6. Successful bidders, unless they have established credit with the Galleries prior to the sale, must make payment in full before the lots will be delivered. Buyers not known to the Galleries must make payment in full within 3 days from the date of sale. **The Galleries retains the right to demand a cash deposit from anyone prior to bidder registration and/or to demand payment at the time the lot is knocked down to the highest bidder, for any reason whatsoever.** In the event that any buyer refuses or fails to make payment in cash

for any lot at the time it is knocked down to him, the auctioneer reserves the right to reoffer the lot immediately for sale to the highest bidder. **Credit cards are not accepted as payment.**

7. If the purchase price has not been paid within the time limit specified above, nor lots taken up within 7 days from the date of sale, the lots will be resold by whatever means deemed appropriate by the Galleries, and any loss incurred from resale will be charged to the defaulting buyer. Any account more than 30 days in arrears will be subject to a late payment charge of 1½% per month as long as the account remains in arrears. Any expenses incurred in securing payment from delinquent accounts will be charged to the defaulter. A fee of \$250.00 per check will be charged for each check returned for insufficient funds.
8. All lots are sold as genuine. **Any lot accompanied by a certificate issued by The Philatelic Foundation within 5 years of the sale date or by Professional Stamp Experts since January 2004 is sold "as is" and in accordance with the description on the certificate. Such lots may not be returned for any reason, including but not limited to a contrary certificate of opinion.** Buyers who wish to obtain a certificate for any item that does not have a P.F. or P.S.E. certificate (dated as above) may do so, provided that the following conditions are met: (1) the purchase price must be paid in full, (2) the item must be submitted to an acceptable expertizing committee with a properly executed application form within 21 days of the sale, (3) a copy of the application form must be given to the Galleries, (4) in the event that an adverse opinion is received, the Galleries retain the right to resubmit the item on the buyer's behalf for reconsideration, without time limit or other restrictions, (5) unless written notification to the contrary is received, items submitted for certification will be considered cleared 90 days from the date of sale, and (6) in the event any item is determined to be "not as described", the buyer will be refunded the purchase price and the certification fee up to \$600.00 unless otherwise agreed.
9. Until paid for in full, all lots remain the property of the Galleries on behalf of the seller.
10. Agents executing bids on behalf of clients will be held responsible for all purchases made on behalf of clients unless otherwise arranged prior to the sale.
11. The buyer assumes all risk for delivery of purchased lots and agrees to pay for prescribed shipping costs. Buyers outside the U.S. are responsible for all customs duties.
12. **The bidder consents that any action or proceeding against it may be commenced and maintained in any court within the State of New York or in the United States District Court for the Southern District of New York, that the courts of the State of New York and United States District Court for the Southern District of New York shall have jurisdiction with respect to the subject matter hereof and the person of the bidder. The bidder agrees not to assert any defense to any action or proceeding initiated by Galleries based upon improper venue or inconvenient forum. The bidder agrees that any action brought by the bidder shall be commenced and maintained only in a Federal Court in the United States District Court for the Southern District of New York or the State Court in the county in which Galleries has its principal place of business in New York. These Terms and Conditions shall be governed by and construed in accordance with the substantive laws of the State of New York.**

SCOTT R. TREPEL, Principal Auctioneer

Auctioneer's License No. 795952  
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*Revised 1/2008 15%*

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# Grades, Abbreviations and Values Used in Descriptions

## Grades and Centering

Our descriptions contain detailed information and observations about each item's condition. We have also assigned grades to stamps and covers, which reflect our subjective assessment. For stamps, the margin width, centering and gum are described and graded according to generally-accepted standards (an approximate correlation to numeric grades is provided at right). Although we believe our grades are accurate, they are not always exactly aligned with third-party grading terms or standards for all issues. **A lot may not be returned because a certification service grades a stamp lower than the grade stated in the description. Information from the P.S.E. Stamp Market Quarterly and P.S.E. Population Report<sup>SM</sup> is the most current available, but lots may not be returned due to errors or changes in statistics or data.**

**Extremely Fine Gem (90-100):** The term "Gem" describes condition that is the finest possible for the issue. This term is equivalent to "Superb" used by grading services.







**Extremely Fine (80-90):** Exceptionally large/wide margins or near perfect centering.

**Very Fine (70-85):** Normal-size margins for the issue and well-centered with the design a bit closer to one side. "Very Fine and choice" applies to stamps that have desirable traits such as rich color, sharp impression, freshness or clarity of cancel.

**Fine (60-70):** Smaller than usual margins or noticeably off center. Pre-1890 issues may have the design touched in places.

**Very Good (below 60):** Attractive appearance, but margins or perforations cut into the design.

## Guide to Gum Condition

Gum Categories:	MINT N.H.	ORIGINAL GUM (O.G.)				NO GUM
	 <b>Mint Never Hinged</b> <i>Free from any disturbance</i>	 <b>Lightly Hinged</b> <i>Faint impression of a removed hinge over a small area</i>	 <b>Hinge Mark or Remnant</b> <i>Prominent hinged spot with part or all of the hinge remaining</i>	 <b>Part o.g.</b> <i>Approximately half or more of the gum intact</i>	 <b>Small part o.g.</b> <i>Approximately less than half of the gum intact</i>	 <b>No gum</b> <i>Only if issued with gum</i>
Catalogue Symbol:	★ ★	★	★	★	★	(★)
PRE-1890 ISSUES	<i>Pre-1890 stamps in these categories trade at a premium over Scott value</i>			Scott Value for “O.G.”		Scott “No Gum” Values thru No. 218
1890-1935 ISSUES	Scott “Never Hinged” Values for Nos. 219-771	Scott Value for “O.G.” (Actual value will be affected by the degree of hinging)		<b>Disturbed Original Gum:</b> Gum showing noticeable effects of humidity, climate or hinging over more than half of the gum. The significance of gum disturbance in valuing a stamp in any of the Original Gum categories depends on the degree of disturbance, the rarity and normal gum condition of the issue and other variables affecting quality. For example, stamps issued in tropical climates are expected to have some		
1935 TO DATE	Scott Value for “Unused”					

## Covers

Minor nicks, short edge tears, flap tears and slight reduction at one side are normal conditions for 19th century envelopes. Folded letters should be expected to have at least one file fold. Light cleaning of covers and small mends along the edges are accepted forms of conservation. Unusual covers may have a common stamp with a slight crease or tiny tear. **These flaws exist in virtually all 19th century covers and are not always described. They are not grounds for return.**

## Catalogue Values and Estimates

Unless otherwise noted, the currently available *Scott Catalogue* values are quoted in dollars with a decimal point. Other catalogues are often used for foreign countries or specialized areas and are referred to by their common name: *Stanley Gibbons* (SG), *Dietz*, *American Air Mail Catalogue* (AAMC), *Michel*, *Zumstein*, *Facit*, etc. Estimates are indicated with an "E." and reflect our conservative valuation in dollars. Reserves will never exceed the low end of the estimate range; they will sometimes exceed Scott Catalogue value for stamps in Extremely Fine condition.

Because of certain pricing inconsistencies in the *Scott Catalogue*—for example, blocks that have no gum, the absence of premiums for Mint N.H. items, etc.—we cannot guarantee the accuracy of values quoted for multiples, specialized items and collection lots. We generally try to be conservative, but buyers may not return a lot because of a discrepancy in catalogue value due to Scott pricing inconsistencies.

## Symbols and Abbreviations (see chart above for gum symbols)

⊞ Block	E Essay	pmk. Postmark	No. Scott Catalogue Number
⊞ Cover	P Proof	cds Circular Datestamp	hs Handstamp
FC Fancy Cancel	TC Trial Color Proof	var. Variety	ms. Manuscript

Revised 1/2008



# Resources

# siegelauctions.com



## Catalogues, Prices Realized, POWER SEARCH and My SIEGEL

Images and descriptions for all current sale catalogues are available from our website.

An archive of past sales (from Sale 786, April 1997) and prices realized (from Sale 742, May 1992) is constantly maintained to allow users to search for items and information from past sales.

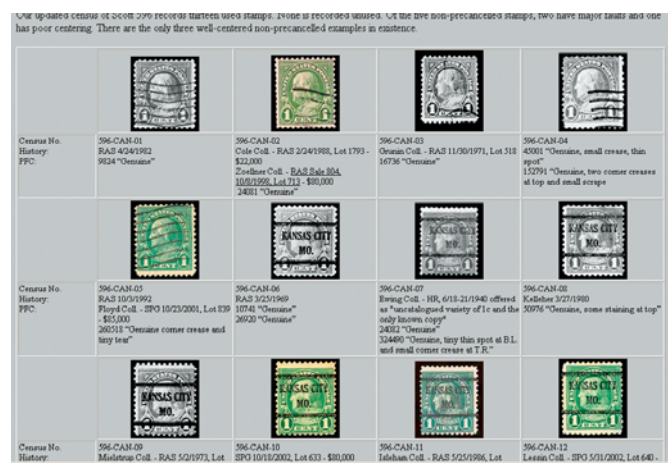
Power Search™ and My Siegel™ allow you to create and save highly specialized data searches, and to receive e-mail notifications of related items in future sales.



## The Siegel Encyclopedia and Rarities Census

This feature of our website contains a wealth of information gleaned from decades of philatelic research by the dedicated philatelists at Siegel.

The up-to-date census data for 19th and 20th century U.S. rarities are a valuable resource for buyers, sellers and researchers. Every recorded example of more than 30 different rare stamps is described and, in most cases, photographed.



## Informative Video Presentations

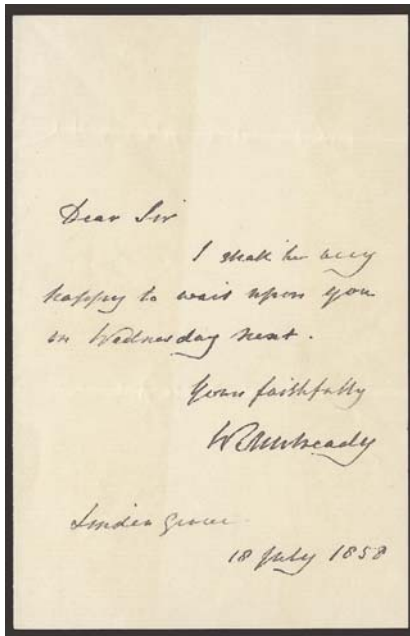
Downloadable video documentaries tell the stories of stamps and covers, such as the famous Inverted "Jenny." This is the ideal way to introduce philately to others.

AFTERNOON SESSION (LOTS 1501-1765)

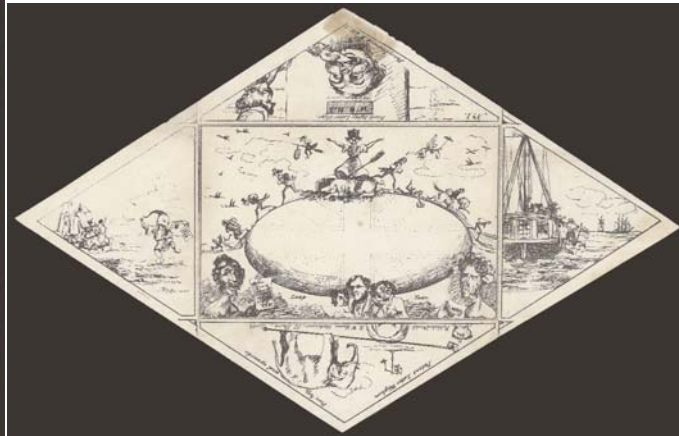
TUESDAY, APRIL 27, 2010, AT 1:30 P.M.

THE LOUIS GRUNIN COLLECTION  
OF ILLUSTRATED COVERS

MULREADY CARICATURES



1501



1502

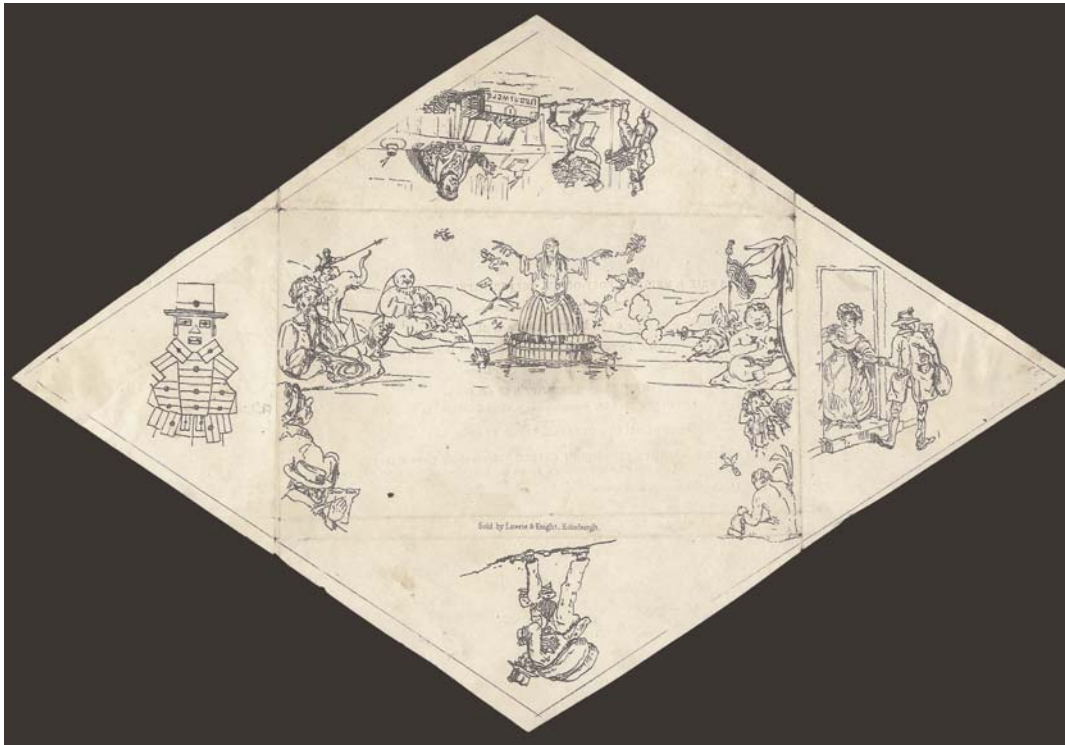
- 1501 **William Mulready.** Small autograph letter signed, reads “Dear Sir, I shall be very happy to wait upon you on Wednesday next, Yours faithfully W. Mulready, London Grace 18 July 1858”, Very Fine collateral item for an exhibitor ..... E. 300-400
- 1502 ☒ **R. W. Hume’s Comic Envelope No. 1, “Britannia Seated On An Egg”.** State 2, unused envelope with all-over design, opened for display, some soiling partly from hinge repair, otherwise Very Fine ..... E. 200-300



1503

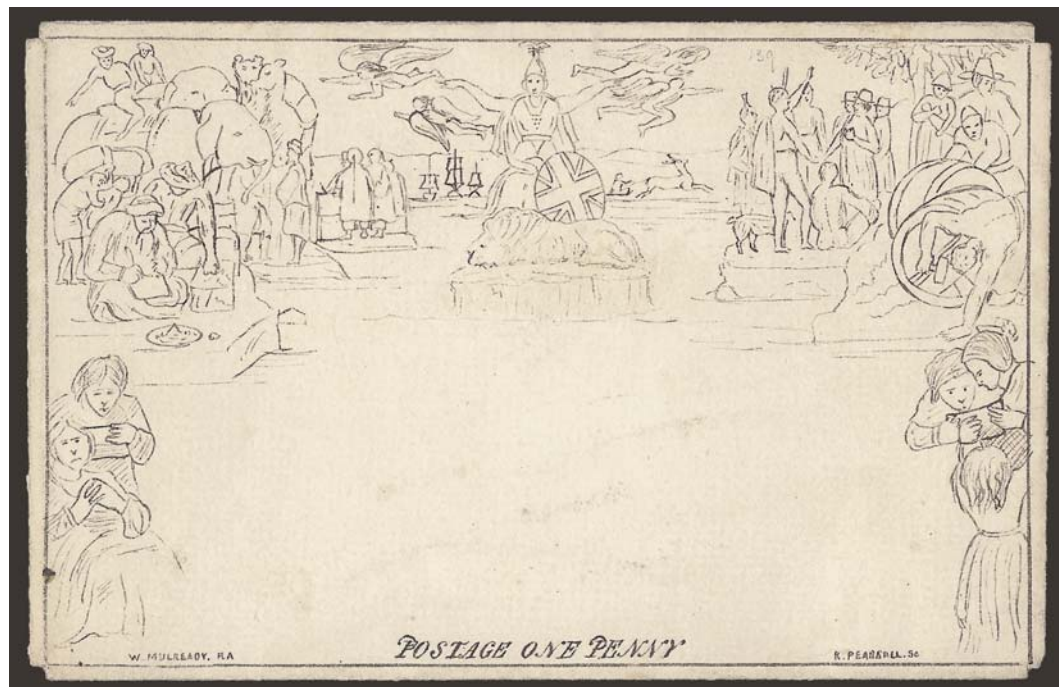
- 1503 ☒ **John Menzies Mulready Caricature.** State 1B with imprint in small print, on front and back of envelope, red “Paid at Edinb. JUL 18, 1840” circular datestamp and addressed to London, red receiving datestamp, opened for display, small tear on one flap from opening, some other wear, still Very Fine, scarce, only 17 in total are recorded in the Bodily, Jarvis and Hahn book ..... E. 1,000-1,500





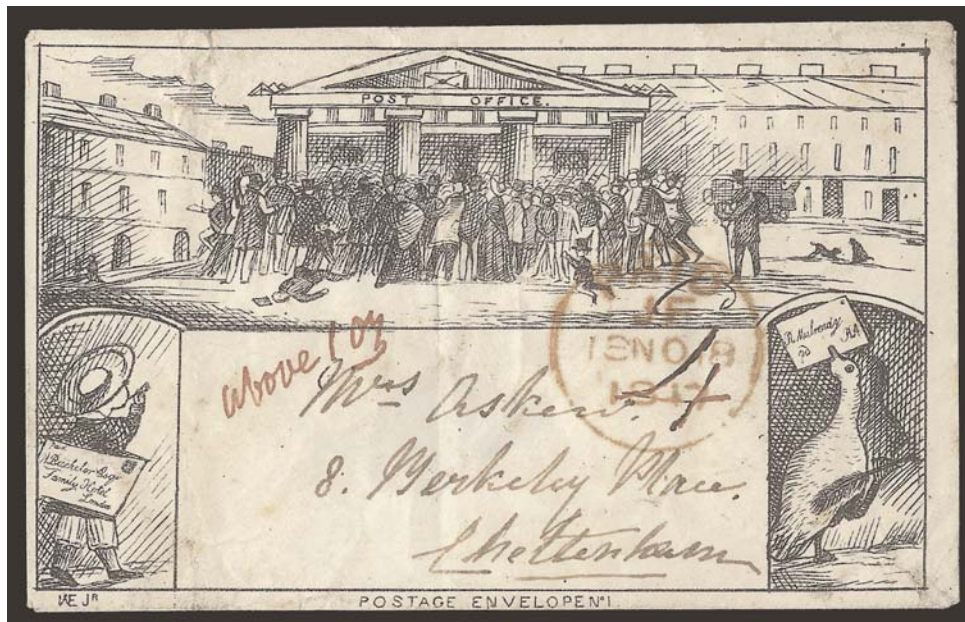
1504

- 1504 ☒ **John Menzies Mulready Caricature.** State 2 with Lawrie & Knight imprint, unused and opened for display, few toned spots and minor splitting, otherwise Very Fine, scarce..... E. 1,000-1,500



1505

- 1505 ☒ **Pearsall Reproduction of Mulready.** Early hand-drawn reproduction which is similar to the original Mulready and without any caricatures, one noticeable difference is in the facial expressions of figures, unused lettersheet, trivial edgewear, Very Fine, this is reportedly unique, ex Hahn and illustrated in *British Pictorial Envelopes of the 19th Century* by Bodily, Jarvis and Hahn on p. 194 ..... E. 2,000-3,000



1506

- 1506 ☒ **Postage Envelope No. 1.** With "WE Jr" initials at lower left, Type b without imprint at lower right, depicting a crowd outside of a post office at top and with two side panels depicting a boy with a letter and a goose also with a letter, red "Paid JF 18 NO 1847" circular datestamp and used to Cheltenham, red ms. "above 1oz" and "4d" rate, receiving backstamp, missing parts of top and bottom flaps, minor edgewear, Very Fine, scarce design, ex Bodily, illustrated in *British Pictorial Envelopes of the 19th Century* by Bodily, Jarvis and Hahn on p. 254..... E. 1,500-2,000



1507

- 1507 ☒ **Postage Envelope No. XII.** With "WE Jr" initials at lower left, design depicting postmen ascending a hill with signpost (covered by stamp) for Rowland Hill, bearing **Great Britain 1p Black (1; SG 2)**, FG, tied by red Maltese Cross "DE 30, 1840" backstamp from Teignmouth to Dublin, indistinct strike of origin datestamp at top, trivial edgewear  
VERY FINE. THIS IS THE ONLY RECORDED FULL COVER OF THIS WONDERFUL CARICATURE, WHOSE PUBLISHER IS UNKNOWN.

The Postage Envelopes are comprised of a series of twelve designs. Most of these are only known as unused — a series of the twelve in unused condition was offered in our Giamporcaro sale. One other used example of No. 12 is known, but it is a front only.

Ex Meroni..... E. 2,000-3,000



1508



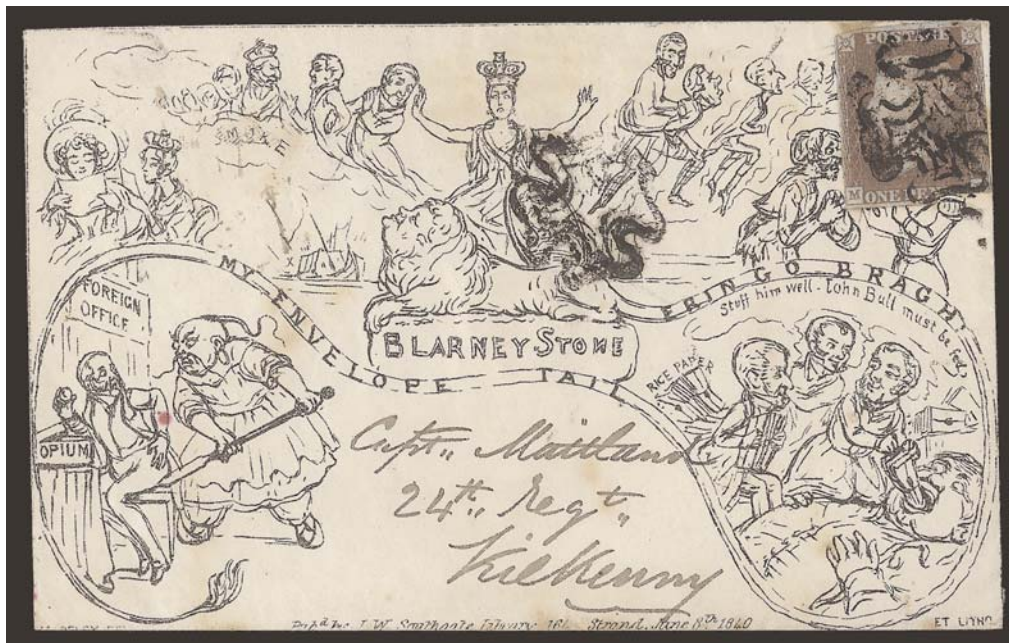
- 1508 ☒ **J. W. Southgate No. 2 “Ladies School”.** Used to Worcester, bearing **Great Britain 1p Black (1; SG 2)** tied by red Maltese Cross, matching “Bromsgrove JU 2, 1841” circular datestamp, some wear incl. small piece out at bottom right, otherwise Very Fine, only fourteen usages are recorded in *British Pictorial Envelopes of the 19th Century* by Bodily, Jarvis and Hahn on p. 43 (one is a front) ..... E. 300-400

1509



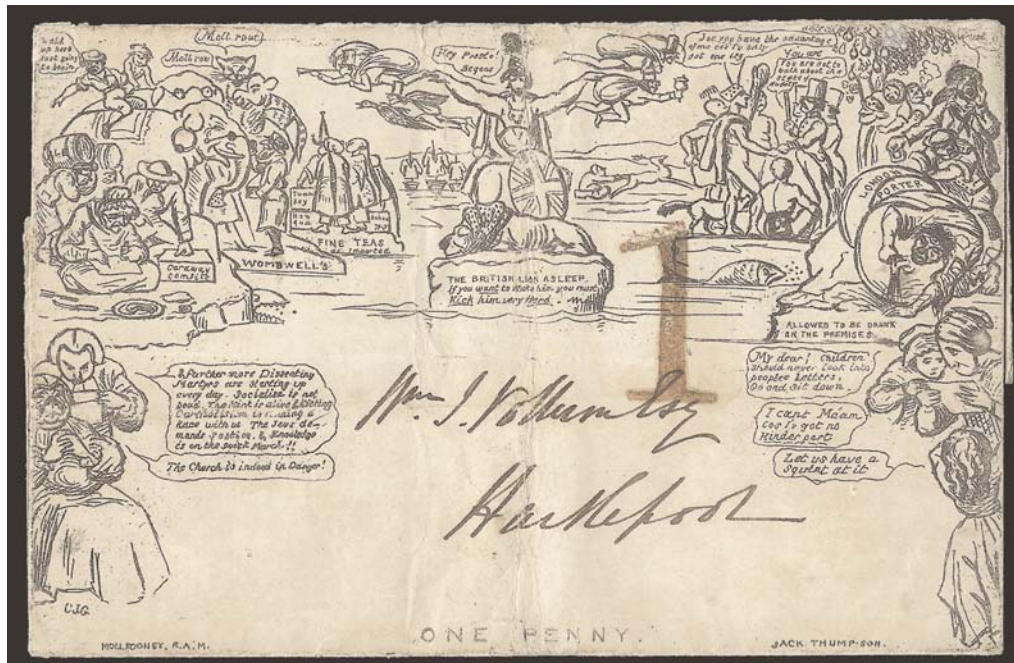
- 1509 ☒ **J. W. Southgate's Envelope No. 3 , “Peg Leg Sailor”.** Depicting sailor with two peg legs at right and one with a peg leg at left which he is holding in his hand, indistinct 1840 red tombstone-style datestamp at right and used to Gloucestershire, ms. notation, center of backflap cut out, some edgewear, sealed tear at bottom into address is barely noticeable, otherwise Very Fine, scarce, only ten are listed in the census in *British Pictorial Envelopes of the 19th Century* by Bodily, Jarvis and Hahn on p. 43, the example offered here is unlisted in the census ..... E. 400-500





1510

- 1510 ☒ **J. W. Southgate No. 4 “Blarney-Stone”.** Used with Great Britain 1p Red, Plate 5 (SG 7) tied by Maltese Cross, red London “FE-25 1841” backstamp and addressed to “Capt. Maitland, 24th Regt., Kilkenny”, few light age spots, small red ink mark at left, otherwise Very Fine, scarce, only fourteen are listed in the census in *British Pictorial Envelopes of the 19th Century* by Bodily, Jarvis and Hahn, with 2004 B.P.A. certificate ..... E. 750-1,000



1511

- 1511 ☒ **Thomas White's “New Post Office Envelope”.** The small lettersheet with White's imprint at right folded so as to appear on back, “CJG” designer's initials at lower left, a Mulready parody filled with outrageous remarks coming from the characters and captions lampooning elements of the original design, bold red “1” handstamp, neat “Darlington ? 4, 1840” backstamp, light file folds and some slight wear, still Very Fine, only four or five used examples of White's Mulready caricature are known ..... E. 2,000-3,000



1512



- 1512 ☒ **William Spooner's Envelope No. 10.** Bearing Great Britain 1p Red on Bluish tied by numeral grid cancel, blue "Newtown Stewart MR 2, 1847" backstamp to Olney, red receiving backstamp, some edgewear and soiling, otherwise Very Fine, very scarce, ex Bodily, illustrated in *British Pictorial Envelopes of the 19th Century* by Bodily, Jarvis and Hahn on p. 59, the authors record only five used examples, this is the latest recorded usage..... E. 1,000-1,500

1513



- 1513 ☒ **Mulready Tribute.** Hand-drawn and colored caricature, bearing Great Britain 1p stamp (defective) tied by "Stockport DE 24, 1887" datestamp to Marple, also with additional unusual design at top left, blue receiving backstamps, few edge tears at top, Very Fine ..... E. 500-750



- APRIL 27, 2010



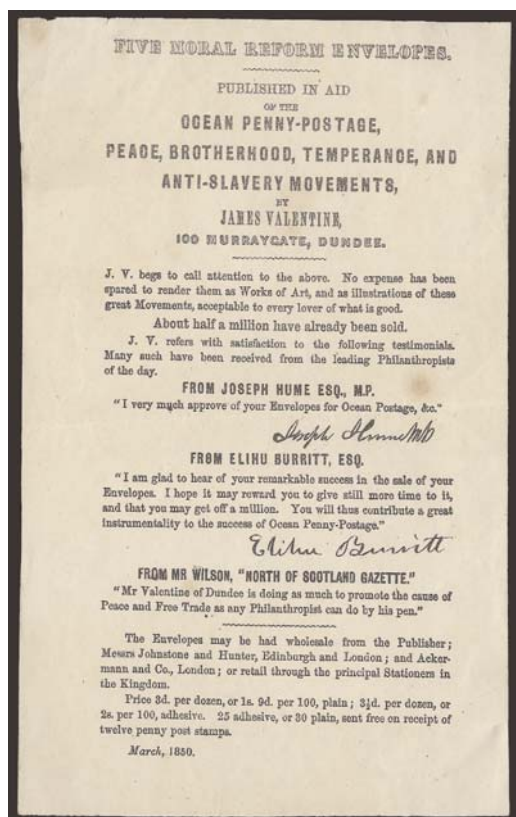
## PATENT SEAL



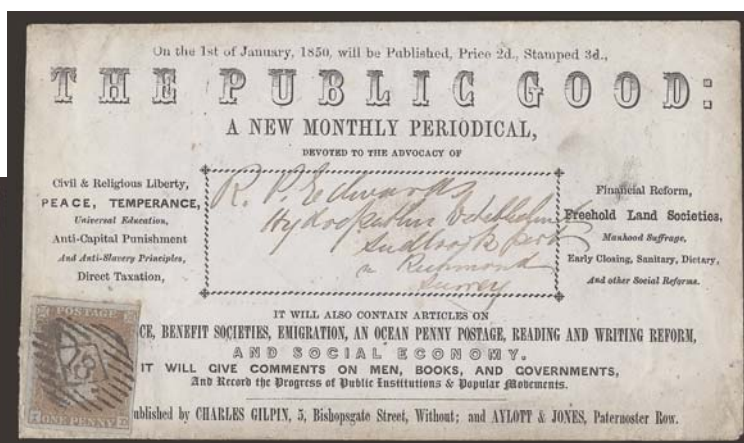
1518

- 1518 ☒ **Patent Seal.** Intact red and gold seal reading "Northwood Park Only, Cowes" and "Patent" at center, bearing Great Britain 1p Red on Bluish tied by barred oval, "Cowes MR 5, 1848" backstamp and sent to Cornhill in London, Very Fine, a remarkably intact seal ..... E. 300-400

## SOCIAL REFORM MOVEMENTS



1519



1520

- 1519 ☒ **J. Valentine Broadsheet.** Small broadsheet advertising his moral reform envelopes for "Ocean Penny Postage, Peace, Brotherhood, Temperance and Anti-Slavery Movements", small tear at lower right and few small age spots, still Very Fine, probably scarcer than the actual envelopes ..... E. 400-500
- 1520 ☒ **The Public Good.** Published by Charles Gilpin, for a new monthly periodical devoted to benefit societies, ocean penny postage, peace, temperance, anti-slavery etc., bearing Great Britain 1p Red on Bluish cancelled by numeral to Richmond in Surrey, red London "AP 16, 1850" and transit backstamps, slight wear, Very Fine, scarce design ..... E. 500-750



1521

- 1521 ☒ **Civilization of America.** Blue cover with J. Valentine imprint on back, depicting the civilizing of America with Indians and pilgrims at lower left progressing thru trains at right, bearing Great Britain 1p Red tied by "609" in barred oval to Plymouth, "Penzance DE 26, 1862" and receiving backstamps, Very Fine, ex Hahn and illustrated in *British Pictorial Envelopes of the 19th Century* by Bodily, Jarvis and Hahn on p. 247 where described as the only used example known to the authors..... E. 500-750



1522

- 1522 ☒ **Civilization of America.** Blue cover with J. Valentine imprint at bottom, depicting the civilizing of America with Indians and pilgrims at lower left progressing thru trains at right, red "New-York 5cts. Apr. 17" circular datestamp and used to Boston, Very Fine, very few used examples are known (see previous lot)..... E. 400-500





1524



1523

- 1523 ☒ **Industry.** J. Valentine design, State 1, bearing Great Britain 1p Red on Bluish tied by "159" in grid, blue "Birmingham JA 26, 1852" circular datestamp to Worcester, Glasgow and receiving backstamps, trivial age spotting, Very Fine..... E. 750-1,000
- 1524 ☒ **Industry.** J. Valentine design, State 1, bearing Great Britain 1p Red on Bluish tied by "81" in grid handstamp to Bath, Nov. 4, 1851 origin and receiving backstamps, few trivial toned spots, Very Fine, beautiful design created for Great Exhibition of 1851..... E. 500-750



1525

- 1525 ☒ **Industry.** J. Valentine design, **second type** with Abel Morrall imprint at top, bearing Great Britain 1p Red tied by "708" in barred oval handstamp, neat "Shrewsbury MY ?, 1857" circular datestamp
- VERY FINE. AN EXTREMELY RARE EXAMPLE OF THE JAMES VALENTINE OF DUNDEE "INDUSTRY OF NATIONS" DESIGN WITH THE MORRALL IMPRINT AT TOP.
- In *British Pictorial Envelopes of the 19th Century* by Bodily, Jarvis and Hahn, the authors record and illustrate only one of this type. This now becomes the second recorded copy.
- ..... E. 2,000-3,000



1526



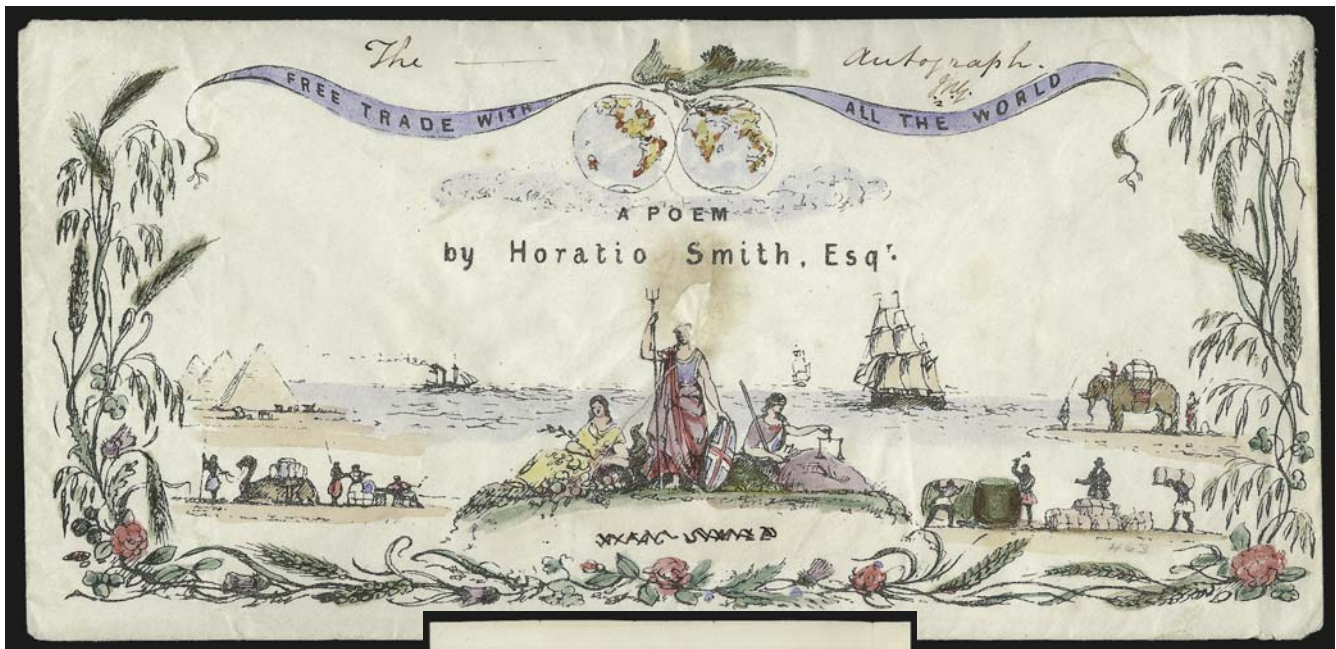
1527



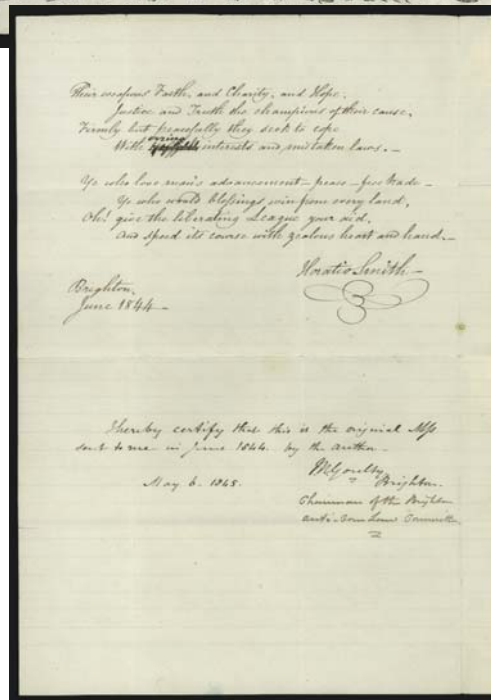
1528

- 1526 ☒ **Free Trade and Repeal of the Corn Laws.** Blue border design with J. Gadsby of Manchester imprint, with floral vine border and instruments of trade at bottom, bearing two Great Britain 1p Red on Bluish tied by "17" in grid handstamps to Colchester, "Colchester FE 18, 1845" receiving backstamp as well as "E FE-17 1845" origin backstamp, red wax seal with clear "Repeal the Corn Laws", some edgewear incl. sealed tear at left thru part of design, otherwise Very Fine, attractive cover ..... E. 500-750
- 1527 ☒ **Free Trade and Repeal of the Corn Laws.** J. Gadsby design bearing Great Britain 1p Red on Bluish tied by "498" in barred oval, "Manchester MY 4, 1844" backstamp and used to Dublin, edgewear and soiling, extraneous ink mark at lower right, still Fine, scarce.. E. 1,000-1,500
- 1528 ☒ **Free Trade and Repeal of the Corn Laws.** John Gadsby design printed in gold, bearing Great Britain 1p Red on Bluish tied by Maltese Cross, "Liverpool FE 22, 1844" backstamp to London, receiving backstamp, some slight wear, Very Fine, issued to advocate repeal of the Corn Law Act of 1842 which raised import duties on corn ..... E. 500-750





1529 and part of contents



- 1529 ☒ **Free Trade.** Hand-colored printed cover with banner at top "Free Trade with all the World" and "A Poem by Horatio Smith, Esq.," with **handwritten original poem signed and dated by Horatio Smith**, titled at top "Stanzas Written for the Bazaar of the National Anti-Corn Law League, Covent Garden Theatre 1844", minor wear, tear and repair at center VERY FINE. THIS IS THE UNIQUE 1844 HANDWRITTEN ENCLOSURE BY HORATIO SMITH, ACCOMPANIED BY THE ENVELOPE THAT WAS SOLD AT THE 1845 BAZAAR WITH THE PRINTED POEM.

In *British Pictorial Envelopes of the 19th Century* by Bodily, Jarvis and Hahn, the authors note that this was probably not intended for postal use but was sold at the Anti-Corn Law Bazaar, on May 6, 1845. Curiously, the handwritten enclosure also contains an affidavit stating that "this is the original sent to me in June 1844 by the author. J. M. Goulty, Brighton, May 6, 1845". Goulty was chairman of the Brighton Anti-Corn Law Committee. This was reportedly purchased from his daughter by E. J. Collings.

Ex Meroni..... E. 2,000-3,000



- 1530 ☒ **Peace.** J. Valentine design on gray paper, State 2, bearing Great Britain 1p Red on Bluish tied by handstamp and used to Birkenhead, blue "Newcastle Staff AU 24, 1852", transit and receiving backstamps, sender was an obvious peace advocate with additional slogans "Knowledge shall be increased" at top left, "Blessed are the Peace makers" at top right and "Wisdom is better than weapons of war, Wisdom's ways are ways of pleasantness and all her paths are peace" at center, some soiling incl. ink mark at left, still Very Fine. E. 500-750
- 1531 ☒ **Peace.** J. Valentine design, State 2, light strike of large "North Amherst Mass. Sep. 23" double-circle datestamp with matching "Paid" handstamp and ms. "5" rate to Albany N.Y., Very Fine, scarce usage ..... E. 300-400



- 1532 ☒ **Peace.** J. Valentine design, State 2, **hand-colored** throughout, bearing Great Britain 1p Red tied by indistinct barred oval handstamp to West Downham, somewhat blurry backstamp, missing small part of top flap (left imprint affected), tear at top left and small repair at top right, still Very Fine appearance, desirable with the hand-coloring..... E. 1,000-1,500





1533

- 1533 ☒ **Peace.** J. Valentine design, State 2A, bearing U.S. 3c Dull Red, Ty. II (11A) cancelled by ms., light strike of blue "Hartford Ct. Jul. 23" circular datestamp to Hillsdale Mich., some edge flaws, otherwise Fine..... E. 400-500



1534

- 1534 ☒ **Peace.** J. Valentine design, State 2A, bearing U.S. 3c Dull Red, Ty. II (11A) tied by "Farmington Ohio Oct. 28" circular datestamp to Syracuse N.Y., stamp also with ms. cancel, Very Fine, scarce usage ..... E. 750-1,000





- 1535 ☒ **Peace.** “Goodwill to Men” design, bearing “38” in barred oval, “Aylesbury MY 6, 1851” backstamp to London, small piece out of back, Very Fine, used exactly eleven years after the first stamps were put on sale, ex Bodily and illustrated in *British Pictorial Envelopes of the 19th Century* by Bodily, Jarvis and Hahn on p. 205 ..... E. 1,000-1,500
- 1536 ☒ **Goodwill to Men.** Elaborate design with shield flanked by two figures holding flags for “Sobriety” and “Domestic Comfort”, bearing Great Britain 1p Red tied by numeral in barred oval cancel from Naas to Dublin, blue “Naas JU 9, 1854” and receiving backstamps, fresh and Very Fine, one of only two reported examples of this design of which little is known, ex Yates and Hahn ..... E. 500-750
- 1537 ☒ **Blessed are the Peacemakers.** Larger of the two design sizes depicting dove with olive branch, bearing Great Britain 1p Red tied by “664” in barred oval handstamp, blue “Newport Pagnell AU 25, 1855” backstamp to Wimbourne, transit and receiving backstamps, some slight edgewear, central waterstaining, still Very Fine, scarce, ex Hahn and illustrated in *British Pictorial Envelopes of the 19th Century* by Bodily, Jarvis and Hahn on p. 206, this design is attributed to Elihu Burritt’s Olive Leaf Society ..... E. 500-750
- 1538 ☒ **Peace.** Black on white envelope bearing 1p Red tied by “75” in barred oval handstamp, blue “Birmingham SP 16, 1849” backstamp and addressed to London, receiving backstamps, minor edgewear, Very Fine, a beautiful example of this design which is attributed to the Peace Society and publisher Charles Gilpin of London, ex Yates ..... E. 300-400



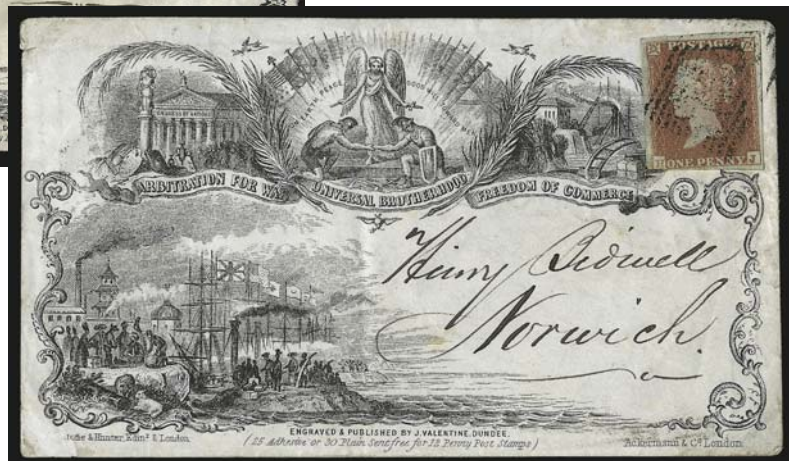


1539

- 1539 ☒ **Universal Brotherhood.** J. Valentine design from State 1 with “ARBITRATION” spelling error which was quickly corrected, bearing Great Britain 1p Red on Bluish tied by “1” in grid to Boness, red Aberdeen 1850 origin and boxed receiving backstamps, some slight wear, Very Fine, a very rare example of the early design with spelling error..... E. 1,500-2,000



1540



1541

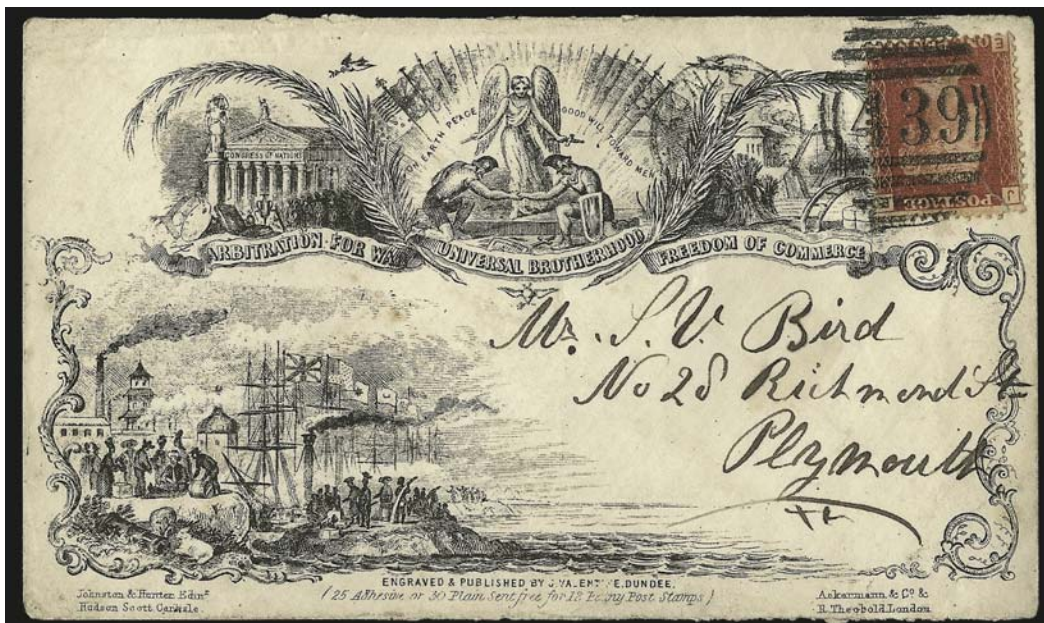
- 1540 ☒ **Universal Brotherhood.** J. Valentine design from State 1 but with spelling error corrected, ms. “Consignee” at top left and “6” in circle due marking at top right and addressed to **New York**, repaired along edges and some slight wear, still Very Fine example from this early state to a scarce destination ..... E. 1,000-1,500
- 1541 ☒ **Universal Brotherhood.** J. Valentine design from State 1 but with spelling error corrected, bearing Great Britain 1p Red on Bluish tied by grid, red “JY 20, 1852” circular datestamp and used to **Norwich**, minor edgewear, Very Fine ..... E. 750-1,000





1542

- 1542 ☒ **Universal Brotherhood.** J. Valentine design from State 1 but with spelling error corrected, bearing 3c Dull Red, Ty. II (11A), margins to in, tied by "Farmington Ohio May 2" circular datestamp to Bernardston Mass., Very Fine ..... E. 300-400



1543

- 1543 ☒ **Universal Brotherhood.** J. Valentine design with spelling error corrected, from State 4 with smaller Ackerman imprint, bearing Great Britain 1p tied by "439" in barred oval with indistinct circular datestamp to Plymouth, clear Feb. 1870 receiving backstamp, some slight edgewear, Very Fine ..... E. 750-1,000





1544 with detail of interior

- 1544 ☒ **Temperance.** Folded lettersheet with green “The Temperance Enterprise” illustrated design at top and “No. 19 Printed and sold by J. Rewcastle of Newcastle”, datelined “Allanton December 1st 1841” and bearing horizontal strip of seven and single of Great Britain 1p Red on Bluish cancelled by Maltese Cross handstamps to **Melbourne, Australia**, various transits, some edge tears and minor stamp faults, still Very Fine, a very unusual early Temperance design which predates any recorded in the Bodily, Jarvis and Hahn book by six years ..... E. 1,000-1,500



1545

- 1545 ☒ **Temperance.** J. Valentine design from State 1, detailed impression of the design, bearing Great Britain 1p Red perforated tied by “18” in grid, “AU 7, 1855” London backstamp, to Scarborough, receiving backstamp, some staining, still Very Fine example of the earliest state of this design ..... E. 1,000-1,500



1546



1547



1548

- 1546 ☒ **Temperance.** J. Valentine design from State 1, remarkably strong impression of the design, bearing Great Britain 1p Red on Bluish tied by "352" in barred oval handstamp, "Hayle MY 4, 1851" backstamp to London, receiving backstamp, few trivial age spots, Very Fine, a wonderful impression of this design..... E. 500-750
- 1547 ☒ **Temperance.** J. Valentine design from State 3, crisp impression of the design, bearing Great Britain 1p tied by numeral in barred oval, "Faringdon JY 4, 1862" circular datestamp to Shrivensham, neat Swindon and receiving backstamps, missing most of top flap, minor edgewear, Very Fine..... E. 400-500
- 1548 ☒ **Temperance.** Walter Ludbrook imprint, with "No. 2" at top left and with design depicting Goddess of Temperance receiving supporters from around the globe, bearing Great Britain 1p Red tied by "N.W. 3" in barred oval and "London N.W. AU 17, 1869" circular datestamp to Plymouth, receiving backstamp, fresh and Very Fine, according to *British Pictorial Envelopes of the 19th Century* by Bodily, Jarvis and Hahn, this design was printed especially for The Temperance Society and Band of Hope, they state that "used examples are rare"..... E. 1,000-1,500

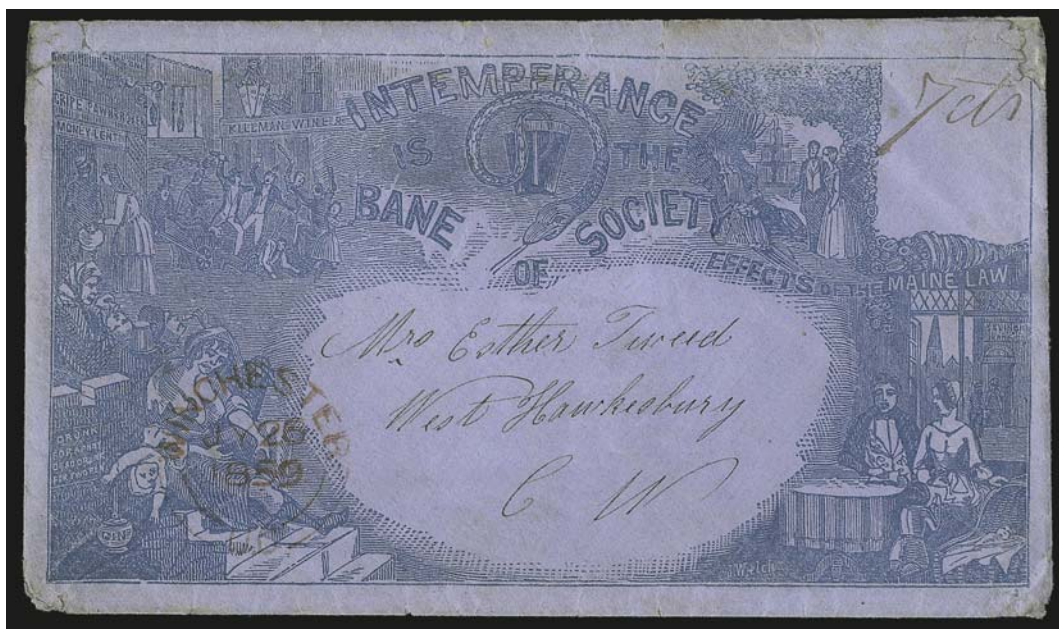


1549

- 1549 ☒ **Canadian Temperance Envelope.** Crude interpretation of J. Valentine's design with imprint at top from J.C. Beckett in Montreal, clearly struck red "Edwardsburg U.C. 23 Jany. 1853" circular datestamp with date in ms. and "3d" rate, to Morrisburg, arrival backstamp, few slight age spots, otherwise Very Fine, this Canadian Temperance envelope is much rarer than its U.S. and British counterparts..... E. 1,500-2,000



1550



- 1550 ☒ **Canadian Temperance Envelope.** J. Welch imprint at bottom and based on American version of the J. Valentine design, blue ink on blue cover with ms. "7cts" and red "Winchester U.C. JY 26, 1859" circular datestamp to West Hawkesbury, C.W., transit and receiving backstamps, some edgewear, Very Fine, extremely rare Canadian Temperance envelope ..... E. 1,500-2,000



- 1551 ☒ **Temperance.** American design with Wm. C. Hale of Hartford Ct. imprint at right, red "Dansville N.Y. 3 Paid 27 Jul." circular datestamp and used to Ohio, some flaws in address panel, otherwise Fine, ex Meroni ..... E. 300-400
- 1552 ☒ **Temperance.** American design with Geo. D. Jewett of Hartford Ct. imprint at right, bearing 3c Dull Red, Ty. II (11A) cancelled by red grid, matching circular datestamp at left, to Kingston R.I., Very Fine ..... E. 500-750
- 1553 ☒ **Temperance.** American design with Geo. D. Jewett of Hartford Ct. imprint at bottom, bearing 3c Dull Red, Ty. II (11A) tied by light strike of circular datestamp to Hartsville Mass., some wear and slightly reduced at left, Very Fine ..... E. 300-400
- 1554 ☒ **Temperance.** American design with lady Liberty holding a flag for the Maine Liquor Law, blue "Ludlow Vt. Oct. 23" circular datestamp and matching "Paid 3" handstamp to Wallingford Vt., slightly reduced at left and some wear, still Very Fine ..... E. 200-300





1555

- 1555 ☒ **Ocean Penny Postage.** League of Universal Brotherhood design with pink seal and imprint on back, State 1 on light gray paper, bearing 1p Red on Bluish tied by well-struck "38" in grid to Nottingham, neat "Aylesbury JA 20, 1852" origin and receiving backstamps, tears on backflap which also extend into waving flag, otherwise Very Fine, scarce, ex Hahn, illustrated in *British Pictorial Envelopes of the 19th Century* by Bodily, Jarvis and Hahn on p. 219..... E. 1,000-1,500



1556

- 1556 ☒ **Ocean Penny Postage.** League of Universal Brotherhood design, State 2 with imprint on top flap and pink seal, bearing Great Britain 1p Red on Bluish tied by barred oval hand-stamp to Kent, blue "Woodbridge MY 20 1851" and transit backstamps, seal with opening tear, some edge flaws, still Very Fine..... E. 750-1,000





1557

- 1557 ☒ **Ocean Penny Postage.** League of Universal Brotherhood design, State 2 with pink seal on back, bearing Great Britain 2p Blue tied by "10" in grid to Bath, 1851 origin and receiving backstamps, ms. "1oz" and "More to Pay" handstamp and with ms. "4" rate, **addressed in the hand of Elihu Burritt**, some slight soiling, Very Fine, scarce, ex Hahn and illustrated in *British Pictorial Envelopes of the 19th Century* by Bodily, Jarvis and Hahn on p. 220, the authors note that this likely carried propaganda leaflets which would account for the excess weight ..... E. 1,000-1,500



1558

- 1558 ☒ **Ocean Penny Postage.** League of Universal Brotherhood design, **State 4** with much shorter banner and small lettering and Schrader imprint at lower left, bearing Great Britain 1p tied by "251" in barred oval handstamp to London, blue "St. Germans JU 5, 1867", Devonport and receiving backstamps, Very Fine, this is the rarest of the League of Universal Brotherhood Ocean Penny Postage designs, ex Yates, Knox and Hahn, illustrated in *British Pictorial Envelopes of the 19th Century* by Bodily, Jarvis and Hahn on p. 221 ..... E. 2,000-3,000





1559

- 1559 ☒ **Ocean Penny Postage.** J. Valentine design, State 1 with Johnstone imprint and four vessels to right of Neptune, on blue paper, bearing Great Britain 1p Red on Bluish tied by numeral in barred oval to Dunnington in York, indistinct origin but with clear "York MR 13, 1850" and dateless Dunnington handstamp on back, some age spotting, otherwise Very Fine, attractive early state of the design, the ships were removed from most later states to provide additional room for the address..... E. 400-500



1560

- 1560 ☒ **Ocean Penny Postage.** J. Valentine design, State 1 with Johnstone imprint and four vessels to right of Neptune, on white paper, bearing Great Britain 1p Red on Bluish tied by light strike of handstamp to Wheldrake, blue "York AP 11, 1850" backstamp, green label on back for Bath Natural History Society, few age spots, otherwise Very Fine, scarce, the ships were removed from most later states to provide additional room for the address ..... E. 400-500





1561

- 1561 ☒ **Ocean Penny Postage.** J. Valentine design, State 2a, neat "Perth MY 20, 1849" circular datestamp and used **to Lynn, Mass.**, red "Paid/Ship" two-line handstamp, "1/-" red crayon rate and red "5 cents" credit handstamp, Liverpool backstamp, some edge wear, Very Fine, scarce usage, ex Hahn and illustrated in *British Pictorial Envelopes of the 19th Century* by Bodily, Jarvis and Hahn on p.223 ..... E. 750-1,000



1562

- 1562 ☒ **Ocean Penny Postage.** J. Valentine design, State 3, **hand-colored** throughout the design, bearing Great Britain 1p Red on Bluish tied by "131" in barred oval to Stonehaven, red "Sep. 24, 1850" and receiving backstamps, some age spotting and slight edgewear, still Very Fine, unusual with the hand coloring, this is the first state of the design with the four ships at right removed to give additional room for the address ..... E. 1,000-1,500





1563

- 1563 ☒ **Ocean Penny Postage.** J. Valentine design, State 5 with Ackerman imprint added at lower left, bearing well-struck "S.E. 4" in barred oval handstamp and also by "London OC 10 77" circular datestamp to Newbury, receiving backstamp, slight edgework and few soiled spots, otherwise Very Fine ..... E. 500-750



1564

- 1564 ☒ **Ocean Penny Postage.** J. Valentine design, State 5a with Ackerman imprint at lower left, bearing two Great Britain 1p Red on Bluish tied by "13" numeral cancels to Bath, neat "MY 21, 1851" and receiving backstamps, minor edgework and age spots, Very Fine ..... E. 1,000-1,500





1565

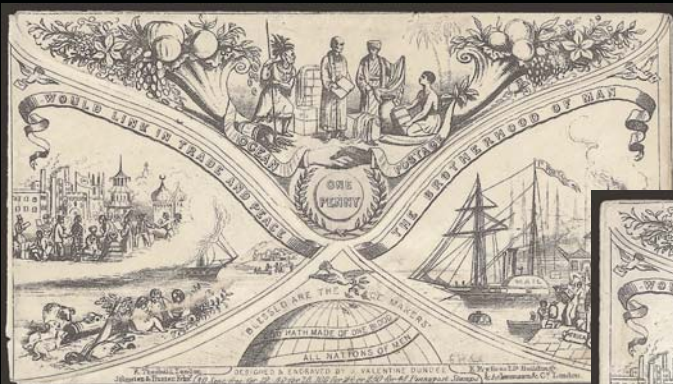
- 1565 ☒ **Ocean Penny Postage.** State 5a of James Valentine's design with "25 adhesive or 30 plain sent free for 12 penny post stamps" imprint at bottom, bearing Great Britain 1p Red on Bluish tied by "28" in large square grid with 1852 Perth and receiving backstamps struck over one another to Dundee, trivial edgewear, Very Fine usage in Scotland, exceedingly rare, illustrated in *British Pictorial Envelopes of the 19th Century* by Bodily, Jarvis and Hahn on p. 225, the authors record only two contemporary used examples of this state of the design, ex Hahn..... E. 750-1,000



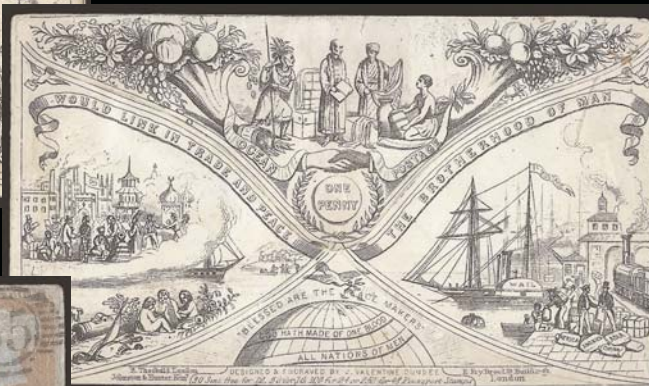
1566

- 1566 ☒ **Ocean Penny Postage.** J. Valentine design, State 6, bearing Great Britain 1p Red on Bluish tied by "847" in barred oval to Christchurch, neat "Warminster JY 31, 1851" and receiving backstamps, minor wear, Very Fine ..... E. 750-1,000





1567



1568



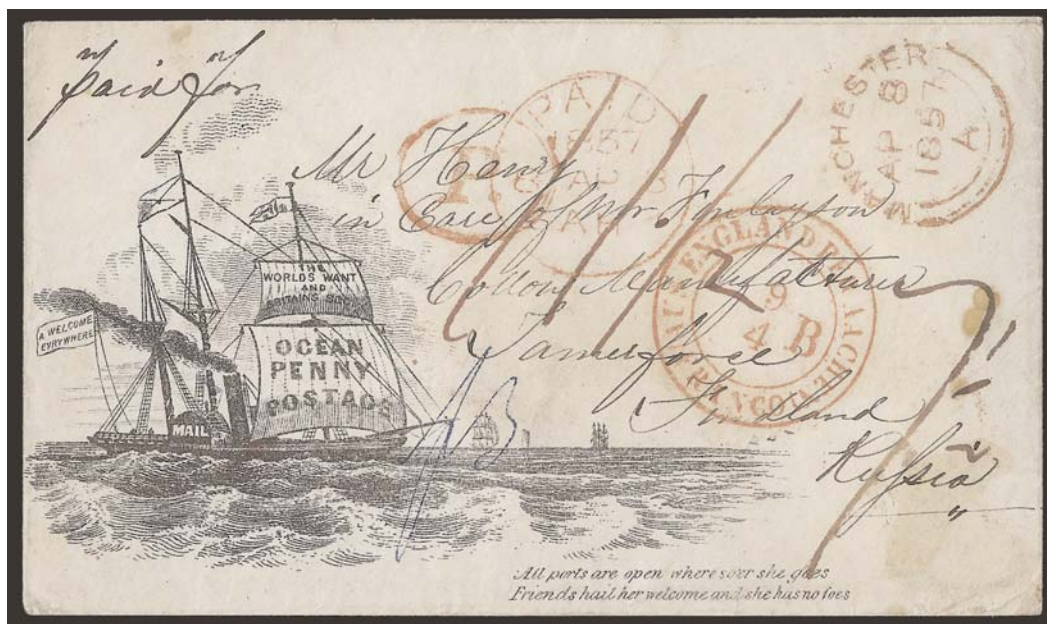
1569



1570

- 1567 ☒ **Ocean Penny Postage.** J. Valentine's second design on back of cover, incorporate themes of Ocean Penny Postage, Peace and Anti-Slavery, neat "Fitchburg Mass. Jan. 18" circular datestamp and "Paid 3" in circle handstamp to Worcester Mass., **addressed in hand of famed social activist Elihu Burritt**, with photo of original contents, Very Fine, a very scarce design ..... E. 1,000-1,500
- 1568 ☒ **Ocean Penny Postage.** J. Valentine's second design on back of cover, bearing U.S. 3c Dull Red, Ty. II (11A), margins to in incl. sheet margin at bottom, tied by "Springfield Ill." circular datestamp to Jacksonville Ky., some slight wear and few toned spots, otherwise Very Fine, scarce ..... E. 750-1,000
- 1569 ☒ **Ocean Penny Postage.** State 1 of Bradshaw & Blacklock design, clear impression, with Great Britain 1p Red on Bluish tied by "65" in grid, red "JY 14, 1851" backstamp and addressed to Hampstead, trivial edgewear, Very Fine, ex Hahn and illustrated in *British Pictorial Envelopes of the 19th Century* by Bodily, Jarvis and Hahn on p. 229, reportedly addressed in the hand of Elihu Burritt who organized the first "Peace Congress" in 1848, he also attended one in London in 1851 where this may have been sent from ..... E. 400-500
- 1570 ☒ **Ocean Penny Postage.** Bradshaw & Blacklock imprint at left, State 4 of the design, bearing Great Britain 1p Red on Bluish tied by "158" in barred oval handstamp, indistinct Sep. 8, 1852 origin and receiving backstamps, to London, ms "Stampd" at top left, minor overall wear, Very Fine, ex Bodily and illustrated in *British Pictorial Envelopes of the 19th Century* by Bodily, Jarvis and Hahn on p. 231 ..... E. 400-500

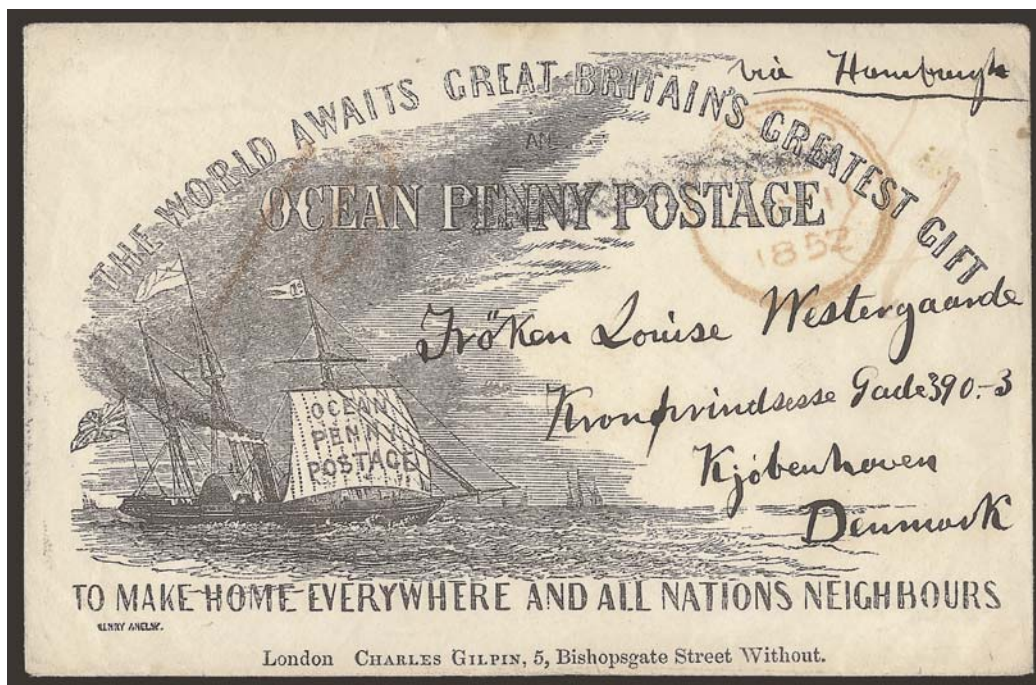




1571

- 1571 ☒ **Ocean Penny Postage.** Bradshaw & Blacklock design, State 5 with "EVRYWHERE" on flag at stern, red "Manchester AP 8, 1857" circular datestamp and **addressed to Tamerforce, Finland, Russia**, various transits and ms. rates incl. "Paid for" at top left, trivial wear VERY FINE. ONE OF ONLY TWO RECORDED EXAMPLES OF THIS DESIGN FROM THE MYSTERIOUS STATE 5, WHICH WAS ONLY RECENTLY DISCOVERED. ESPECIALLY DESIRABLE TO FINLAND.

State 5, with the misspelling on the stern flag, was first described by Don Turner in *The Philatelist and PJGB* in Sept.-Oct. 1985. It is not known whether this is a pirated design, as there is no imprint (State 2 also does not have an imprint). E. 2,000-3,000

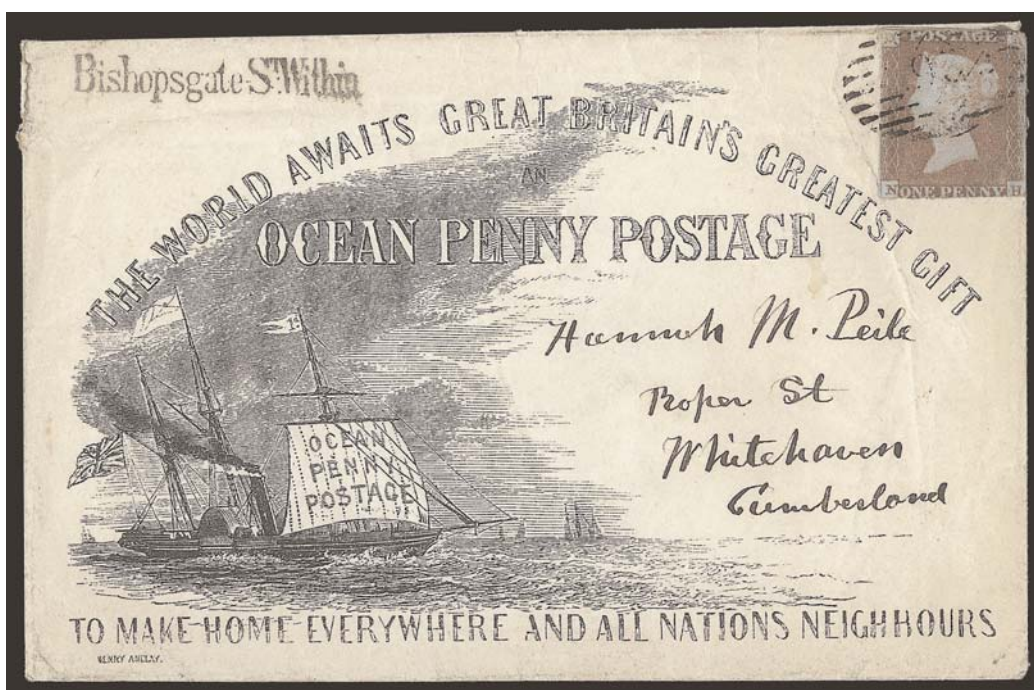


1572

- 1572 ☒ **Ocean Penny Postage.** Charles Gilpin design, State 2 with imprint on back, red "Paid MY 11, 1852" circular datestamp and used to **Copenhagen, Denmark**, red "10" and "4" ms. rates and endorsed "Via Hamburg", blue receiving backstamp, missing small part of top flap VERY FINE. AN EXCEEDINGLY RARE USE OF GILPIN'S OCEAN PENNY POSTAGE ENVELOPE TO DENMARK.

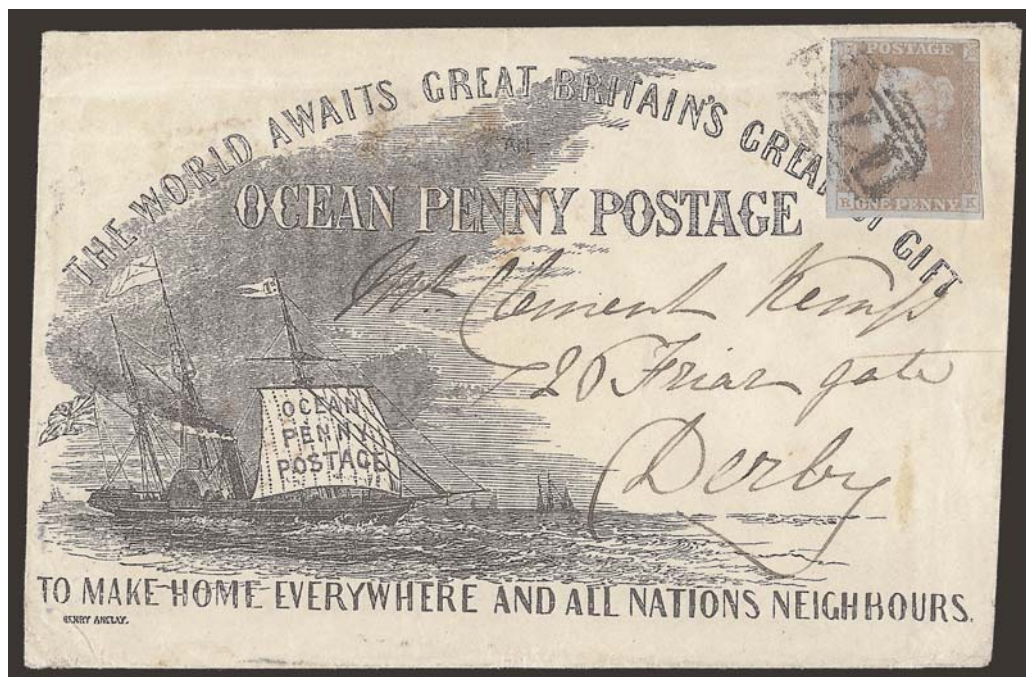
Ocean Penny Postage envelopes are rarely found used to destinations outside of Great Britain or the United States. .... E. 2,000-3,000





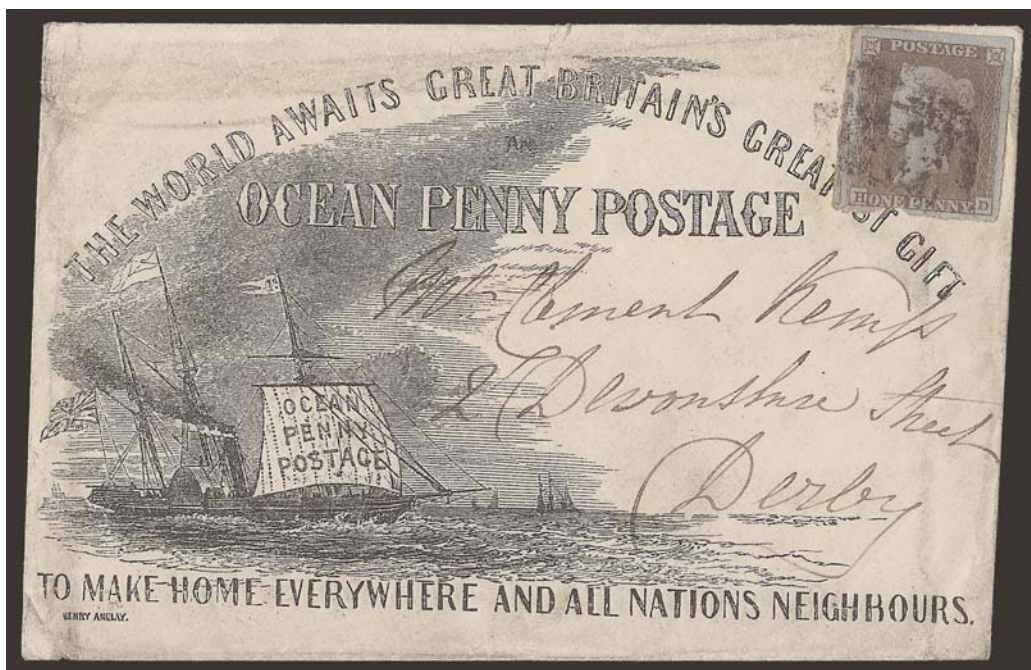
1573

- 1573 ☒ **Ocean Penny Postage.** Anelay design and Gilpin imprint on back, State 1 of the design, white wove paper, bearing Great Britain 1p Red on Bluish tied by numeral in barred oval handstamp, **addressed in the hand of Elihu Burritt** to Whithaven, red "20 MR 1849" origin and blue receiving backstamps, neat "Bishopsgate St. Within" straightline handstamp at top left, some slight edgewear barely affects stamp, Very Fine..... E. 500-750



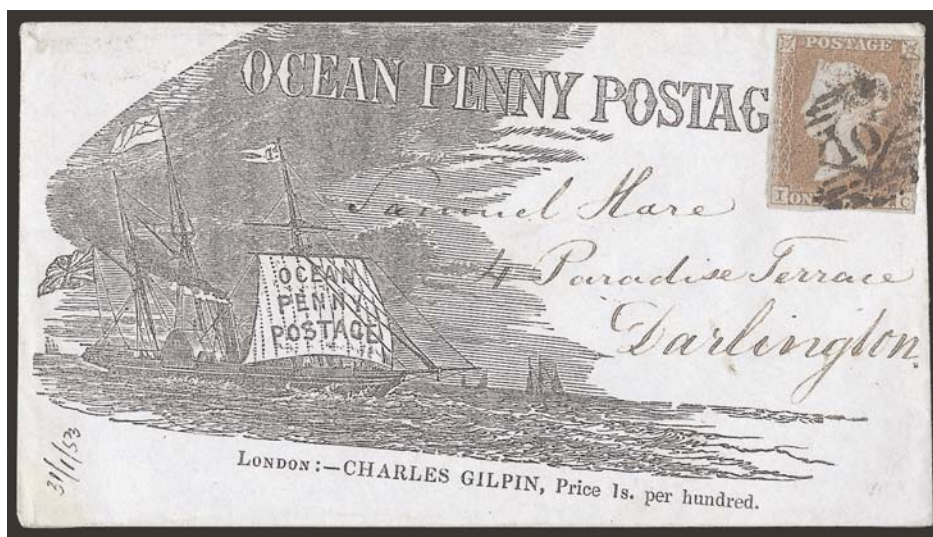
1574

- 1574 ☒ **Ocean Penny Postage.** Charles Gilpin, State 2 with full imprint, bearing Great Britain 1p Red on Bluish tied by "176" in barred oval to Derby, indistinct origin and with July 10, 1850 receiving backstamp, some slight wear, Very Fine ..... E. 750-1,000



1575

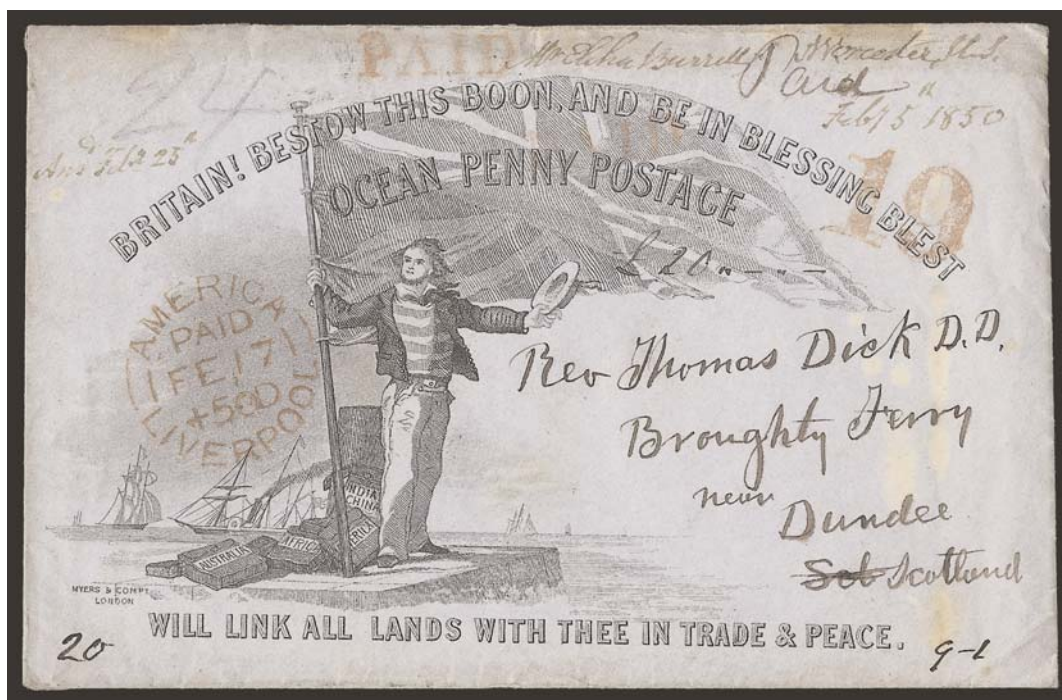
- 1575 ☒ **Ocean Penny Postage.** Black on white wove with Anelay's design and Gilpin imprint on back, State 2 of the design, bearing Great Britain 1p Red on Bluish tied by indistinct barred oval handstamp to Derby, red "D F 14 SP 1850", Chelmsford and receiving backstamp, some sight wear, Very Fine, attractive usage ..... E. 400-500



1576

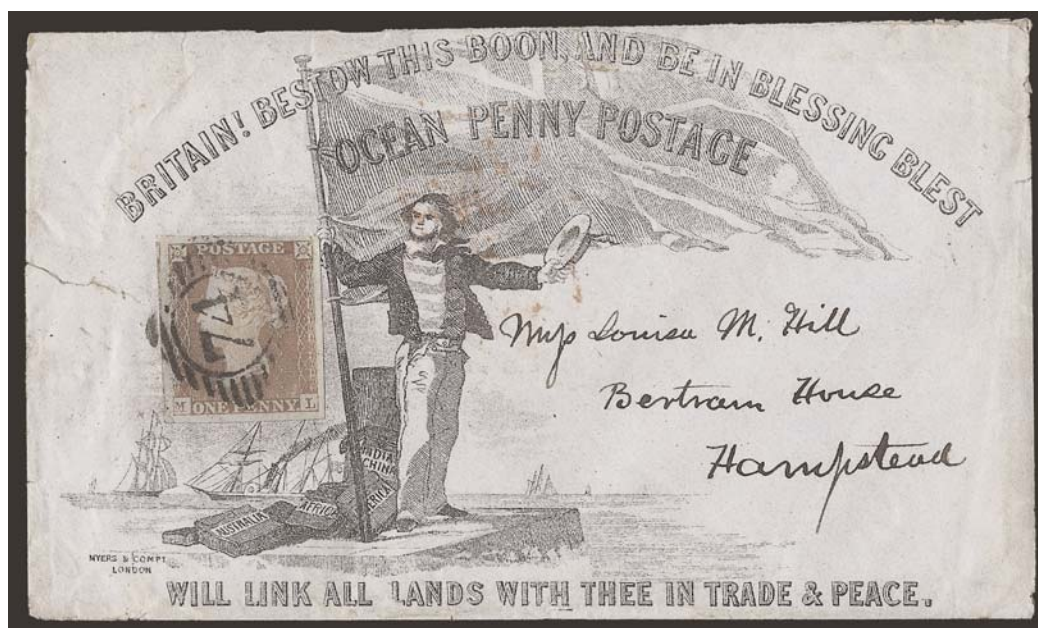
- 1576 ☒ **Ocean Penny Postage.** Anelay design and Gilpin imprint on front, State 3 of the design, bearing Great Britain 1p Red on Bluish tied by grid, red "F B JA-31 1855" backstamp to Darlington, red receiving and blue "WhinsCross" backstamps, fresh and Very Fine..... E. 500-750





1577

- 1577 ✉ **Ocean Penny Postage.** Myers & Co. design, State 1 without any imprint on back, mailed by famed 19th century social activist Elihu Burritt in the United States to prominent theologian and social reformer the Reverend Thomas Dick in Dindee, Scotland, with ms. receipt docketing "Mr. Elihu Burritt, Worcester U.S., Feb. 5th 1850", red "Paid" handstamps and pencil "24" rate, red "America Liverpool Paid FE 17, 1850" transit datestamp, red "19" credit handstamps, indistinct blue receiving backstamp, few age spots, Very Fine, an excellent companion to the example shown on p. 237 of *British Pictorial Envelopes of the 19th Century* which is sent to the U.S..... E. 1,000-1,500



1578

- 1578 ✉ **Ocean Penny Postage.** Myers & Co. design, the rare State 3 with additional imprints of Hudson, Scott and Theobald, bearing Great Britain 1p Red on Bluish tied by "74" in barred oval handstamp, addressed in the hand of Elihu Burritt to Hampstead, red London JY 11, 1853" backstamp, few sealed tears and overall wear, otherwise Very Fine, rare ..... E. 750-1,000



1579

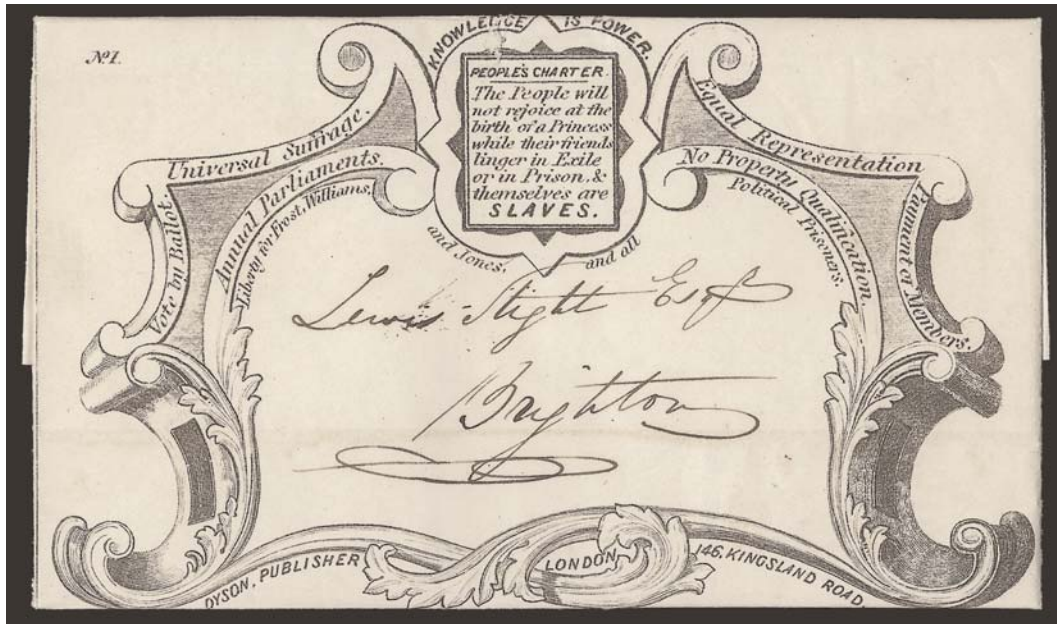
1579 ✉ **Barnabas Bates Illustrated "Cheap Inland and Ocean Postage"**. Wonderful depiction of steamship and railroad train, imprint on back of cover to Cleveland O., 3c Dull Red, Ty. II (11A), large margins to slightly in, tied by well-struck dark blue "Troy N.Y. Jun. 27" circular datestamp

VERY FINE. A RARE AND SPECTACULAR BARNABAS BATES "CHEAP INLAND AND OCEAN POSTAGE" PROPAGANDA COVER.

Barnabas Bates (1785-1853) was born in England and came to the United States as a child. He became a Baptist preacher in Rhode Island, where he was also for some time collector of the port of Bristol under President Adams. He became a Unitarian and established in New York in 1825 a weekly paper called the *Christian Inquirer*. During the Jackson administration he received an appointment in the New York post office and was for some time acting postmaster. He became an advocate for cheap land and ocean postage and lived to see the 3c domestic rate introduced in 1851. .... E. 2,000-3,000



## ANTI-SLAVERY



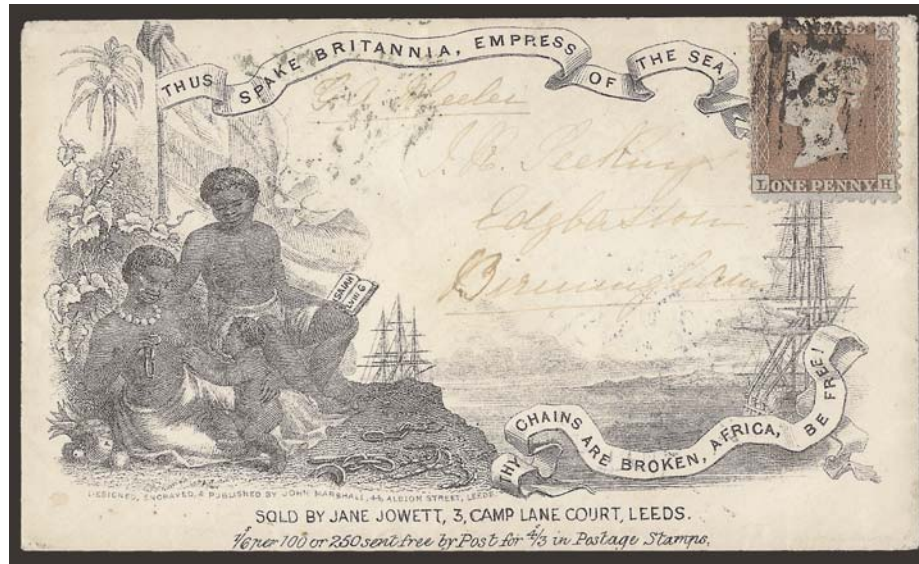
1580

- 1580 ☒ **Chartrists.** Elaborate design with Dyson imprint at bottom, listing goals of the Chartrists, which were universal suffrage, equal representation, liberty for political prisoners and others, addressed to Brighton, with March 24, 1842-dated contents and carried outside of the mails, small tear at top

VERY FINE. ONE OF THE RAREST AND EARLIEST OF THE REFORM ENVELOPES.

The printed "No. 1" at top left indicates this may have been intended to be part of a series but no others are known. Only three examples of this design are known to us: the example offered here, an example bearing a Penny Black offered in our Giamporcuro sale in 1996 and an example from the Yates collection franked with a Penny Black.

Illustrated and described on a page by itself (p. 178) in *British Pictorial Envelopes of the 19th Century* by Bodily, Jarvis and Hahn. Ex Hahn..... E. 4,000-5,000



1581

- 1581 ☒ **Anti-Slavery.** Design by John Marshall, State 2 with Jane Jowett imprint at bottom, bearing Great Britain 1p Red tied by barred oval handstamp, blue "Stockport MY 28, 1855" and green receiving backstamps, to Birmingham, Very Fine, exceedingly rare, this is possibly ex Yates as the authors of *British Pictorial Envelopes of the 19th Century* seemed unaware of any others from this State ..... E. 1,000-1,500



1582

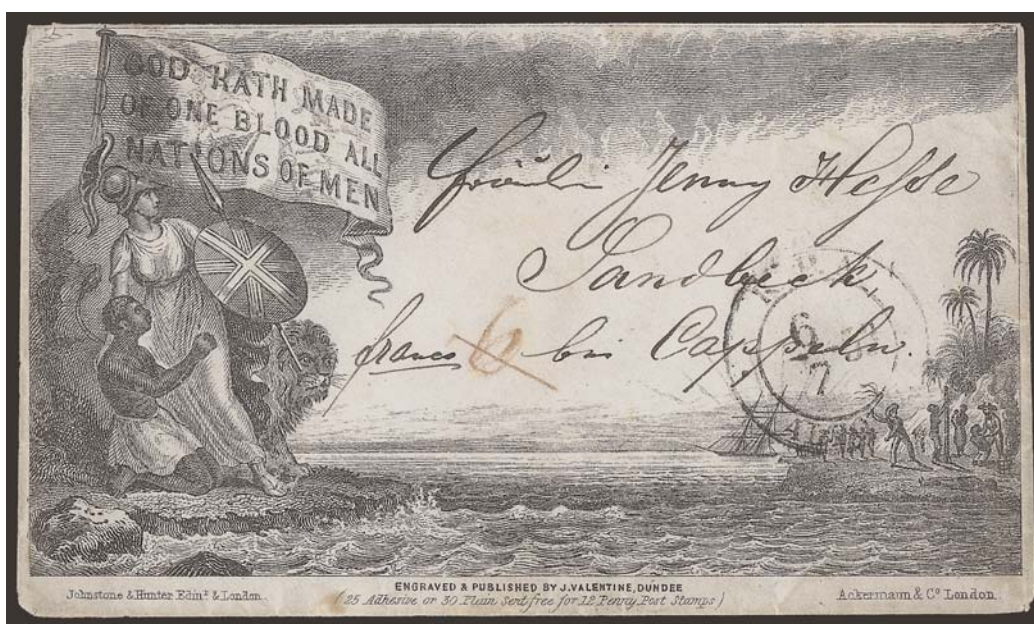
- 1582 ☒ **Anti-Slavery.** John Marshall of Leeds design on deep blue cover as always, bearing 2p Blue tied by "447" in barred oval and "Leeds 7 MY 1856" circular datestamp to Liverpool, receiving backstamp, minor edgewear, some age spotting around stamp, Very Fine, the imprint is unreadable so we are unable to determine if this is first or second state ..... E. 500-750





1583

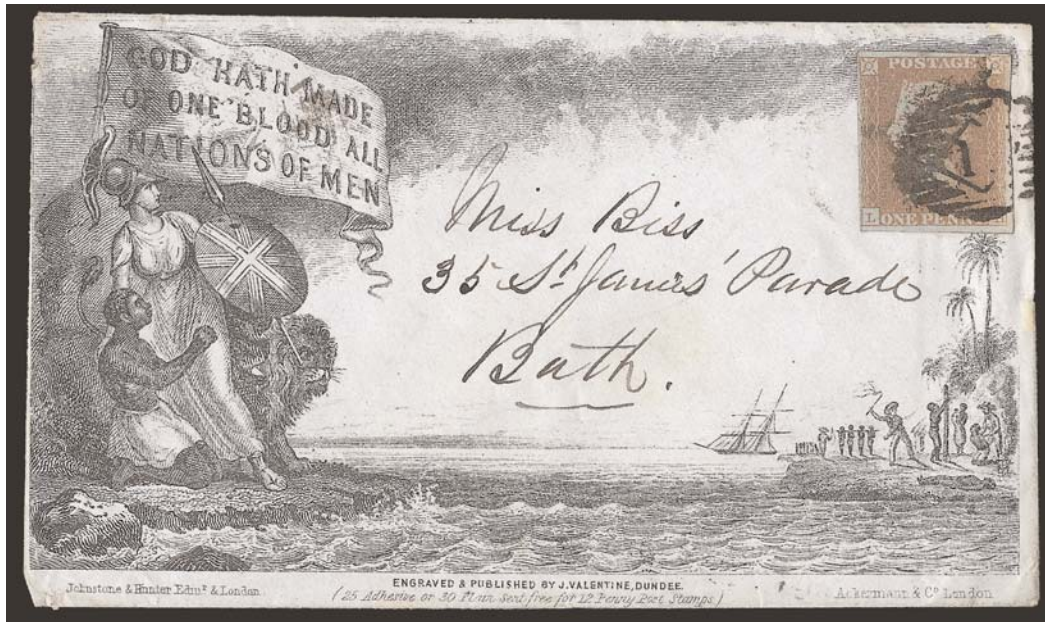
- 1583 ☒ **Anti-Slavery.** State 1 of J. Valentine's design, printed entirely on back of cover and with six panels of designs interspersed with slogans incl. "Ye who take freedom from Men how will you answer it to God", front bears Great Britain 1p Red on Bluish tied by "23" in grid to Cork, 1853 Edinburgh origin circular datestamp as well as boxed "Nicholson Street" local receiving house backstamp, some slight edgewear, Very Fine, scarce and desirable design, illustrated and described in *British Pictorial Envelopes of the 19th Century* by Bodily, Jarvis and Hahn (pp. 239-240) who note that the envelope depicts scenes from *Uncle Tom's Cabin* which was reprinted in England in the early 1850's, Valentine is also well-known for his Ocean Penny Postage design..... E. 1,000-1,500



1584

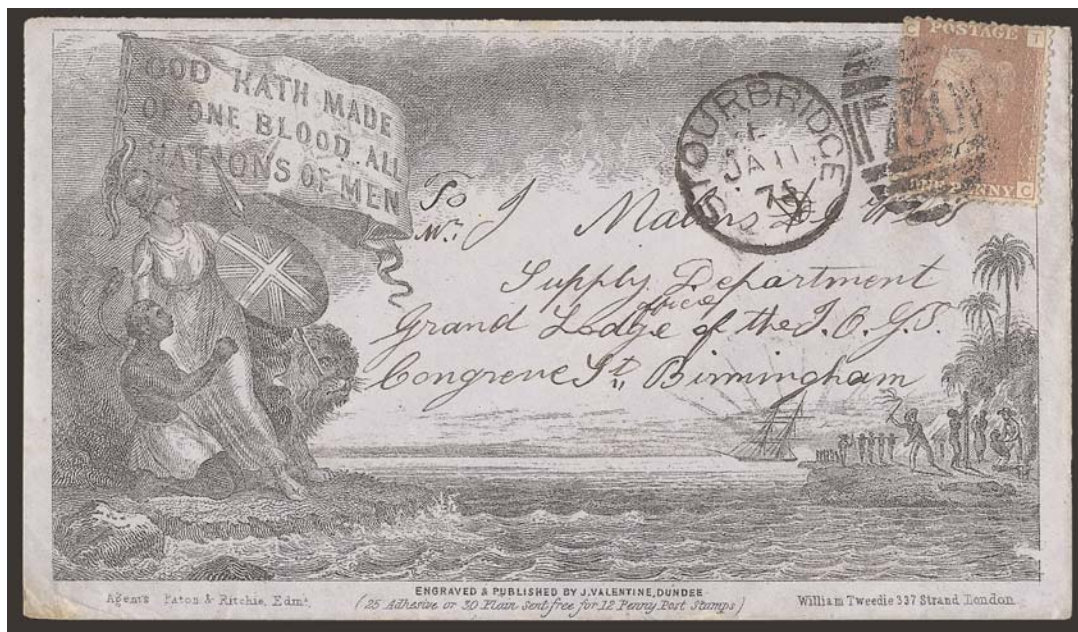
- 1584 ☒ **Anti-Slavery.** J. Valentine design, State 1, bearing "Altona 6/7 53" double-circle datestamp and used to Cappeln, Germany, red ms. "6" rate crossed out, few light age spots, Very Fine, probably a unique use of the Valentine Anti-Slavery envelope from Hamburg to Saxony..... E. 1,000-1,500





1585

- 1585 ☒ **Anti-Slavery.** J. Valentine design, State 1, bearing Great Britain 1p Red on Bluish tied by handstamp to Bath, neat "DH OC-10 1851" and receiving backstamps, trivial corner wear at lower left, Very Fine, a beautiful cover in wonderful condition ..... E. 500-750

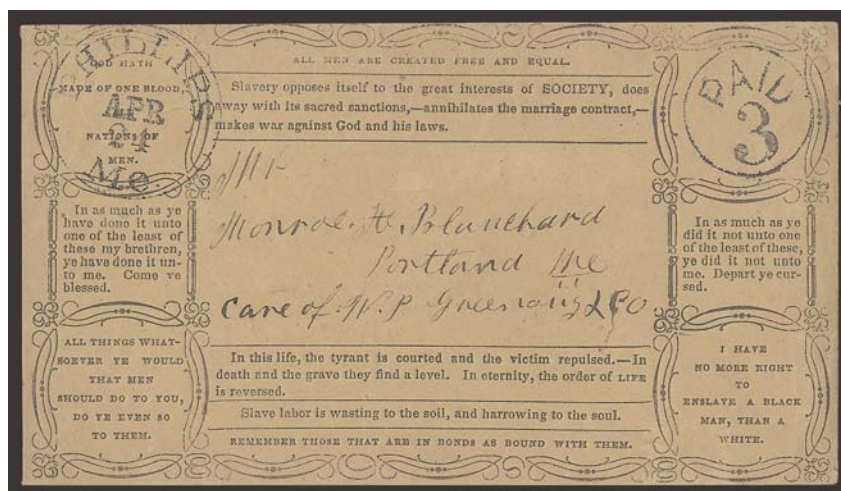


1586

- 1586 ☒ **Anti-Slavery.** J. Valentine design, State 2 with Paton & Ritchie and Tweedie imprints, bearing Great Britain 1p Red tied by "750" in barred oval to Birmingham, neat "Stourbridge JA 11, 1875" circular datestamp, receiving backstamp, Very Fine ..... E. 500-750



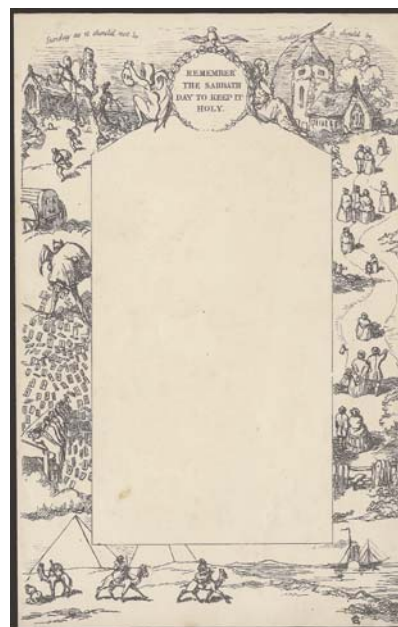
1587



- 1587 ☒ **Anti-Slavery.** American design with Thurston & Co. of Portland imprint on top flap, blue “Phillips Me. Apr. 24” circular datestamp with matching “Paid 3” in circle to Portland Me., Very Fine..... E. 200-300



1588



1589

- 1588 ☒ **Shopkeeper's Hours.** Cover with printed admonitions on flaps and front that “Ten hours a day are amply sufficient for all the purposes of business. No man should labour for a longer period — and business should cease at seven o'clock, that the assistants may have the advantage of the instruction which our public institutions afford”, the theme of education is continued on the front with “Education for the shopkeeper's assistant”, also “Exercise and recreation for the shopkeeper's assistants” as well as “All work and no play makes Jack a dull boy” at bottom, bearing Great Britain 1p on Bluish tied by Maltese Cross, “Liverpool NO. 5, 1843” backstamp and used to London, minor edgewear, central part of backflap removed enabling this to be opened for display and with all text intact, Very Fine, this is reportedly unique, illustrated and described in *British Pictorial Envelopes of the 19th Century* by Bodily, Jarvis and Hahn (pp. 255, 257), according to Wikipedia, the phrase “All work and no play makes Jack a dull boy” first appeared in James Howell's *Proverbs in English, Italian, French and Spanish* in 1659, a second less well-known phrase was subsequently added to the verse: *All play and no work makes Jack a mere toy* (an even later and perhaps the most famous version appears in *The Shining*, just before Jack Nicholson's character tries to hack his family to bits), this is a wonderful example of early labor movement sentiment ..... E. 500-750
- 1589 **Sunday.** Unused note paper with “Sunday as it should not be” at left and “Sunday as it should be” at right, the former partly depicts the devil pouring a bag of mail over sorters, few age spots, Very Fine, unusual attack on Sunday delivery of the mails..... E. 300-400

## ANTI-VACCINATION



1590

- 1590 ☒ **Anti-Vaccination.** Printed design with **hand-coloring**, depicting a policeman holding the mother and a skeleton administering a vaccination to a child, with verse on top flap which includes "Small-pox is a process of cleansing. Vaccination is a process of corruption and death.", bearing Great Britain 1p Red tied by "654" in barred oval, "Ross OC 11, 1879" circular datestamp and used to Broughty Ferry in Dundee, receiving backstamp, some edgewear and missing small part of top flap

VERY FINE. A RARE AND DESIRABLE COLORED EXAMPLE OF THIS STRIKING ANTI-VACCINATION DESIGN.

This design was likely issued by the Anti-Vaccination Society. Vaccination was made compulsory in England in 1853 and in Ireland and Scotland in 1863. The Society was formed in 1871, and by 1880 legislation imposing punishment for failure to comply was dropped. .... E. 2,000-3,000

## PATRIOTICS



1591



1592

- 1591 ☒ **Patriotic.** Design on top flap reading "Peace with Honour or War with Victory", bearing horizontal strip of three of 1p Red tied by "Bath SP 3, 1855" circular datestamp **to Balaclava, Crimea**, stamps defective from placement over edge of cover, patriotic part of top flap reattached, otherwise Fine, extremely rare usage paying the 3p War Rate, ex Hahn and illustrated in *British Pictorial Envelopes of the 19th Century* by Bodily, Jarvis and Hahn on p. 264 ..... E. 1,000-1,500
- 1592 ☒ **Crimean War Patriotic.** Hand-colored design with inscription "Alma Inkerman" above and below stamp frame which has flags of Britain and France, Great Britain 1p tied by "444" in barred oval, green "Leamington MY 4, 1855" and transit backstamps to Islington in London, Very Fine, this Crimean War patriotic design may well be unique, reportedly produced by Beck's of Leamington, unlisted in the Bodily, Jarvis and Hahn book, at the time of mailing the Crimean War was raging ..... E. 1,000-1,500



[illegible]

WARRINGTON  
JAN 25 1871

W. ALBERT SMITH'S  
OVERLAND MAIL

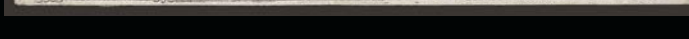
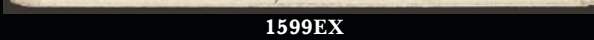
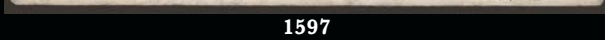
POSTAGE  
PAID  
WARRINGTON

J. Swankburn Dickenson Esq.  
Christian St.  
Warrington

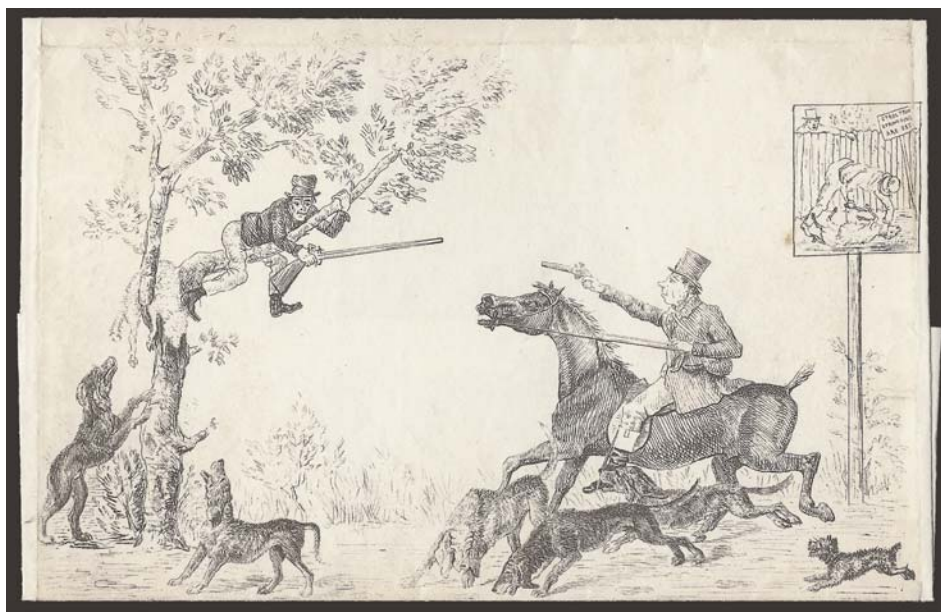
OF ALBERT SMITH'S  
OVERLAND MAIL

L. Davis Esq  
Care of McAdams

APRIL 27, 2010







1601

- 1601 ☒ **Poaching.** Unused lettersheet (possibly a proof) for anti-poaching,, depicting a game-keeper on a horse with dogs chasing a poacher up a tree, sign at right where stamp is intended to be placed with second design showing another poaching scene with “Steel trap spring guns are set”, minor edgewear, Very Fine example of this unrecorded design, 1838 papermaker’s watermark..... E. 1,000-1,500



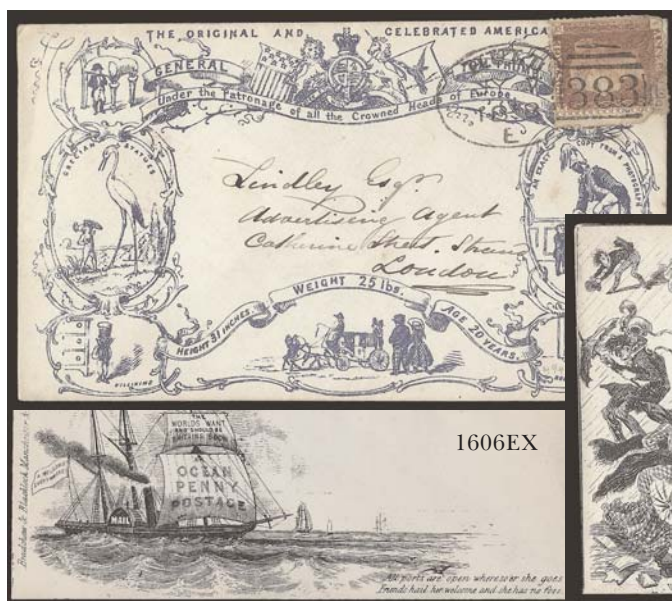
1602

- 1602 ☒ **Post Magazine.** Letter portion datelined in Picadilly on 24 May 1845 and with publication date for Post Magazine of Dec. 21, 1844, addressed to Tralee in Ireland, bearing vertical pair of 1p Blue (SG 14) tied by numeral diamond cancels, red MY 24, 1845” origin, Dublin and receiving backstamps, also with red “Vigo Lane” straightline handstamp, some slight edgewear incl. sealed tear at top not mentioned on accompanying certificate, Very Fine, very scarce usage, in *British Pictorial Envelopes of the 19th Century* by Bodily, Jarvis and Hahn the authors note on p. 287 that “publication appears to have ceased by early 1841 but for some years afterwards the ready stamped magazines were used purely for correspondence purposes”, the example offered here with the publication dated in 1844 is important as it extends the known printing dates of the magazine, with 2004 B.P.A. certificate ..... E. 1,000-1,500

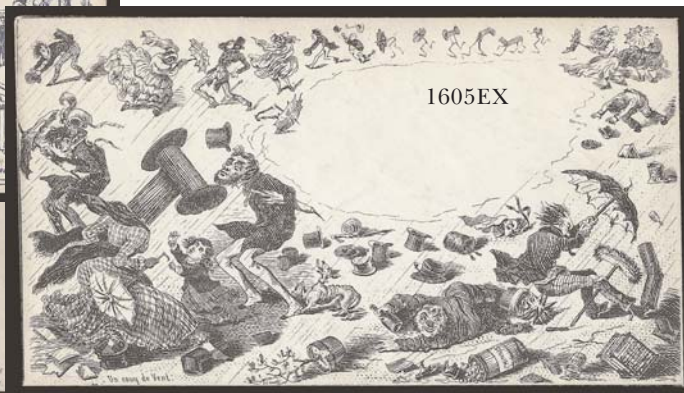


1603

- 1603 ☒ **Propaganda.** Paton & Love of Glasgow imprint at lower left, elaborate design depicting beehive of activity and slogan at right “The world is our country, all men are our brethren & to do good is our religion”, red “New York 25 Sep. 5cts” integral-rate circular datestamp and used within the U.S., small sealed tear at upper right, otherwise Very Fine, scarce, desirable used within the U.S., we do not know whether this originated in the U.S. or was carried privately to New York where it entered the mails.... E. 500-750



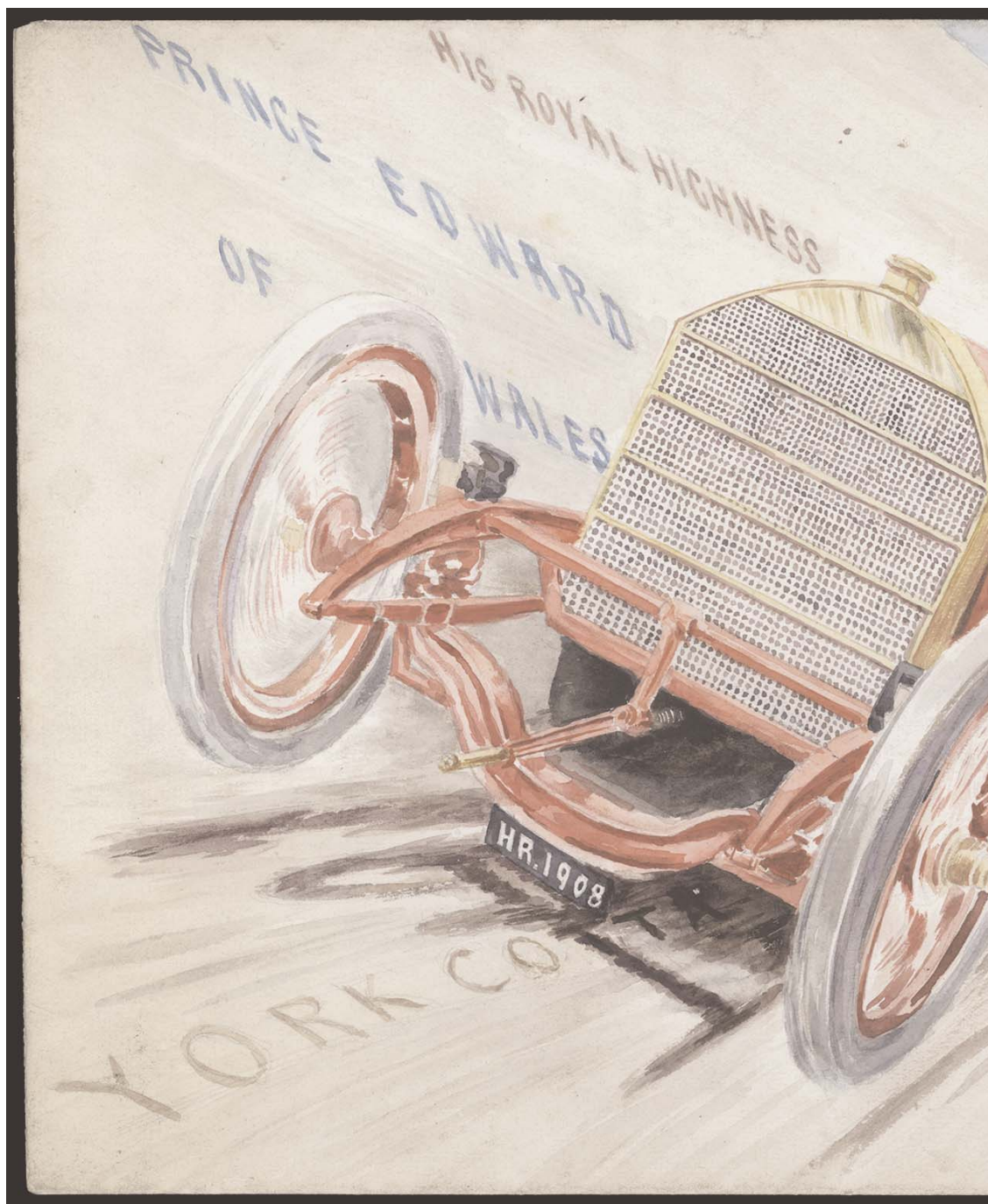
1604



1605EX

- 1604 ☒ **Tom Thumb.** “The Original and Celebrated American General Tom Thumb”, blue on white pictorial envelope depicting various images of P. T. Barnum’s most famous act, bearing Great Britain 1p Red tied by “383” in barred oval and “Hull JY 7, 1858” oval datestamp to London, Very Fine, rare circus design used both in the United States and Europe as Barnum toured with his famous circus..... E. 1,500-2,000
- 1605 ☒ **French Pictorial Envelopes.** A “set” of fourteen unused envelopes with different designs by Theodore Maurisset, published by d’Aubert & Cie, includes *Premiere Cinema*, *Les Bulles*, *Partie de Plaisir*, *Un couq de vent*, *La Post Aux Lettres*, *Les Fumeurs*, *La Ronde Dansante*, *Le Theatre*, *Le Cabinet Noir*, *L’Auberge’ ou Un Cheveux Dans La Soupe*, *La Lettre*, *Les Dictons*, *L’Academie de Musique* and *La Soiree*, first two with minor faint toning, otherwise an Extremely Fine set, these brilliant and skillfully executed envelopes are extremely rare in any form, used or unused, and this group is one of the largest of its kind, ex Giamporcario.....(Photo Ex) E. 2,000-3,000
- 1606 ☒ **Unused Illustrated Covers.** 62, wide range of themes incl. Peace, Temperance, Ocean Penny Postage, incl. significant group of J. Valentine designs, nice range of designs, few Deraedemakers, Very Fine, worthwhile group .....(Photo Ex) E. 2,000-3,000





## INTRODUCTION TO THE HUGH ROSE CORRESPONDENCE

Captain, and later Lieutenant-Colonel, Hugu Rose (1863-1946) was a member of the Black Watch. He served in the Nile expedition of 1885-86, the Boer War in 1901-02, and in Europe during the first World War. Many were sent to Constance King-Harman (1871-1961) was a daughter of a general and the wife of Sir Charles King-Harman, a British overseas administrator and governor. Captain Rose developed a close relationship with the King-Harman family while he served as aide-de-camp to Charles King-Harman in Mauritius during the early 1890's.



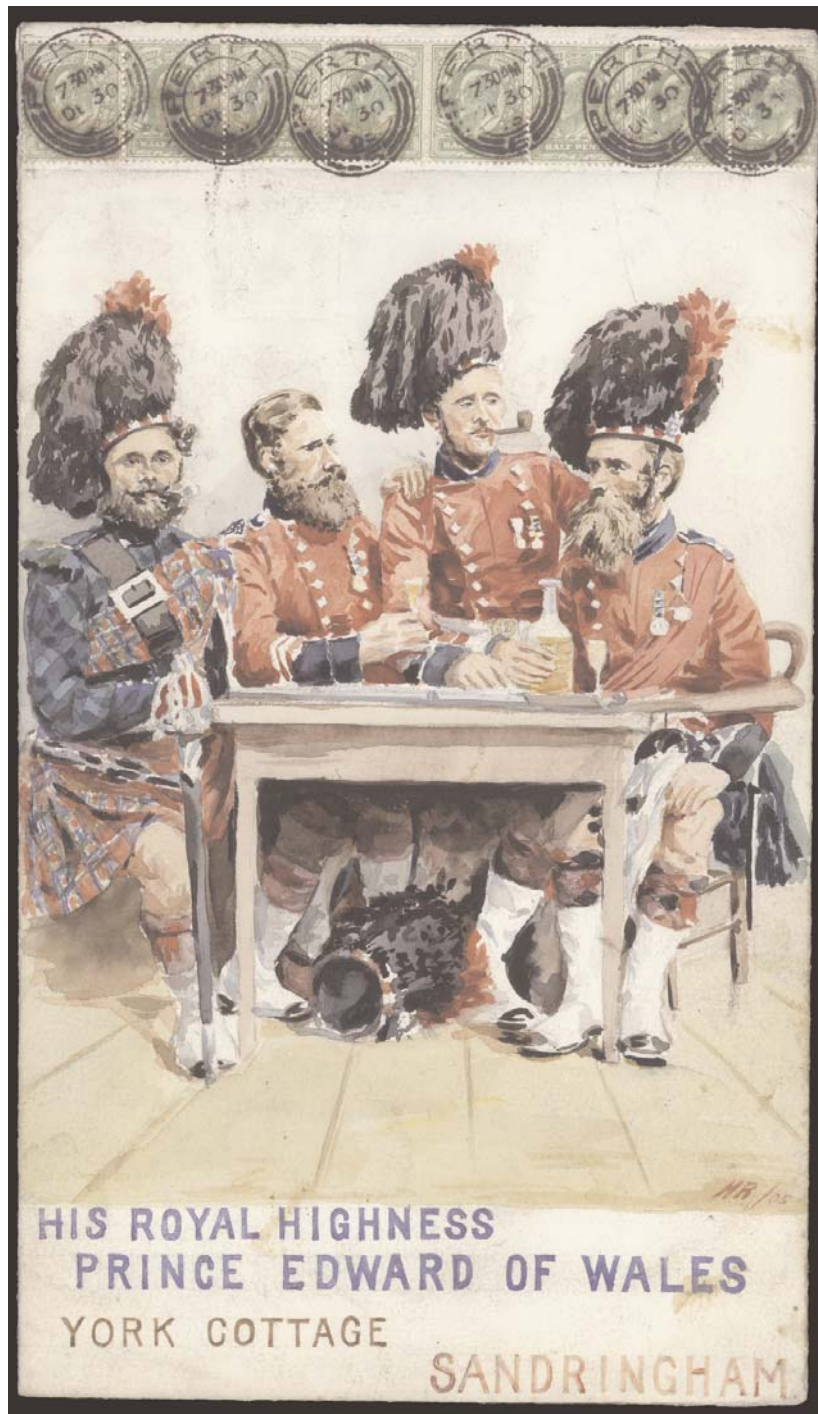
1607

- 1607 ✉ **Mercedes 1908 Gran Prix Racing Car.** Large-format cover with “action” illustration of Mercedes 1908 Grand Prix racing car, bearing Great Britain ½p, 1p and 2p stamps tied by “Nairn DE 23, 1908” circular datestamp and **addressed to “His Royal Highness, Prince Edward of Wales, York Cottage, Sandringham”**, with sign at lower right reading “12th and last lap”, artists’s signature and date incorporated into license plate

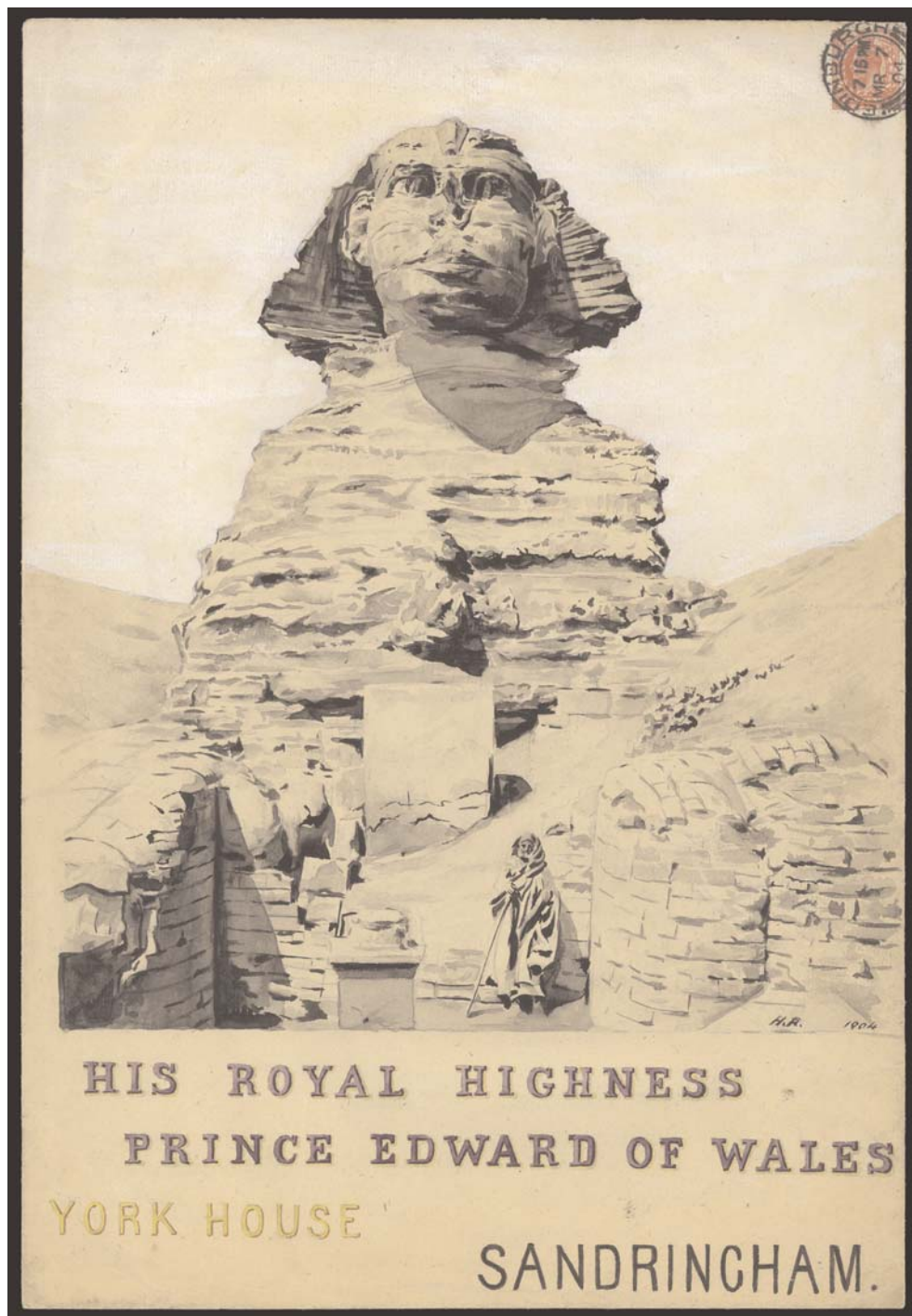
EXTREMELY FINE. A BEAUTIFUL DESIGN BY HUGH ROSE, ADDRESSED TO PRINCE EDWARD OF WALES.

The 1908 French Grand Prix was held at Dieppe and probably inspired this artwork, which depicts the Mercedes 1908 Grand Prix Wagen. .... E. 5,000-7,500





1608



1609





1610

- 1608 ☒ **Scottish Soldiers in Kilts.** Large-format cover with wonderful drawing of four Scotsmen in kilts and full military dress, drinking at a table, bearing horizontal strip of eight of Great Britain ½p tied by “Perth DE 30, 1905” circular datestamps and **addressed to “His Royal Highness Prince Edward of Wales, York Cottage, Sandringham**, initialled and dated by the artist at lower right  
EXTREMELY FINE. A PHENOMENAL PIECE OF ARTWORK FROM ACCOMPLISHED ARTIST HUGH ROSE AND ADDRESSED TO THE PRINCE OF WALES.  
Ex Shaida. .... E. 5,000-7,500
- 1609 ☒ **Sphinx.** Elaborate design on large-format cover depicting sphinx with figure in foreground, bearing Great Britain 1p tied by “Edinburgh MR. 7, 1904” circular datestamp and addressed to **“His Royal Highness, Prince Edward of Wales, York House, Sandringham”**, initialled and dated “H.R. 1904” at lower right  
EXTREMELY FINE. A BEAUTIFUL DESIGN BY NOTED ARTIST HUGH ROSE, ADDRESSED TO PRINCE EDWARD OF WALES.  
Highly suitable for framing. .... E. 4,000-5,000
- 1610 ☒ **Ship.** Magnificent large-format cover depicting a large ship flying flags for “Happy New Year and a Very Merry Xmas”, bearing two Great Britain 1p stamps affixed at top corners and tied by “Limerick DE 29, 1910” circular datestamp and **addressed to “His Royal Highness the Prince of Wales, York Cottage, Sandringham**, signed “HR” at bottom (Hugh Rose)  
EXTREMELY FINE. A STUNNING LARGE-FORMAT COVER BY ACCOMPLISHED ARTIST HUGH ROSE AND ADDRESSED TO THE PRINCE OF WALES.  
This is truly a piece of frameable artwork. .... E. 5,000-7,500



1611

- 1611 ☒ **Carousel.** Large-format cover depicting children riding on a carousel, bearing three Great Britain 2½p stamps tied by “Perth FE 7, 1897” circular datestamps **to Mauritius**, address is cunningly incorporated into carousel and includes routing instructions via Aden  
EXTREMELY FINE. A STUNNING DESIGN EXECUTED BY HUGH ROSE FROM THE KING-HARMAN CORRESPONDENCE TO EXOTIC OVERSEAS DESTINATIONS.  
This is surely one of the most desirable designs from this well-known correspondence.  
..... E. 2,000-3,000



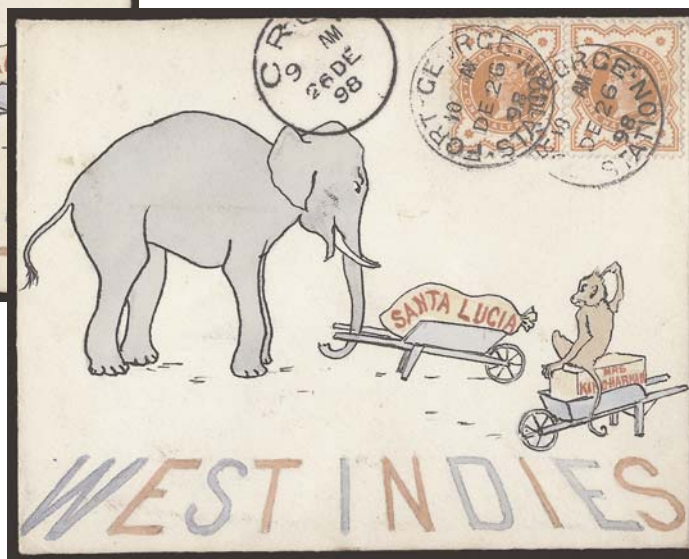


1612

- 1612 ☒ **Circus Act.** Cover depicting portly crier and what must be world's thinnest man, bearing Great Britain 2½p as well as two 1p and ½p stamps on flap tied by "Perth SP 19, 1898" circular datestamps to St. Lucia, receiving backstamp, Very Fine..... E. 500-750



1613

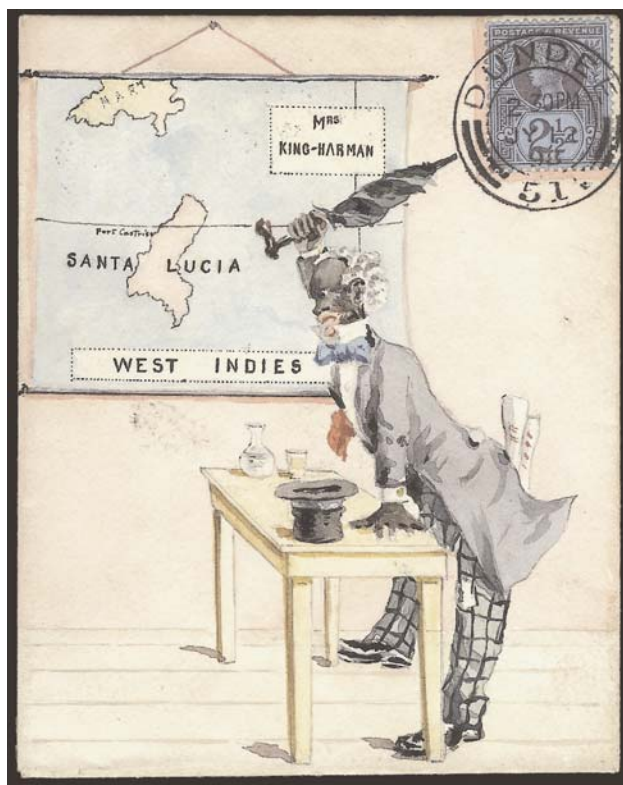


- 1613 ☒ **Cooperation.** Two covers each depicting an elephant and a monkey with wheelbarrows, first bears Great Britain 2½p tied by "Fort-George Station DE 13, 1898" to St. Lucia, second with two ½p stamps tied by "Fort-George Station DE 26, 1898" circular datestamp to same destination, Very Fine pair of covers..... E. 750-1,000

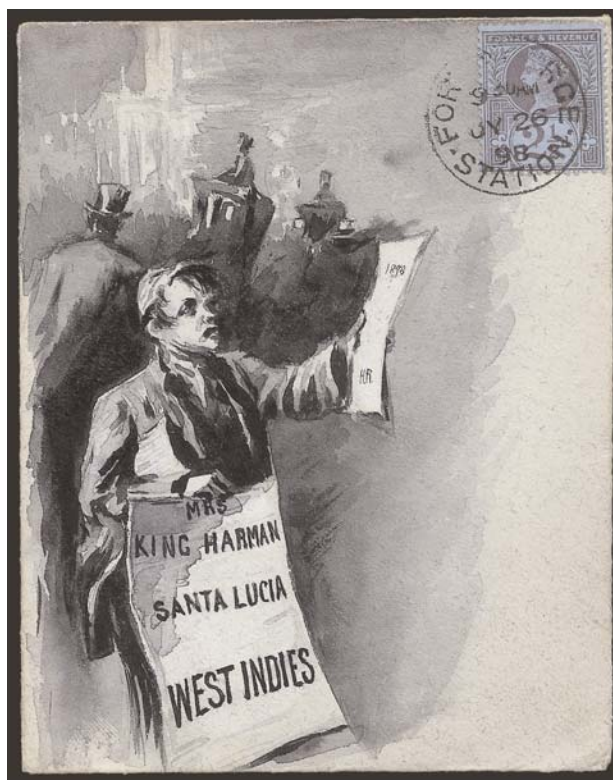


1614

- 1614 ☒ **Dogged Pursuit.** Depicting dog chasing a rat, on India 1a on 2a6p entire with "Sitapur NO 14, 1899" datestamp to St. Lucia, Sea Post and receiving backstamps, Very Fine, scarce usage ..... E. 500-750



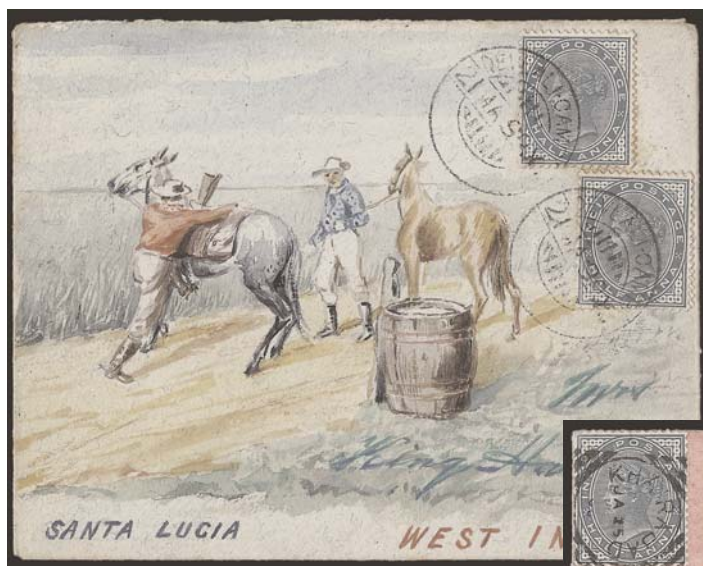
1615



1616

- 1615 ☒ **Don't You Dare!.** Colorful design depicting well-dressed older black man with raised umbrella and with address cunningly incorporated into map on wall, bearing Great Britain 2½p tied by well-struck "Dundee JY 12, 1898" circular datestamp to St. Lucia, receiving backstamp, Very Fine..... E. 750-1,000
- 1616 ☒ **Extra! Extra!.** Newsboy with sign incorporating address, bearing Great Britain 2½p tied by "Fort-George Station JY 26, 1898" circular datestamp to St. Lucia, Very Fine..... E. 400-500





1617



1618



1619

- 1617 ☒ **Horse and Riders.** Wonderful design depicting two horses and riders, bearing two India 1/2a stamps tied by "Devali Camp 21 MY 1899" circular datestamps to St. Lucia, slight toning around stamps, Very Fine ..... E. 750-1,000
- 1618 ☒ **Locomotive and Steamship.** Attractive design, bearing two India 1/2a stamps tied by "Khairabad JA 25, 1900" datestamps to St. Lucia, Very Fine, ex Giamporcaro..... E. 750-1,000
- 1619 ☒ **Monkey Madness.** Depicting monkey climbing a tree after taking a girl's bonnet, bearing Great Britain 2 1/2p tied by "Perth MY 9, 1897" circular datestamp to Gibraltar, Very Fine, ex Giamporcaro ..... E. 500-750



1620



1621

- 1620 ☒ **Motocross.** Humorous design depicting man flying through air while holding bicycle, bearing Great Britain 2½p tied by "Perth AP 17, 1898" circular datestamp to St. Lucia, Very Fine..... E. 500-750
- 1621 ☒ **(Alice in Wonderland) Oh My Ears and Whiskers, I'm Late!** Depicting rabbit checking his pocketwatch, bearing six India ½a and two 1a stamps tied by "Subathu 17 AU, 1896" circular datestamps to Mauritius, Very Fine, wonderful artwork based on Lewis Carroll's *Alice in Wonderland*, ex Giamporcuro ..... E. 1,000-1,500



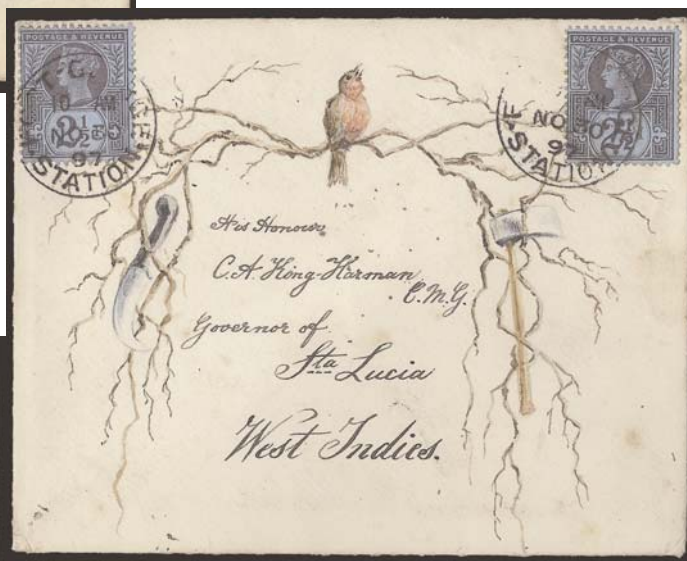
1622

- 1622 ☒ **Paris Fashion.** Two covers: first depicts "native" (an awful racial stereotype) in grass skirt reading "La Mode, Paris" showing dress with puffy arms, bearing Great Britain 2½p tied by "Perth MR 8, 1898" circular datestamp to St. Lucia, second shows the same character with gourds over arms mimicking the dress, also bearing Great Britain 2½p tied by "Perth MR 22, 1898" circular datestamp to same destination, Very Fine and acolorful, if offensive, pair of covers..... E. 750-1,000

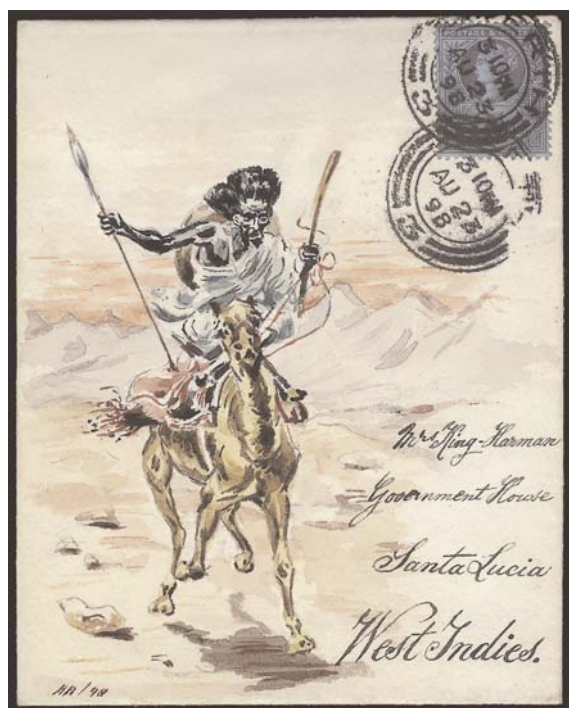




1623



1624



1625

- 1623 ☒ **The Performing Pony.** Humorous depiction of a horse on a barrel, bearing Great Britain 2½p tied by "Perth MY 17, 1898" circular datestamp to St. Lucia, Very Fine, ex Giamporcaro ..... E. 500-750
- 1624 ☒ **Songbird.** Singing bird on branches with knife and axe caught up, bearing two Great Britain 2½p stamps tied by "Fort-George Station NO 30, 1897" circular datestamps to St. Lucia, few minor age spots, Very Fine..... E. 400-500
- 1625 ☒ **Warrior.** Depicting native warrior on a galloping horse with spear and sword, bearing Great Britain 2½p tied by "Perth AU 23, 1898" circular datestamp to St. Lucia, Very Fine ..... E. 500-750



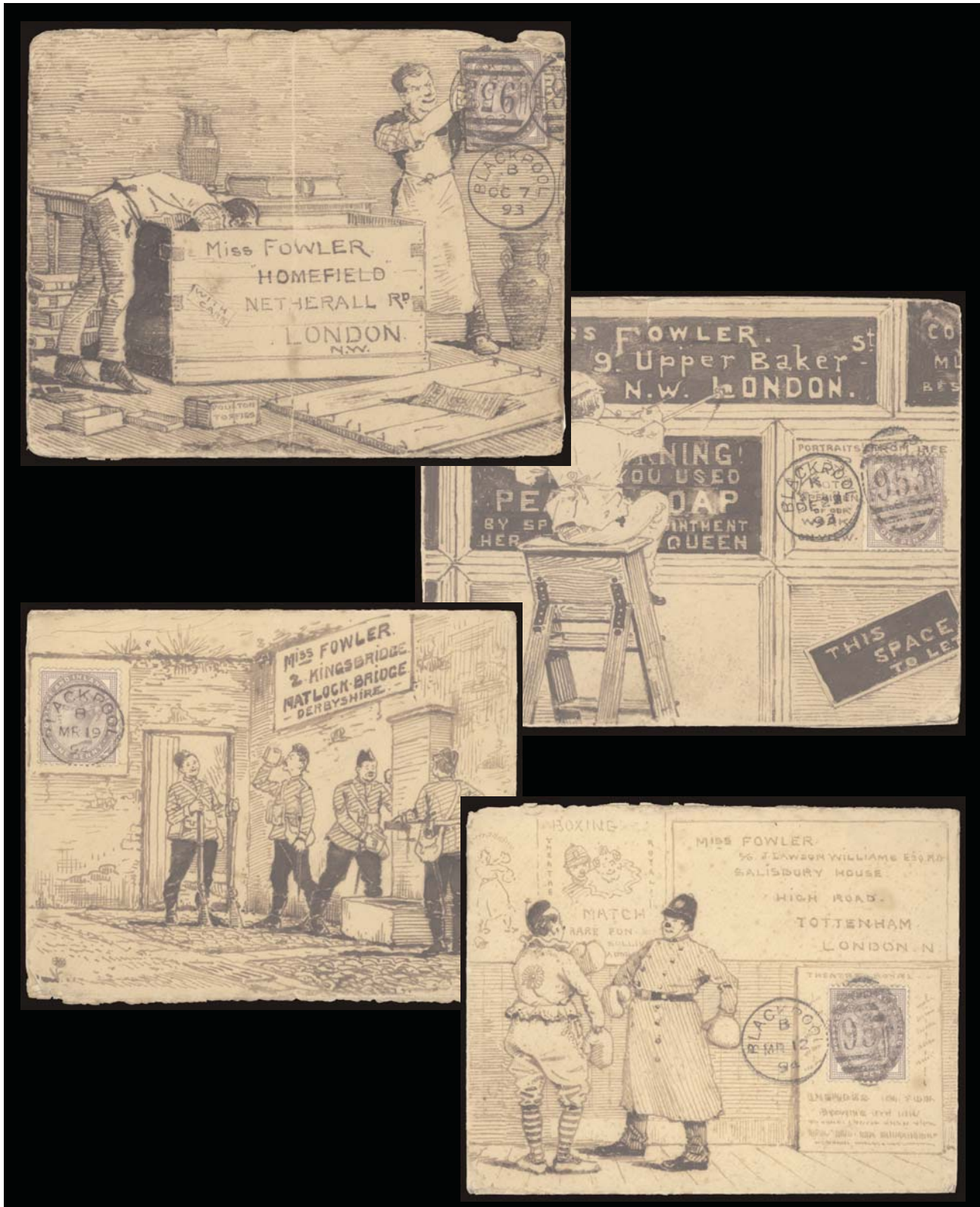
1626EX

- 1626 ☒ **George Henry Edwards Illustrated Covers.** Fourteen covers with watercolors painted by George Henry Edwards between 1888 and 1912, incl. seven depicting various ladies with many holding flowers, also one of jester with a monkey on his shoulder, another of a boisterous man drinking and sent to Canada with "Not Called For" handstamp, another of sailor looking off bow of boat, few other themes

VERY FINE. A RARE OPPORTUNITY TO ACQUIRE FOURTEEN WATERCOLORED COVERS EXECUTED BY NOTED ARTIST GEORGE HENRY EDWARDS.

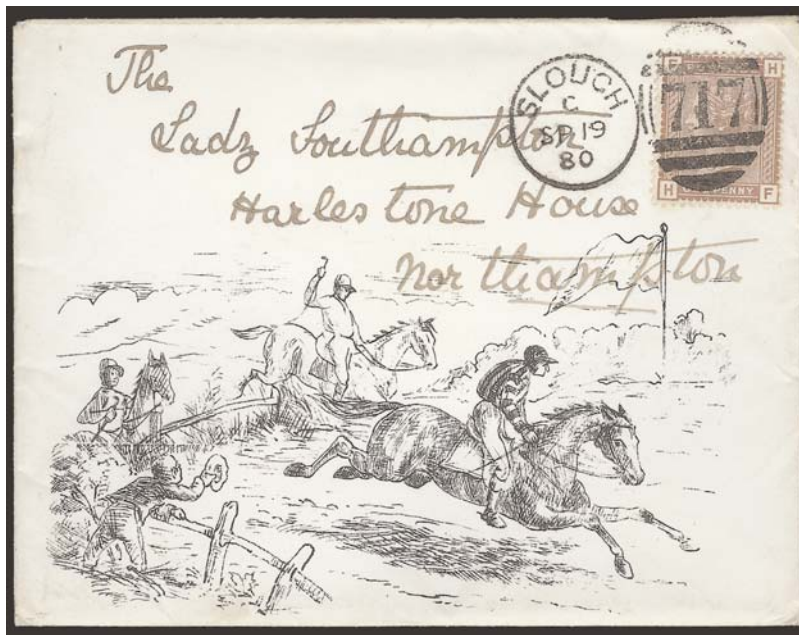
George Henry Edwards (1854-1918) was a Victorian watercolorist who exhibited at the Royal Academy and the Royal Institute. These have traditionally been offered as individual lots in past auctions, but we are offering them as an intact unit to give collectors the opportunity to assemble a meaningful group of these wonderful works of art. .... (Photo Ex) E. 10,000-15,000





1627EX

- 1627 ✉ **Fowler Correspondence.** 19 covers used in 1893-94 and with each bearing Great Britain 1p stamp from Blackpool to London, various themes incl. several with steamer trunks, two with clowns, man dropping a basket of eggs, virtually all with adherences on back from placement in a scrapbook, some flaws but still most Fine-Very Fine.....  
 .....(Photo Ex) E. 3,000-4,000



1628EX

- 1628 ☒ **Lady Southampton Correspondence.** Six covers with enclosures which are also illustrated, printed designs with most having horse themes, written to Lady Southampton from her son Charles in 1880 when he was 13 years old, overall Very Fine .....  
 .....(Photo Ex) E. 500-750

## ILLUSTRATED COVERS — ARRANGED BY TOPIC

- 1629 ☒ **Advertising.** Colorful lettersheet with design for "Robertson's Night", addressed to "Mr. Fellows, High Pavement" and with no postal markings, Very Fine ..... E. 300-400



1629

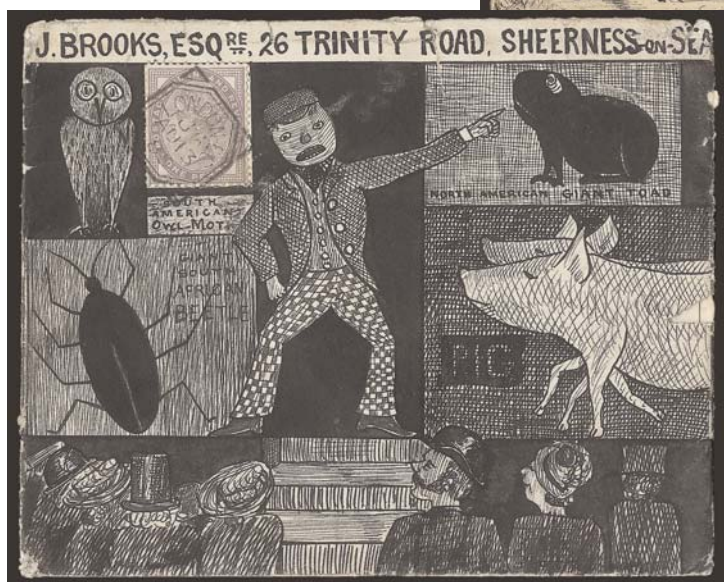




1630



1631



1632

- 1630 ☒ **Alice in Wonderland.** Hand-drawn design depicting the white rabbit blowing on a trumpet, bearing Great Britain 1p Red tied by "Ryde OC 28, 1869" circular datestamp to Brighton, receiving backstamp, slight edgewear, Very Fine and desirable design, ex Shaida ..... E. 500-750
- 1631 ☒ **Alice in Wonderland.** Detailed drawing depicting two frogs fighting, a bat and the moon and with phrases "Alice, where art thou?" and "Strike me pink! Alice was all there", bearing Great Britain 1p tied by "London W. OC 15, 1890" circular datestamp to South Kensington, minor edgewear, Very Fine, a nice Lewis Carroll-related item, ex Shaida..... E. 600-800
- 1632 ☒ **Animalia.** Hand-drawn design depicting a central figure with unusual head and illustrations of animals incl. pig, toad, beetle and owl with people looking on, bearing Great Britain 1p tied by square "London E.C. AU 131885" datestamp on Sheerness-on-Sea, receiving backstamp and also with verse from Tennyson's *The Brook* on top flap, few edge tears incl. small piece out at right, Very Fine, attractive carnival-inspired design ..... E. 400-500



1633



1634



1635



1636



1637



1638EX

- 1633 ☒ **Animalia.** Hand-drawn cover depicting various animals (real and imagined) incl. snail, snakes, dragons and toad, bearing Great Britain 1p Red tied by barred numeral oval from Corfe-Castle to Maidenhead, 1874 backstamps, also incl. design on back of hand with feather pen and decorative border with phrases such as "Geste with me but hurt me not", some soiling, Very Fine, unusual design ..... E. 400-500
- 1634 ☒ **Artist.** Well-executed hand-drawn design depicting an artist at an easel and canvas, bearing Great Britain 1p Red affixed to artwork frame and tied by barred oval handstamp to Brough, indistinct origin and "Brough JA 10, ?9" receiving backstamps, Very Fine..... E. 400-500
- 1635 ☒ **Artist.** Hand-drawn design depicting an artist in front of an easel and canvas which doubles as the address panel, bearing Great Britain 1p Red tied by "22" numeral handstamp to Fermoy, Ireland, blue "London JA 1, 1859", Dublin and receiving backstamps, Very Fine..... E. 400-500
- 1636 ☒ **Artist.** Hand-drawn design depicting an artist intently working in front of an easel and canvas which doubles as the address panel, bearing Great Britain 1p Red which has been trimmed prior to use to resemble a top hat and also incorporated into the design, tied by "53" in barred oval, 1865 circular datestamp struck off of top of cover, to Sherborne in Dorset, neat Bath and receiving backstamps, Very Fine..... E. 300-400
- 1637 ☒ **Barrel at Sea.** Wonderful watercolor design, bearing Great Britain 1p tied by "Maldon OC 9, 1894" circular datestamp to Kelvedon, receiving backstamp, missing top flap, Very Fine, attractive design ..... E. 500-750
- 1638 ☒ **Birds.** Four covers fronts only, one full cover and one post card, each with hand-drawn illustrations of various birds, three are very colorful, others pen-and-ink, few flaws to be expected, Fine-Very Fine and attractive group for the philatelic ornithologist, ex Shaida .....(Photo Ex) E. 300-400





1639

- 1639 ☒ **Birthday.** Large-format hand-drawn cover celebrating second birthday, bearing Great Britain 3p tied by "London MY 25, 1897" datestamp to South Ealing, some edgewear and soiled spots, Very Fine, a wonderful design..... E. 750-1,000



1640

- 1640 ☒ **Birthday.** Large-format hand-drawn cover celebrating third birthday, bearing Great Britain 1p tied by "London MY 25, 1888" datestamp to Ealing, some slight age wear and spotting with few tears at bottom, otherwise Very Fine, this and the previous lot were the only two offered in the March 1991 Phillips sale..... E. 500-750





- 1641 ☒ **Boating.** Watercolor design depicting a woman standing in a boat, bearing Great Britain 1p tied by "London JY 7, 1902" duplex to Henly on Thames, receiving backstamp, missing part of top flap, Very Fine, attractive design..... E. 500-750
- 1642 ☒ **Caricature.** Two rather odd-looking fellows carrying a billboard which doubles as address panel and with admonition to postmaster "Now—mind you don't lose this one old boy", bearing Great Britain 1p Red (perfs trimmed) tied by London barred oval handstamp to Liskeard, Cornwall, neat "London WC. OC 28 1869" and receiving backstamps, Very Fine, humorous design from the Walker correspondence..... E. 500-750
- 1643 ☒ **Caricatures.** Beautiful hand-drawn design of the backsides of a man and two children who are studying a wall-size panel which contains the address, bearing Great Britain 1p Red tied by barred oval, "Hampstead N.W. AP 10, 1874" circular datestamp to Tunbridge Wells, partial receiving backstamp, missing top flap, slight edgewear, Very Fine and attractive design from the Walker correspondence..... E. 500-750
- 1644 ☒ **Caricatures.** Two covers each with humorous figure to same recipient, one with Great Britain 1p, other with two ½p to Birkenhead, few minor age spots, Very Fine, ex Shaida .....(Photo Ex) E. 300-400
- 1645 ☒ **Caricatures.** 30 covers and four fronts only, virtually all hand-drawn, wide range of themes incl., dunce in cap, monkey, hunters, butterflies, jester, others, seven with either colored ink or watercolor, some flaws to be expected, overall Fine-Very Fine, a fascinating group....(Photo Ex) E. 4,000-5,000





- 1646 ☒ **Charing the New Member (After Hogarth).** Attractive hand-drawn design used within London, bearing Great Britain 1p stamp tied by "London 16 JA 95" circular datestamp, minor edgewear, Very Fine, the drawing is based on one of William Hogarth's most famous images which depicts the victory procession that was undertaken for new members of Parliament ..... E. 300-400
- 1647 ☒ **Christmas Carolers.** Hand-drawn design depicting five male street singers, back of cover with Great Britain 1p Red tied by "285" in barred oval, "Exeter DE 26, 1878" circular datestamp to Bristol, receiving backstamp, Very Fine, an unusual cover in that the sender's address appears on the back ..... E. 500-750
- 1648 ☒ **Classical Scenes.** Hand-drawn cover with designs on both front and back, depicting warrior in chariot at top and other scenes, bearing Great Britain 1p Red tied by "6" in barred oval, neat circular datestamp, to Southampton, fresh and Very Fine, a beautiful design ..... E. 400-500
- 1649 ☒ **Country Scenes.** Two covers to same recipient, each with Great Britain 1p stamp, done in watercolor, one depicts country scene with row boat and animals, other depicts reeds and water with ducks, used in 1903 and 1911 respectively, Very Fine, beautiful designs...(Photo Ex) E. 500-750
- 1650 ☒ **Crier.** Hand-drawn cover depicting town crier standing on a box with a bell and scroll which doubles as address panel, bearing Great Britain 1p Red tied by "Edinburgh JA 18, 1871" circular datestamp to Beaumaris, few age spots, stamp with flaws, otherwise Very Fine ..... E. 500-750
- 1651 ☒ **Crier.** Hand-drawn cover bearing Great Britain 1p Red tied by "11" in grid to Isle of Wight, neat 1861 London and Southampton backstamps and War Office embossed seal on top flap, Very Fine, ex Hahn ..... E. 750-1,000



1652



1653



1654



1655

- 1652 ☒ **The Dark Ages.** Bleak cover depicting hobo with slogans “Gas for ever” and “Lighten our darkness” as well as “The light of other day is faded”, bearing Great Britain 1p Red tied by “105” in barred oval, indistinct 1880 circular datestamp to Sidmouth, Very Fine, a dark design with strong political connotations..... E. 300-400
- 1653 ☒ **Dog.** Large cover depicting an Irish wolfhound, drawn by Owen Saunders and sent to London, bearing Great Britain 1p tied by “Stockton-on-Tees MR 15, 1908” circular datestamp, Very Fine, ex Shaida..... E. 1,500-2,000
- 1654 ☒ **Equestrian.** Hand-painted female rider and horse on cover to Ledbury, bearing Great Britain 1p tied by “680” in barred oval, 1881 Newport and receiving backstamps, Very Fine, a beautiful design ..... E. 500-750
- 1655 ☒ **Family.** Wonderful hand-drawn design depicting a couple in front of a billboard with their small daughter pointing to advertisements and a street scene at right, bearing Great Britain 6p tied by “197” in barred oval, “Chirk DE 3, 1866” circular datestamp to Cawnpore, India and forwarded twice within India, also with 4p stamp on back tied by “197” in bared oval, “Ruaban DE 2, 1866” origin backstamp, eight other backstamps, some edgewear, Very Fine ..... E. 1,000-1,500

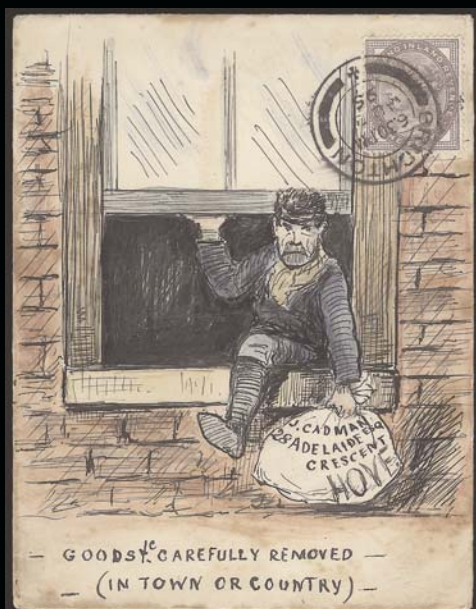




1656EX



1657



1658



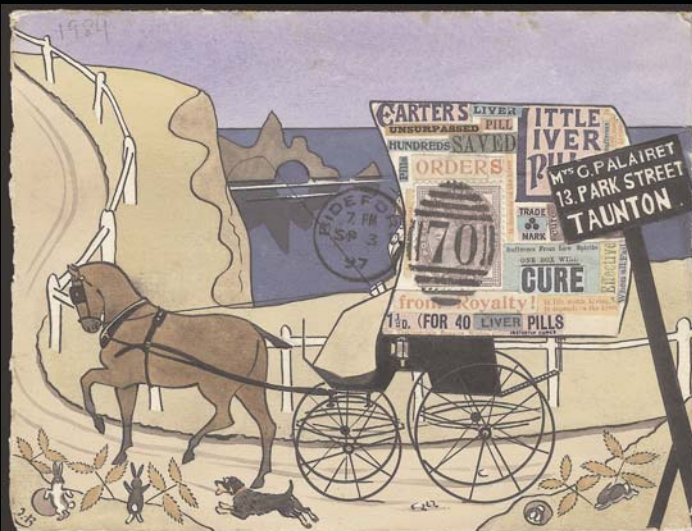
1659



1660

- 1656 ☒ **Floral.** Three covers addressed to Mrs. Flint in Manchester, each depicts a different flower (perennial, really), each with Great Britain 1p Red tied by South Kensington circular datestamp from 1879, one states in pencil on back "These may amuse Ollie, ? Dick Hughes himself", Very Fine trio ..... (Photo Ex) E. 300-400
- 1657 ☒ **Foxes.** Beautiful hand-drawn design depicting two foxes in a landscape, bearing Great Britain 1p Red tied by "497" in barred oval handstamp to Stroud, April 1872 receiving backstamp, Very Fine..... E. 400-500
- 1658 ☒ **Goods &c Carefully Removed.** Hand-drawn design with wonderful detail depicting man exiting window with bag of goods, bearing Great Britain 1p tied by "Brighton AU 3, 1895" circular datestamp to Hove, minor age spotting, Very Fine, a remarkable design ..... E. 500-750
- 1659 ☒ **Guard Room.** Hand-drawn design depicting two guards and a dog in a guard room, bearing Great Britain 1p tied by "023" in barred oval handstamp, "Farnborough Station MR 14, 1875" backstamp to Kirkham Abbey, stamp with small flaws, Very Fine, drawn by E. H. Clough Taylor and sent to his sister ..... E. 400-500
- 1660 ☒ **Horses.** Eleven covers, five fronts only and one unused item, mostly hand-drawn incl. three watercolor (two are fronts), mostly with horses as central theme but few with horses integrated into design such as J. Valentine Ocean Penny Postage (used, defective), some faults, overall a Fine-Very Fine and fascinating group ..... (Photo Ex) E. 1,500-2,000





1661



1662



1663



1664



1665

- 1661 ☒ **Horse and Carriage.** Phenomenal design depicting a horse and carriage on a seaside path with animals at bottom, carriage is a collage made up of cure-alls and also incorporates Great Britain 1p tied by "Bideford SP 3, 1897" duplex datestamp to Taunton, receiving backstamp, few trivial age spots, Very Fine, a particularly well-executed design..... E. 750-1,000
- 1662 ☒ **Horse and Carriage.** Hand-drawn design depicting a large carriage with several people on top and inside and four horses, bearing Great Britain 1p Red tied by "Barnstable AU 8, 1870" duplex datestamp to Windsor, receiving backstamp, with original enclosure, small tear at top, minor edgewear, Very Fine ..... E. 400-500
- 1663 ☒ **Horse and Carriage.** Elaborate hand-drawn design depicting a rather dour passenger in a horse-drawn carriage and a street scene, bearing Great Britain 1p Red (perfs trimmed) affixed in box designed for the stamp which doubles as a box carried by a workman, tied by "Barnstable MR 7, 1870" duplex cancel to Oxford, receiving backstamp, some age spots, otherwise Very Fine ..... E. 300-400
- 1664 ☒ **Horse and Rider.** Hand-drawn design depicting horse and rider carrying a banner, bearing Great Britain 1p tied by "Colchester NO 10, 1900" datestamp to Ipswich School in Ipswich, receiving backstamp, few scuffs, otherwise Very Fine..... E. 300-400
- 1665 ☒ **The Human Race.** Colorful hand-drawn design depicting religious figure and a sea of humanity crushed together, bearing Great Britain 1p tied by indistinct London circular datestamp to Brighton, Very Fine, unusual subject matter ..... E. 400-500





1666

- 1666 ☒ **Hunting Party.** Hand-drawn design showing progression of a rider as he falls from his horse, bearing Great Britain 1p Red on Bluish, Plate 25, tied by Maltese Cross, unusual large "Stony Stratford LLS" and 1842 receiving backstamp, some slight edgewear and age spots on stamp, Very Fine, the "LL S" marking is for Rev. L. Loraine Smith, a sporting parson who rode with the Grafton Hunt, the origin of this is unknown, ex Bodily ..... E. 1,000-1,500



1667

1668



- 1667 ☒ **Jester.** Wonderful multicolored hand-drawn design depicting a jester at right and animals at left, bearing Great Britain 1p Lilac tied by "Hastings Station Office MY 13, 1895" duplex datestamp to London, red receiving backstamp, Very Fine, a gorgeous design ... E. 500-750
- 1668 ☒ **Knave of Hearts.** Hand-drawn design depicting a formally-dressed couple kissing, Great Britain 1p stamp with perfs trimmed and affixed over heart and tied by "London-E.C. FE 12, 1876" circular datestamp, minor edgewear, Very Fine and unusual hand-drawn Valentine, ex Alcock ..... E. 400-500



1669



1670



1671

- 1669 ☒ **Landscape.** Impressive watercolor of Chateau Chillon on Lake Lemman near Geneva, bearing pair of Great Britain 1/2p tied by "Leicester AP 23, 1905" duplex to Upper Tooting in Surrey, minor edgewear, Very Fine, ex Shaida..... E. 1,000-1,500
- 1670 ☒ **Landscape.** Watercolor depicting thatched cottage by the sea, bearing Great Britain 1p tied by "Newton-Abbot NO 22, 1906" circular datestamp to Saskatchewan, Canada, few toned spots, still Very Fine, ex Shaida..... E. 1,000-1,500
- 1671 ☒ **Lion and Crocodile.** Hand-drawn design depicting the two animals on opposing ends of a see-saw, bearing Great Britain 1p Red tied by "53" in barred oval handstamp to Taunton, neat "Bath SP 12, 1868" origin and receiving backstamps, Very Fine usage from the Turner correspondence, the covers in this correspondence were designed by an Indian civil servant friend living in Bath ..... E. 400-500



1672

- 1672 ☒ **Monkey Business.** Charming multicolor printed design, used from London to Boyle, Ireland, Jul. 20, 1844, red "Bruton St." straightline, blue receiving datestamp, the 1841 1p Red Brown applied over edge by sender to obscure as little of the envelope design as possible, faint toning

VERY FINE. A MAGNIFICENT EARLY ILLUSTRATED ENVELOPE.

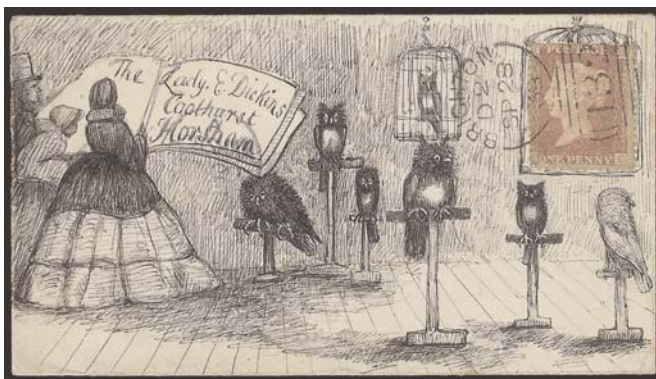
Ex Meroni and Giamporcaro. This cover was featured on the cover of the Phillips Feb. 16, 1989, sale, where it realized £4,460 ..... E. 2,000-3,000





1673

- 1673 ☒ **Mother Goose.** Pen-and-ink drawing with watercolor background depicting a country estate, goose with drawing of envelope in its mouth with address to Retford, Great Britain 1p stamp affixed partly over top edge, neat "Henley-on-Thames OC 24, 1866" and receiving backstamps, cover with Advocate General seal on top flap, Very Fine, a beautiful design ..... E. 500-750



1674EX

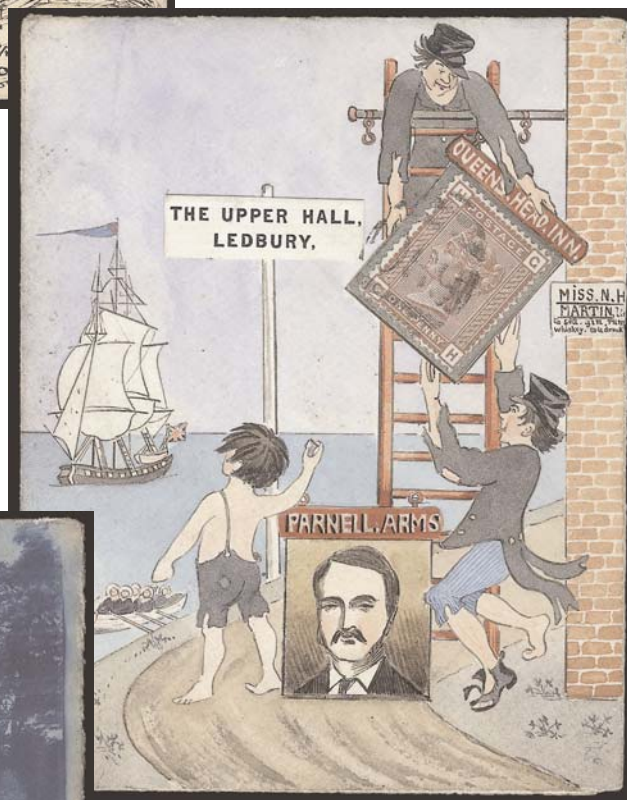


1675

- 1674 **Owls.** Three items, incl. two detailed drawings which were enclosures, most interesting is cover depicting seven owls and figures at left, Great Britain 1p Red affixed in area resembling a cage and tied by "Brighton SP 28, 1858" circular datestamp to Horsham, Very Fine ..... (Photo Ex) E. 300-400
- 1675 ☒ **Paint the Town Red.** Fantastic hand-drawn design depicting a central figure (racial stereotype) with a can of red paint painting over billboards, back of cover with Great Britain 1p tied by "Belfast OC 28, 1891" duplex datestamp to Glasgow, receiving datestamp on front, two additional drawings on back of a bird and a running servant, some slight edgewear, Very Fine, a fascinating design..... E. 750-1,000



1676



1677



1678

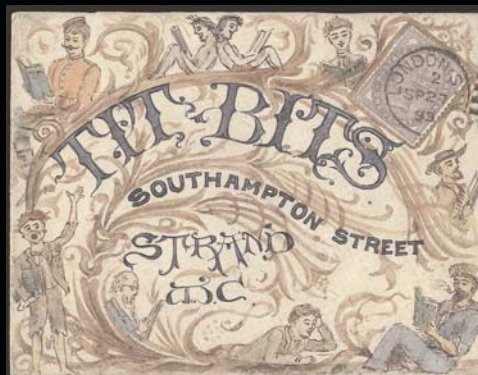
- 1676 ☒ **Park Scene.** Hand-drawn design depicting a couple on a park bench, bearing G.B. 1p Red affixed to drawing of a post sign and tied by "944" in barred oval handstamp, "Lynton AP 13, 1870" backstamp to Windsor, receiving backstamp, few age spots, missing top flap, Very Fine..... E. 400-500
- 1677 ☒ **Parnell Arms.** Wonderful hand-painted design to Miss Martin in Ledbury, depicting sailing ship and boarding boat coming ashore as a sign is being switched from Parnell Arms to Queens Head Inn, bearing Great Britain 1p stamp tied by barred oval handstamp, second stamp on back tied by "Newport-Mon. FE 15, 1881" circular datestamp, Very Fine, a wonderful design with excellent political commentary, Parnell led the Irish Parliamentary Party between 1875 and his death in 1891 ..... E. 400-500
- 1678 ☒ **Photograph.** Blue-tinted photographic reproduction of a building and street, bearing Great Britain 1p tied by 1899 Dover duplex cancel to London, with original enclosure, Very Fine, unusual..... E. 500-750



1679



1680



1682

1681



- 1679 ☒ **Portraits.** Four colorful hand-drawn portraits, incl. two dancers, two knights and a woman's face, each in frame as separate artworks, on 2p entire cancelled by "London DE 24, 1867" duplex datestamp and used within London, initialled "HC" at ower left, Very Fine, a wonderful portrait gallery painted by Henry Culshaw..... E. 750-1,000
- 1680 ☒ **Portraits.** Hand-drawn cover with seven caricature figures ranging in size from a tall man to a baby, holding the address panel, bearing Great Britain 1p Red tied by "Thirsk JU 12, 1877" circular datestamp to London, receiving backstamp, minor wear, Very Fine..... E. 300-400
- 1681 ☒ **Pussy Pie.** Wonderful hand-drawn cover depicting seven black cats on a roof and with an older couple in bedclothes shooing them away, bearing Great Britain 1p stamp affixed over edge and tied by London circular datestamp to Birmingham, some slight wear incl. few toned spots, Very Fine, a hilarious design..... E. 1,000-1,500
- 1682 ☒ **Readers.** Wonderful hand-drawn design depicting people from various walks of life reading books, bearing Great Britain 1p tied by "London S.W. SP 27, 1899" circular datestamp and used locally, minor soiling, Very Fine..... E. 500-750



- 1683 ☒ **Readers.** Hand-drawn design depicting schoolboys reading at a desk, bearing Great Britain 1p Red tied by "858" in barred oval, "Winchester SP 28, 1867" circular datestamp to Herefordshire, neat Kingston and receiving backstamps, minor edgewear, Very Fine..... E. 400-500
- 1684 ☒ **Sailboat.** Colorful hand-drawn design depicting a sailboat with another in the distance, bearing Great Britain 1p tied by "Dorchester OC 28, 1887" datestamp to Bournemouth, receiving backstamp, small edge tear at top, few age spots, Very Fine, attractive design..... E. 500-750
- 1685 ☒ **Sailboat.** Hand-drawn design depicting several sailboats with buildings on shore at right, bearing Great Britain 6p tied by "W 30" in grid, "London-W DE 12, 1867" circular datestamp to **Malaga, Spain**, red oval "PD" handstamp, receiving backstamp, minor edgewear, Very Fine, ex Gallagher ..... E. 400-500
- 1686 ☒ **Sail Boats.** Wonderful hand-drawn design depicting sail boats in front of a classical building and with ornate frame, bearing Great Britain 1p stamp tied by "London JA 28, 1895" square datestamp to Islington, missing top flap, Very Fine, a pleasing design..... E. 400-500



1687

- 1687 ☒ **Seascape.** Beautiful **oil painting** on postcard signed "L. A. Miraldi", bearing Great Britain ½p tied by "Jersey SP 14, 1904" datestamp to Isle of Wight, Very Fine, a beautiful painting, ex Shaída .... E. 1,000-1,500





- 1688 ☒ **Ship.** Elaborate and well-executed ink-and-wash design depicting a steamship with sails and a mourning border, bearing Great Britain 1p tied by "Redditch SP 2, 1892" circular datestamp to Clonmel, Ireland, receiving backstamp, Very Fine ..... E. 400-500
- 1689 ☒ **Ships.** Colorful hand-drawn design depicting two steamships with intertwined smoke, bearing two Great Britain ½p stamps tied by "London AP 12, 1911" circular datestamps and used locally, Very Fine, an attractive design..... E. 400-500
- 1690 ☒ **Ships.** Magnificent hand-drawn design depicting colorful ship in foreground and another in background on stormy seas, bearing Great Britain 1p tied by "Sunderland JY 28, 1904" circular datestamp and addressed to "A. E. Perrin. Artist. Northampton", receiving backstamp, few light age spots, Very Fine, a stunning design ..... E. 500-750



- 1691 ☒ **Ship at Night.** Fantastic oil painting of ship in moonlit seascape and signed by artist "L. A. Miraldi", bearing Great Britain ½p tied by "Jersey SP 1, 1904" circular datestamp to Isle of Wight, card with few cracks, still Very Fine, ex Shaida..... E. 1,000-1,500

1691



1692



1693EX



1694EX



1695



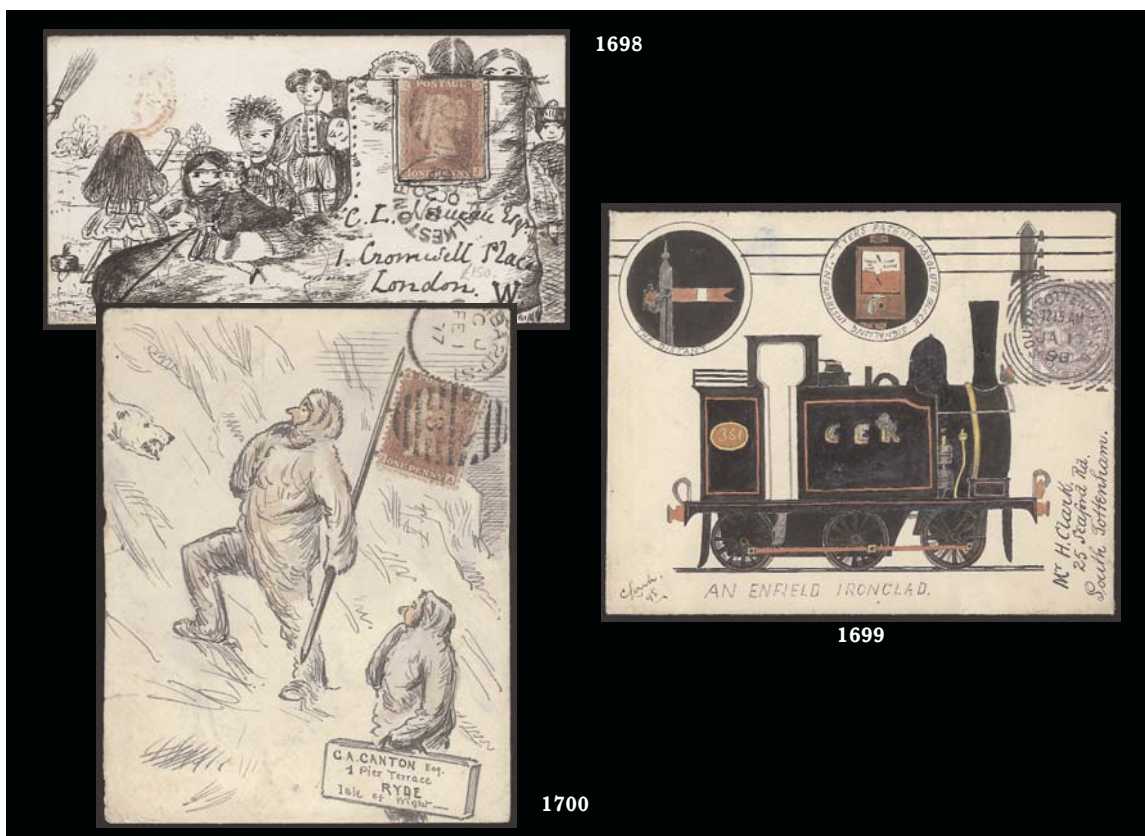
1696



1697

- 1692 ☒ **Ship.** Hand-drawn design depicting sailing ship at full sail, bearing Great Britain 1p tied by well-struck "Chelmsford DE 18, 1896" circular datestamp to London, receiving backstamp, Very Fine, a pretty design ..... E. 400-500
- 1693 ☒ **Signs.** Five covers and two fronts only, all hand-drawn, incl. six with either artist's easel or other sign with address and one envelope on envelope, mostly with perforated 1p Red, one with illustrated enclosure (mourning cover), some flaws, some Fine-Very Fine ....(Photo Ex) E. 750-1,000
- 1694 ☒ **Silhouettes.** Four covers and one front only, used in 1875-76, incl. few of native figures, several humorous, few flaws, overall Fine-Very Fine .....(Photo Ex) E. 500-750
- 1695 ☒ **Spare a Penny for One Trying to Earn a Living.** Hand-drawn design depicting a man with his cap out, drawings and a fish (?), bearing Great Britain 1p tied by "Weston Sure-Mare OC 8, 1894" duplex to Teignmouth, Very Fine ..... E. 400-500
- 1696 ☒ **Steeplechase.** Colorful painting depicting three riders jumping a fence with one being thrown from the horse as townspeople look on, bearing Great Britain 1p stamp cancelled by barred oval and used to Folkestone, 1882 backstamps, missing part of top flap, Very Fine, a beautiful design ..... E. 300-400
- 1697 **Theater.** Wonderful drawing on cover front only of formally dressed gentleman in front of the theater, addressed to Manchester, no postal markings, Very Fine ..... E. 300-400





- 1698 ☒ **There Was an Old Woman Who Lived in a Shoe.** Charming hand-drawn design depicting the popular nursery rhyme, bearing Great Britain 1p Red tied by "Folkestone OC 20, 1862" circular datestamp to London, Very Fine, the earliest printed version of this rhyme appeared in 1794..... E. 300-400
- 1699 ☒ **Train.** Hand-drawn design depicting "The Enfield Ironclad" and also two panels depicting signals, bearing Great Britain 1p tied by "South Tottenham S.O. JA 17, 1898" datestamp and used locally, additional drawing in back of tunnel and tracks, Very Fine, very desirable for the train enthusiast ..... E. 400-500
- 1700 ☒ **Unexpected Meeting.** Humorous hand-drawn design depicting two polar explorers climbing a mountain and encountering a polar bear, bearing Great Britain 1p Red incorporated into a flag, by "Lombard St. FE 1, 1877" duplex to Ryde on Isle of Wight, receiving backstamp, missing top flap, some edgewear, Very Fine ..... E. 400-500

1701



- 1701 ☒ **Welcome to Leeds Again.** Banner over railroad tracks on hand-drawn cover depicting countryside and views, initialed by artist at top left, bearing 1sh stamp tied by "477" in barred oval, "Leeds SP 22, 1857" circular datestamp to Newark, New Jersey, United States, Liverpool transit backstamp, red Boston 24c credit circular datestamp at left, trivial soiling, Very Fine, a beautiful and rare usage to an overseas destination..... E. 1,000-1,500



1702

- 1702 ☒ **Windmill.** Elaborate hand-drawn design depicting a windmill at center and landscape fading into background, bearing Great Britain 1p tied by "London W. SP 8, 1891" date-stamp and used locally, red receiving backstamp, some edge tears and edgewear, otherwise Very Fine, a beautiful design with a wonderful use of perspective ..... E. 500-750



1704EX

1703



- 1703 **Woman and Squire.** Two-panel design on cover front only, bearing Great Britain 2p Blue tied by indistinct 1875 circular datestamp to Southsea, Very Fine..... E. 300-400
- 1704 ☒ **Hand-Drawn Balance.** 21 covers and two cover fronts only, many quite elaborate with sailing and other ships, views, boots, cherubs, silhouette, 1897 Jubilee (printed), various destinations incl. one sent to Paris, few flaws to be expected but overall fresh and Fine-Very Fine ..... (Photo Ex) E. 3,000-4,000



## CANADIAN HAND-DRAWN COVERS

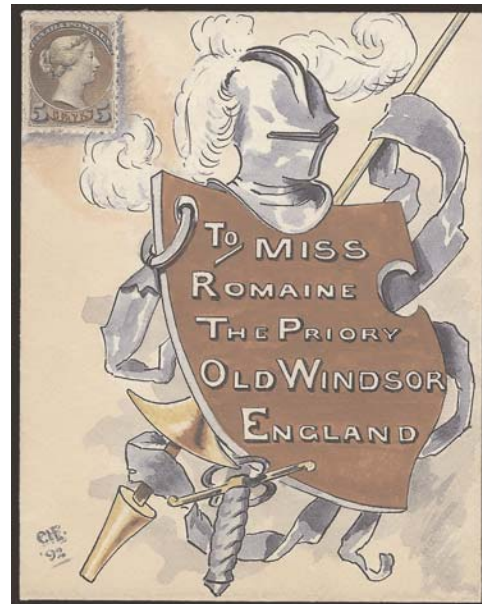


1705

- 1705 ☒ **Miss Romaine Correspondence.** Red ink drawing depicting birds, a bowing jester and a crazy man, bearing **Canada 2c and 3c** stamps tied by "Halifax N.S. Canada OC 20, 1892" circular datestamp to "Old Windsor, England", receiving backstamp, center of back cut out, trivial edgewear, Very Fine, scarce and desirable hand-drawn cover used from Halifax to England..... E. 500-750



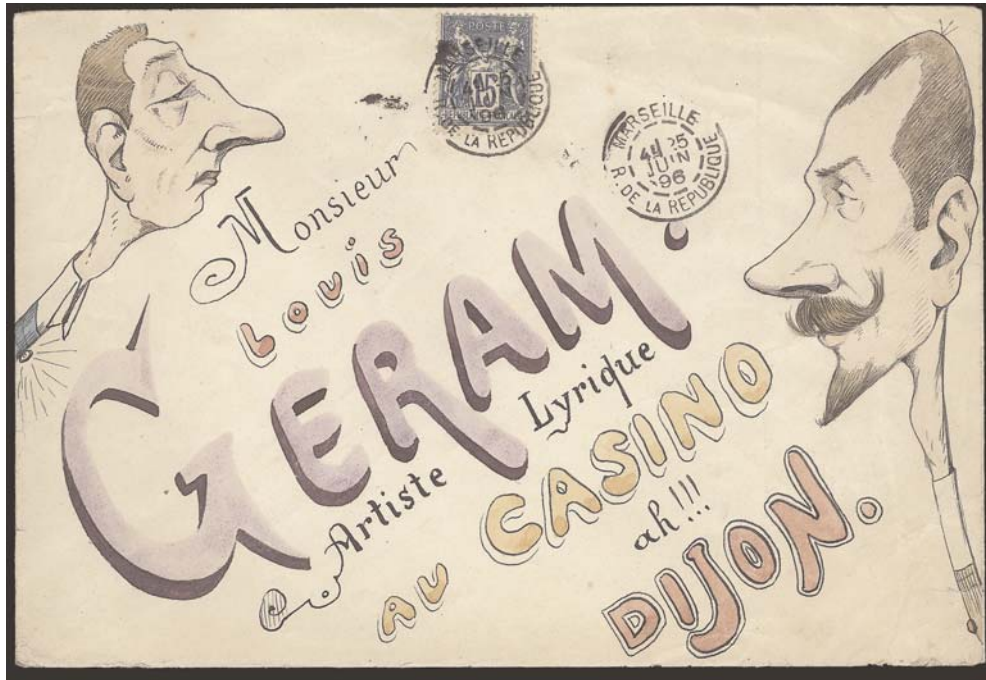
1706



1707EX

- 1706 ☒ **Miss Romaine Correspondence.** Red ink drawing depicting caricatures of various birds around border of cover bearing **two strips of five of Canada 1/2p** stamps tied by "Halifax N.S. Canada OC 31, 1892" circular datestamps to "Old Windsor, England", receiving backstamp and with several additional drawings on back, Very Fine, scarce usage ..... E. 500-750
- 1707 ☒ **Miss Romaine Correspondence.** Two hand-drawn covers and one cover front only, each bearing Canada stamp but unused, elaborate drawings incl. one depicting knight in armor and with stamp hand-colored, another depicting flags, front depicts soldiers on horses, each addressed to "Old Windsor, England", Very Fine, these were either not sent or carried outside of the mails, first two ex Shaida ..... **(Photo Ex)** E. 300-400

## FRENCH HAND-DRAWN COVERS



1708EX

- 1708 ☒ **French Caricatures.** Two hand-drawn covers, first depicts two figures with elaborate address to Dijon, bearing 15c stamp tied by "Marseille R. De La Republique 25 Juin 1896" circular datestamp; second depicts a woman and bears 25c stamp tied by light strike of Dec. 30, 1897 Marseilles circular datestamp to Paris, Very Fine, a wonderful pair of covers.....(Photo Ex) E. 1,000-1,500

## AMERICAN HAND-DRAWN COVERS



1709

- 1709 ☒ **Gone Fishin'.** Wonderful hand-drawn cover depicting a fisherman catching a fish while a liquor bottle labelled "bait" tips over, bearing two U.S. 2c Carmine, Ty. III (267) tied by "Waterbury Conn. Sep. 15, 1898" duplex cancel to **Quebec, Canada**, Very Fine, a rare and beautiful U.S.-based hand-drawn design, with 2000 P.F. certificate.. E. 1,000-1,500





1710

- 1710 ☒ **Fishing Dreams.** Gorgeous hand-drawn design depicting man at a desk writing and dreaming about fishing, bearing U.S. 2c Red, Ty. IV (279B) tied by "Waterbury Conn. May 4, 1900" circular datestamp **to Quebec, Canada**, additional small drawing on back, fresh and Very Fine, a rare U.S.-based design, with 2000 P.F. certificate ..... E. 1,000-1,500

## BRITISH PRINTS



1711

- 1711 ☒ **Cartoon Lettersheets.** Two items: first depicts St. George Fighting Catholic Beast, multi-colored print by Fores of Picadilly, address panel to McCleary's Print Shop in Dublin, neat "A. MA. 21, 1807" double-circle datestamp, Very Fine, a beautiful design ..... E. 750-1,000



1712

- 1712 ☒ **Patriots Deciding a Point of Honor.** Design by James Gillray, lettersheet with multicolored design depicting duellists, address panel to McCleary's Print Shop in Dublin, 1807 double-circle datestamp, ms. rate, slightly reduced, Very Fine, beautiful design which was published May 4th, 1807 by H. Humphrey of 27 St. James Street..... E. 500-750

## BRITISH VALENTINES



1713

- 1713 ☒ **Valentine, 1801.** Printed lettersheet designed by John Fairburn, central colorful design with hand-punched simulated lace, used within London, few toned spots, still Very Fine and desirable early design, ex Alcock ..... E. 500-750

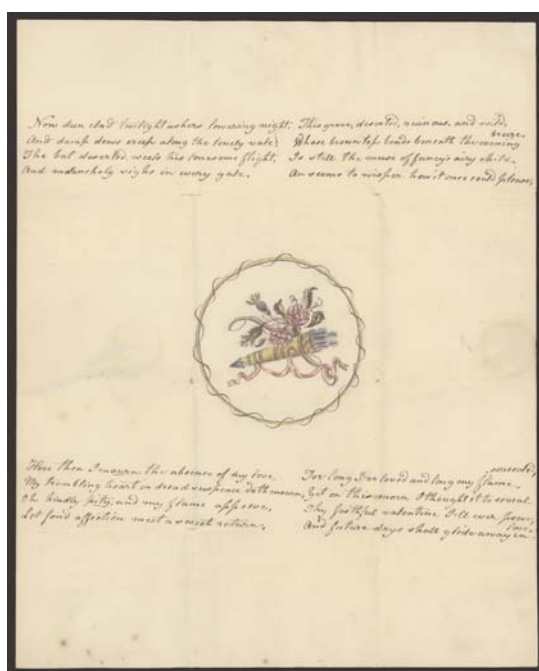




- SIEGEL AUCTION GALLERIES – 86 – APRIL 27, 2010



1717



1718



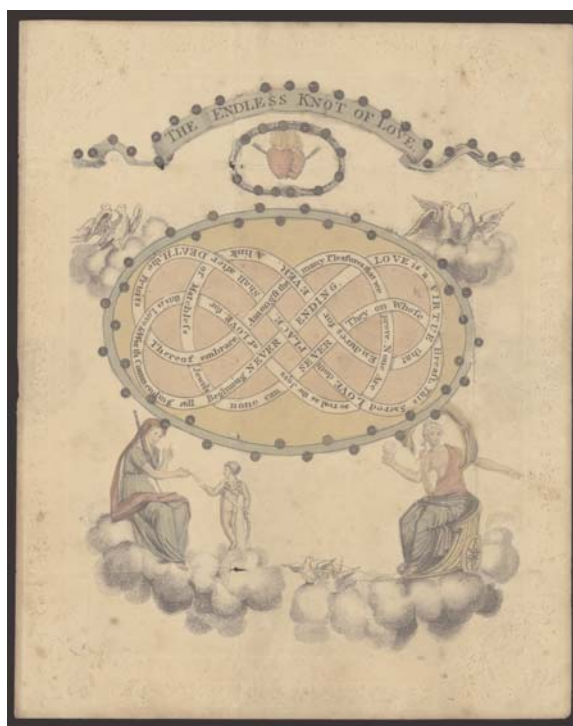
1719

- 1717 ☒ **Valentine, 1810.** Lettersheet with colorful printed design and verses used within London, some slight soiling, Very Fine, a beautiful early design..... E. 300-400
- 1718 ☒ **Valentine, 1810.** Lettersheet with hand-colored design depicting Cupid's quiver, ms. verses at top and bottom, used from London to The Rev. A. E. Ansham in Cambridge, Very Fine, attractive design, ex Alcock ..... E. 500-750
- 1719 ☒ **Valentine, 1811.** Central design depicting Cupid shooting his arrow into a young woman's heart with metal sequins sewn in and gold hearts and branches painted in, from Richmond to a housemaid at the Earl of Jerseys in Osterley Park, some soiling, address panel with few tears, still Very Fine, a beautiful design and unusual with the sewn metal sequins ..... E. 500-750





1720

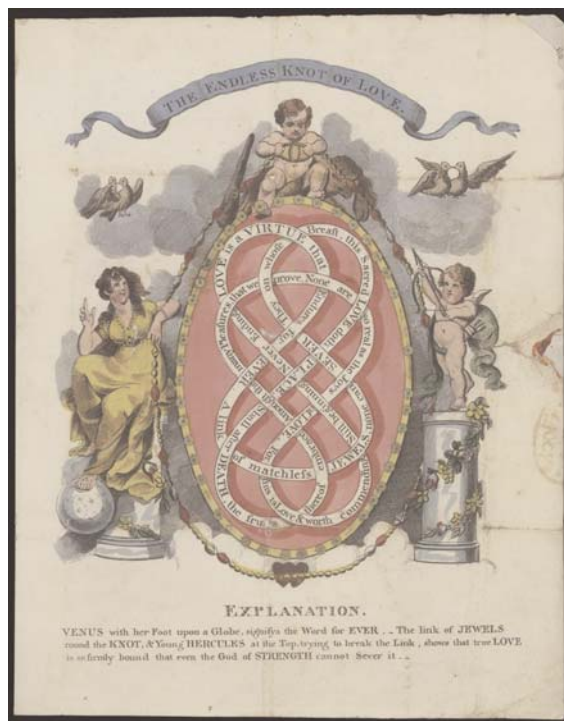


1721



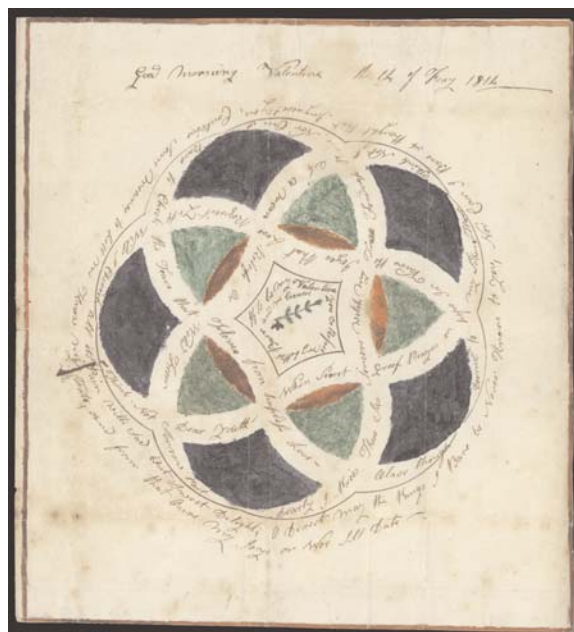
1722

- 1720 ☒ **Valentine, 1812.** Beautiful printed design depicting Cupid in a rose, with cobweb design and thread attached to rose which when pulled reveals another Cupid, embossed border with captions in French, imprint at bottom “Dobbs Patent”, used from Lombard St. to Clerkenwell, some slight soiling and wear, tear towards top, otherwise Very Fine, scarce early novelty design, ex Alcock ..... E. 500-750
- 1721 ☒ **Valentine, 1813.** Beautiful printed design depicting “The Endless Knot of Love” with metal sequins sewn in, embossed border in French and with “Dobbs Patent” at bottom, used within London, some soiling on address panel and few toned spots on Valentine, otherwise Very Fine example of this scarce and desirable design ..... E. 500-750
- 1722 ☒ **Valentine, 1814.** Lettersheet with **gold-embossed frame** and hand-colored embossing in outer frame, also with embossing around border and “Dobbs Patent” at bottom, sent prepaid from London to Wales (a truly thoughtful gesture) with red “Paid” circular datestamp, some slight wear, Very Fine, an unusual and beautiful early design ..... E. 500-750



1723

1723 ☒ **Valentine, 1814.** Hand-colored lettersheet with printed design titled "The Endless Knot of Love" with printed verse woven thru design and also at bottom, metal sequins sewn around oval, address is on back of Valentine panel and sent from a Royal Marine sergeant from Woolwich to Cambridge, some slight wear, Very Fine..... E. 500-750



1724

1724 ☒ **Valentine, 1814.** Marvelous hand-made and hand-colored geometric design with verses integrated into the design, indistinct Feb. 13 circular datestamp, red "14 FE 1814" circular datestamp and addressed to Ramsey, ms. rate, some toning, still Very Fine and attractive early Valentine, this was posted on a Sunday as Valentine's day was a Monday in 1814, ex Shaida ..... E. 1,000-1,500





1725

- 1725 ☒ **Valentine, 1815.** Fantastic lettersheet with gold embossed border and hand-colored centerpiece of Cupid with two kissing doves, embossed outer border in French with "Dobbs Patent" imprint at bottom, inside with printed red rose and ms. verse, addressed but with no postal markings, some slight soiling on address panel, Very Fine, a phenomenal design, ex Alcock and illustrated on the back cover of that catalogue. E. 750-1,000



1726

- 1726 ☒ **Valentine, 1816.** Lettersheet with hand-drawn and hand-colored design depicting two hearts on a pedestal of Love with verses at top and bottom, used in Birmingham, appropriate postal markings, some wear mostly on address panel, Very Fine, a beautiful hand-drawn design..... E. 400-500



1727



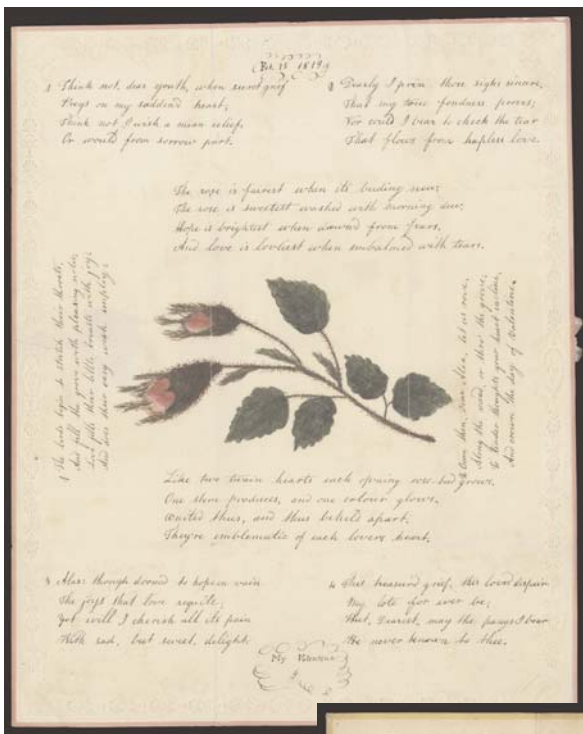
1728



1729

- 1727 ☒ **Valentine, 1817.** Unusual lettersheet with printed and hand-colored design, central is piece of paper attached at top with illustration of rose and "The happy couple, Under the rose", when the rose is lifted there is a printed design of two lovers, inside with additional ms. verses, used within Blackpool and with various postal markings, minor wear, Very Fine, an ingenious and scarce early design..... E. 500-750
- 1728 ☒ **Valentine, 1818.** Lettersheet with hand-drawn and colored design, embossed border in French with "Dobbs Patent" at bottom, design with string attached at center which pulls out to reveal "Think on me" verse, used within London and with appropriate postal markings, small repairs to address panel, otherwise Very Fine, the Valentine design itself is absolutely pristine..... E. 500-750
- 1729 ☒ **Valentine, 1818.** Lettersheet with "Knot of Love" design with printed colors, used from Shipston to Alderminster, town handstamp and ms. "1" rate, rebacked, still Fine, early use of printed colors ..... E. 300-400





1730



1731



1732

- 1730 ☒ **Valentine, 1819.** Lettersheet with hand-drawn design of rose with handwritten verses, dated "Feb. 15, 1819", with embossed border, from Glasgow to Greenhill, neat "Glasgow 23 FEB. 1819" double-circle datestamp and matching boxed "Addl. 1/2" and ms. "4" rate, some wear, still Very Fine and unusual design ..... E. 400-500
- 1731 ☒ **Valentine, 1821.** Hand-colored lettersheet depicting a basket of roses with pullstring and dove with letter underneath, embossed border in French and "Dobbs Patent" imprint at bottom, to Liverpool, indistinct circular datestamp, fresh and Very Fine... E. 750-1,000
- 1732 ☒ **Valentine, 1825.** Lettersheet with beautiful hand-colored design of a basket of roses, small thread attached at center which when pulled reveals gold-painted flowers and ribbons, embossed border in French and with "Dobbs Patent" imprint at bottom, used within London and with appropriate postal markings, some sealed tears and wear, still Very Fine..... E. 400-500



1733



1734



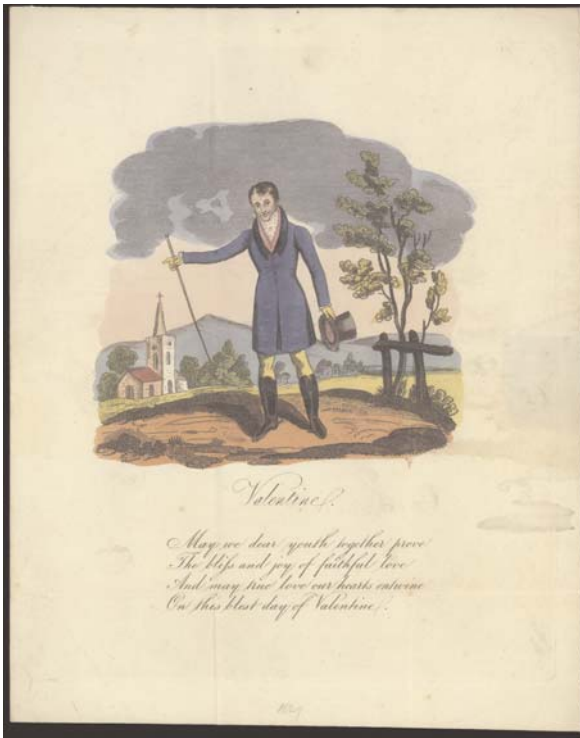
1735

- 1733 ☒ **Valentine, 1825.** Lettersheet with early comic design depicting “A Turnip” with sauce pan on head and coarse sacks for pants, used within London and with appropriate postal markings, some slight edgewear, Very Fine, humorous design ..... E. 500-750
- 1734 ☒ **Valentine, c.1825.** Lettersheet with embossed border in French and “Dobbs Patent” imprint at bottom, with colorful design of Cupid at center pasted into place as well as border, also with some hand-painted elements, used in Damhead (?), appropriate postal markings, address panel with soiling and tear, few hinge reinforcements, otherwise Very Fine, unusual design ..... E. 400-500
- 1735 ☒ **Valentine, c. 1825.** Lettersheet with comic design which is hand-colored and with derogatory ms. verse below from Uxbridge to Hillingdale, ms. “1” rate and straightline handstamp, trivial wear, Very Fine, the Uxbridge handstamp was in use from 1821-29 ..... E. 500-750





1736

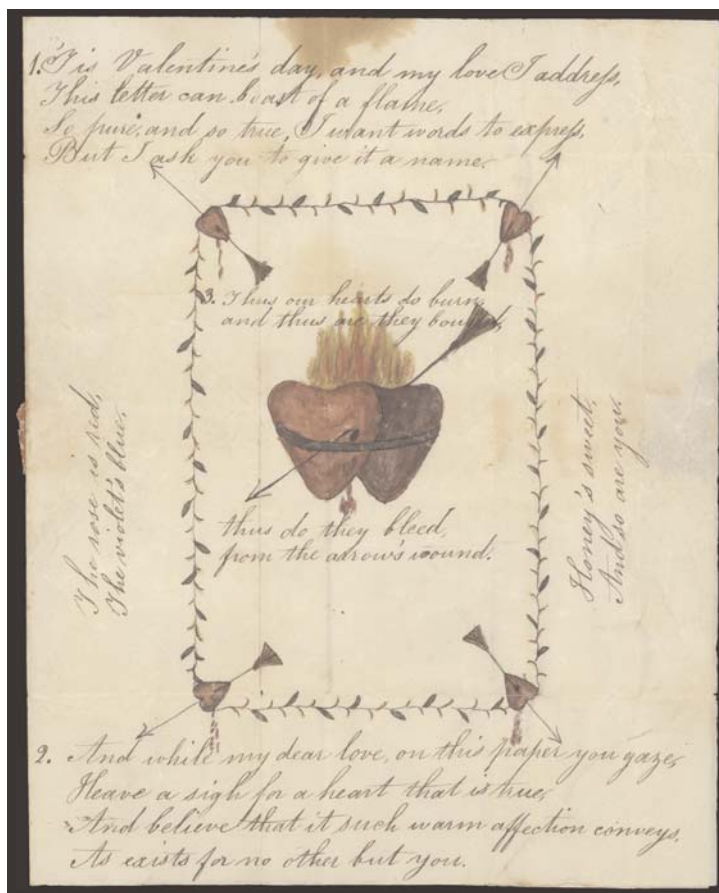


1737



1738

- |      |   |   |
|------|---|---|
| 1736 | ✉ | <b>Valentine, 1829.</b> Lettersheet with hand-colored comic design by Robert Cruckshank depicting a female cat in a dress with humorous verse below, from London to Dartford in Kent, trivial soiling, Very Fine, ex Alcock ..... E. 500-750  |
| 1737 | ✉ | <b>Valentine, 1829.</b> Lettersheet with hand-colored design depicting a suitor and a church with verse below, used from Coleshill to Hillington with appropriate postal markings, Very Fine, attractive design..... E. 500-750   |
| 1738 | ✉ | <b>Valentine, 1830.</b> Lettersheet with colorful design of rose in floral border, ms. verses in French, with embossed border also in French and oval “JE NE CHERCHE QUUN” imprint at bottom, used locally in Annan, Scotland and with “Annan” straightline handstamp, minor soiling, few small repaired tears, still Very Fine..... E. 300-400 |



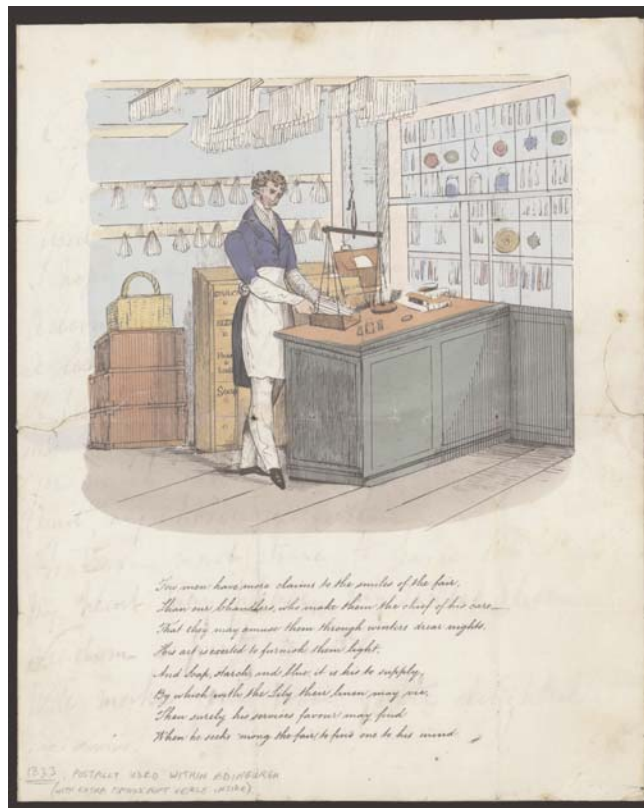
1739



1740

- 1739 ☒ **Valentine, 1831.** Hand-drawn design on lettersheet depicting two flaming hearts slain by Cupid's arrow and with decorative border and verses, used in Edinburgh with appropriate postal markings, some slight wear, Very Fine, a very unusual and somewhat dark design..... E. 400-500
- 1740 ☒ **Valentine, 1832.** Lettersheet with humorous design depicting an Ass dressed as a gentleman with verse below "You stupid vain conceited Ass, Why ogle with your quizzing glass, I'm sure no damsel will incline, To chuse you for her Valentine", sent within London with appropriate postal markings, slight wear, Very Fine, we hope never to receive one of these in the mail ..... E. 300-400





1741

- 1741 ☒ **Valentine, 1833.** Lettersheet with colorful design depicting candlemaker with printed verse below, inside with additional ms. verses, used within Edinburgh with appropriate rate marking, sealed tears and toned spots, otherwise Fine ..... E. 300-400



1742

- 1742 ☒ **Valentine, 1839.** Lettersheet with hand-drawn and colored design depicting a rose with ms. verses all around, also with hand-cut central design simulating lace, **from London to Rouen, France**, neat "London 14 Feb. 1839" circular datestamp, red boxed Paid and "P.P." markings, ms. rates, Very Fine, a scarce and desirable usage ..... E. 300-400



1743

- 1743 ☒ **Valentine, 1840.** Lettersheet with fantastic flower designs, center contains “four-square” with flowers which opens to reveal a rose with small pull string which underneath has yet a third design with “Hope” and dove with letter, inner and outer embossed borders with inner containing “Dobbs Patent” imprint, destination and origin unclear but with year-date visible on markings, address panel torn and repaired, few other sensible repairs along folds, still Very Fine, a wonderful design ..... E. 500-750



1744



- 1744 ☒ **Valentine, 1841.** Colorful lettersheet depicting a man wooing a woman on the side of the water with verse below, bearing **Great Britain 1p Black (1; SG 2)** cancelled by Maltese Cross (not tied, except by impression in paper), light strike of “Peterhead FE 13, 1841” boxed handstamp to Boddam, some overall wear most apparent in address panel, otherwise Very Fine, scarce use of the Penny Black on a Valentine..... E. 750-1,000



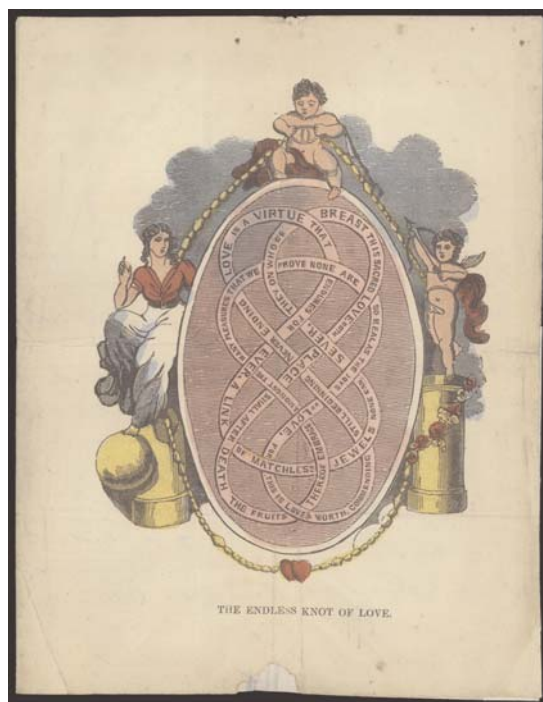


1745

1745 ✉ **Valentine, 1841.** Lettersheet with portrait of a woman with roses and verse, bearing **Great Britain 1p Black (1; SG 2) with part imprint** at left and letters LA, tied by red Maltese Cross, matching "Feb. 13, 1841" circular datestamp to Torryburn in Dunfermline (Scotland), few soiling spots and slight overall wear

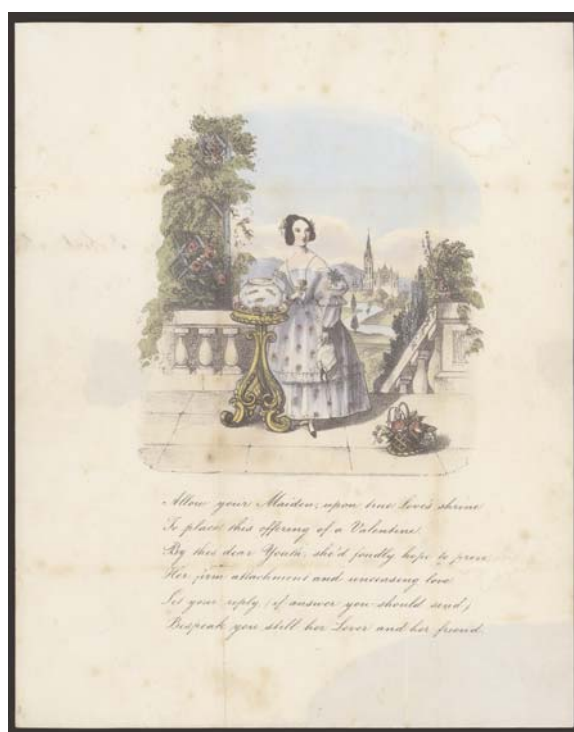
VERY FINE. AN EXTREMELY RARE USAGE OF A PENNY BLACK ON A VALENTINE. ESPECIALLY DESIRABLE WITH THE STAMP SHOWING PART OF THE IMPRINT. A FANTASTIC EXHIBITION ITEM.

1841 is the first year that a Penny Black could possibly have been used on a Valentine.  
..... E. 5,000-7,500



1746

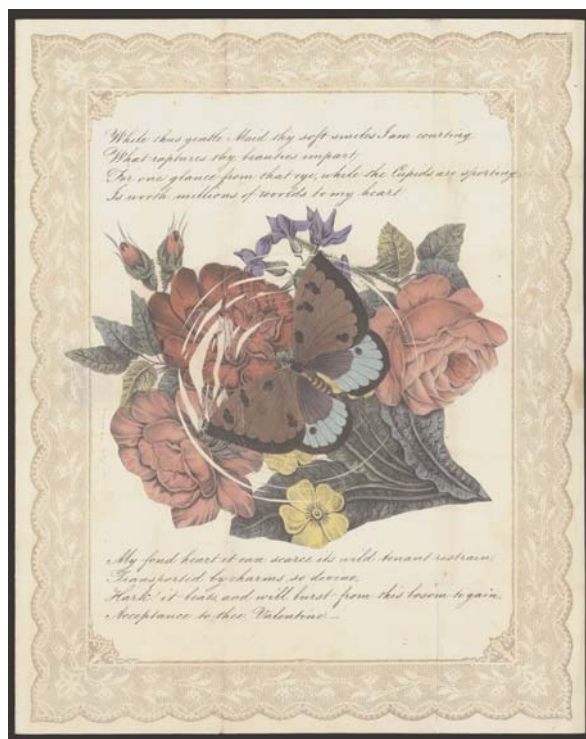
- 1746 ☒ **Valentine, 1841.** Lettersheet with “The Endless Knot of Love” title at bottom with verse running throughout knot, used from King’s Cross to Old Brentford with red “BattleBridge 1d Paid” handstamp, few sealed tears, Very Fine, ex Alcock .. E. 300-400



1747

- 1747 ☒ **Valentine, 1842.** Colorful lettersheet depicting woman on a patio with fishbowl, printed verse below, bearing **Great Britain 1p Black (1; SG 2)** tied by Maltese Cross, “Wisbeach FE 12, 1842” circular datestamp to South Lincolnshiresome, some toning, still Very Fine, scarce Valentine usage of the Penny Black ..... E. 750-1,000





1748

- 1748 ☒ **Valentine, 1845.** Lettersheet with central design of roses, with beehive at center and colorful butterfly in place of pull string, underneath is Cupid chasing a heart and "If I lose it I am lost", bearing Great Britain 1p Red on Bluish tied by Maltese Cross, "Greenwich" straightline handstamp to Leeds, receiving datestamp, few small age spots, Very Fine, unusual design ..... E. 500-750



1749

- 1749 ☒ **Valentine, 1852.** Beautiful hand-painted design surrounded by lace, with cover bearing Great Britain 1p Red on Bluish tied by "306" in barred oval from Frome to Orchardleigh, cover with some wear, enclosure with few toned spots, still Very Fine, ex Alcock..... E. 500-750



1750 with enclosure



- 1750 ✉ **Valentine, 1857.** Beautiful embossed lace enclosure with red acetate insert with verse, imprint of J.T. Wood, with original cover which is also embossed, bearing Great Britain 1p Red tied by handstamp, few minor age spots, Very Fine, ex Alcock..... E. 500-750

- 1751 ✉ **Valentine, 1859.** Beautiful design produced by George Kershaw & Son, with tinsel used in the decoration, with original embossed cover bearing Great Britain 1p Red tied by "34" in barred oval to Attleborough in Norfolk, stamp missing bottom left corner, cover with some toned spots, still Very Fine, ex Alcock ..... E. 500-750



1751





1752

- 1752 ☒ **Valentine, 1879.** Lettersheet with colorful and humorous design titled "Lady's Chain", bearing Great Britain ½p tied by "Mansfield FE 13, 1879" duplex to Alfreton, receiving backstamp, few toned spots, Very Fine, hilarious design, this should have been charged 1p as there is writing on back..... E. 400-500



1753EX

- 1753 ☒ **Valentines.** Seven lettersheets, incl. uses in 1814 (Dobbs Patent with embossing and ms. verse), 1844 (2), 1845 (3) and 1849, all with embossing and some with lace, all with flowers as themes, few flaws to be expected, overall Fine-Very Fine, a very worthwhile group .....(Photo Ex) E. 1,500-2,000



1754EX

- 1754 ☒ **Valentines.** Twelve lettersheets, used in 1825 (2), 1828, 1836, 1838, 1839, 1841, 1842 (2) and 1846 (3), unifying theme is that all have **beehive with pull strings**, all show flowers as central theme except one with couple walking, three with stamps, others with appropriate postal markings except one with no markings or address, overall fresh and Very Fine, a highly exhibitable group .....(Photo Ex) E. 3,000-4,000





1755EX

- 1755 ☒ **Valentines.** Four colorful lettersheets and two colorful enclosures, used in 1831, 1834, 1837, 1849, 1865, last used sometime in 1840's, unifying theme is women, the 1865 is mechanical allowing child and nanny to be manipulated, all are elaborate designs, two with stamps, few flaws, still Fine-Very Fine, a beautiful and highly desirable group.....  
.....(Photo Ex) E. 2,000-3,000



1756EX

- 1756 ☒ **Valentines.** Seven multicolored lettersheets, used in 1833, 1840, 1841, 1842, 1844 and 1845 (2), unifying theme is that all show couples, some with elaborate designs, one with 1p Red on Bluish stamp, some flaws, overall Very Fine, a very beautiful group.....  
.....(Photo Ex) E. 1,500-2,000



1757EX

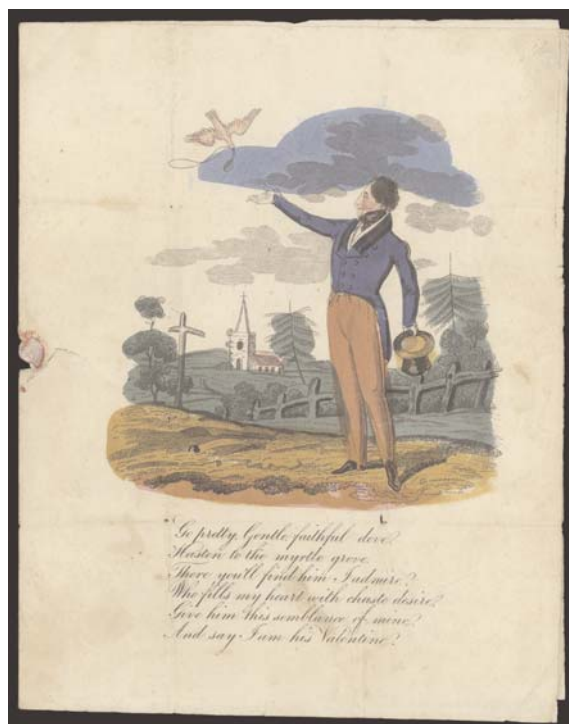
- 1757 ☒ **Valentines.** Six lettersheets, used in 1834 (2), 1835 (2), 1846 and 1852, last two with 1p Red on Bluish stamps, unifying theme is that all depict flowers, all are very colorful, the 1846 design has three flowers which left to reveal words "Beauty", "Love" and "Purity", overall fresh and Very Fine, a very worthwhile group.....(Photo Ex) E. 1,500-2,000



1758EX

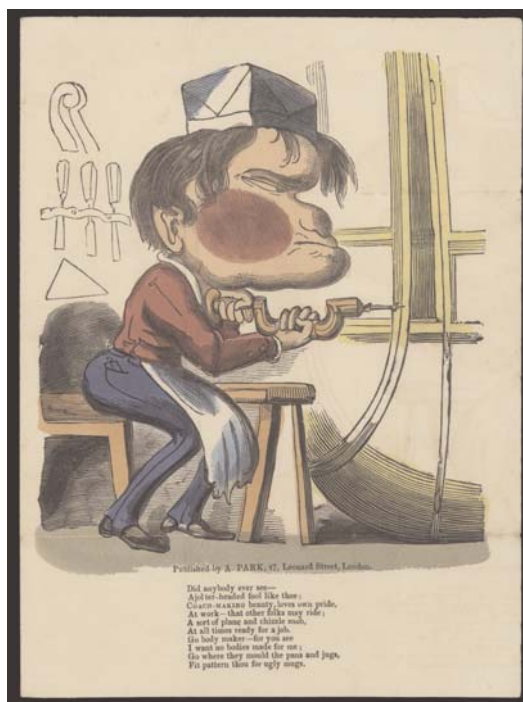
- 1758 ☒ **Valentines.** Eight lettersheets, used in 1834, 1836 (2), 1838, 1841 (2), 1843 and 1849, common theme is that all show Cupid in the design, some quite elaborate and colorful, few faults incl. 1843 with stamp mostly missing, otherwise Very Fine, a beautiful and highly desirable group .....(Photo Ex) E. 2,000-3,000





1759EX

- 1759 ☒ **Valentines.** Four colorful lettersheets used between 1836 and about 1845, unifying theme is that all show gentlemen, incl. one in locket-style design, one sportsman, two others in landscape, one with stamp, few flaws but overall Fine-Very Fine and attractive designs .....(Photo Ex) E. 1,000-1,500



1760EX

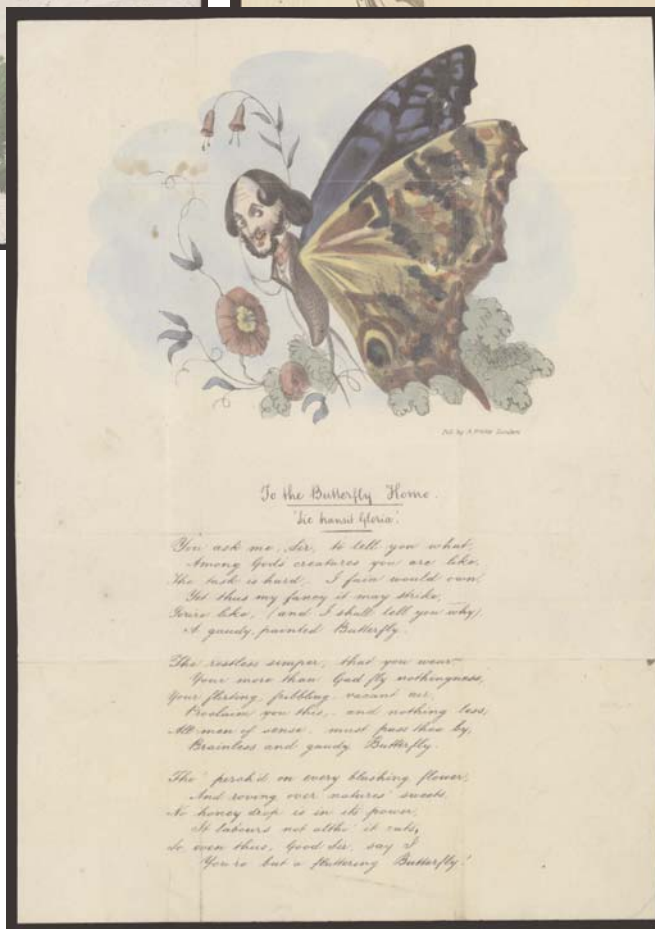
- 1760 ☒ **Valentines.** Two caricatures from 1839 and 1844, first with J.L. Marks of Smithfield imprint showing an uncomplimentary fellow and derogatory verse, with folded cover, latter published by A. Park in London and depicting large-headed man with hand drill, with Great Britain 1p Red on Bluish, few toned spots, Very Fine.....(Photo Ex) E. 750-1,000



1761EX



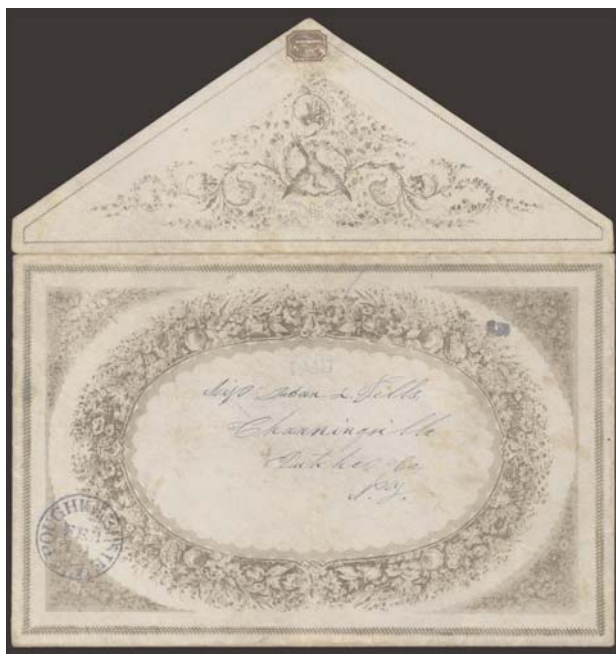
1762



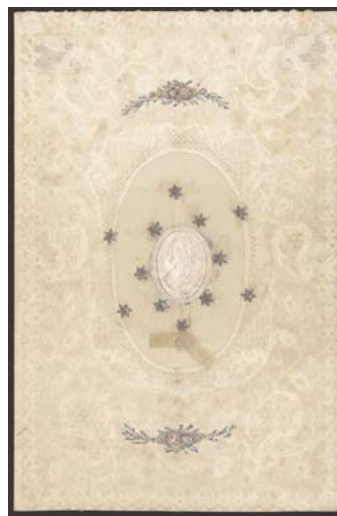
1763

- 1761 ☒ **Valentines.** Six enclosures with covers, each enclosure is embossed and most with lace cutouts, used in 1848, 1849 (2), 1860 and 1862 (2), few flaws to be expected, overall Fine-Very Fine and beautiful group.....(Photo Ex) E. 1,000-1,500
- 1762 ☒ **Valentine, 1844.** Lettersheet with hand-painted flower and verse, red "Brooklyn N.Y. Feb. 14" circular datestamp and used within Brooklyn, matching "1 Cent" handstamp, Very Fine..... E. 300-400
- 1763 ☒ **Valentine, undated.** Colorful lettersheet depicting man as a butterfly and with "Pub. A. Park London" imprint and printed verse, with original cover with "South Hanover Ind. Feb. 15" circular datestamp and matching "5" rate to Vernon Ind., few toned spots, Very Fine design ..... E. 300-400

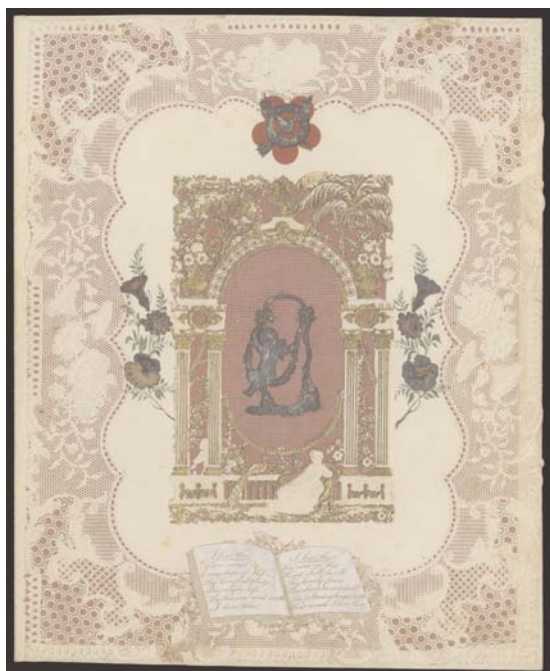




1764



- 1764 ☒ **Valentine.** Embossed lace enclosure with central cameo, with original cover with Valentine design and blue "Poughkeepsie N.Y. Feb. 14" circular datestamp with matching "Paid" and "5" handstamps to Channingville N.Y., some toning, otherwise Fine ..... E. 400-500



1765

- 1765 ☒ **Valentine, c.1850.** Fantastic design produced by Esther Howland of Worcester Mass., with detailed lace which has George Kershaw & Son imprint, embossed and gilded center with John Windsor imprint, with original enclosure which also has wonderful designs, red Feb. 21 Mass. circular datestamp and matching "Paid" handstamp with ms. "6" rate, minor wear, Very Fine, a beautiful Valentine, ex Alcock ..... E. 1,000-1,500

END OF SALE — THANK YOU



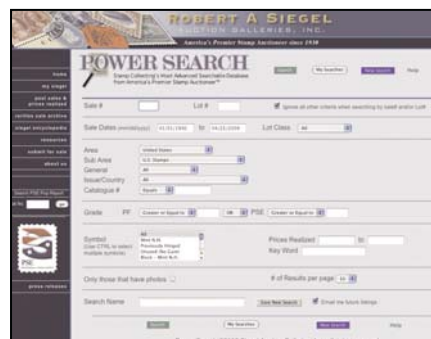
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**STEP 2: Once you are logged in, you can start setting your preferences**

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**STEP 3: Go to the "Saved Searches" tab**

The searches will be blank until you create some. Click on the blue "New Search" button.

**STEP 4: Create your search using "Power Search"**

Fill out the criteria for your search. If you are looking for a specific U.S. Scott number, there is no need to use the drop-down menus because it defaults to U.S. Stamps. You can make your search as specific or as broad as you like. Use the "Help" menu for suggestions. Name your search and save it at the bottom of the page. Click on "My Searches" to review what you've done.

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Sale 985

Tuesday, April 27, 2010

1

Please provide the following information:

NAME.....

ADDRESS.....

CITY/STATE/ZIP .....

TEL. (DAY) ..... FAX.....

E-MAIL.....

PADDLE #

*Do not write in box*

2

Have you purchased from us in the past 5 years? ☐ YES (if so, please go to Section 3)

☐ NO (please provide a trade reference and bank information)

References:

Stamp Firm: ..... Telephone.....

Bank: ..... Account # .....

3

In the space provided below, enter the **lot number** from **Sale 985** and your corresponding bid. Please use **whole dollar amounts** only and enter the **maximum bid** you wish to have us execute on your behalf, according to the **bidding increments** on other side of this form. **Your bid will NOT include the 15% buyer's premium.** We will advance the bidding at one increment over the

next highest bid; therefore, you may be awarded the lot at less than your maximum bid. Please do not use "plus" bids or "buy" bids. If you wish to bid on one lot **or** the other, indicate your "or" bid between lot number/bid entries and bracket your choices. If you wish to place a **bidding limit** on the total amount of your bids, please enter your limit in the space marked "Limit Bids".

## PLEASE NOTE BIDDING INCREMENTS AND SHIPPING CHARGES (ON BACK OF THIS PAGE)

☐ **LIMIT BIDS:** Check this box if you wish to limit the total amount of your bids (not including the **15% buyer's premium**) in this sale. Your bids will be executed until your bidding limit no longer allows for additional bids. **The total amount you wish to bid is:**

\$ .....

Lot	Bid	Lot	Bid	Lot	Bid
	\$		\$		\$

4

**AGREEMENT:** By signing this bid form, you agree to pay for purchases resulting from your bids, in accordance with the **Conditions of Sale** printed in the sale catalogue. You also agree to pay the **15% buyer's premium, shipping costs (see reverse), and sales tax or use tax or customs duty which may be due on the total invoiced amount.** It is

understood that these bids will be executed by Siegel Auction Galleries as a courtesy to absentee bidders, but you waive the right to make any claim against the auctioneer or the firm, arising from the these bids. **You are responsible for your written bids, including any errors on your part and any additions or changes to the bids herein.**

**Payment must be made by cash, check, money order or wire transfer. Credit cards will not be accepted.**



SIGNED..... TODAY'S DATE .....

5

Please submit your bids promptly (telephone bids must be confirmed in writing).

**Mail to: Robert A. Siegel Auction Galleries, Inc.**

60 E. 56th Street, 4th Floor, New York, N.Y. 10022

Telephone (212) 753-6421

**OR FAX YOUR BIDS: (212) 753-6429**

**Shipping Instructions, Bidding Increments and space for additional bids on other side of form**





## Additional Bids

Sale 985—April 27, 2010

Lot	Bid	Lot	Bid	Lot	Bid
	\$		\$		\$

### Shipping and Transit Insurance

We will be pleased to arrange for shipping and transit insurance for purchases in this sale (except those described as “floor sale only”). To expedite billing and delivery of lots to hundreds of buyers per sale, we use standard charges for postage and insurance, based on the package weight and mailing requirements (see schedule). The standard charges are sometimes slightly more or less than the actual postage or Fedex fees, but we do not include any charge for our labor or packing costs. Therefore, we ask all buyers to remit the prescribed amount for shipping charges.

Transit insurance is provided in all cases, except when the buyer has furnished us with proof that insurance coverage is effective under another policy. Proof, in such cases, will be accepted in the form of a written certificate from the insurance carrier.

You are responsible for insurance charges, which will be added to your invoice. This coverage is provided for our mutual protection against theft or loss in transit.

### Bidding Increments

The auctioneer may regulate the bidding at his discretion. However, to assist absentee bidders in establishing their maximum bid for each lot, the increments shown at right will be used in most cases. We recommend that written bids conform to these increments (those which do not will be reduced to the next level).

### REVISED CHARGES FOR SHIPPING EFFECTIVE SEPTEMBER 1, 2009

We have reduced the Fedex Envelope charge to \$20, reflecting the elimination of the fuel surcharge. All other charges remain the same.

#### Current Postage & Insurance Charges

Weight/Class	Shipping Method	Charges
Up to 2 lbs.	Fedex Envelope	\$20.00
Over 2 lbs.	Fedex Box	\$35.00*
Non-U.S.	Fedex/Courier	\$50.00**
Bulk Lots	UPS Preferred	By weight and value
<p><b>These fees reflect additional Fedex charges for residential delivery, signature and fuel surcharge.</b></p> <p><b>*Higher fees will be charged on packages weighing more than 5 lbs. or insured for more than \$75,000.</b></p> <p><b>**Buyers are liable for all customs duties and clearance charges. An accurate declaration of value will be made on all import/export documents.</b></p>		

9/2009

Up to \$50	\$5	\$3,000-7,000	\$250
\$50-200	\$10	\$7,000-20,000	\$500
\$200-500	\$25	\$20,000-30,000	\$1,000
\$500-1,000	\$50	\$30,000-75,000	\$2,500
\$1,000-3,000	\$100	\$75,000 up	\$5,000

6/2008



**PRICES REALIZED FOR SALE 985---4/27/2010**  
**The Louis Grunin Collection of Illustrated Covers**

Robert A. Siegel Auction Galleries, Inc.  
60 East 56th Street, 4th Floor, New York, NY 10022  
Tel (212) 753-6421 Fax (212) 753-6429

Lot#	Realized	Lot#	Realized	Lot#	Realized	Lot#	Realized	Lot#	Realized
1501	300	1547	550	1589	160	1639	650	1722	425
1502	180	1548	1,800	1590	1,400	1642	400	1723	550
1503	2,900	1549	1,600	1592	950	1643	450	1725	450
1504	600	1550	1,200	1595	550	1648	375	1726	250
1505	1,200	1551	250	1596	110	1649	350	1727	500
1506	4,000	1552	325	1597	800	1652	150	1728	275
1507	4,250	1553	275	1598	225	1657	225	1730	225
1508	275	1554	120	1599	600	1659	200	1731	450
1509	1,400	1555	1,300	1600	950	1661	400	1739	250
1510	1,500	1556	950	1601	550	1662	300	1740	170
1511	2,000	1557	2,300	1603	275	1668	400	1741	200
1512	2,100	1558	1,500	1604	750	1671	225	1742	275
1513	225	1559	425	1605	1,900	1672	1,600	1743	700
1516	160	1560	550	1606	2,900	1673	800	1744	400
1517	90	1561	1,200	1607	5,500	1674	400	1746	200
1519	1,400	1562	850	1608	5,000	1675	400	1752	225
1520	400	1563	550	1609	4,000	1681	550	1753	800
1521	2,300	1564	1,000	1610	5,000	1682	500	1754	1,800
1522	2,600	1565	850	1611	2,400	1683	200	1762	120
1523	750	1566	1,100	1612	425	1685	325	1763	160
1524	650	1567	650	1613	800	1687	550	1764	225
1525	1,200	1568	650	1614	1,000	1696	160		
1526	700	1569	800	1615	650	1698	400		
1528	850	1570	800	1616	325	1700	200		
1529	1,300	1571	3,750	1617	500	1701	1,200		
1530	275	1572	3,000	1618	900	1702	275		
1531	400	1573	1,000	1619	300	1703	250		
1532	750	1574	1,000	1620	325	1705	325		
1533	425	1575	750	1621	850	1706	275		
1534	600	1576	900	1622	550	1707	425		
1535	850	1577	3,250	1623	325	1708	750		
1536	1,000	1578	2,100	1624	300	1709	1,100		
1537	250	1579	13,500	1625	350	1710	2,100		
1538	550	1580	2,000	1626	7,500	1713	425		
1539	800	1581	1,700	1628	750	1714	275		
1540	550	1582	1,500	1630	1,300	1715	500		
1541	950	1583	1,100	1631	600	1716	750		
1542	2,100	1584	1,800	1632	275	1717	225		
1543	700	1585	950	1633	350	1718	350		
1544	1,100	1586	1,100	1634	275	1719	400		
1545	1,000	1587	750	1636	325	1720	425		
1546	950	1588	350	1637	375	1721	400		