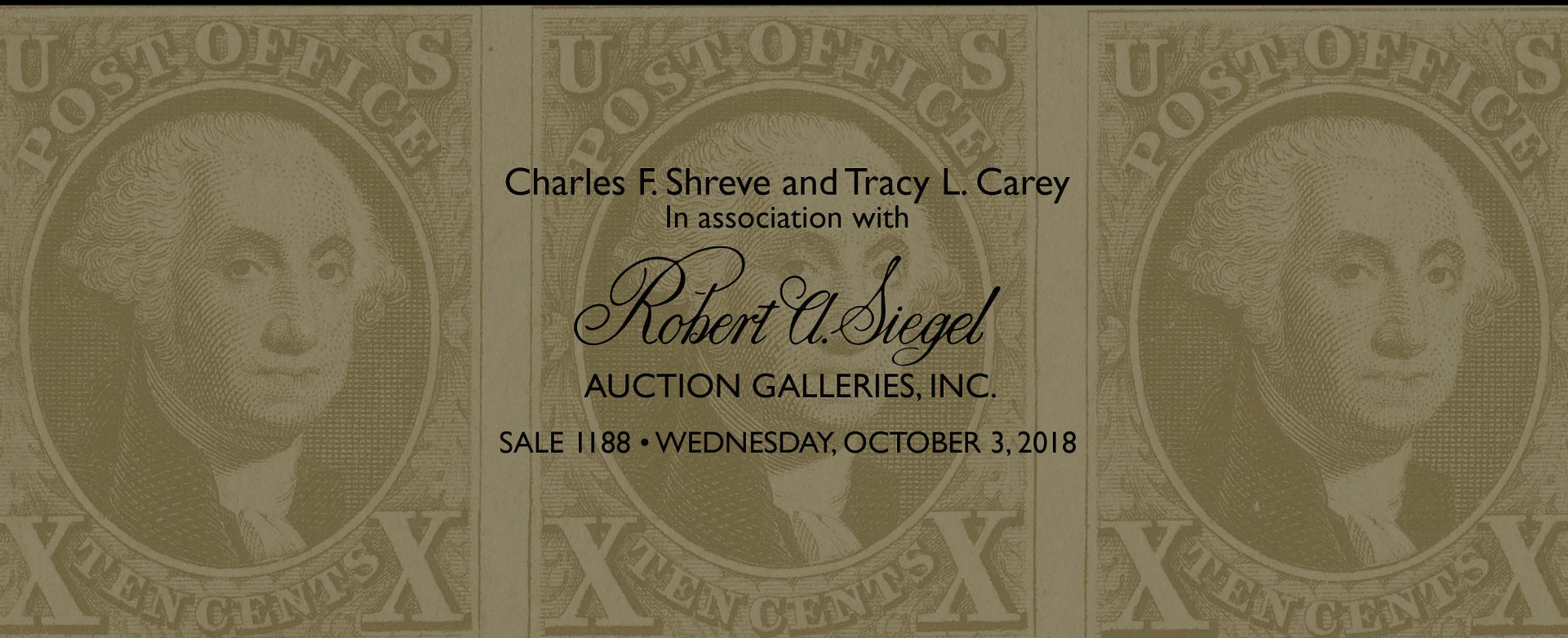


UNITED STATES STAMP TREASURES

The William H. Gross Collection



Charles F. Shreve and Tracy L. Carey
In association with

Robert A. Siegel

AUCTION GALLERIES, INC.

SALE 1188 • WEDNESDAY, OCTOBER 3, 2018

UNITED STATES STAMP
TREASURES
The William H. Gross Collection

Offered by
CHARLES F. SHREVE AND TRACY L. CAREY
In association with

Robert A. Siegel
AUCTION GALLERIES, INC.

UNITED STATES STAMP TREASURES

The William H. Gross Collection

SALE 1188—LOTS 1-106

SALE DATE AND LOCATION

Wednesday, October 3, 2018, at 6:30 p.m.

The Lotte New York Palace Hotel
The Drawing Room, Villard Mansion
455 Madison Avenue (between 50th and 51st Streets)

Please call 212-753-6421 to reserve seats in the saleroom

Cocktails and light fare will be served in the Library from 5:30 to 6:15 p.m.

Lots will be available for viewing at our offices by appointment only

All lots sold subject to an 18% buyer's premium and
applicable sales tax or customs duty

Please carefully read the Conditions of Sale before bidding

Offered by

CHARLES F. SHREVE AND TRACY L. CAREY

In association with

Robert A. Siegel
AUCTION GALLERIES, INC.

6 WEST 48TH STREET, 9TH FLOOR, NEW YORK, NEW YORK 10036

PHONE 212-753-6421 FAX 212-753-6429 EMAIL: STAMPS@SIEGELAUCTIONS.COM

siegelauctions.com



Robert A. Siegel

AUCTION GALLERIES, INC.

6 WEST 48TH STREET, 9TH FLOOR, NEW YORK, NEW YORK 10036
 PHONE 212-753-6421 FAX 212-753-6429 EMAIL: STAMPS@SIEGELAUCTIONS.COM
 siegelauctions.com



Scott R. Trepel
 President
 strepel
 @siegelauctions.com



John P. Zuckerman
 Senior Vice President
 jzuckerman
 @siegelauctions.com



Corey Long
 Senior Vice President
 clong
 @siegelauctions.com

Siegel International
 Dallas (214) 754-5991



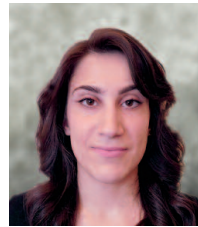
Charles F. Shreve
 Director, Siegel International
 charles@siegelauctions.com



Daphne Aitken
 Accounts
 daphne
 @siegelauctions.com



Helen Stewart
 VP, Operations
 helen
 @siegelauctions.com



Jocelyn Weibel
 Digital Production
 jocelyn
 @siegelauctions.com



Andrew Titley
 International Specialist
 andrew
 @siegelauctions.com



Chris Anderson
 International Specialist
 chris
 @siegelauctions.com

Scott R. Trepel Principal Auctioneer (licensed by NYC Dept. of Consumer Affairs, #795952)

Special Information for Bidders in the Gross Sale

Bidding

The following means are available for placing bids:

- 1) **New Bidders:** All bidders must register. **New bidders must provide references at least FIVE business days in advance of the sale in order to bid in this 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 72 hours before the sale. A signed Bidder Registration is required for phone bidding.**
- 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 email should arrive no later than 4:30 p.m. on October 3, 2018.** 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. Email 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 email have been received and entered.

Pre-Sale Viewing

Lots in the Gross sale may be viewed at our offices by appointment only. Please call 212-753-6421 to make an appointment.

Expert Certification

Lots with a PF or PSE certificate dated on or after January 1, 2013, are sold subject to the opinion on the certificate and all such sales will be considered final. Lots with certificates dated prior to January 1, 2013, 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.**

Any fault in an item is described in the Condition Notes section of each lot entry.

Shipping and Insurance

Buyers who request shipment of lots will be responsible for Siegel's insurance costs and all costs of shipping necessary to satisfy all security requirements.

Sales Tax and Customs Duty

Buyers are responsible for any applicable state sales tax, compensating use tax or customs duty assessed at any time.

Live Internet Bidding at Siegel Auctions

REGISTERED BIDDERS MAY BID IN THIS SALE USING LIVE INTERNET BIDDING

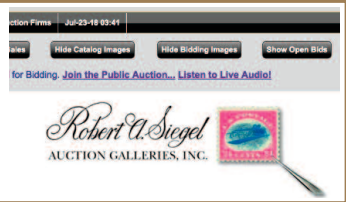
This step-by-step guide will instruct you how to register, set your browser and use the bidding interface.

Start by following the simple steps to become a registered Live Internet Bidder.

Once you have 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

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

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 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 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.

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.


Log on to the auction at stampauctionnetwork.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.

Robert A. Siegel Auction Galleries, Inc.'s Sale 1185
Closing on June 27, 2018. [Listen to the Auction.](#)
Contact us by Phone at (212) 753-6421. [Contact us Via eMAIL.](#)

F11 (if using Internet Explorer) toggles full

Lot and Description	Bidding
 <p>United States Inverted Jenny Postage 15 and 6 Lot 91. 24c Carmine Rose & Blue, Center Inverted (C3a). Position 15, the fifth stamp from the left in the second row of the sheet, original gum, deep rich colors, tiny thin spot just below the plane, faint traces of purple ink above the bottom left "2" (Image)</p> <p>\$ 450,000.00 Sold for \$ 270,000.00 Your Bid \$ 0.00</p>	<p>Bid 280000 Bid 290000 Bid 300000 Bid 310000 Bid 320000 Bid 330000</p> <p>Send a Message to the Auc</p>

"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 for the Gross Collection

PLEASE READ CAREFULLY

THE PROPERTY IN THIS CATALOGUE WILL BE OFFERED AT PUBLIC AUCTION BY ROBERT A. SIEGEL AUCTION GALLERIES, INC. ("GALLERIES") ON BEHALF OF WILLIAM H. GROSS. BY BIDDING ON ANY LOT, WHETHER DIRECTLY OR THROUGH A THIRD PARTY, IN PERSON, BY TELEPHONE, FACSIMILE, INTERNET OR BY 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 18% 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, 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, subject to the Galleries' sole judgment, 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, or may not be returned for the reasons stated: (i) lots containing 5 or more items; (ii) 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; (iii) any lot described with "faults," "defects" or a specific fault may not be returned because of any secondary fault; (iv) photographed lots may not be returned because of centering, margins, short/nibbed perforations or other factors shown in the photos; (v) the color of the item does not match the color photo in the sale catalogue or website listing; (vi) the description contains inaccurate information about the quantity known or reported; or (vii) a certification service grades a stamp lower than the grade stated in the description or on an accompanying certificate.

6. Successful bidders, unless they have established credit with the Galleries prior to the sale, must make full payment in cleared funds 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, 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 (Visa, Mastercard and Discover only) can be accepted as payment, but will be subject to a 3% non-refundable Convenience Fee, which will be added to the total of the entire invoice (including hammer price, buyer's premium, shipping and transit insurance charges and any applicable taxes). The buyer waives the right to dispute all credit card charges.**

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 may be resold by whatever means deemed appropriate by the Galleries, and any loss incurred from resale will be charged to the defaulting buyer,

and/or the Galleries may seek any other remedy prescribed by law to enforce payment. **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 will be charged for a check returned for insufficient funds.

8. All lots are sold as genuine. **Any lot accompanied by a certificate issued by The Philatelic Foundation or by Professional Stamp Experts with a date on or after January 1, 2013, 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 or change in grade.** Buyers may request a certificate for a lot containing not more than one item, which does not have a P.F. or P.S.E. certificate (dated prior to January 1, 2013), provided that the following conditions are met: (i) the purchase price must be paid in full, (ii) if submitted by the buyer, the lot must be submitted to an acceptable expertizing service with a properly executed application form within 21 days of the sale, (iii) a copy of the application form must be given to the Galleries, (iv) the Galleries retains the right to resubmit the item for reconsideration, without time limit or other restrictions, for the purpose of obtaining a satisfactory opinion, (v) lots submitted for certification will be considered cleared 90 days from the date of sale, whether or not a certificate has been issued, unless the Galleries issues written approval of a further extension of return privileges, and (vi) in the event the lot is determined to be misidentified or misdescribed, pursuant to 5 and 5(A) of these Conditions, the Galleries will issue a refund to the buyer for the full purchase price and actual certification fees, but the reimbursement for certificate fees (and related costs) shall not exceed 10% of the hammer price of the lot. **Changes to a grade by the same certification service or a different grade from another certification service are not grounds for returning a lot.**

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 may also 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 all costs to ship lots by the most secure method. Buyers who receive lots in the U.S. are obligated to pay whatever sales tax or compensating use tax might be due, at any time, and 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. The bidder agrees not to use a public conflict resolution service and not to use any form of social media to publish comments or information about the Galleries and its employees which might harm the Galleries' reputation or business. These Conditions of Sale shall be governed by and construed in accordance with the substantive laws of the State of New York, and shall constitute an agreement that shall be binding on the parties, and their respective heirs, administrators, distributees, successors and assignees.**

SCOTT R. TREPEL, Principal Auctioneer (NYC License No. 795952)
N.Y.C. Department of Consumer Affairs
80 Lafayette Street, New York, N.Y. 10013
Telephone (212) 577-0111

Revised 9/2018 Gross

Grades and Abbreviations 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 ReportSM 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
						
	Mint Never Hinged <i>Free from any disturbance</i>	Lightly Hinged <i>Faint impression of a removed hinge over a small area</i>	Hinge Mark or Remnant <i>Prominent hinged spot with part or all of the hinge remaining</i>	Part o.g. <i>Approximately half or more of the gum intact</i>	Small part o.g. <i>Approximately less than half of the gum intact</i>	No gum <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)		Disturbed Original Gum: 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 gum disturbance due to humidity, and such condition is not considered a negative factor in pricing.		
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



William H. Gross

Bill Gross is the Portfolio Manager of the Global Unconstrained Bond and Total Return strategies and a member of the global macro fixed income leadership team at Janus Henderson Investors. Mr. Gross co-founded PIMCO in 1971 and served as managing director and chief investment officer until joining Janus in 2014. Throughout his career, he has received numerous awards, including Morningstar Fixed Income Manager of the Decade for 2000 to 2009 and Fixed Income Manager of the Year for 1998, 2000 and 2007. Mr. Gross became the first portfolio manager inducted into the Fixed Income Analysts Society's Hall of Fame in 1996 and received the Bond Market Association's Distinguished Service Award in 2000. In 2011, Institutional Investor magazine awarded him the Money Management Lifetime Achievement Award. Mr. Gross is a renowned expert on the bond market and at the forefront of thought leadership on the subject of fixed income investing. He is also author of the books "Everything You've Heard About Investing Is Wrong" and "Bill Gross on Investing." He is based in Newport Beach, California.

Mr. Gross holds a bachelor's degree from Duke University and an MBA from the Anderson School of Management at the University of California – Los Angeles. He has 47 years of financial industry experience.

The William H. Gross Collection

Wednesday, October 3rd, will be a bittersweet day for us. On that day we'll begin the series of auction sales to disperse one of the greatest United States stamp and postal history collections ever formed. We are selling not just any collection, but the collection formed by the world-renowned bond fund manager, William H. "Bill" Gross.

Many people know of Bill Gross from his countless appearances and interviews on business channels over the years. He is the legendary investor, managing billions of dollars of assets and astutely analyzing the financial markets. But we are among the few who know a side of Bill Gross that is not so public. It is the person we have grown to admire and respect over our quarter-century relationship.

It began with a telephone call from Bill late in 1992. He wished to bid in an auction at Ivy, Shreve & Mader, a company we managed for many years. He introduced himself by saying, "I would like to make arrangements to spend upwards of one million dollars," which we thought was odd, since the entire auction was barely worth that much. Up to that point, we had never heard of Bill Gross or the reputation he was building in the financial world. Although he bid in the auction, he was largely unsuccessful. As with many collectors starting out, he was just beginning to feel his way in the market, learning the material and the values. Bill's great intellect made him a quick learner, and he rapidly developed a keen eye for quality and awareness of which items were "important."

Bill approached us early on and asked if we would become his philatelic advisors, which he later described as his "golf swing" coaches of stamps. He was determined to build what he hoped would be one of the most important United States collections ever formed. Bill certainly had the means and inclination to embark on such a journey. That he chose us to be his trusted guides was a life-changing moment for us. We remain grateful for his decision and humbled by the honor.

It was fortuitous that Bill made his decision to build an important collection in mid-1993, just before the collection formed by Ryohei Ishikawa was going under the hammer at Christie's. Bill asked us to advise and represent him in the sale. Even at this formative stage in his collecting career, Bill understood and recognized the extraordinary items presented in that sale. If he were going to build a world-class collection, the Ishikawa sale was a critical buying opportunity.

Over the two-day auction in September 1993, Bill was hugely successful in acquiring many of the important items from the Ishikawa collection, and we were excited to have counseled him in the process. After the auction, he asked us if our very young son, Anthony, collected stamps, and we said not yet, given he was only three years old. Bill's response was, "well, he does now... I want to give him lot 437, which I just bought." It was a magnificent Civil War patriotic cover he paid many thousands of dollars for just a few hours earlier. It was the first of Bill's many generous and kind gestures towards our family.

Over the next two and a half decades we assisted Bill in amassing what is, without question, an unrivalled and breathtaking assemblage of many of the most iconic and desirable items in United States philately. This first auction sale is just the tip of the Gross philatelic iceberg, with more auctions to follow in 2019 and 2020.

While working together in building this collection—Bill always calls his collection "our" collection—he has displayed a remarkably generous side to us and to the world in general. A gesture that still leaves the two of us speechless occurred when the Smithsonian National Postal Museum in Washington, D.C., needed an additional \$2,000,000 to begin construction of the new William H. Gross National Stamp Gallery. After Bill had already committed the initial gift of \$9,000,000, he agreed to fund the additional \$2,000,000, with one proviso: the main gallery within the museum—the National Stamp Salon, which was to hold the museum's most famous and valuable stamp treasures—had to be named for us. Having a Smithsonian gallery with your name on it is an unusual honor, to say the least, and it was Bill's generosity that made it happen for us.

More important, Bill's philanthropy has made a huge difference to so many less fortunate people in the world, and stamps have played a role. How? Because in 2007, Bill approached us and said it was time to start selling his stamp collections from countries other than the United States (he was still actively adding to the U.S.). In the period from 2007 through 2016, Bill sold in excess of \$27,000,000 worth of his worldwide stamps and donated most of those proceeds to such worthy causes as Doctors Without Borders/Médecins Sans Frontières, Millennium Villages Project at the Earth Institute and the Smithsonian National Postal Museum. Just as earlier sales have made a difference in the world, some portion of the proceeds from the forthcoming auction series will benefit charitable organizations.

Returning to the opening thought of this introduction, it is a bittersweet moment for us. Letting go of "our" stamp collection is difficult, but Bill has made the decision it is time to share his philatelic treasures with other collectors. He wants them to take on the responsibility of protecting and sharing the rare and unique artifacts of America's postal history. As he discovered, the pride of ownership is enhanced when others join in for the journey.

Thank you, Bill, for your trust, kindness and willingness to let us participate with you in building a United States philatelic collection that will be talked about and admired for generations to come.

CHARLES F. SHREVE

TRACY L. CAREY



Ferrary



Duveen



Ackerman



Worthington



Hind



Caspary



Newbury



Lichtenstein



Phillips



Lilly



Rust



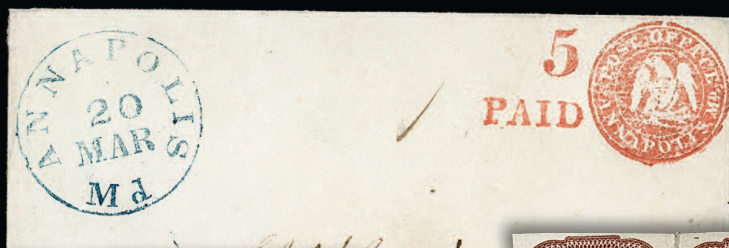
Boker



Ishikawa



Zoellner



The Sixth Wave

Every collector can collect something that is part of the continuum that is art and be able to say, without stretching the truth, that there is an element of immortality in what they have collected.

STEWART TURCOTTE

Every time I prepare to write a catalogue entry for a philatelic treasure, I ask the question, what makes this item so special? I asked that question 106 times for this catalogue.

To come up with all of the answers, it took 38 years of accumulated experience and a month of eighteen-hour days researching paper and digital records, hunting down leads, turning the pages of dusty old books in the Collectors Club library, and inflicting a modest degree of marital neglect.

In the broader view, what makes the Gross *collection* so special? Experienced philatelists can fully appreciate where Bill Gross stands in the pantheon of great stamp collectors, but I wish to explain it to those who might not know enough to judge the importance of this collection and the items it contains. This also gives me a chance to present my Wave Theory of stamp collecting—there have been five waves, and the sixth is starting.

The William H. Gross collection is the product of 25 years of diligent collecting, virtually unlimited resources, and the wise decision to listen to knowledgeable advice about rarity, quality and opportunity. In the past, great collections were formed with the help of professionals—Warren Colson, Eugene Klein, Ezra Cole and the Weill brothers, to name a few American dealers. In the future, the name Shreve will be inextricably associated with the Gross collection.

As any serious collector in any area will attest, there is always a critical moment when the stars and planets align, and an opportunity arises, requiring a *carpe opportunitatem* decision. For Bill Gross, it was Christie's sale of the Ishikawa collection in 1993. Over two days, he acquired lots totaling nearly \$2 million in value, including the 5¢ 1847 Lord Crawford block and the 10¢ 1847 Bible block (lots 13 and 14 in this sale). From then on, whenever an important collection or item was available, there was a good chance Bill Gross would authorize the Shreves to attempt to acquire it, and they often succeeded.

Therefore, the years from 1993 to 2018 will go down in history as the Gross Era, when his determination and means exerted a gravitational pull on many of the greatest items in American philately. This occurred during the period I call the Fifth Wave—I will explain this concept.

As philately evolved into a serious pursuit, from the late 1800s through World War I—the First Wave—the largest and most valuable stamp collections were international in scope and concentrated in the hands of a few titans of collecting. The biggest titan of them all was Philipp von Ferrary. His ownership of thousands of rarities across scores of countries defined the First Wave as the Ferrary Era.

During this period, there were others who formed major collections, and their names will be found in this catalogue: Ackerman, Ayer, Lord Crawford, Crocker, Duveen, Thorne and Worthington. But these collectors had to collect in Ferrary's world, which limited the availability of many outstanding items. Private sales through dealers were far

more significant than auction sales at this time, and it was access to material through dealers that gave these collectors the opportunity to build important collections in competition with Ferrary. Additionally, during the First Wave, many wonderful discoveries were being made, as a new generation of dealers searched the world for hidden philatelic treasures. Many of these were snapped up by collectors other than Ferrary. The 24¢ 1869 Invert block (lot 89) was found around 1888 and sold to Thorne. The 10¢ 1847 Bible block was discovered around 1910 and sold to Gibson. The 90¢ Newbury cover (lot 50) was bought by Ernest Jacobs from the addressee's heirs in 1912. These iconic items come from the last great period of philatelic discovery, which for the most part ended just after World War I.

Beginning in 1917, there was a great turnover in major collections. Worthington's was sold in 1917. Three years after Duveen's death in 1919, his collection was dispersed through private sales. Ferrary died in 1917, and four years later his massive collection was sold in a series of auctions. These sales of important worldwide collections formed before World War I started the Second Wave, in which collecting took place on an unprecedented scale, with even more participants and capital investment. Collectors such as King George V, Burrus, Caspary, Emerson, Gibson, Green, Hind, Lapham, Lichtenstein and Newbury dominated the Second Wave, which began to wind down during and after World War II. Lichtenstein's death in 1947 removed him from the market. Caspary's worldwide collection was sold immediately after his death in 1955. Around this time, the Third Wave commenced as a new generation of collectors and dealers began to dominate the market, especially for United States material. Benjamin D. Phillips, Philip G. Rust, John R. Boker, Jr., and Josiah K. Lilly, Jr., were the major forces in this post-war period, and no dealer dominated the market more than Raymond and Roger Weill.

In the late 60s and 70s, material from these great collections started to enter the market, beginning the Fourth Wave. Among the collectors of United States ready to acquire key items was Ryohei Ishikawa, a wealthy Japanese businessman who collected stamps and competed in international exhibitions. The German billionaire, Erivan Haub, also started building his U.S. and German States collections. The Fourth Wave began winding down toward the end of the 80s, when the sale of the Weills' stock occurred, and it officially ended with the start of the Fifth Wave in 1993, when the Ishikawa collection was sold.

Now, with the sale of the Gross collection, we start what I call the Sixth Wave, presenting new collectors with an opportunity to establish their own immortal collections.

SCOTT R. TREPEL
PRESIDENT
ROBERT A. SIEGEL AUCTION GALLERIES



Lot I

LOT 1°

One of the two most outstanding covers with the New York postmaster's provisional stamp used from another post office—in this case, the triple 5¢ rate from Boston is paid by a superb and extremely rare vertical corner sheet-margin pair with small “ACM” initials and a single without initials

ESTIMATE \$20,000-30,000

DESCRIPTION

New York, N.Y., 5¢ Black on Bluish, “ACM” Initials (9X1b variety), Positions 31/36, vertical pair with huge bottom left corner sheet margins and large margins all around, small magenta “ACM” initials unconnected without periods (unlisted variety—similar to small “A.C.M.” with periods), used with **5¢ Black on Bluish, Without Signature (9X1e),** Position 22, full to large margins, each stamp with similar blue manuscript cancel on undated 1845 folded cover from Boston to Howland & Aspinwall in New York City, red **“Boston Mass. Nov. 12”** circular datestamp, magenta manuscript “15” (cents) rate applied in Boston, sender's manuscript notation “U.S. Mail paid”, red “PAID” arc handstamp applied on arrival in New York City to indicate stamps accepted as prepayment of triple 5¢ rate postage

PROVENANCE

G. E. Jones (J. W. Scott, 11/8/1906), according to notation on back

Henry G. Lapham (and his son, Raymond), probably acquired privately in 1922 from the Henry C. Gibson, Sr., collection

Probably Warren H. Colson (stock acquired by Weills in 1963)

Edward Grombacher (bought and sold privately through Weills)

Weill Brothers' Stock, Christie's Robson Lowe sale, 10/12/1989, lot 588, to private collector

Siegel Auction Galleries, 1996 Rarities of the World, 5/21/1996, Sale 777, lot 5, to William H. Gross

CENSUS, LITERATURE AND EXHIBITION REFERENCES

USPCS census no. 20388

<https://www.uspcs.org/resource-center/censuses/postmasters-provisionals-cover-census/>

Stanley M. Piller, *The New York Postmaster's Provisional*, fig. 97, p. 72

Gordon Eubanks, Jr., “The William H. Gross United States Collection,” *Chronicle* 258, May 2018

CERTIFICATION

The Philatelic Foundation (1989)

CONDITION NOTES

Very Fine cover with a superb vertical corner-margin pair; file folds not affecting stamps; light waterstain around No. 9X1e, which also has a pinhole just under Washington's right eye

Pencil note on back “G E Jones Coll, J W Scott Co., Nov. 8, 1906.” Also signed “R. H. Weill” in pencil (Raymond H. Weill)

HISTORY AND COMMENTARY

The First Postmaster Provisional Issue

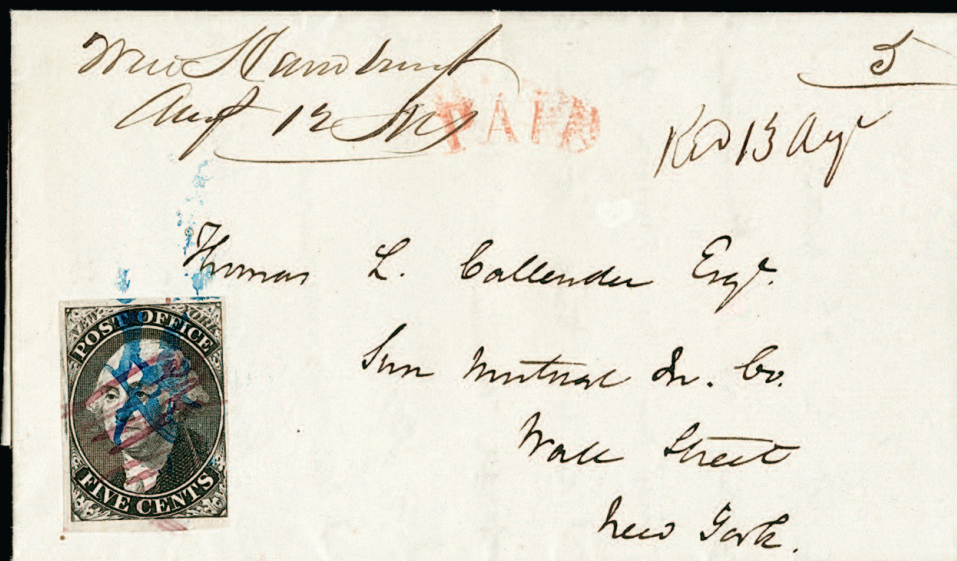
The New York 5¢ provisional stamp was the first, the most elegantly executed and the most widely used of the provisionals issued by eleven different post offices between 1845 and 1847. It is the only stamp among the 1845-47 provisionals known to have been distributed to other cities.

The stamp, printed in black from an engraved plate of 40 subjects, bears George Washington's portrait, based on the well-known oil paintings by Gilbert Stuart. The Rawdon, Wright and Hatch firm's successful performance in engraving and printing the New York provisional earned them the contract—without competition—for the first General Issue in 1847. Perhaps the most significant aspect of the New York provisional is how it demonstrated the efficacy of adhesive postage stamps to the public and to Congress, paving the way for the first federal issue.

New York City's former mayor and progressive new postmaster, Robert H. Morris (1802-1855), took office on May 21, 1845, and quickly organized his staff. Morris hired his brothers-in-law, Marcena Monson, Jr., and Alonzo Castle Monson (1822-1902), to help manage the enormous post office operations, which had recently been relocated to the “New Post Office” inside the Dutch Reformed Church building on Nassau Street. Morris served as New York's postmaster for the next four years, a period of great change in the nation's postal system. He was replaced in May 1849 after Whig candidate Zachary Taylor assumed the presidency.

The Act of March 1845 postal reforms went into effect on July 1, 1845. Postmaster Morris decided to issue adhesive stamps sometime prior to July 12, 1845. His letter book contains the announcement of the new stamp sent to postmasters in four cities. Morris also arranged to distribute stamps to cities outside of New York and instructed the postmasters to treat the letters as unpaid at origin, but stipulated that New York would accept them as prepaid on arrival. This cover from Boston is prepaid for the triple 5¢ under-300 miles rate with three New York provisional stamps, including a vertical pair with corner sheet margins. It was treated as fully paid when it reached the New York City post office.

There are 22 New York provisional covers recorded from Boston, but several are extensively restored. This cover is the finest multiple-rate use from Boston, bearing the only vertical sheet-margin pair known on or off cover. It is also the only combination of signed and unsigned stamps on one cover. Finally, it is the only example of the unsigned stamp used outside New York City. We consider this cover and the cover from Canada with a sheet-margin pair to be the two most outstanding examples of the New York provisional used from other cities. ■



Lot 2

LOT 2°

The rare “RHM” initialed stamp is used here on one of the seven New York postmaster’s provisional covers from New Hamburg in Dutchess County, all originating from James Lenox, whose collection of art, books and manuscripts became one of the cornerstones of The New York Public Library

ESTIMATE \$7,500-10,000

DESCRIPTION

New York, N.Y., 5¢ Black on Bluish, “RHM” Initials (9X1d), Position 40 from the bottom right corner of the sheet, large margins to clear at lower right, bold magenta “RHM” initials reading from top to bottom, tied by blue manuscript cancel (applied on arrival in New York City) on folded letter datelined “*Netherwood 12 Augst 1845*”—Netherwood was the Lenox estate in Dutchess County, New York—addressed to Thomas L. Callender, Sun Mutual Insurance Company, Wall Street, New York City, manuscript “*New Hamburg Augst 12 NY*” postmark and “5” rate, red “PAID” arc handstamp applied on arrival in New York City to indicate stamp accepted as prepayment, neatly docketed “*Recd. 13 Agt*”

PROVENANCE

Charles A. Shierson, H. R. Harmer sale, 5/22/1961, lot 45

Daniel F. Kelleher sale, 10/4/1974

Louis Grunin (New York collection sold privately to Andrew Levitt)

Daniel F. Kelleher, Sale 573, 9/30-10/1/1983, lot 153

CENSUS, LITERATURE AND EXHIBITION REFERENCES

USPCS census no. 20301

<https://www.uspcs.org/resource-center/censuses/postmasters-provisionals-cover-census/>

Stanley M. Piller, *The New York Postmaster’s Provisional*, fig. 90, p. 67

CONDITION NOTES

Very Fine example of Scott No. 9X1d on a pristine folded letter

HISTORY AND COMMENTARY

James Lenox Writing from Netherwood Manor

In 1855 James Lenox was the third wealthiest resident of New York City. He was a dedicated collector of art, rare books and manuscripts, and his magnificent collection, including a Gutenberg Bible, formed the basis of the Lenox Library. In 1895 the Lenox Library was consolidated with the Astor Library and the Tilden Trust to form the New York Public Library. Through his generous philanthropy, Lenox also founded the Presbyterian Hospital.



James Lenox
(1800-1880)

While his Fifth Avenue townhouse was being built, Lenox spent the summer of 1845 in Netherwood, his manor house in New Hamburg in Dutchess County, located approximately 80 miles north of Manhattan. From there he corresponded with associates in New York and Boston, using the recently issued 5¢ provisional stamps to prepay postage, all with Robert H. Morris’s initials (Scott 9X1d).

There are seven recorded letters sent by Lenox from New Hamburg with “RHM” initialed stamps. One was mailed in New York City; the other six have the manuscript New Hamburg postmark. ■



Lot 3

LOT 3°

One of two recorded Annapolis, Maryland, postmaster's provisional stamped envelopes, discovered in 1895 and owned by renowned collectors, including the Earl of Crawford, Lapham, Caspary and Frelinghuysen—unquestionably one of the icons of classic United States philately

ESTIMATE \$300,000-400,000

DESCRIPTION

Annapolis, Maryland, 5¢ Carmine Red on White entire (2XU1), a complete and sharp impression of "POST OFFICE/ANNAPOLIS MD." Eagle and Shield negative circular handstamp with equally clear "5" and "PAID" handstamps impressed separately in same shade of Carmine Red ink, sharp strike of blue "Annapolis Md. 20 Mar." (1846 or 1847) circular datestamp on white envelope (120 x 71 mm) addressed to "*Chas. S. Carstairs, Care of John Latour & Co., No. 261 South Front St., Phila. Penna.*", manuscript check mark at center of envelope

PROVENANCE

Both recorded examples discovered in 1895 (Carstairs, Philadelphia) and sold to Burger Brothers, New York stamp dealers

William A. Castle (privately from Burger Brothers)

James Ludovic Lindsay, the 26th Earl of Crawford (privately)

Alfred H. Caspary (bought and sold privately)

Henry G. Lapham (and his son, Raymond)

Warren H. Colson

Sen. Peter H. B. Frelinghuysen (bought privately from Colson), Siegel Auction Galleries, 3/28/2012, Sale 1020, lot 2, to William H. Gross

CENSUS, LITERATURE AND EXHIBITION REFERENCES

USPCS census no. 20007

<https://www.uspcs.org/resource-center/censuses/postmasters-provisionals-cover-census/>

Siegel census no. 2XU1-COV-01

<https://siegelauctions.com/census/us/scott/2XU1>

Special exhibition in United States 1905 (Lord Crawford)

London International Philatelic Exhibition 1906 (Lord Crawford)

World Stamp Show 2016 Court of Honor (Gross)

CERTIFICATION

The Philatelic Foundation (2011)

CONDITION NOTES

Extremely Fine and absolutely flawless condition

Small "W.H.C." handstamp at lower right (Warren H. Colson)

HISTORY AND COMMENTARY

The Annapolis Postmaster

Martin F. Revell received his postmaster's appointment from President John Tyler on November 28, 1844 (original commission is located in the Maryland State Archives). This was the month of the 1844 election, which voted into office the Democratic Party's presidential candidate, James K. Polk. Tyler, who succeeded William Henry Harrison as President after Harrison's unexpected death in 1841, realized he had no hope of being elected in 1844. To defeat Whig opposition and help his cause for Texas annexation, Tyler withdrew from the race and backed a third party, the Democratic-Republicans. Under pressure from Tyler's constituents, the Democratic Party nominated Polk as its pro-annexation candidate. In March 1845 members of the Democratic Party of Anne Arundel County sent a letter to Polk, urging him to retain Revell as postmaster (Maryland State Archives). On March 15, 1845, Polk signed Revell's second appointment (shown on the following page). Revell served until 1849, when the Whig Party's candidate Zachary Taylor won the presidency and entered office.

Annapolis Provisional Handstamp

Revell used a negative-image circular Eagle and Shield seal as a postmark on letters, struck in blue or red, usually in conjunction with a "2" or "5" cents due rate handstamp. Letters with these markings applied after mailing were not purchased from the post office as a form of prepaid postage; therefore, they are not the true Annapolis postmaster's provisional, but are often placed into collections as an affordable substitute.

The two recorded Annapolis provisional envelopes have red impressions of the Eagle and Shield seal, "5" and "Paid" applied in advance of sale and use. Looking at the back of each envelope, it is obvious that the red markings were heavily impressed into the paper before a letter was placed inside the envelope. The blue circular datestamp was applied after the envelope was put into the mail.

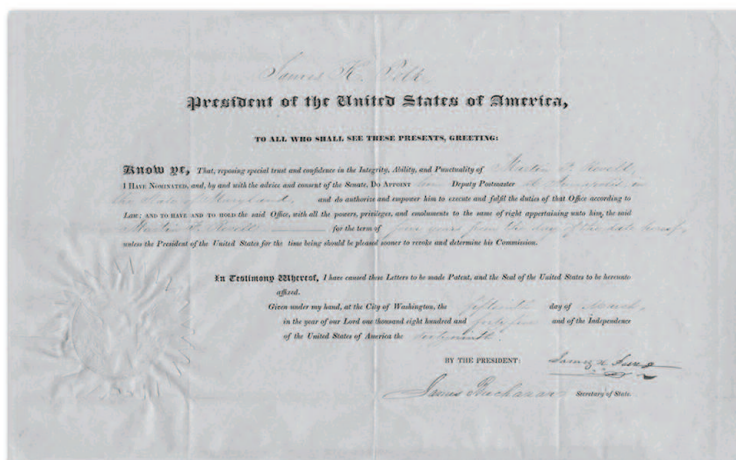
Discovery of the Two Annapolis Provisional Envelopes

The discovery of the two Annapolis provisional envelopes is well-documented in a letter written by Burger & Co. and published in various editions of the Luff book. The addressee, Charles S. Carstairs, and his descendants were part of a large Philadelphia family involved in importing and liquor-dealing. In 1865 Charles S. Carstairs is listed as an importer at 126 Walnut & 21 Granite. However, Burger's statement that he was given the opportunity to examine the business correspondence of the "firm of Carstairs" in

continued on next page



Martin F. Revell free frank (above) and Revell's 1845 appointment signed by President Polk and Secretary of State Buchanan (right)
Appointment courtesy of Profiles in History



Lot 3 continued

January 1895 suggests that he visited the liquor-selling firm of Carstairs & McCall, which was the family's principal business from 1870 to 1909.

The two Annapolis provisionals are directed to the care of John Latour & Co. at 261 Front Street. Latour (1798-1850) was a Southwark district merchant who imported goods, including cocoa, brandy and salad oil. Latour also owned the brig *Pacific*, captained by his son, Amedée. From 1813 to 1847 Latour's warehouse was located at 261 Front Street (later re-numbered 509).

Sale Histories of the Two Annapolis Provisionals

Following the discovery of the two Annapolis provisional envelopes by Gus A. Burger, they traveled separate paths until they were briefly reunited by Alfred H. Caspary in 1933. For the purpose of giving the ownership history of each envelope, we will refer to them by their postmark dates, March 20 (this lot) and April 8.

A letter written by Burger & Co. to Hugh Clark, dated March 17, 1937, and published in the Luff 1941 reprint, states that one of the envelopes was sold to "Mr. W. A. Castle of this city" (New York) and the other to "Mr. Ferrari of Paris, France."

The March 20 envelope is the one sold to William A. Castle, a wealthy businessman from Springfield, Massachusetts, who had offices in New York City. Castle purchased the March 20 envelope from Burger & Co. when he was actively collecting stamps in the 1890s. His collection of United States Revenue stamps was sold by B. L. Drew on April 22, 1903. Around this time Castle's March 20

envelope was sold to James Ludovic Lindsay, the 26th Earl of Crawford and one of the great collectors of stamps, essays, proofs and philatelic literature. Lord Crawford showed his United States collection, including the Annapolis provisional, in special exhibitions held in the United States in 1905. According to Robson Lowe, the Annapolis was also exhibited at the 1906 International Philatelic Exhibition in London. Lord Crawford died on January 31, 1914, and his estate executors eventually agreed to sell the entire United States collection for \$60,000 to John A. Klemann of the Nassau Stamp Company.

Klemann reported his acquisition of the Earl of Crawford's collection in the November 1915 edition of *The Philatelic Gazette*. The Nassau Stamp Company scored a hat-trick of major stamp purchases in the year 1915: the C. E. Chapman U.S. collection in April, the Henry J. Crocker U.S. collection in August, and the Earl of Crawford's U.S. collection in November.

Klemann's announcement of the Earl of Crawford acquisition specifically mentioned the "only known copy of the Annapolis." At the time it was generally believed that only one Annapolis provisional envelope existed, because the April 8 envelope was hidden in Ferrari's collection (the Luff book pictures the March 20 envelope). Klemann also noted that the collection had still not reached America. It must be remembered that ocean transportation was the only means available to convey the collection between continents, and the German U-boat campaign in 1915 threatened merchant vessels, even those flying neutral flags.



The two recorded examples of the Annapolis provisional envelope: 2XUI-COV-01 and 2XUI-COV-02

April 8 cover at right reproduced from Christie's Robson Lowe catalogue of the Weill Brothers' Stock



James Ludovic Lindsay
The 26th Earl of Crawford
(1847-1913)

Despite the dangers lurking in the North Atlantic waters, the 47 albums and seven portfolios were carried back to America, where eager collectors were waiting to be offered gems from the famous Earl of Crawford collection. Klemann sold the March 20 envelope to Alfred H. Caspary, who was busy building what would become one of the greatest worldwide classic collections ever formed.

If Caspary had no more information than Klemann, he was probably surprised when the catalogue for the third Ferrary sale in April 1922 revealed the second Annapolis envelope dated April 8 (Gilbert sale 3, lot 537). With Warren H. Colson bidding for Lapham and Caspary in the sale, and Hugo Griebert bidding for the

other philatelic colossus, Arthur Hind, the Annapolis April 8 envelope realized FFr 26,000 plus 17.5% government surtax, for a total of \$2,786 in U.S. dollars at the quoted exchange rate (one franc = 9.12 cents). This was the auction in which the unique British Guiana One-Cent Magenta sold for FFr 300,000 (\$32,148 with surtax).

The buyer of the Annapolis provisional and British Guiana One-Cent was Arthur Hind (1856-1933), a British-born textile manufacturer who emigrated to the United States in 1890 and, while running his business from Utica, New York, formed a worldwide collection of staggering proportions, commensurate with his estimated wealth of \$7 to \$10 million (about \$100 million in today's money). Following the 1922 Ferrary sale, the March 20 envelope remained with Caspary, and the April 8 envelope was owned by Hind until his death in 1933.

In 1928 and 1929, with the stock market and society roaring, Hind had attempted to sell his United States and Confederate States collection through Charles J. Phillips for \$535,000. Offers of \$450,000 and \$480,000 were made, but Hind rejected them. With the stock market crash of October 1929, the hope of selling the collection intact faded, and Hind's financial position weakened. Following Hind's death in Miami on March 1, 1933, the estate executors authorized Charles J. Phillips and William C. Kennett, Jr. (Hind's philatelic secretary) to sell the collection at unreserved public auction, which was held on November 20-24, 1933. The first sale catalogue listed 1,653 lots of United States and Confederate States stamps and covers. Since photographs of regular United States postage stamps were still banned by law, only the provisionals, carriers, locals and Confederate States items were photographed. Following the Phillips-Kennett auction, which realized \$244,810 (as reported by Phillips), the balance of the Hind collection, comprising stamps of foreign countries, was acquired by Hind's nephew in England and sold through H. R. Harmer in London in eleven sales held in 1934 and 1935, which realized a total of more than \$675,000.



Alfred H. Caspary (1877-1955)

The Annapolis April 8 envelope, which Hind had acquired in the Ferrary sale, sold in the Phillips-Kennett auction for \$2,600. For whatever reason, Colson bought it as agent for Caspary, who became the possessor of the two extant Annapolis provisional envelopes. He did not own both for long. According to John R. Boker, Jr. ("Warren H. Colson of Boston — His Stamps; With Extensive Notes on the Henry G. Lapham Collections and 'Asides' About Alfred H. Caspary," 1989 *Congress Book*), around this time Caspary had first pick of an extraordinary collection of unused German States stamps in Colson's stock. According to Boker's account, Caspary "did not feel like spending money at the time, so Colson took part cash and the second known copy of the Annapolis Postmaster's Provisional envelope. (Caspary had both known envelopes which were of slightly different sizes and he retained the smaller one which was sold in his first sale in 1955. I never learned from Colson what he had done with the one he received. He could keep confidences.)"

A reasonable assumption is that Colson sold the March 20 envelope to Henry G. Lapham, but the 1936 TIPEX exhibition catalogue entry for Lapham's Postmasters' Provisionals does not mention the Annapolis in the description of notable items. Colson did, in fact, sell the March 20 envelope to Frelinghuysen in 1957. A note accompanying the item states "...Caspary, who now having both copies traded the Crawford copy to Colson about 1943. It was sold about 1945 to an unknown collector. In 1957 it was sold to its present owner." The conflicting accounts make it difficult to determine who owned the March 20 Annapolis between 1933 and 1957. Nonetheless, we list the Laphams in the provenance.

The April 8 envelope sold as lot 5 in the H. R. Harmer, November 15, 1955, sale of the Caspary collection. It realized \$11,000, selling to Raymond H. Weill, who was acting as agent for Benjamin D. Phillips, the reclusive collector whose identity was a well-guarded Weill secret until the last few years of Raymond Weill's life. In 1961 Phillips agreed to sell the Annapolis and several other provisional rarities to Weill, who had Josiah K. Lilly, Jr., lined up as a buyer. According to the Phillips inventory, the Annapolis was valued at \$15,000 in the transaction. When the Lilly collection of Postmasters' Provisionals was sold through Siegel Auction Galleries on February 2, 1967, the Annapolis was sold as lot 4 for \$25,000. The buyer of record was Weill, but once again he was representing Phillips, whose inventory shows the reacquisition for \$25,000 plus 5% commission to Weill. In 1968 the Weills purchased the entire Phillips collection for \$4.07 million. It is interesting to note that at both the 1955 Caspary and 1967 Lilly sales, the Annapolis April 8 envelope realized more than the Alexandria "Blue Boy" cover, which was reportedly sold for one million dollars in the 1980s.

The Annapolis April 8 envelope and other major provisional rarities in the Phillips collection were subsequently sold to Edward Grombacher, whose collection of Postmasters' Provisionals formed the basis of the October 1989 Weill Brothers' Stock sale held by Christie's Robson Lowe (the Weills had acquired the Grombacher collection about one year before selling their stock). The Annapolis realized \$260,000 plus the 10% buyer's premium as lot 604 in the Weill sale, selling to the Hon. J. William Middendorf bidding by telephone. The same collector offered the April 8 envelope two years later as lot 61 in the Christie's Robson Lowe sale of Important United States Stamps and Covers held on September 25, 1991, but it was unsold. It was later sold privately to a collector of United States covers, with whom it remains today.

The March 20 envelope reappeared in the market when the Siegel firm offered the Frelinghuysen collection in 2012. It was acquired by Mr. Gross in that auction for \$550,000 plus the 15% buyer's premium, establishing a new record for the Annapolis postmaster's provisional entire. ■



Lot 4



Detail

LOT 4°

One of two recorded pairs of the provisional stamps issued by Baltimore postmaster James M. Buchanan, whose engraved signature appears in the distinctive design—both pairs are on white paper, and they are the only known multiples of this celebrated postmaster’s provisional issue

ESTIMATE \$75,000-100,000

DESCRIPTION

Baltimore, Maryland, 5¢ Black on White (3X1), Positions 3/5, vertical pair, trace of frameline at bottom left, tied by cross-hatched pen strokes, matching manuscript “10” rate, clear strike of blue “Baltimore Md. Mar. 21” (1847) circular datestamp and matching “PAID” handstamp on cover to Miss Mary Floyd in Port Tobacco, Maryland

PROVENANCE

All sales private until 2012 Frelinghuysen auction

Frederick Wellington Ayer

George H. Worthington

Henry C. Gibson, Sr.

Henry G. Lapham (and his son, Raymond)

Warren H. Colson

Sen. Peter H. B. Frelinghuysen (bought privately from Colson), Siegel Auction Galleries, 3/28/2012, Sale 1020, lot 4, to William H. Gross

CENSUS, LITERATURE AND EXHIBITION REFERENCES

USPCS census no. 20122

<https://www.uspcs.org/resource-center/censuses/postmasters-provisionals-cover-census/>

Hayes census no. 27

New York International Philatelic Exhibition 1913 (Worthington)

TIPEX 1936 (Lapham)

CERTIFICATION

The Philatelic Foundation (2011)

CONDITION NOTES

Very Fine appearance; the pair has a pre-use horizontal crease mostly along the frameline between stamps

Worthington’s source code in pencil on back: “11/20/03 New Eng S. Co. ESS.SS” (New England Stamp Company, \$900.00)

Small “W.H.C.” handstamp at lower left (Warren H. Colson)

HISTORY AND COMMENTARY

The Two Recorded Baltimore Provisional Multiples

The Baltimore provisional stamps were printed from an engraved plate of twelve subjects, arranged in two vertical rows of six, comprising nine 5¢ and three 10¢ denominations. Ruled lines were engraved between the subjects and around the perimeter, creating framelines. The stamps were printed on white and bluish papers—the denominations and papers have their own Scott numbers.

Two pairs, each used on cover, are the only recorded multiples of any Baltimore provisional stamps. The pair on the March 21 cover offered here comes from Positions 3/5. This cover was owned by Frederick W. Ayer, George H. Worthington, Henry C. Gibson, Sr., Henry G. Lapham (and his son Raymond) and Senator Peter H. B. Frelinghuysen.

Frederick Wellington Ayer (1855-1936) was president of the Eastern Manufacturing Company of Brewer, Maine, and a noted antique collector and authority. Between 1892 and 1897 Ayer embarked on a philatelic buying spree, spending (by some reports) as much as \$750,000 on his collection, some of it with borrowed money (Bierman, *The World’s Greatest Stamp Collectors*, page 95). When Fred’s conservative banker-father learned of his son’s extravagant philatelic spending, he presented Fred with a choice between liquidation or disinheritance. Fred chose the former. Beginning in 1897 portions of the Ayer collection were sold through various dealers, including Charles J. Phillips, Warren H. Colson and Colson’s former employer, the New England Stamp Company. Worthington’s 1903 purchase of the March 21 cover from the Ayer collection is described by his philatelic assistant, Alvin Good, in his book, *The Life and Adventures of a Philatelist* (page 65). The back of this cover has Worthington’s source information written in pencil with his “BULFINCHES” cost code.

Gibson acquired this March 21 cover when portions of the Worthington collection were sold privately by Colson in 1915. Gibson sold his provisionals in February 1922, with Caspary and Lapham buying most of the items. The Laphams displayed their collection, including the Baltimore cover, at the Collectors Club of New York in 1928 and at TIPEX in 1936. Years later, when the Lapham collection was sold privately by Colson, the March 21 cover was purchased by Senator Frelinghuysen.

The cover reappeared in the market when the Siegel firm offered the Frelinghuysen collection in 2012. It was acquired by Mr. Gross in that auction. ■



Lot 5



Detail

LOT 5°

One of two recorded covers with the Brattleboro postmaster's provisional stamp showing any part of the engraver's imprint—in addition to its rarity as an imprint example, this cover with a sound stamp tied by the "Paid" hand-stamp is one of the finest known

ESTIMATE \$20,000-30,000

DESCRIPTION

Brattleboro, Vermont, 5¢ Black on Buff (5X1), Position 8, three huge margins showing guidelines at sides and traces of "**Engd. by Thos. Chubbuck, Bratto.**" imprint at bottom, slightly into frameline at top left, beautiful deep shade and impression, tied by red "PAID" straight-line handstamp with matching "Brattleboro Vt. Sep. 6" (1846) circular datestamp on folded letter to Lewis Woodruff at New York City

PROVENANCE

Alfred H. Caspary, H. R. Harmer sale, 11/15/1955, lot 37

Muriel B. Hayes

Philip T. Wall (collection sold privately)

Siegel Auction Galleries, 2000 Rarities of the World, 5/13/2000, Sale 824, lot 17, to William H. Gross

CENSUS, LITERATURE AND EXHIBITION REFERENCES

USPCS census no. 20203

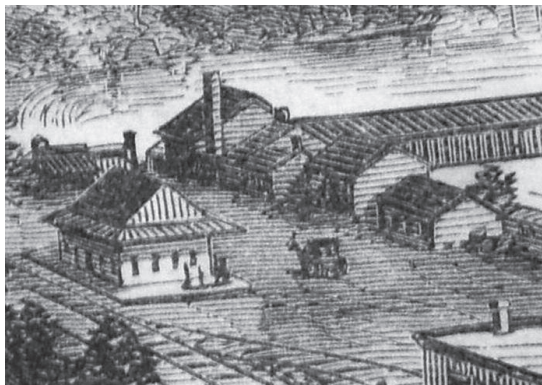
<https://www.uspcs.org/resource-center/censuses/postmasters-provisionals-cover-census/>

CERTIFICATION

The Philatelic Foundation (1969)

CONDITION NOTES

Very Fine stamp and cover; file fold clear of stamp



First railroad station in Brattleboro, built in Winter 1849—detail from an engraving by Thomas Chubbuck

Source: www.brattleborohistory.com

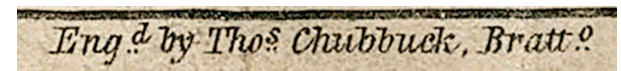
HISTORY AND COMMENTARY

The Brattleboro Postmaster's Provisional Stamp

The Brattleboro, Vermont, postmaster responsible for the engraved adhesive provisional stamp is Dr. Frederick N. Palmer, who was appointed in July 1845 by President James K. Polk. He was replaced in November 1848 after the election of the Whig candidate, Zachary Taylor.

Dr. Palmer issued his provisional stamps during the summer of 1846, going to considerable expense to produce them. Considering that this small post office had revenues of \$1,748 in 1847, the \$9 paid by Dr. Palmer for engraving and printing his stamps was a relatively large expense.

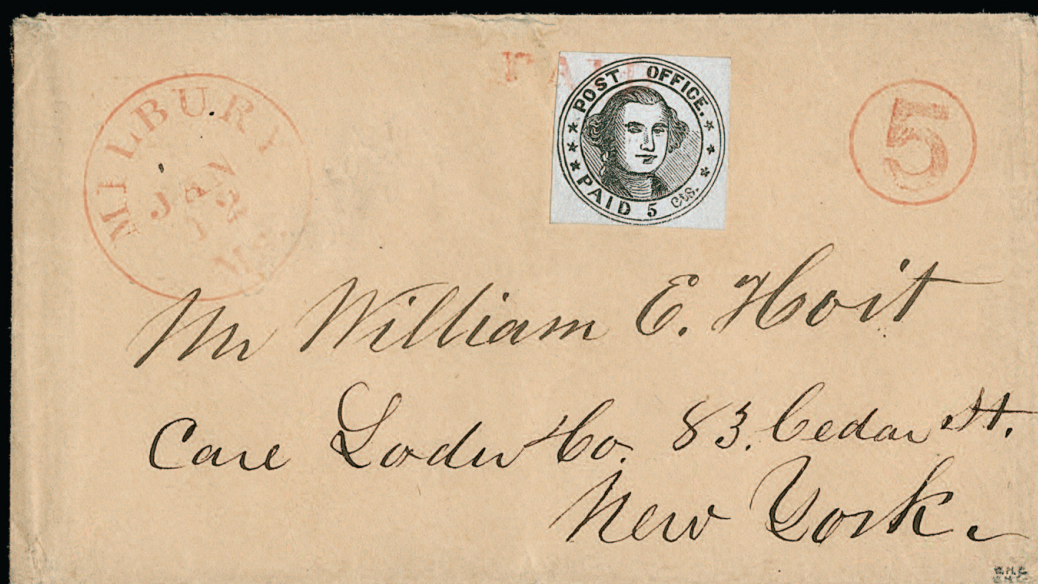
The stamp itself is small and rectangular in shape. The central design element is Palmer's facsimile initials "*F.N.P.*" At top is the post office name, at sides the letters "P.O.", and at bottom the denomination "5 Cents." The plate of ten subjects was arranged in two horizontal rows of five. Directly below the center stamp of the bottom row is the engraver's imprint "Engd. by Thos. Chubbuck, Bratto." The stamps were printed in black on a thick buff paper. The soft, porous nature of the paper makes the stamps extremely prone to thins on the back or scuffs on the face. The stamp on this cover is sound, which is remarkable in and of itself.



Thomas Chubbuck's imprint below Position 8—this detail is from the only known stamp with the complete imprint (not lot 5)

The 52 stamps recorded by Philip T. Wall reflect an unusually high survival rate. By comparison, for the 1847 Issue, of which the Brattleboro post office received 3,600 5¢ and 300 10¢ stamps, there are only fourteen 5¢ 1847 covers and no 10¢ 1847 covers recorded in the USPCS census.

Of the 52 stamps recorded in the USPCS census, only five are from Position 8, below which the imprint is engraved. Two of the four are off cover, and three are on covers, one of which is cut in at bottom and does not show any part of the imprint. The cover offered here was part of the Wall collection, which was sold privately and dispersed over several years—Mr. Gross acquired the cover in the 2000 Rarities of the World sale. ■



Lot 6

LOT 6°

This is one of the finest of the eight recorded covers with the distinctive Millbury postmaster's provisional stamp—the cartoon-like woodcut portrait of George Washington was undoubtedly inspired by the engraved provisional stamp issued earlier by the New York City postmaster

ESTIMATE \$300,000-400,000

DESCRIPTION

Millbury, Massachusetts, 5¢ Black on Bluish (7X1), large margins to ample at bottom, sharp impression, tied by red "PAID" handstamp, matching "Milbury Ms. Jan. 12" (1847) circular datestamp and "5" sans-serif numeral in circle handstamp (the latest of four different numeral handstamps used on Millbury provisional covers) on light brown envelope to "Mr. William E. Hoit, Care Loder & Co., 83 Cedar St., New York"

PROVENANCE

All sales private until 2012 Frelinghuysen auction

Frank J. Dutcher

Henry G. Lapham (and his son, Raymond)

Warren H. Colson

Sen. Peter H. B. Frelinghuysen (bought privately from Colson), Siegel Auction Galleries, 3/28/2012, Sale 1020, lot 15, to William H. Gross

CENSUS, LITERATURE AND EXHIBITION REFERENCES

USPCS census no. 20240

<https://www.uspcs.org/resource-center/censuses/postmasters-provisionals-cover-census/>

Siegel census no. 7X1-COV-19

<https://siegelauctions.com/census/us/scott/7X1>

New York International Philatelic Exhibition 1926 (Lapham)

World Stamp Show 2016 Court of Honor (Gross)

CERTIFICATION

The Philatelic Foundation (2011)

CONDITION NOTES

Extremely Fine—a superb stamp on fresh cover—opening tear in backflap barely shows at top edge

Small "W.H.C." handstamp at lower right (Warren H. Colson)

HISTORY AND COMMENTARY

The Millbury Postmaster

Colonel Asa Holman Waters II (1808-1887) was a wealthy and well-educated resident of Millbury, Massachusetts, a mill town near Worcester with a population of 3,000 in the 1850s. Holman was graduated from Yale in 1829 and earned his law degree from Harvard. His considerable family wealth came from manufacturing guns, including the 1836 Army Flintlock Pistol made by Waters and Johnson from 1836 to 1844. The mansion he built in 1832 still stands as a historical site.



Asa H. Waters II (1808-87)
Millbury Postmaster
1836-1848

Waters received his postmaster's appointment from President Andrew Jackson on January 18, 1836, and he served as nominal postmaster through the administrations of Jackson, Van Buren, Harrison, Tyler and Polk. Most of the functions of postmaster were performed by Waters' deputy, Henry Waterman, a local jeweler, who was directly responsible for issuing the adhesive provisional stamp in 1846. Waterman succeeded Colonel Waters as postmaster on November 10, 1848.



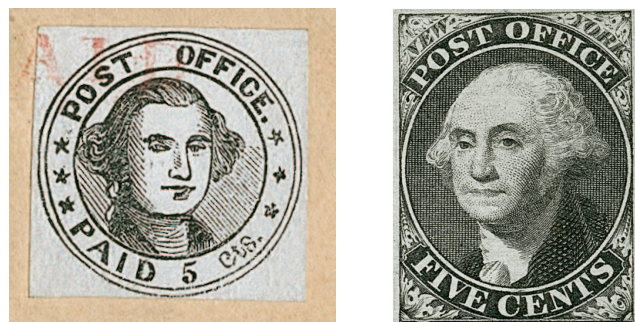
Waters and Johnson 1836 Army Flintlock pistol

continued on next page

Lot 6 continued

The Millbury Stamp

The distinctive Millbury provisional stamp is one of two postmasters' 1845-47 issues with portraits, both of which depict George Washington. The other is the New York City stamp, which was issued first and probably provided the inspiration for the Millbury design. The Millbury was printed by typography from a single woodcut die. The cartoon-like engraving is a three-quarter portrait of Washington, with the words "POST OFFICE" above and value expressed below as "PAID 5 Cts."—the post office name is entirely absent. All known examples are printed in black on a bluish white paper. The town postmark used on mail spells the name "Milbury" with one L, but the official spelling is with two L's.

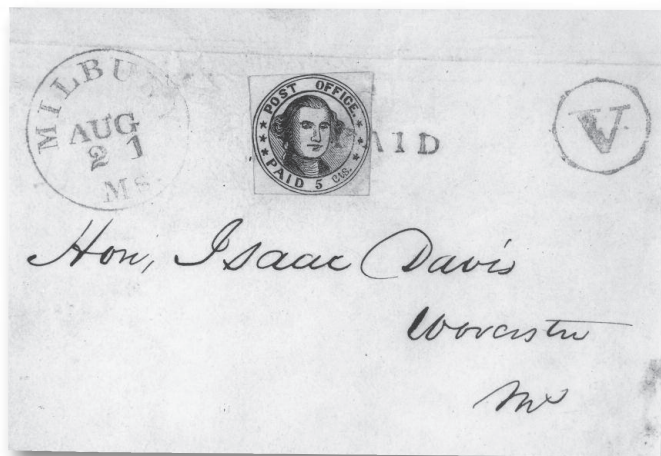


The Millbury provisional at left and the New York provisional at right

Nineteen examples of the Millbury provisional are recorded in the Siegel census (and USPCS census), including one with original gum, seven cancelled off cover (all have faults), three cancelled on pieces (one sound, the others with faults) and eight on covers (six sound, two with faults).

Discovery of the First Millbury Provisional Stamps

The first examples of the Millbury provisional were found on two letters contained in bound volumes of correspondence donated in 1884 to the American Antiquarian Society in Worcester, Massachusetts (www.americanantiquarian.org/Findingaids/isaac_davis.pdf). Both letters are addressed to Isaac Davis—one dated August 21, 1846, and the other December 16, 1846. The discovery of the two Millbury provisional stamps in 1884 inspired Hiram Deats to write a letter of inquiry to retired postmaster Asa H. Waters, who replied on January 24, 1885, crediting his deputy, Henry Waterman, with issuing the stamp. Waters's reply is quoted in the Luff book.



The first Millburys discovered were found on two letters addressed to Isaac Davis, donated to the American Antiquarian Society in 1884

The December 16 Davis cover was sold or exchanged by the American Antiquarian Society in 1895, and it entered the collection of a British collector, Sir William B. Avery, who was active in the 1890s and a contemporary of Thomas K. Tapling. The August 21 Davis cover remained in the Society's collection until shortly after the 1989 Weill Brothers' Stock sale. John R. Boker, Jr., acting as agent for Erivan Haub, was outbid for the December 16 Davis cover in the Weill sale. Within the next year or two, Boker approached the Society about deaccessioning the August 21 cover, and they accepted his offer on behalf of Haub.

Sale History of the Millbury Cover to William E. Hoit

The cover offered here was another early discovery. It is reported that the niece of the addressee, William E. Hoit, found the cover in papers at the family home in Worcester. We have been unable to obtain more information about this member of the Hoit family (also spelled Hoyt). The cover is addressed to William Hoit in care of Loder & Company at 83 Cedar Street. The Loder firm produced merchant tokens during the 1850s and advertised itself as "Importers and Jobbers of Fancy and Staple Dry Goods."

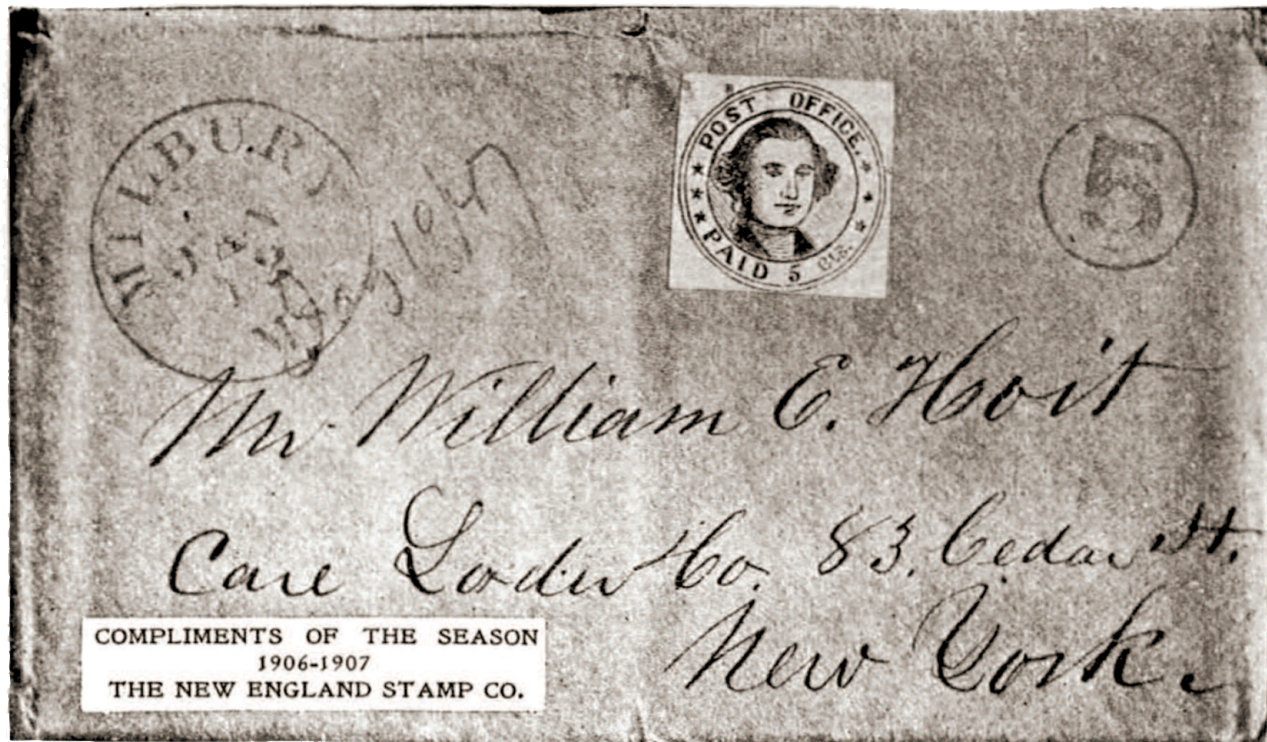


Loder & Co. merchant's token

Hoit's niece sold the cover to the New England Stamp Company, who in turn sold it to Frank J. Dutcher, a wealthy member of the Hopedale Community in Massachusetts. Dutcher was the first president of the Draper Corporation, which later became a division of the Rockwell Corporation. The Draper loom, patented in 1895, was cutting-edge technology in textile weaving until after World War II. Little has been written about Dutcher's stamp-collecting activity, but he was a collector of substantial means in the 1890s and a member of the Collectors Club of New York.

Frank J. Dutcher
(1850-1930)





New England Stamp Company's 1906 season's greeting card featuring the Millbury cover to William Hoit

The New England Stamp Company pictured this Millbury cover on a holiday greeting card with the inscription "Compliments of the Season 1906-1907." There is no other information about its ownership history between the time it was owned by Frank J. Dutcher and its display by Henry G. Lapham at the Collectors Club of New York on April 4, 1928. Lapham owned both this cover and the original-gum example from the Ferrary collection. The cover was one of the

items acquired by Senator Peter H. B. Frelinghuysen when the Lapham collection was dispersed privately by Warren H. Colson after Henry Lapham's death in 1939.

The Millbury cover reappeared in the market when the Siegel firm offered the Frelinghuysen collection in 2012. It was acquired by Mr. Gross in that auction for \$400,000 plus the 15% buyer's premium, establishing a new record for the Millbury. ■



Henry G. Lapham (1875-1939)



Sen. Peter H. B. Frelinghuysen (1916-2011)



Lot 7 (two items)

LOT 7°

This matching pair of folded letters includes one of two recorded examples of the Providence postmaster's 10¢ provisional stamp genuinely used on cover—one of the rarest of all United States Postmasters' Provisionals in used condition, with only two known on cover and one cancelled off cover

ESTIMATE \$30,000-40,000

DESCRIPTION

Matching pair of covers:

Providence, Rhode Island, 5¢ Gray Black (10X1), Position 4, three large margins to ample at left, cancelled by manuscript check mark, red "Providence R.I. Oct. 21" circular datestamp, matching "PAID" and "5" handstamps on blue folded letter with Quaker dateline "Providence 10th mo 20, 1846" from Congdon & Co. to Ripley & Talcott in Hartford, Connecticut, vertical file fold passes through stamp, thus tying it

Providence, Rhode Island, 10¢ Gray Black (10X2), Position 3, ample margins except just touched at lower left and barely in at top right, **tied** by manuscript check mark, red "Providence R.I. Oct. 17" circular datestamp, matching "PAID" and "5" handstamps on blue folded letter with Quaker dateline "Providence 10th mo 16, 1846" from Congdon & Co. to Ripley & Talcott in Hartford, Connecticut

PROVENANCE

Edward Grombacher (bought and sold privately through Weills)

Weill Brothers' Stock, Christie's Robson Lowe sale, 10/12/1989, lot 638

Dr. Charles E. Test, "Concord" Collection, 1994 Rarities of the World, Siegel Auction Galleries, 5/19/1994, Sale 759, lot 15, to William H. Gross

CENSUS, LITERATURE AND EXHIBITION REFERENCES

USPCS census nos. 21022 (5¢) and 21020 (10¢)

<https://www.uspcs.org/resource-center/censuses/postmasters-provisionals-cover-census/>

Unlisted in Slater census

CERTIFICATION

Each with two certificates from The Philatelic Foundation (1969, 1994)

CONDITION NOTES

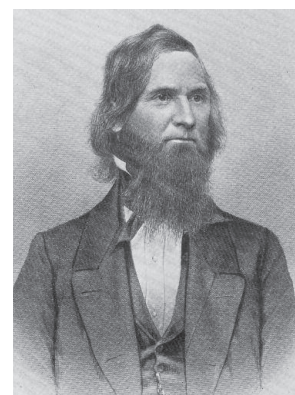
5¢ cover Very Fine with stamp creased by file fold; 10¢ cover Very Fine

HISTORY AND COMMENTARY

The Providence Postmaster

The history of the Providence postmaster's provisional issue is extensively documented in *The Stamps of the Providence, R.I. Postmaster 1846-47*, published in 1930 by Alpheus B. Slater, Jr. (1860-1936). Very little new information has come to light since Slater published his book.

Welcome B. Sayles (1812-1862) was appointed postmaster of Providence in December 1845 by President James K. Polk. Before Polk made the appointment, he received a cautionary letter from Edward J. Mallett, the Providence postmaster from 1831 to November 1845. Mallett expressed concerns over Sayles's strong ties to the Dorr Rebellion in 1842. The armed rebellion on May 19, 1842, was the climax to a longstanding conflict in Rhode Island between the Dorrites, led by Thomas Dorr, and the Charterites. The Dorrites wanted voting rights in Rhode Island for all men, including those who were not landowners. The Charterites did not want the original Rhode Island charter amended to eliminate the voting requirement of land ownership. After the legislative conflict escalated into armed conflict, the Dorrite militia tried without success to take control of the Providence arsenal. In the aftermath, Thomas Dorr was arrested, and Sayles left the state for two years, returning in 1845.



Welcome B. Sayles (1812-1862)
Providence Postmaster

Despite his role in the Rhode Island suffrage movement, Sayles received his commission and served four years under the Polk administration. He was succeeded by Henry L. Bowen, who served from 1849 to 1853. Sayles was reappointed by President Franklin Pierce and served another four years until 1857. He went on to publish the *Providence Daily Post* newspaper and later served as a lieutenant-colonel in the Civil War. Lieutenant Colonel Sayles was killed on December 13, 1862, in the Battle of Fredericksburg.

The Providence Provisional Stamps

Postmaster Sayles was aware of the success of Great Britain's postal reforms, including the use of postage stamps. In the summer of 1846, Sayles secured permission from the postmaster general to issue stamps for local use. He ordered

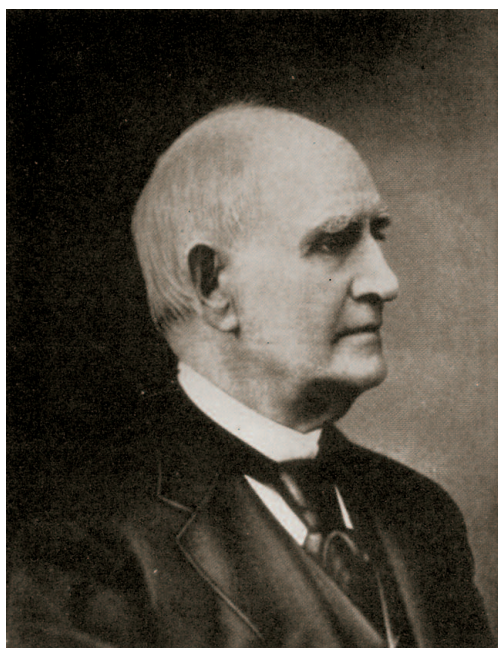
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Lot 7 continued



The Union Bank Building, where Providence post office was located

an engraved copper plate from a local engraver named George W. Babcock. The plate was originally intended to comprise sixteen subjects, arranged four by four, including twelve 5¢ and four 10¢ denominations. The total face value of a sheet printed from the plate in this original format would have been one dollar. After the layout lines were etched into the copper surface, the decision was made to reduce the number of subjects to twelve, comprising eleven 5¢ denominations and one 10¢ subject at the top right of the printed sheet. The engraving was accomplished entirely by hand, and no two subjects are exactly alike, although the similarity between the 5¢ and 10¢ denominations caused confusion. The differences in engraving between one 5¢ subject and another can best be observed in the pearls above the oval and detail of the acanthus leaves along the bottom.



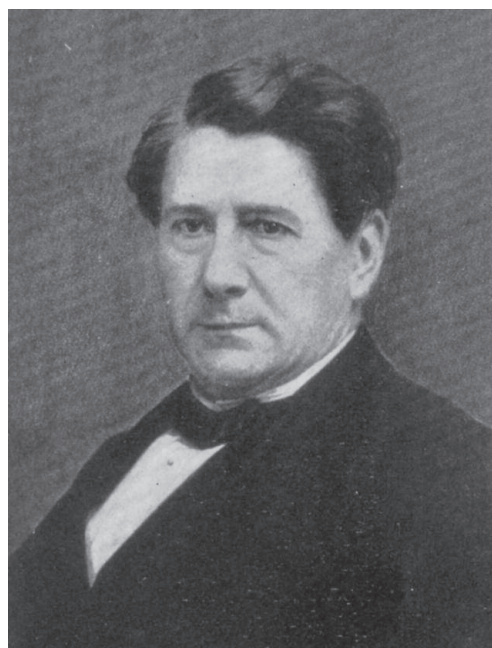
Henry A. Hidden, Providence printer



The Turks Head Building, where Hidden & Co. was located

The finished plate and order for printing was given to Henry A. Hidden & Company, a large commercial printer of bank notes, located in the Turks Head building in Providence. The stamps were printed in grayish black on a crisp grayish white paper used in bank note production. It is reported that five bundles of 100 sheets, for a total of 500 sheets (5,500 5¢ stamps and 500 10¢ stamps), together with the copper plate, were delivered to the post office on Friday, August 21, 1846.

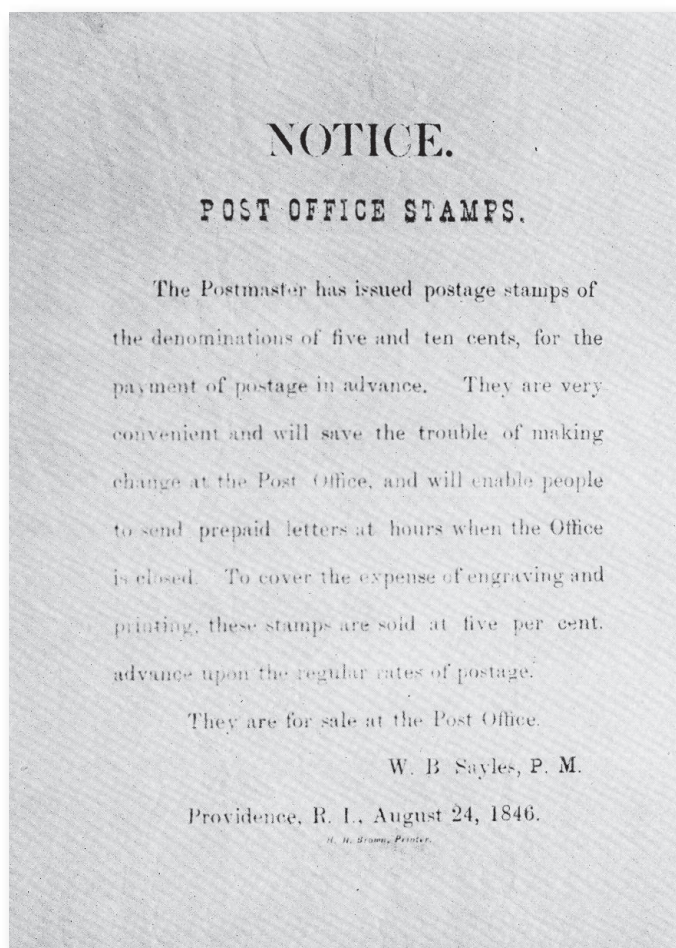
The sheets furnished by the printer were not gummed, so the assistant postmaster, Robert H. Barton, spent Sunday applying gum to the backs of the sheets from two bundles (200 sheets). Two more bundles were subsequently gummed in a similar manner. Thus, 400 of the 500 sheets were gummed at the post office, and the remaining 100 sheets were left ungummed.



George W. Babcock, Providence engraver



Complete sheet of Providence provisional stamps with eleven 5¢ values and one 10¢ (at top right)—the difference in the denominations is very difficult to discern



Post office announcement of provisional stamps dated August 24, 1846

A postmaster's handbill announcing the availability of the new stamps is dated August 24, 1846. On the same day, Monday, August 24, this announcement was published in the *Providence Daily Journal*, and the stamps were placed on sale at the post office. Sales were discontinued when the first General Issue stamps (Scott 1 and 2) were received on July 31, 1847. The cashier, F. C. Gardiner, reported that the demand for the provisional stamps tapered off significantly after the first day, and sales were generally weak during the year that the provisional stamps were available.

The information and testimony gathered by Slater led him to surmise that most of the four bundles of gummed sheets were sold to the public (his estimate was 3,973 5¢ and 347 10¢ stamps). The remainders of post-office gummed sheets, along with the copper plate, were in the possession of Postmaster Sayles until he gifted them to his nephew, Lycurges Sayles, sometime around 1857.

The fifth bundle of 100 ungummed sheets was left in the cellar of the old Post Office building until the time the office was relocated to the What Cheer Building. In the process of cleaning out the basement, a janitor put the bundle in the pile for incineration, but a letter carrier, John Hagan, noticed the stamps and asked if he could have them, since they no longer had postal value. Over years the sheets in Hagan's possession — the quantity reported by different sources ranges from 60 to 100 — were dispersed in various ways, and many of them were gummed by Hagan to make them more desirable to collectors. The gum Hagan used was thick, lumpy and brown, unlike the smoother, lighter-colored gum applied at the post office.

In 1893 the copper plate and Sayles's remainders were sold for \$2,500 by Lycurges Sayles to E. B. Hanes, a partner in the Philadelphia stamp firm of Bogert & Durbin. The new owners sold the original stamps, and they also used the plate over the next 20 years to make proof impressions on cards (so-called "trial colors") and reprints on paper similar to the original issue. The reprint sheets on stamp paper were made with and without the Bogert & Durbin name printed on the back. In 1917 the plate was acquired by Slater, who donated it to the Rhode Island Historical Society.

The Rarity of Used 10¢ Providence Provisional Stamps

The Slater book has a photographic census of 50 5¢ Providence covers, but a few of the covers listed by Slater are stampless covers with Providence provisional stamps fraudulently added, thus reducing his count of genuine covers. Slater did not record any 10¢ covers. The USPCS census contains 74 entries for the 5¢, but 14 are either not genuine or duplicate entries. Our estimate of 5¢ covers is 60, which fits with the distilled USPCS census.

There are only two genuine Providence 10¢ covers, including the one offered here from the Ripley & Talcott correspondence. The other 10¢ cover was certified by The Philatelic Foundation (certificate 490695) after years of controversy over whether or not the stamp originated. There is also one genuinely cancelled 10¢ stamp off cover (P.F. certificate 221405).

Since both letters offered in this lot have the "5" cents rate hand-stamp, and the 10¢ letter does not state anything to indicate it was over the weight limit for a single rate, it appears the 10¢ was applied in error. Considering the similarity between the two denominations in the sheet, it is understandable that the mailing clerk at Congdon & Co. in 1846 would make this mistake. Both certificates accompanying the 10¢ cover state that the stamp was used to pay the 5¢ rate.

The certificates from 1969, signed by John R. Boker, Jr., were issued to Raymond H. Weill, and we have no record of these covers prior to that date. The covers were eventually part of the Edward Grombacher collection, which formed the basis of the 1989 Weill Brothers' Stock sale by Christie's. They were acquired in that sale by Dr. Charles E. Test, a Weill client, and sold in the 1994 Rarities of the World sale (the "Concord" Collection) to Mr. Gross. ■



Lot 8

LOT 8°

A choice Providence 5¢ provisional stamp used on an attractive folded letter

ESTIMATE \$4,000-5,000

DESCRIPTION

Providence, Rhode Island, 5¢ Gray Black (10X1), Position 9, mostly large margins to full at sides, cancelled by manuscript check mark, red “Providence R.I. Sep. 16” circular datestamp, matching “PAID” and “5” handstamps on folded letter datelined “*Providence 16 Sept./46*” to Dr. Chauncey Booth, McLean Asylum in East Cambridge, Massachusetts

PROVENANCE

Marc Haas, Siegel Auction Galleries, 4/22/1980, Sale 561, lot 22

CENSUS, LITERATURE AND EXHIBITION REFERENCES

USPCS census no. 21018

<https://www.uspcs.org/resource-center/censuses/postmasters-provisionals-cover-census/>

Slater census no. 8

CERTIFICATION

The Philatelic Foundation (1992)

CONDITION NOTES

Very Fine stamp with small scissors-cut in bottom right margin clear of design and not noted on certificate; vertical file fold in letter clear of stamp

HISTORY AND COMMENTARY

Providence Postmaster’s Provisional Issue

On August 24, 1846, the Providence, Rhode Island, postmaster, Welcome B. Sayles, published a handbill announcing the availability of the new stamps. On the same day, Monday, August 24, this announcement was published in the *Providence Daily Journal*, and the stamps were placed on sale at the post office. Sales were discontinued when the first General Issue stamps (Scott 1 and 2) were received on July 31, 1847. The cashier, F. C. Gardiner, reported that the demand for the provisional stamps tapered off significantly after the first day, and sales were generally weak during the year the provisional stamps were available.

The folded letter offered here displays the key elements of the Providence provisional when properly used. The stamp is cancelled by the distinctive manuscript check mark, which rarely ties the stamp (in this case, it does not). The “Paid” and “5” (cent) rate markings were applied to inform the receiving post office that postage had been fully prepaid, a longtime practice of the stampless era. The Providence circular datestamp is dated September 16, just weeks after the provisional stamps were released. ■



Lot 9

LOT 9°

A marvelous corner sheet-margin 5¢ St. Louis “Bears” provisional stamp printed on Greenish paper and neatly tied by the red town datestamp on a folded letter to Jefferson City, Missouri

ESTIMATE \$15,000-20,000

DESCRIPTION

St. Louis, Missouri, 5¢ Black on Greenish (11X1), Type III, Position 5, from the bottom left position with huge corner sheet margins and large margins at top and right, sharp impression on bright greenish paper, tied across the corner by red “St. Louis Mo. Dec. 21” circular datestamp, matching “PAID” handstamp and manuscript “5” rate on folded cover (contents separated from address panel) datelined “*S. Louis Decr. 20th 1845*” from John F. Darby to Benjamin F. Hickman in Jefferson City, Missouri

PROVENANCE

Herbert R. Duckwall (sold privately to Colson)

Alfred H. Caspary, H. R. Harmer sale, 11/15/1955, lot 129

Edward Grombacher (bought and sold privately through Weills)

Weill Brothers’ Stock, Christie’s Robson Lowe sale, 10/12/1989, lot 641

Dr. Charles E. Test, “Concord” Collection, 1994 Rarities of the World, Siegel Auction Galleries, 5/19/1994, Sale 759, lot 17, to William H. Gross

CENSUS, LITERATURE AND EXHIBITION REFERENCES

USPCS census Nos. 21119

<https://www.uspcs.org/resource-center/censuses/postmasters-provisionals-cover-census/>

CERTIFICATION

The Philatelic Foundation (1989)

CONDITION NOTES

Very Fine appearance; address panel with bottom panel intact and letter separated, vertical file fold clear of stamp; stamp with a tiny tear at top and a lightened manuscript cancellation (nearly invisible pen line)

“WEILL” backstamp (Raymond H. Weill Co.)

HISTORY AND COMMENTARY

John M. Wimer, St. Louis Postmaster

The St. Louis postmaster responsible for the famous “Bears” provisional stamps, John M. Wimer, was born in Virginia in 1810 and settled in St. Louis in 1828. He served two terms as mayor (1843-1844 and 1857-1858). Between terms he received his postmaster’s appointment on June 14, 1845, after President James K. Polk entered office and just 17 days before the effective date of the 1845 postal reforms. Wimer was replaced as postmaster in 1850. When the Civil War began, Wimer joined the Confederate army in defense of his native state of Virginia. In 1862 he was arrested and held at Gratiot Street Military Prison and Alton Penitentiary, but Wimer escaped in December 1862 and reached southwest Missouri where he joined the command of General Emmet McDonald. Col. Wimer and Gen. McDonald were killed at Hartsville, Missouri, on January 11, 1863.



John M. Wimer (1810-63)
Postmaster 1845-50

St. Louis “Bears” with Corner Sheet Margins

Our records contain the following examples:

- 1 5¢ 11X1, Position 1, red “Paid” cancel, off cover
- 2 5¢ 11X1, Position 5, tied by pen, Dec. 24 datestamp on cover to Pettus, St. Charles Mo., ex Faiman
- 3 5¢ 11X1, Position 5, lightened pen cancel, tied by Dec. 21 datestamp on cover to Hickman, Jefferson City Mo., **the cover offered here**
- 4 5¢ 11X1, vertical pair, Positions 1/3, tied by Mar. 31 datestamp on large piece, ex Caspary
- 5 5¢ 11X1, Position 1 with Position 3, tied by pen, Jul. 26 datestamp on cover to Cornelius, Philadelphia
- 6 10¢ 11X2, Position 6, original gum, ex Frelinghuysen
- 7 10¢ 11X2, vertical pair, Positions 2/4, tied by pen, Nov. 16 datestamp on cover to Charnley & Whelen, Philadelphia, ex Caspary
- 8 10¢ 11X2, Position 2, cut in at bottom, tied by Jan. 28 datestamp on cover to E.D. Morgan & Co., New York, ex Hessel
- 9 5¢ 11X4, Position 5, tied by pen, Dec. (?) datestamp on cover to Springfield Ill., ex Boker
- 10 10¢, probably 11X5, Position 6, tied by Dec. 4 datestamp on either piece or cover, Albrecht 7th Sale
- 11 5¢ 11X7, Position 5, tied by pen and “Paid”, Mar. 4 datestamp on cover to Pettus, St. Charles Mo., ex Faiman ■



Lot 10

LOT 10°

A choice 10¢ St. Louis “Bears” provisional stamp printed on Greenish paper and neatly tied by the red town datestamp—without any pen cancellation—on a folded letter from the famed Charnley & Whelen correspondence

ESTIMATE \$10,000-15,000

DESCRIPTION

St. Louis, Missouri, 10¢ Black on Greenish (11X2), Type I, Position 2, full even margins, sharp impression on greenish paper, cancelled and tied solely by red “St. Louis Mo. Jan. 12” (1846) circular datestamp, matching “PAID” handstamp and manuscript “10” rate on folded letter datelined “*Saint Louis, January 10th, 1846*” from Loker, Renick & Co. to Charnley & Whelen in Philadelphia

PROVENANCE

Charnley & Whelen correspondence, H. R. Harmer sale, 12/13/1948, lot 2

T. Cullen Davis, Siegel Auction Galleries, 10/6/1964, Sale 276, lot 15

CENSUS, LITERATURE AND EXHIBITION REFERENCES

USPCS census nos. 21133

<https://www.uspcs.org/resource-center/censuses/postmasters-provisionals-cover-census/>

CERTIFICATION

The Philatelic Foundation (1993)

CONDITION NOTES

Very Fine; cover with light horizontal file fold; H. R. Harmer (1948 sale) description noted a “small break” in the stamp’s margin at bottom from the “2” numeral in datestamp, but this was never mentioned again nor is it noted on 1993 P.F. certificate

HISTORY AND COMMENTARY

The Charnley & Whelen Find

Five large groups of St. Louis “Bears” on covers have been discovered since the 1845 issue date, providing most of the known stamps and covers.

In 1869 J. W. Scott acquired a correspondence bearing 50 of the 5¢, 100 of the 10¢ and three 20¢ stamps, probably all of which have been removed from their original covers.

In 1880 the Riggs correspondence produced 20 examples of the 5¢ and 10¢. In 1889 the J. & J. Stuart correspondence provided 25 examples of the 5¢ and 10¢, most on the rare Pelure paper.

The huge “Louisville” find in 1895, salvaged by a janitor who was burning papers, yielded 75 of the 5¢, 46 of the 10¢ and 16 of the 20¢, including se-tenant multiples that revealed the plate configuration and proved the authenticity of the 20¢ stamps, which had been in question since 1869. All of the stamps in the Louisville find were found on covers addressed to Tyler & Rutherford, a banking firm in Louisville, but many of the stamps were later removed. Additional material from the Tyler & Rutherford correspondence surfaced around 1902 and was acquired by C. H. Mekeel.

In 1912 the first portion of the Charnley & Whelen correspondence reached philatelists, which provided another six of the 5¢, 61 of the 10¢ and 16 of the 20¢. Additional Charnley & Whelen covers were sold over the next three decades. The cover offered here comes from the December 1948 H. R. Harmer sale. ■



Lot 11



Detail

LOT 11°

The unique St. Louis “Bears” cover with a 10¢ and 20¢ se-tenant pair—one of two recorded examples of this combination multiple and the only se-tenant “Bears” multiple known on cover—an iconic Postmasters’ Provisional rarity and one of the greatest items in classic United States philately

ESTIMATE \$150,000-200,000

DESCRIPTION

St. Louis, Missouri, 20¢-10¢ Black on Gray Lilac, Se-Tenant Pair (11X5-11X6), Both Type II, Positions 3-4, large margins except cut into outer frameline at left, deep impression on crisp grayish paper, tied by two single pen strokes and also tied at lower right by red “St. Louis Mo. May 31” (1846) circular datestamp, matching “PAID” handstamp and manuscript “30” triple 10¢ rate on blue folded letter datelined “Banking House of W. Nisbet & Co., Saint Louis, May 30th, 1846” to Charnley & Whelen in Philadelphia

PROVENANCE

Charnley & Whelen correspondence, H. R. Harmer sale, 12/13/1948, lot 35

Siegel Auction Galleries, 1964 Rarities of the World, 2/27/1964, Sale 267, lot 23

John D. Pope III, John A. Fox sale, 12/1/1984, lot 57

Margie and Robert Faiman, Bennett sale, 10/31/2003, lot 100, to William H. Gross

CENSUS, LITERATURE AND EXHIBITION REFERENCES

USPCS census no. 21188
<https://www.uspcs.org/resource-center/censuses/postmasters-provisionals-cover-census/>

Scott R. Trepel, “United States Classic Covers” (special color feature for AMERIPEX 1986), *Chronicle* 130, May 1986

ANPHILEX 1971 (Pope)

World Stamp Show 2016 Court of Honor (Gross)

CERTIFICATION

The Philatelic Foundation (1985)

CONDITION NOTES

Very Fine cover with light horizontal file fold; tiny scissors-cut in top margin clear of design and not noted on certificate

HISTORY AND COMMENTARY

The St. Louis “Bears” Stamps

The basic design of the St. Louis provisional stamps—two bears holding the state coat of arms—was chosen to symbolize Missourians’ rugged durability. The “Bears” engraving is one of the most elaborate of all United States Postmasters’ Provisionals, and the stamps themselves are the most popular with collectors

The *Missouri Republican*, November 5, 1845, contained the following notice:

LETTER STAMPS. Mr. Wimer, the postmaster, has prepared a set of letter stamps, or rather marks, to be put upon letters, indicating that the postage has been paid. In this he has copied after the plan adopted by the postmaster of New York and other cities. These stamps are engraved to represent the Missouri Coat of Arms, and are five and ten cents. They are so prepared that they may be stuck upon a letter like a wafer and will prove a great convenience to merchants and all those having many letters to send post paid, as it saves all trouble of paying at the post-office. They will be sold as they are sold in the East, viz.: Sixteen five-cent stamps and eight ten-cent stamps for a dollar. We would recommend merchants and others to give them a trial.

In the same paper one week later (November 12, 1845) a follow-up announcement appeared:

POST-OFFICE STAMPS. Mr. Wimer, the postmaster, requests us to say that he will furnish nine ten-cent stamps and eighteen five-cent stamps for one dollar, the difference being required to pay for the printing of the stamps.

It seems likely that the second, more abbreviated announcement was published to amend the number of stamps sold for a dollar from “sixteen” to “eighteen” for the 5¢ and “eight” to “nine” for the 10¢, which corresponds to 90 cents in stamps for one dollar in money. The earlier 80 cents for a dollar exchange rate might have been too high for the public to bear.

The ambiguous wording of the announcements does not tell us if the stamps were available when the first announcement was made (November 5) or at the time of the second announcement (November 12). However, the earliest documented use of any St. Louis “Bears” stamp is the cover postmarked November 13 (1845) on a letter dated November 12 (Siegel Sale 993, lot 6).

continued on next page

Lot 11 continued

St. Louis "Bears" Printing Plate

The "Bears" were printed from an engraved copper plate comprising six subjects arranged in two vertical rows of three. The original plate was made by a local engraver, J. M. Kershaw, and it was altered twice. The states of the plate (1, 2 and 3) roughly correspond to the papers used (Greenish, Gray Lilac and Bluish Pelure), so philatelists say there were three printings (First, Second and Third). The three states of the plate are shown and described below.

On Plate 1 there were three 5¢ subjects in the vertical row at left (we refer to the positions on the sheet, which are mirrored on the plate) and three 10¢ subjects at right. To fill the need for 20¢ stamps, the denominations on two of the 5¢ subjects (Positions 1 and 3) were burnished out and reengraved with "20," creating Plate 2. After some time the two 5¢ values were restored by burnishing out the "20" and reengraving "5," which is Plate 3. The three 10¢ subjects were untouched throughout the modifications to Positions 1 and 3. The 5¢ Position 5 was slightly altered on Plate 3 by adding a large dot to the inside of the ball at the bottom of the "5."

St. Louis "Bears" Papers

The first paper used was greenish in color. The earliest recorded use is November 13, 1845, one week after the first newspaper announcement of the issue. Most of the Greenish paper supply was used in combination with Plate 1, comprising three 5¢ subjects in the vertical row at left and three 10¢ subjects at right. A small supply of Greenish paper was used with Plate 2, which contained the two 20¢ subjects. As a rule, 5¢ and 10¢ stamps on Greenish paper (Scott 11X1-2) from Plate 2 cannot be distinguished from the Plate 1 printing, although Plate 2 stamps on Greenish must be considerably rarer. The 20¢ on Greenish (Scott 11X3) is a great rarity with only six recorded, which indicates that the number of Greenish paper sheets used in conjunction with Plate 2 must have been very small.

Gray Lilac paper replaced Greenish paper (earliest recorded use is February 27, 1846) and was only used in conjunction with Plate 2. Of the 20¢ stamps, all except the six known on Greenish paper are printed on Gray Lilac (Scott 11X6). Because only one position furnished the 5¢ value, the 5¢ on Gray Lilac (Scott 11X4) is a very

Three States of the St. Louis "Bears" Plate



1—Original State

Pos. 1: 5¢ Ty. I Pos. 2: 10¢ Ty. I
Pos. 3: 5¢ Ty. II Pos. 4: 10¢ Ty. II
Pos. 5: 5¢ Ty. III Pos. 6: 10¢ Ty. III

The types are assigned to each position of the same value. They can be identified by the bears' positions and other minor differences.

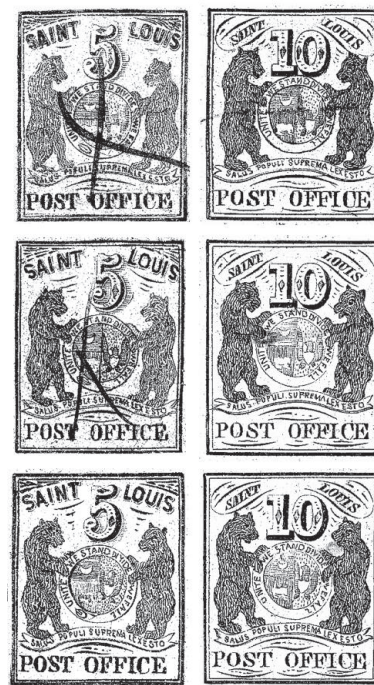


2—First Alteration

Pos. 1: 20¢ Ty. I Pos. 2: 10¢ Ty. I
Pos. 3: 20¢ Ty. II Pos. 4: 10¢ Ty. II
Pos. 5: 5¢ Ty. III* Pos. 6: 10¢ Ty. III

* On this state of the plate, there is no large dot in the bottom ball of "5"

Red frame around Positions 3-4 (lot 11)



3—Second Alteration

Pos. 1: 5¢ Ty. IV* Pos. 2: 10¢ Ty. I
Pos. 3: 5¢ Ty. V* Pos. 4: 10¢ Ty. II
Pos. 5: 5¢ Ty. III** Pos. 6: 10¢ Ty. III

* The two "5" numerals are re-engraved

** On this state of the plate, a dot has been engraved in the bottom ball of "5"

rare stamp. The Plate 2 printing on Gray Lilac also furnished the only recorded examples of se-tenant multiples, in which stamps of more than one denomination are joined together.

The last paper used is classified as Pelure, which is extremely thin and fragile. This paper was used only in conjunction with Plate 3, containing the two restored 5¢ values in addition to the bottom 5¢ and three 10¢ at right (no 20¢ on Pelure is known). The earliest recorded date of use of Pelure paper is November 25, 1846, which is a folded letter bearing a 10¢ Position 2 with an impression of the reengraved 5¢ Position 1 on back. This remarkable item provides the earliest use of Plate 3 as well as Pelure paper. Any stamp on Pelure paper is a rarity.

Combination Multiples—Se-Tenant

Se-tenant translates from French as meaning “joined together” or “holding together.” It is used in philately to describe a multiple (pair or larger) in which more than one design or denomination are joined together. Se-tenant multiples of classic stamps are highly prized, and most are very rare. Among United States Postmasters’ Provisionals, there are only three issues produced from plates containing more than one denomination: Baltimore, Providence and St. Louis. There is no known genuine se-tenant example of the Baltimore 5¢ and 10¢ provisionals. Se-tenant multiples of the Providence 5¢ and 10¢ are readily available in unused condition, due to the survival of remainder sheets.

Of the St. Louis “Bears,” there are only six recorded se-tenant multiples. All are on Gray Lilac paper—there are currently no recorded se-tenant multiples on Greenish or Pelure papers, but in theory they could exist. The six recorded multiples are listed below. **There is only one St. Louis “Bears” se-tenant multiple known on cover, which is the cover offered in this sale.**

- 1 **5¢-10¢** Positions 5-6, horizontal pair on Gray Lilac (11X4-11X5), red circular datestamp, 5¢ faint corner crease; ex Siegel 1978 Rarities sale (lot 17) as part of a reconstruction; Faïman (Bennett sale, 10/31/2003, lot 96)
- 2 **5¢-10¢-10¢** Positions 4/5-6, L-shaped strip of three on Gray Lilac (11X4-11X5), pen cancels, ex Caspary (H. R. Harmer sale, 11/15/1955, lot 141); B. D. Phillips; Siegel 1979 Rarities sale (lot 15) as part of a reconstruction; Faïman (Bennett sale, 10/31/2003, lot 97)
- 3 **5¢-10¢-10¢-10¢** Positions 2/4/5-6, L-shaped block of four on Gray Lilac (11X4-11X5), pen cancels (tiny break); ex Lapham; Siegel 1977 Rarities sale (lot 22); Siegel 2000 Rarities sale (lot 16); Siegel 2007 Rarities sale (lot 13)
- 4 **20¢-20¢-5¢** Positions 1/3/5, vertical strip of three on Gray Lilac (11X6-11X4), pen cancels, on large piece of cover with May 26 (1846) datestamp; ex Worthington; Peyton (“Isleham”) collection in Siegel AMERIPEX sale (lot 1030); Faïman (Bennett sale, 10/31/2003, lot 98); Philip T. Wall (Siegel Sale 947, lot 8)
- 5 **20¢-10¢** Positions 1-2, horizontal pair on Gray Lilac (11X6-11X5), pen cancels, 10¢ crease and small thin; ex Ayer; Jenkins; Worthington; Gibson; Siegel 1980 Rarities sale (lot 14); Faïman (Bennett sale, 10/31/2003, lot 99)
- 6 **20¢-10¢** Positions 3-4, horizontal pair on Gray Lilac (11X6-11X5), tied by pen cancel and red May 31 (1846) datestamp on folded cover to Charnley & Whelen, Philadelphia, ex H. R. Harmer sale, 12/13/1948, lot 35; Siegel 1964 Rarities sale (lot 23); Pope (Fox sale, 12/1/1984, lot 57); Faïman (Bennett sale, 10/31/2003, lot 100), **the cover offered in this sale**

St. Louis “Bears” Discoveries

Five large groups of St. Louis “Bears” on covers have been discovered since the 1845 issue date, providing most of the known stamps and covers.

In 1869 J. W. Scott acquired a correspondence bearing 50 of the 5¢, 100 of the 10¢ and three 20¢ stamps, probably all of which have been removed from their original covers.

In 1880 the Riggs correspondence produced 20 examples of the 5¢ and 10¢. In 1889 the J. & J. Stuart correspondence provided 25 examples of the 5¢ and 10¢, most on the rare Pelure paper.

The huge “Louisville” find in 1895, salvaged by a janitor who was burning papers, yielded 75 of the 5¢, 46 of the 10¢ and 16 of the 20¢, including se-tenant multiples that revealed the plate configuration and proved the authenticity of the 20¢ stamps, which had been in question since 1869. All of the stamps in the Louisville find were found on covers addressed to Tyler & Rutherford, a banking firm in Louisville, but many of the stamps were later removed. Additional material from the Tyler & Rutherford correspondence surfaced around 1902 and was acquired by C. H. Mekeel.

In 1912 the first portion of the Charnley & Whelen correspondence reached philatelists, which provided another six of the 5¢, 61 of the 10¢ and 16 of the 20¢. Additional Charnley & Whelen covers were sold over the next three decades. The cover offered here comes from the December 1948 H. R. Harmer sale. The letter was mailed by the banking firm of Nisbet & Company.

The two largest St. Louis “Bears” correspondences were addressed to Tyler & Rutherford in Louisville, a distance under 300 miles, and to Charnley & Whelen in Philadelphia, a distance over 300 miles. The postage rates in effect during that period were 5¢ for any distance under 300 miles and 10¢ for 300 miles and over. The 20¢-10¢ se-tenant pair on this cover pays the triple 10¢ rate per half ounce, which is confirmed by the “30” rate marking in manuscript.

Considering the fate of so many “Bears” stamps, which were soaked off letters to fit into collectors’ albums before appreciation of covers fully developed, the survival of this remarkable artifact of United States postal history is truly fortuitous. ■



Henry Mitchell, *The State Arms of the Union*, published by L. Prang & Co., 1876



Lot 12



Detail

LOT 12°

The only recorded cover with this combination of the 5¢ and 20¢ St. Louis “Bears” postmaster’s provisional stamps and the most outstanding of the three covers known with the extremely rare 5¢ on Gray Lilac paper—truly one of the greatest Postmasters’ Provisional covers

ESTIMATE \$75,000-100,000

DESCRIPTION

5¢ Black on Gray Lilac, 20¢ Black on Gray Lilac (11X4, 11X6), two 5¢ stamps, both Position 5—the only 5¢ denomination on the plate used to print stamps on Gray Lilac paper—ample margins except at bottom of one and left of the other, used with 20¢ Position 3, three large margins, slightly into frameline at left, intense impressions on fresh paper, probably an early printing from the altered plate (earliest documented use is dated February 27, 1846), without manuscript cancel, tied solely by a single bold strike of the vivid red “St. Louis Mo. Apr. 10” (1846) circular datestamp, matching “PAID” handstamp and manuscript “30” triple 10¢ rate on fresh blue folded letter datelined “Banking House of Wm. Nisbet & Co., St. Louis 9th April 1846” to Charnley & Whelen in Philadelphia

PROVENANCE

Charnley & Whelen correspondence, H. R. Harmer sale, 12/13/1948, lot 37

Siegel Auction Galleries, 1966 Rarities of the World, 2/24/1966, Sale 296, lot 20

Benjamin D. Phillips (collection sold privately to Weills, 1968)

Edward Grombacher (bought and sold privately through Weills)

Weill Brothers’ Stock, Christie’s Robson Lowe sale, 10/12/1989, lot 654, to Middendorf

Hon. J. William Middendorf II, Christie’s Robson Lowe sale, 9/25/1991, lot 65

Dr. Charles E. Test, “Concord” Collection, 1994 Rarities of the World, Siegel Auction Galleries, 5/19/1994, Sale 759, lot 19, to William H. Gross

CENSUS, LITERATURE AND EXHIBITION REFERENCES

USPCS census no. 21174

<https://www.uspcs.org/resource-center/censuses/postmasters-provisionals-cover-census/>

L. N. Williams, *Encyclopaedia of Rare and Famous Stamps*, Vol. I, p. 316

CERTIFICATION

The Philatelic Foundation (1989)

CONDITION NOTES

Very Fine and pristine cover with light horizontal file fold; middle stamp (5¢) has a negligible small corner crease ending in a tiny tear

“WEILL” backstamp

HISTORY AND COMMENTARY

The Rare 5¢ Printing on Gray Lilac Paper

The “Bears” were printed from an engraved copper plate comprising six subjects arranged in two vertical rows of three. The original plate was made by a local engraver, J. M. Kershaw, and it was altered twice. The states of the plate (1, 2 and 3) roughly correspond to the papers used (Greenish, Gray Lilac and Bluish Pelure), so philatelists say there were three printings (First, Second and Third).

On Plate 1 there were three 5¢ subjects in the vertical row at left (we refer to the positions on the sheet, which are mirrored on the plate) and three 10¢ subjects at right. To fill the need for 20¢ stamps, the denominations on two of the 5¢ subjects (Positions 1 and 3) were burnished out and reengraved with “20,” creating Plate 2. After some time the two 5¢ values were restored by burnishing out the “20” and reengraving “5,” which is Plate 3. The three 10¢ subjects were untouched throughout the alterations.

Since only one of the six subjects on the plate used to print stamps on Gray Lilac paper was a 5¢ value, the 5¢ on Gray Lilac is an extremely rare stamp—perhaps even rarer than the 20¢ on Gray Lilac. Before printing stamps on Pelure paper, the plate was modified again by burnishing out each “20” and engraving the old “5” denomination. At the time of this second alteration, a large ball was engraved inside the end curl of the “5” on Position 5. Therefore, the 5¢ on Gray Lilac paper can be distinguished from a Pelure stamp by the absence of the enlarged ball in the “5.”

We record three intact covers with the 5¢ on Gray Lilac:

- 1 Single with corner sheet margins, tied by pen, Dec. (?) datestamp on cover to Bunn, Springfield Ill., ex Boker
- 2 Two singles, tied by pen cancels, May 8 datestamp on cover to Charnley & Whelen, Philadelphia
- 3 Two singles with 20¢, tied by Apr. 10 datestamp on cover to Charnley & Whelen, Philadelphia, **the cover offered in this sale**

At one time there was a cover with four single 5¢ stamps (USPCS census no. 21198), including two on Gray Lilac and two on Greenish paper, but the stamps have since been removed from the cover and sold individually. A front address panel without flaps is listed as USPCS census no. 21168, and there is a piece with the 5¢ in a se-tenant strip with two 20¢ stamps, last sold by Siegel in Sale 947 (lot 8).

Of the three intact 5¢ Gray Lilac covers, clearly this multiple franking with the 20¢ ranks at the top in importance. The total Scott Catalogue value for the three stamps off cover is \$170,000.00. ■



Lot 13

LOT 13°

The famous Lord Crawford block of sixteen of the 5¢ 1847 Issue—the largest multiple seen and one of the most renowned items in United States philately

ESTIMATE \$200,000-300,000

DESCRIPTION

5¢ Red Brown (1), Positions 21-24/31-34/41-44/51-54R—block of sixteen (four by four) from the first four columns of the third through sixth rows of the right pane—original gum, mostly full to large margins except slightly in at places, bright shade on fresh paper

PROVENANCE

James Ludovic Lindsay, the 26th Earl of Crawford (bought privately; estate sold to Nassau Stamp Co. in 1915)

Rep. Ernest R. Ackerman (bought from Nassau Stamp Co. and sold privately to Ward in 1931)

Philip H. Ward, Jr. (bought privately, estate sold to Weills in 1963)

Benjamin D. Phillips (bought from Weills out of Ward estate, 1964; collection sold privately to Weills, 1968)

Ryohei Ishikawa (bought privately from Weills, circa 1977), Christie's Robson Lowe sale, 9/28-29/1993, lot 4, to William H. Gross

CENSUS, LITERATURE AND EXHIBITION REFERENCES

Dr. Stanley M. Bierman, "Philip H. Ward, Jr.: An Aristocrat of Philately," *Chronicle* 124, November 1984

Lester G. Brookman, *The 1847 Issue of United States Stamps*, 1942, fig. 23-24, pp. 24-25

— *United States Postage Stamps of the 19th Century*, Vol. I, fig. 28-29, pp. 30-31

William H. Gross, "Plating the 5¢ 1847 Block of 16," *Chronicle* 210, May 2006

David Lidman, *Treasury of Stamps*, fig. 64, p. 52

John N. Luff, *The Postage Stamps of the United States*, reprint, p. 49

Jonathan W. Rose, *Classic United States Imperforate Stamps*, p. 9

Philip H. Ward, Jr., *Mekeel's Weekly Stamp News*, 1935, Vol. 69, p. 265

— "United States Early Unused Blocks 1847-1869," 1960 *Congress Book*, p. 51

National Philatelic Museum, 1956, Vol. III, No. 1, pp. 106, 111

London International Stamp Exhibition 1923 (Ackerman)

TIPEX 1936 exhibition (Ward)

ANPHILEX 1971 "Aristocrats of Philately" (Weill)

INTERPHIL 1976 "Aristocrats of Philately" (Weill)

ANPHILEX 1996 Invited Exhibits (Gross)

Collectors Club of New York "Aristocrats of United States Philately" exhibit, December 2000 (Gross)

World Stamp Show 2016 Court of Honor (Gross)

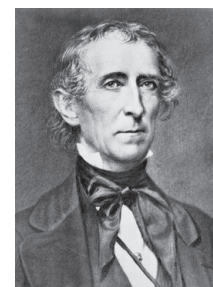
CONDITION NOTES

Fine-Very Fine appearance; light creases, one stamp small sealed internal tear, two others thins

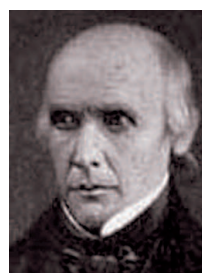
HISTORY AND COMMENTARY

The First Federal Postage Stamps

One day before James K. Polk's inauguration as the nation's eleventh President, Congress passed the Post Office Reform Act of March 3, 1845, which greatly simplified and reduced postal rates, effective July 1, 1845. The Act was signed by President John Tyler on his last day in office, which left the task of implementing the reform measures in the hands of Polk's new postmaster general, Cave Johnson (1793-1866). Johnson, a Democratic congressman from Tennessee since 1829, had been among the opponents of the Cheap Postage movement, arguing that such a drastic reduction in postage rates would financially cripple the postal system and increase the risk of privatization. Now, as postmaster general in President Polk's cabinet, Johnson was responsible for making sure the nation's postal system provided the same level of service, despite the reduction of rates and the significant curtailment of franking privileges and transportation subsidies.



President John Tyler



Cave Johnson, PMG

The profound changes in the nation's postal system effected by the 1845 Post Office Reform Act set the stage for the introduction of adhesive stamps to prepay postage. The concept had been successfully implemented by Great Britain in 1840 and proposed in Congress by Senator Daniel Webster in the same year, but authorization to issue stamps was withheld by Congress until March 3, 1847.

During the two-year period from 1845 to 1847, the only stamps available for postage were Postmasters' Provisionals, which were issued by individual postmasters and valid only at the issuing post office. The use of provisional stamps in New York City was carefully observed by Postmaster General Johnson and paved the way for the 1847 General Issue.

The 1847 Issue—the first stamps authorized by Congress for general use—demonstrated the public's acceptance of adhesive stamps on a national scale. They also helped to encourage the prepayment of postage, rather than sending mail collect on delivery, a practice that brought greater efficiency and economy to the postal system. Even now, 171 years after the 1847 Issue was placed on sale, affixing a stamp to an envelope is the most convenient and practical way to send a letter by mail.

continued on next page

Lot 13 continued

1845 Reduced Rates and Simplified Postage (But No Stamps)

The Act of March 3, 1845 (28th Congress, 2nd Session), is titled “An Act to reduce the rates of postage, to limit use and correct the abuse of the franking privilege, and for the prevention of frauds on the revenues of the Post Office Department.” The new rates are stated in Chapter 43, Section 1:

For every single letter, in manuscript, or paper of any kind by or upon which information shall be asked for or communicated in writing, or by marks and signs, conveyed in the mail, for any distance under 300 miles, five cents; and for any distance over 300 miles, ten cents: and for a double letter there shall be charged double these rates; and for a treble letter, treble these rates; and for a quadruple letter, quadruple these rates; and every letter or parcel not exceeding half an ounce in weight shall be deemed a single letter, and every additional weight of half an ounce, or additional weight of less than half an ounce, shall be charged with an additional single postage.

In simple terms, the Act created two letter rates: 5¢ per half ounce for distances up to 300 miles (and 5¢ for each additional half ounce); and 10¢ per half ounce for any distance over 300 miles within the United States. By comparison, the old rates were based on five distance parameters and multiplied by the number of pages in a letter. The under-300 and over-300 miles distance provision was considered essential, because of the country’s size and the costs of transporting mail. The 5¢ under-300 miles rate would pay to send a half-ounce letter from New York City to the major East Coast cities of Boston, Philadelphia or Baltimore (but not between Boston and Philadelphia or Baltimore). The distance between post offices was calculated by postal route, not “as the crow flies.” For this reason, a letter might require the higher over-300 miles rate, even though the origin and destination were less than 300 miles apart. For example, someone in New York City sending a letter to Rochester in upstate New York — 250 miles by direct line — had to pay the 10¢ over-300 miles rate, because the standard railroad maps listed the distance by rail as 413 miles.

The original Senate bill (S. 46, December 19, 1844) and subsequent versions debated in the House and Senate contained different rate calculations, including multi-tiered distance parameters and rate progressions per sheet of paper or quarter-ounce weight increments. The bill was amended on January 16, 1845, to set the distance limit to 100 miles. Finally, on March 1, 1845, the Senate voted 37 to 7 in favor of changing the distance limit to 300 miles. (The various bills and Senate reports can be found online at memory.loc.gov).

Unlike the British Uniform Penny Post system, the U.S. Post Office Reform Act did not create an incentive to prepay postage. In other words, the 1845 rates for prepaid and collect mail were the same. Mail was marked “Paid” at the post office of origin if prepaid, or simply rated for postage to be collected from the addressee. The old problems arising from unpaid mail were not remedied by the 1845 reforms, and the introduction of a prepayment incentive (or non-payment penalty) was delayed until 1851. The absence of a prepayment incentive and reliance on a distance calculation were relatively minor shortfalls compared to the Act’s most glaring omission — the absence of language authorizing the postmaster general to issue postage stamps. This was really an inexplicable failure on the part of Congress to embrace one of the essential elements of Great Britain’s postal reform.

George Plitt, who was sent to Great Britain and Europe in 1839 to survey and report on the British postal system, recommended adopting postage stamps in his 1840 report to Postmaster General Kendall. Senator Webster stood before Congress in June 1840 with British stamps in hand, proposing that the Post Office issue its own

stamps as part of a postal reform measure. Stamps had been issued by the government carrier department in New York City since 1842 and by private local posts in the intervening years. Several of the rival Independent Mail firms issued stamps in 1844 and 1845, which were enthusiastically used by patrons. Yet, despite the proven success of postage stamps in the private and public sectors over a five-year period, Congress did not have the vision to authorize stamps in 1845.

Ironically, an earlier version of the Senate bill authorized the postmaster general to issue “free stamps or envelopes” to members of Congress and territorial delegates as a substitute for the franking privilege. This provision was dropped in a Senate vote on January 30, 1845, and on February 6 the terms were changed to “franks or free envelopes.” Ultimately, the Act modified the franking procedure and dropped any reference to stamps, except for this enigmatic anti-counterfeiting provision in Chapter 69, Section 5:

That if any person or persons shall forge or counterfeit, or shall utter or use knowingly, any counterfeit stamp of the Post Office Department of the United States issued by authority of this act, or by any other act of Congress, within the United States, or the post office stamp of any foreign Government, he shall be adjudged guilty of felony, and, on conviction thereof in any court having jurisdiction of the same, shall undergo a confinement at hard labor for any length of time not less than two years, nor more than ten, at the discretion of the court.

This part of the Act of 1845 relates to foreign mails. The anti-counterfeiting provision hints at the possibility adhesive stamps were contemplated, but it is difficult to reconcile that interpretation with the omission of language authorizing stamps from any other act of Congress until 1847.

Congress Finally Authorizes Stamps

The Act of March 3, 1847 (29th Congress, 2nd Session) authorized the postmaster general to issue stamps (Ch. 63, Sec. 11):

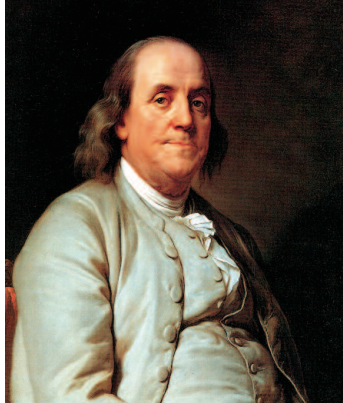
That, to facilitate the transportation of letters in the mail, the Postmaster-General be authorized to prepare postage stamps, which, when attached to any letter or packet, shall be evidence of the payment of the postage chargeable on such letter...

Designs for 5¢ Franklin and 10¢ Washington stamps were submitted on March 20, 1847, by the New York firm of Rawdon, Wright, Hatch & Edson to the assistant postmaster general. The letters accompanying the hand-drawn essays were reproduced in an article by Thomas Lera (“In the National Postal Museum: Cave Johnson, Postmaster General 1845-1849”, *Collectors Club Philatelist*, May-June 2011). They are also available at the Smithsonian National Postal Museum website (www.arago.si.edu).

The RWH&E March 20th letter indicates that, at an earlier point of the design process, Postmaster General Cave Johnson had suggested the 5¢ stamp should portray fellow Tennessean and Democrat, the late President Andrew Jackson, who had died two years earlier in June 1845. When RWH&E sent the essays, they wrote:

In accordance with your [Assistant PMG’s] suggestion, we have substituted the Head of Franklin for that of Gen. Jackson, which our Mr. Rawdon was requested to use by the Postmaster General; should the P.M.G. still desire the Head of Jackson, it can be used.

The portraits of Benjamin Franklin and George Washington used for the 5¢ Brown and 10¢ Black designs, respectively, can be traced to existing works of art. The Franklin portrait is based on a painting by Joseph S. Duplessis. The engraving is believed to have



Benjamin Franklin portrait
by Joseph S. Duplessis

Essay-Proof Journal No. 14 (April 1947) and subsequently repeated in other publications.

Once the designs were approved, RWH&E made the dies and two steel plates of 200 subjects each, arranged in side-by-side panes of 100. The block of sixteen offered in this sale comes from the right pane.

The first supplies of 600,000 5¢ and 200,000 10¢ stamps were delivered to the Third Assistant Postmaster General John Marron in New York City on June 29, 1847. On July 1 Marron turned over 60,000 5¢ and 20,000 10¢ stamps to the New York City post office, and they were placed on sale that day. Over the two-year period the 1847 Issue was valid, approximately 4.4 million 5¢ and 1.05 million 10¢ stamps were printed in five printings. Of these, approximately 3.7 million 5¢ and 892,000 10¢ stamps were issued. The remainders on hand in 1851 were destroyed.

The Lord Crawford Block

The block of sixteen has been known for more than a century as the Lord Crawford block, in tribute to its first publicly known owner, James Ludovic Lindsay, the 26th Earl of Crawford and one of the great collectors of stamps, essays, proofs and philatelic literature. Lord Crawford showed parts of his United States collection in special exhibitions held in the United States in 1905 and at the 1906 International Philatelic Exhibition in London. Lord Crawford died on January 31, 1914, and his estate executors eventually agreed to sell the entire United States collection for \$60,000 to John A. Klemann of the Nassau Stamp Company.

Klemann reported his acquisition of the Earl of Crawford's collection in the November 1915 edition of *The Philatelic Gazette*, noting that the collection had still not reached America. It must be remembered that ocean transportation was the only means available to convey the collection between continents, and the German U-boat campaign in 1915 threatened merchant vessels, even those flying neutral flags.

Despite the dangers lurking in the North Atlantic waters, the 47 albums and seven portfolios were carried back to America, where

been made by Asher B. Durand from a miniature now located in the Museum of Art in Philadelphia. The Washington vignette is based on the iconic portrait painted by Gilbert Stuart and copied many times. Both master dies used by RWH&E were probably acquired from Durand, Perkins & Co. after that firm was dissolved in 1831. Detailed information concerning the printing contract and design origins, compiled by Dr. Clarence Brazer and Dr. Julian Blanchard, can be found in *The*



James Ludovic Lindsay
The 26th Earl of Crawford

eager collectors were waiting to be offered gems from the famous Earl of Crawford collection. The block was probably snapped up by Ernest R. Ackerman, a New Jersey state senator and U.S. Congress representative from the same state. Ackerman formed outstanding collections of United States proofs, stamps and covers, as well as important collections of British Guiana and Spain.

The Ackerman collection was sold privately and through auctions before and after his death in 1931. The block is reported to have been sold by Ackerman to Philip H. Ward, Jr., for \$1,699.

He exhibited the 5¢ block at the TIPEX international exhibition in New York City in 1936. After Ward acquired the 10¢ 1847 "Bible" block from the Henry C. Gibson, Sr., collection (the block offered in this sale), these two pieces became Ward's most prized items.



Rep. Ernest R. Ackerman
(1863-1931)



Ward at center showing page with the Lord Crawford block

After Ward's estate was acquired by Raymond and Roger Weill in 1963, they sold the block for \$19,740 to their most important client, Benjamin D. Phillips, whose identity was a closely held Weill secret until the 1990s. The block became a cornerstone of Phillips's United States collection, one of the greatest ever formed, which the Weills purchased in 1968 for \$4.07 million.

Between 1968 and 1976 the 5¢ 1847 Lord Crawford block (and the 10¢ Bible block) remained in the Weills' domain, and not much is known about transactions during that period. However, shortly after Ryohei Ishikawa lost in competition with Louis Grunin at INTERPHIL in 1976, Ishikawa set out to form a Grand Prix award-winning exhibit of United States 1847-1869 issues. In a private sale negotiated with the Weills, Ishikawa purchased the two blocks as pillars of the exhibit collection that eventually won Grand Prix awards in three classes: International at WIPA 1981 (Vienna), National at AMERIPEX 1986 (Chicago), and d'Honneur at CAPEX 1987 (Toronto).

At the 1993 Christie's sale of Ishikawa's collection, Mr. Gross was the winning bidder on the two 1847 blocks, early successes in an auction that marked Mr. Gross's first major foray in the market. ■



Lot 14

LOT 14°

This is the unique Bible Block of six—the largest of three recorded unused blocks of the 10¢ 1847 First General Issue—which has been acclaimed an icon of United States philately since its discovery in a bible more than a century ago

ESTIMATE \$500,000-750,000

DESCRIPTION

10¢ Black (2), Positions 71-73/81-83R—**block of six** (three by two) from the first three columns of the eighth and ninth rows of the right pane—original gum, mostly full to large margins except close or touching at left, deep shade on fresh bluish paper

PROVENANCE

Discovered circa 1909-11 in a bible belonging to the Rives of Virginia; 5¢ 1847 block of six and adjoining 10¢ block of four found in the same bible; sold privately to Scott Stamp and Coin Co. before 1912

Philadelphia Stamp Co., Sale 48, 6/28/1912, lot 3, sold to Henry C. Gibson, Sr. (bought from Gibson by Ward in 1942-47)

Philip H. Ward, Jr. (bought from Gibson, estate sold to Weills in 1963)

Benjamin D. Phillips (bought from Weills out of Ward estate, 1964; collection sold privately to Weills, 1968)

Ryohei Ishikawa (bought privately from Weills, circa 1977), Christie's Robson Lowe sale, 9/28-29/1993, lot 52, to William H. Gross

CENSUS, LITERATURE AND EXHIBITION REFERENCES

Dr. Stanley M. Bierman, "Henry C. Gibson, Sr.: The Centennial Philatelist," *Chronicle* 128, November 1985

— "Philip H. Ward, Jr.: An Aristocrat of Philately," *Chronicle* 124, November 1984

Lester G. Brookman, *United States Postage Stamps of the 19th Century*, p. 60

David Lidman, *Treasury of Stamps*, fig. 65, p. 52

John N. Luff, *The Postage Stamps of the United States*, reprint, p. 49

Jonathan W. Rose, *Classic United States Imperforate Stamps*, p. 19

Philip H. Ward, Jr., *Mekeel's Weekly Stamp News*, 1935, Vol. 69, p. 265

— "United States Early Unused Blocks 1847-1869," 1960 *Congress Book*, p. 51

National Philatelic Museum, 1956, Vol. III, No. 1, pp. 106, 111

New York International Philatelic Exhibition 1913 (Gibson)

New York International Philatelic Exhibition 1926 (Gibson)

Collectors Club of New York 2/24/1926 (Gibson; Elliott Perry talk)

TIPEX 1936 (Ward)

ANPHILEX 1971 "Aristocrats of Philately" (Weill)

INTERPHIL 1976 "Aristocrats of Philately" (Weill)

ANPHILEX 1996 Invited Exhibits (Gross)

Collectors Club of New York "Aristocrats of United States Philately" exhibit, December 2000 (Gross)

World Stamp Show 2016 Court of Honor (Gross)

CERTIFICATION

The Philatelic Foundation (2018)

CONDITION NOTES

Very Fine; light crease in left vertical pair

HISTORY AND COMMENTARY

The 1847 10¢ Washington First Issue

Following the 1845 postal reforms and the Act of March 3, 1847, which authorized the postmaster general to issue stamps for general use, the first stamps were engraved and printed by Rawdon, Wright, Hatch & Edson, and released on July 1, 1847. The 10¢ Washington vignette is based on the iconic portrait painted by Gilbert Stuart and copied many times. The 5¢ and 10¢ vignette dies used by RWH&E were probably acquired from Durand, Perkins & Co. after that firm was dissolved in 1831.



10¢ 1847 and Gilbert Stuart's portrait of George Washington

Once the designs were approved, RWH&E made the dies and two steel plates of 200 subjects each, arranged in side-by-side panes of 100. The 10¢ block of six offered in this sale comes from the lower rows of the right pane.

The first supplies of 600,000 5¢ and 200,000 10¢ stamps were delivered to the Third Assistant Postmaster General John Marron in New York City on June 29, 1847. On July 1 Marron turned over 60,000 5¢ and 20,000 10¢ stamps to the New York City post office, and they were placed on sale that day. Over the two-year period the 1847 Issue was valid, approximately 4.4 million 5¢ and 1.05 million 10¢ stamps were printed in five printings. Of these, approximately 3.7 million 5¢ and 892,000 10¢ stamps were issued. The remainders on hand in 1851 were destroyed.

Demonetization and Redemption of 1847 Stamps

In anticipation of the new July 1851 rates and stamps, Postmaster General Nathan K. Hall announced on June 11 that the 5¢ and 10¢ postage stamps of 1847 would no longer be accepted as legal postage after June 30, 1851.

Postmaster Hall's demonetization order established a three-month redemption period—from July 1 to September 30, 1851—and instructed the public to present the stamps

continued on next page

Lot 14 continued

“to the Postmaster of whom they were purchased, or to the nearest Postmaster who has been authorized to sell postage stamps.” Hall specified that only postmasters who had previously received stamps for sale directly from the Post Office Department were authorized to “pay cash for all genuine postage stamps” (Thomas J. Alexander, “Demonetization of the 1847 Issue,” *Chronicle* 174, May 1997).

The procedure for redeeming unused 1847 stamps was cumbersome for the public and for postmasters. In the months following June 30, 1851, there was a degree of tolerance for use of the old stamps, as evidenced by dozens of covers with 1847 stamps used in the post-demonetization period. However, as time passed, the floating supply of old stamps dwindled, and it undoubtedly became more difficult to slip the 1847 stamps into the mails. Furthermore, paying the 3¢ domestic rate with a 5¢ 1847 stamp wasted 2¢. The USPS census of covers with 1847 stamps shows a steep decline by the end of 1852.

5¢ and 10¢ 1847 Blocks Discovered in Rives Family Bible

In an era when 5¢ or 10¢ had considerable purchasing power, failure to redeem unused 1847 stamps represented a significant loss of monetary value. Since no one in 1851 could have anticipated the future collector value attached to such things, one may reasonably assume that unused 1847 stamps owe their survival to forgetfulness or circumstance. In the case of the 10¢ block of six, there are several tantalizing clues as to what occurred. We will attempt to reconstruct the events based on all available and reliable information.

The 10¢ block and a companion 5¢ 1847 block of six were first sold at auction in a sale held by Philadelphia Stamp Co. on June 28, 1912, on Nassau Street in New York City. The Philadelphia Stamp Co., managed by Percival Parrish, was a branch of the New York-based Scott Stamp and Coin Co., Ltd. Nothing in the catalogue or lot descriptions indicates the source of the two blocks. The 5¢ block is probably the one shown below; it was displayed by Ward on the same page as the larger Lord Crawford block (see page 47 for a photograph) until he bought the 10¢ Bible block from Gibson. The page with the 5¢ block of sixteen and 10¢ block of six is shown in the 1960 *Congress Book* in Ward’s article on classic blocks.

In the 1912 Philadelphia Stamp Co. auction, the 5¢ block sold for \$190, and the 10¢ block sold for \$625 to an agent acting on behalf of Henry C. Gibson, Sr. After the sale, the firm ran ads boasting that the realizations were three times catalogue value.

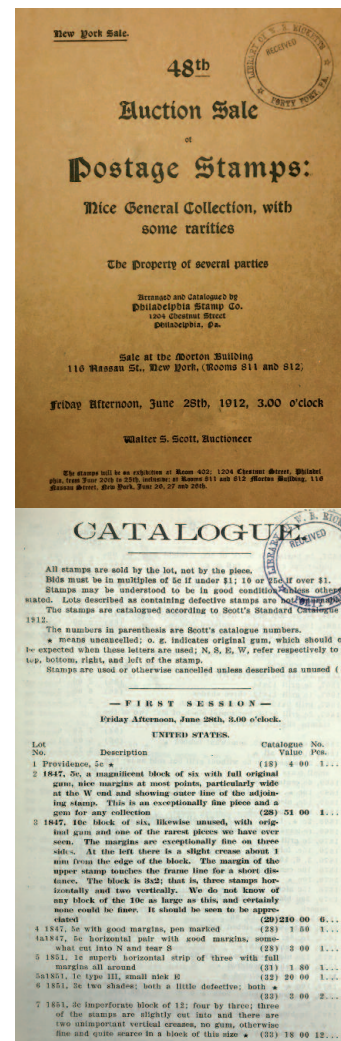


This 5¢ 1847 block of six was found together with the 10¢ block of six in the Rives family bible, sometime between 1909 and 1912

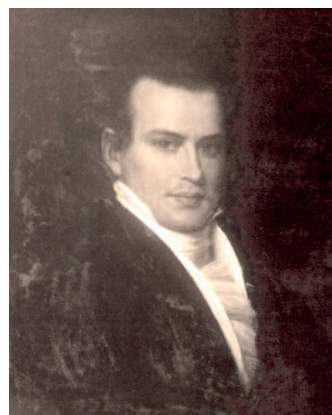
In an article published by Ward in *Meekel's Weekly Stamp News* in January 1925 (no. 1766, p. 36), he described Gibson’s 10¢ block of six and stated, “if my memory serves me correctly it was originally found in Washington by the Rives family and from them passed to the Scott [Stamp and Coin Co.] people.” As far as we can determine, this is the first mention of the Rives family in connection with the block’s discovery, but there is no mention of a bible.

In another article by Ward, published in November 1948 (*Meekel's Weekly Stamp News*, no. 3018, p. 335), he quotes a letter he received from the recently deceased Walter S. Scott, which recollects the auction of the 5¢ and 10¢ blocks, but errs in some of the details (the firm, year, and size of the 5¢ block). However, Scott’s letter does state that the two blocks had been “sent to a clergyman for a dollar’s subscription to something; that he had placed them in a bible and there they remained for some 60 years...” As far as we can determine, this is the first time anyone wrote that the blocks were found together in a bible.

The year the blocks were sold (1912) and the Rives bible provenience can be tied to the death in 1909 of a direct descendant of William Cabell Rives, which supports the story that both blocks were found inside a bible in the Rives family’s possession since the 1800s.



5¢ and 10¢ 1847 blocks of six offered in Philadelphia Stamp Co.’s 48th sale on June 28, 1912—lots 2 and 3 realized \$190 and \$625, respectively



William Cabell Rives
(1793-1868)



Alfred Landon Rives
(1830-1903)

W. C. Rives Photo: Univ. of Virginia Library, Albert and Shirley Small Special Collections Library

William Cabell Rives (1792/1793-1868) was a Virginian who served in the Virginia House of Delegates, U.S. House of Representatives, U.S. Senate, and as minister to France in two separate terms—1829-1832 and again in 1849-1852. The last term of service is significant. The Rives family bible was acquired and inscribed by W. C. Rives in January 1825. It is plausible that he placed the two 1847 blocks in the bible before leaving for France in 1849. Then, having failed to redeem the stamps, he simply forgot about them after returning to the United States.

After William's death in 1868, the bible evidently passed to his son, Alfred Landon Rives. Alfred died in 1903, and his wife Sadie died at Castle Hill, the Rives home in Virginia, on October 7, 1909. Their children deposited the bible with the University of Virginia Library in 1948 for study purposes and donated it in 1959, so it was definitely in their possession after their parents' deaths. It is still in the library stacks and available for viewing (Albert and Shirley Small Special Collections Library, MSS 2855).

After their mother's death in 1909, the surviving Rives children would have a reason to go through old family papers and books, including the bible. The reported sale of the blocks to Scott Stamp and Coin Co. neatly dovetails Sadie's death and the 1912 auction.

The 10¢ block buyer in that sale, Henry C. Gibson, Sr., was the scion of a wealthy Philadelphia family and an accomplished banker and businessman in his own right. Gibson began collecting stamps and covers around 1910. His interest in the 1847 Issue and classic multiples developed early, and his acquisition of the famous 10¢ 1847 Rush cover in the 1910 Seybold auction was followed by other major acquisitions, including the purchase of the 10¢ 1847 Bible block. Gibson was only 27 when he owned both of the greatest 10¢ 1847 pieces extant. He exhibited his 1847s, including the 10¢ block, at the New York International Philatelic Exhibition in 1913 and again at the 1926 New York International. The 1926 exhibit catalogue describes the 10¢ multiple as "a perfection mint block of six—the largest and finest known."

Although he was unable to attend the meeting, Gibson showed his 1847s at the Collectors Club of New York on February 24, 1926. His proxy speaker was Elliott Perry, an expert with specialized knowledge of the 1847 Issue. An account of the evening's presentation appeared in the *Collectors Club Philatelist* (April 1926, pp. 91-92), in which praise was heaped upon Gibson's collection—"the collection was contained in one Oriel Album but is so choice that it is believed no other collection of these stamps contained in only one volume which could be favorably compared with it has ever been made." Details of the items shown specifically mention the 10¢ block of six, described it as "one of the premier pieces of American philately."

Two years later, in April 1928, Gibson authorized his dealer friend Ward to sell the 1847s through private transactions. Ward advertised the offering under the massive headline "Gibson Collection of 1847," and he announced that he had "acquired" the collection, which was estimated to be worth "upward of one hundred thousand dollars." Either Ward was stretching the truth, or Gibson decided to pull back much of the collection, because unpublished correspondence in the



Philip H. Ward, Jr.
(1886-1963)



Henry C. Gibson, Sr.
(1885-1987)

Ward files indicate that only about \$33,000 of the 1847s were sold, the proceeds of which were credited against slightly more in purchases made by Gibson, including a large group of Postmasters' Provisionals.

Philip H. Ward, Jr., was born into a wealthy Washington, D.C., family and started collecting stamps as a college student. He emerged to become one of the principal dealers serving an elite class of collectors. More than his professional activity as a dealer and auctioneer, Ward's personal collecting firmly established his philatelic legacy, and, after his death in 1963, the sale of the "Ward stock" to the Weills of New Orleans helped create mystique around the Ward name. The legendary "foot lockers" containing the Ward material were still in the Weills' possession when they sold their own inventory in 1989.

Ward acquired the 5¢ Lord Crawford block from the Ackerman collection in 1931 and displayed it at the 1936 TIPEX exhibition. Gibson retained the 10¢ block until Ward purchased it, sometime between 1942 and 1947. Ward was then able to triumphantly mount the largest mint multiples of the 5¢ and 10¢ 1847 Issue on the same page. He displayed his magnificent collection at CIPEX in 1947.

Almost immediately after the Weills acquired the Ward inventory in 1963, they sold significant parts of the holding, including the 5¢ Lord Crawford and 10¢ Bible blocks, to their most important and closely guarded client, Benjamin D. Phillips, scion of the T. W. Phillips family, owners of a large natural gas and oil company in Butler, Pennsylvania. Phillips started collecting in 1946, initially with purchases from Warren H. Colson. Within a few years the Weills had gained Phillips as a client. According to the Phillips inventory, in 1964 he paid the Weills \$22,090 for the 10¢ Bible block. In 1968 the Weills purchased the entire Phillips collection for \$4.07 million, a record for any collection sold up to that time.

Between 1968 and 1976 the 5¢ Lord Crawford and 10¢ Bible blocks remained in the Weills' domain, and not much is known about transactions during that period. However, shortly after Ryohei Ishikawa lost in competition with Louis Grunin at INTERPHIL in 1976, Ishikawa set out to form a Grand Prix award-winning exhibit of United States 1847-1869 issues. In a private sale negotiated with the Weills, Ishikawa purchased the two blocks as pillars of the exhibit collection that eventually won Grand Prix awards in three classes: International at WIPA 1981 (Vienna), National at AMERIPEX 1986 (Chicago), and d'Honneur at CAPEX 1987 (Toronto).

At the 1993 Christie's sale of Ishikawa's collection, Mr. Gross was the winning bidder for the two 1847 blocks, early successes in an auction that marked Mr. Gross's first major foray in the market.



Roger and Raymond Weill (left and right) in their Royal Street store



Benjamin D. Phillips
(1885-1968)



Ryohei Ishikawa

continued on next page

Lot 14 continued

Unused 10¢ 1847 Blocks and the Bible Block Revelation

The three recorded unused blocks of the 10¢ 1847 have been known to philatelists for nearly a century, and during that time no additional discoveries of unused blocks have been made. However, one of the blocks (#2 below) was unknown to leading specialists for many years, and its special relationship to the Bible block has only recently been recognized in preparation for the Gross sale.

The three recorded unused blocks are shown here, beginning with the block of six offered in this sale.



1 **Block of six**, Positions 71-73/81-83R, original gum, discovered 1909-11 in Rives family bible, ex Gibson, Ward, Weill, Phillips, Ishikawa, **the block offered in this sale**



2 **Block of four**, Positions 74-75/84-85R, original gum, slightly cut in at right, ex Col. Green, Klein, Kapiloff, Zoellner, Mirsky, currently in the Dr. Woo collection

Photo: Swiss Museum of Communications



3 **Block of four**, Positions 3-4/13-14L with top sheet margin, ex Gibson, Duveen, Hind, Sinkler, Gibson, Picher, Hirzel, currently in the Swiss Museum of Communications, there are conflicting reports as to whether or not this block has gum

Looking at these blocks with the positions identified, it is notable that the block of six and block of four (#2) are adjoining positions in the sheet. This would be an extraordinary coincidence if the blocks came from different original sources and different sheets.

In actual fact, the two blocks form a block of ten, and they were cut from the same sheet. The implications of this are significant. It means that when the Rives family bible yielded its philatelic treasures, it contained a *block of ten* of the 10¢—or the two blocks already separated.

To prove that the two blocks were once an intact unit, a digital reconstruction is shown on the opposite page. The right margin of the block of six and the left margin of the block for four fit together perfectly. The bottom margins are matching width. The top margins are different width.

A question naturally arises. Did the dealer who bought the 5¢ and 10¢ blocks from the Rives family—Scott Stamp and Coin Co.—divide the 10¢ block of ten, or was it already cut into two units?

To some readers it might seem inconceivable that a dealer would cut up a 10¢ 1847 block of ten into two blocks, but one should remember that dealers were (and are) motivated by profit. This profit motivation has often compelled the decision to create more than one saleable unit from a block or sheet. In the early philatelic era when large multiples were being discovered, it was common practice to break them up into smaller units for resale. The record is filled with examples of large blocks and sheets that have been broken up by dealers and sold to clients or to other dealers. Do not forget that the 24¢ Inverted Jenny error sheet—arguably the greatest piece ever found—was separated into singles and blocks for resale soon after its discovery in 1918.

When Scott Stamp and Coin Co. bought the 1847 blocks from the Rives family (circa 1909-1911), the 10¢ block could have been intact as a block of ten. The firm's principals might have decided that more money could be made from dividing it into blocks of six and four—the latter with the right margin slightly cut in. It is also possible that William C. Rives, or whoever put the blocks into the bible in the 1840s, had already cut the 10¢ block into two pieces. We can never know the whole truth.



BLOCK OF SIX (LOT 14)

BLOCK OF FOUR (NOT IN THIS SALE)

The block of six at left (lot 14) comes from Positions 71-73/81-83R, and the block of four at right (not in this sale) comes from the adjoining Positions 74-75/84-85R—in this digital reconstruction, the margins between the blocks fit perfectly, proving that they were once an intact unit from the same sheet

Separated at Birth—The Orphaned Block of Four

Regardless of whether the blocks were found divided by Scott Stamp and Coin Co. or subsequently cut apart, it appears that the decision was made to market the block of six while keeping the existence of the block of four on the hush.

From 1912 until 1946, dealers and specialists were apparently unaware of the block of four with original gum and the margin slightly in at right. When Ward wrote about the number of 10¢ 1847 blocks known and Brookman published his monograph on the 1847 Issue (in 1942), they both stated the conventional wisdom that only two unused 10¢ blocks were known: the block of six (from the Rives bible) and the block of four with the top sheet margin (#3 shown opposite). No mention was made of a third unused block.

Ward reported that Gibson once owned the top-margin block of four, but sold it after he acquired the block of six in 1912. If correct, that establishes the smaller block's discovery prior to 1912. The block passed to Henry J. Duveen, then to Arthur Hind and Wharton Sinkler. Gibson evidently reacquired the block in the 1940 Klein sale of the Sinkler collection—it is listed in the October 1945 inventory of Gibson's 1847 collection. Its next appearance was in the 1946 Ward sale of the Col. Oliver S. Picher collection. Sometime later it was sold to Charles A. Hirzel, a resident of Berne, Switzerland, and New York City. In February 1966, shortly before his death, Hirzel donated his United States and Switzerland collections to the Swiss PTT Museum (later renamed the Museum of Communications). The museum inventory describes the block as having original gum, but other descriptions seem to indicate it did not have gum.

If Ward and Brookman were unaware of the third block's existence before 1946, in that year they certainly learned about it. In the 25th of a series of auctions held to disperse the vast collection formed by Colonel Edward H. R. Green, held by Eugene Costales on February 18-21, 1946—just months after the Allied victory in World War II—lot 12 featured the block of four that was once mated to the Bible block. The description reads:

10c black (29) [*], block of four, fine and fresh, full o.g., large margins all sides except at the upper right where part of the

outer line is cut away but this is of little consequence as only two other unused blocks are known, (only one of which has gum), 4MM scissors cut at bottom into the vertical margin between the stamps. Single copies of this stamp with gum are rare, pairs are far rarer in proportion and a block of four such as this is one of the great rarities of United States. One of the gems of the sale.

* 29 was the old Scott Catalogue number for the 10¢ 1847

There is no record of when Colonel Green purchased the 10¢ block of four. It could have been as early as 1917, one year after his mother Hetty's death, when he started spending lavishly on his collecting interests, but no later than 1936 when Green died. The acquisition was probably closer to 1917, which would explain why no one was aware of the block's existence.

The block of four, with its unrecognized Rives provenance, was acquired by Walter C. Klein in 1970. When his collection was sold by Christie's Robson Lowe in 1988, the block was bought by Dr. Leonard Kapiloff. At the 1992 Kapiloff 1847 sale held by Siegel, Robert Zoellner acquired it. When the Zoellner collection was sold by Siegel in 1998, the successful bidder was Harvey Mirsky. In the 2012 Mirsky sale, also held by Siegel, the block realized \$450,000 hammer, selling to Dr. Arthur K. M. Woo, one of the world's major collectors and exhibitors.

Remarkably, since its appearance in the 1946 Green sale, the block of four's relationship to the block of six has never been recognized by anyone—including, much to his chagrin, this writer on the four different occasions he has described it for auctions. Even Ward, who owned the block of six by the time of the Green sale, did not think to put the two together or make the connection.

This offering of the famous 10¢ Bible block creates the potential to reunite it with the smaller block that was born of the same sheet and found in the same bible more than a century ago. Divided by the scissors-cut between them and unrecognized as two parts of a whole, these two philatelic artifacts may now be called siblings, and a collector with means, determination and patience can bring them together. ■

Lot 15
3 items labeled "a," "b" and "c"



15 (a)



15 (b) detail



15 (c) detail



15 (b)



15 (c)

LOT 15°

These are the only 1847 Issue straddle-pane stamps—their existence proves that the 1847s were printed from plates of 200 subjects in two panes of 100

ESTIMATE \$10,000-15,000

DESCRIPTION

Three items (two 5¢ on and off cover; one 10¢ on cover):

- (a) **5¢ Red Brown (1)**, Left pane position in right vertical row with 7.15mm straddle-pane gutter and part of stamp in right pane, exact position cannot yet be determined, but not 10L or 100L (it does not have plate characteristics of those positions), large margins all around, rich color, lightly struck red grid cancel, Extremely Fine
- (b) **5¢ Red Brown (1)**, Right pane position in left vertical row with 7.15mm straddle-pane gutter and frameline of stamp in left pane, exact position cannot yet be determined, tied by grid cancel and “Bridgeport Ct. Mar. 8” (circa 1849) circular datestamp on envelope to South Britain, Connecticut, sheet margin partly folded under when the stamp was affixed
- (c) **10¢ Black, Double Transfer Type A (2-A)**, Position 1R from top left corner of right pane with 8.25mm straddle-pane gutter and frameline of Position 10L (top right corner of left pane), also shows frameline of Position 11R in bottom margin, cancelled by red grid, matching “New-York Apl 22” (1850) circular datestamp on blue folded letter to Evansville, Indiana

PROVENANCE

- (a) Robert S. Emerson, Daniel F. Kelleher, 11/16/1946, Sale 438
Philip G. Rust, Daniel F. Kelleher, 3/17-18/1992, Sale 591, lot 236
- (b) Discovered by Dr. Ralph W. Payne in 1924; sold to F. R. Sweet (DFK)
- (c) A. K. McDaniel (sold privately in 1919 through Elliott Perry)
Rep. Ernest R. Ackerman (sold privately in 1928 through Perry)

The 5¢ and 10¢ covers together (b and c):

Philip G. Rust, Siegel Auction Galleries, 6/25/1987, Sale 681, lot 162

Richard C. Frajola, 7/28/1990, Sale 44, lot 289

Malcolm L. Brown (sold privately to Saadi)

All three (a, b, c): Wade E. Saadi (sold privately to William H. Gross)

CENSUS, LITERATURE AND EXHIBITION REFERENCES

USPCS census nos. 317 (b) and 8744 (c)

Lester G. Brookman, *The 1847 Issue of United States Stamps*, 1942, p. 10

Gordon Eubanks, Jr., “The William H. Gross United States Collection,” *Chronicle* 258, May 2018

Creighton C. Hart, “1847 Straddle Pane Stamps,” *Chronicle* 102, May 1979

Elliott Perry, “Plating the 10¢ 1847,” *Collectors Club Philatelist*, 1924-1926

Wade E. Saadi, “Known Straddle-Margin Copies of the 1847 Stamps,” *Chronicle* 229, February 2011

Philip T. Wall, “Was the 10¢ 1847 Plate Cut in Half,” *Chronicle* 213, February 2007

CERTIFICATION

The Philatelic Foundation (a-1992), (b-1996) and (c-1996)

CONDITION NOTES

- (b) Salvage creased where folded under by sender (now unfolded); stamp and cover with slight waterstain
- (c) Vertical file fold through stamp (breaks fibers), signed Ashbrook

HISTORY AND COMMENTARY

The Stamps that Solved the Mystery of the 1847 Plates

Despite the 1847 Issue’s historic importance, much about the production of the first issue is clouded in uncertainty. What were the sizes of the plates? Were the plates made of steel, copper or an alloy? If there was just one plate for each denomination, how can we explain changes to the 5¢ plate positions over time, which are evident in the printed stamps?

In the early part of the 20th century, philatelic experts pondered these questions and tried to discover the answers. Scholars such as Dr. Carroll Chase, Elliott Perry and Stanley Ashbrook studied the evidence and, on certain key issues, reached different conclusions. One question that was particularly troublesome was the number of subjects on the plate. A pioneering student of stamp production, John N. Luff, had located printer’s records from Rawdon, Wright, Hatch & Edson, and reported an affidavit stating that the plates destroyed in 1851 comprised 100 subjects—that is, an entire printed sheet would have 100 stamps (10 by 10).

Plating specialists—the philatelists who try to identify the positions of every subject on a plate by their unique characteristics—were vexed by the 100-subject configuration. The stamps they were trying to plate did not fit. It was like trying to fit more than 100 pieces of a jigsaw puzzle into a picture with only 100 pieces. Then, two nearly concurrent breakthroughs revealed the nature of the plates.

In 1924 a doctor in Massachusetts discovered a 5¢ stamp on a cover with a very large sheet margin (lot 15, item “b”). When he found it, the margin was partly folded under and not visible. He moistened the paper and unfolded it, revealing something remarkable—at the edge of the sheet margin was the frameline of another stamp. This was irrefutable proof that the plate comprised 200 subjects, arranged in two 10-by-10 panes separated by a gutter. Dr. Payne’s stamp had been cut from the sheet in a way that captured the gutter and adjacent stamp. The discovery was reported in stamp publications, and Dr. Chase stated, “Thanks to Doctor Ralph W. Payne of Greenfield, Mass., who deserves much credit for having discovered and recognized it, I am able to describe a 5c 1847 stamp which proves my theory was wrong.”

The second discovery was made by Elliott Perry as he worked with hundreds of 10¢ 1847s in the Ackerman collection, attempting to plate the 10¢. One cover, which had been part of the McDaniel collection purchased by Ackerman in 1919, had a 10¢ stamp showing a huge left sheet margin with the frameline of the stamp in the adjoining pane (lot 15, item “c”). This stamp was plated as Position 1R, and it proved that the 10¢ plate comprised 200 subjects in two panes.

In the many years since these discoveries, only the two covers and a 5¢ stamp off cover from the Emerson collection (lot 15, item “a”)—the three examples offered in this lot—have provided straddle-pane margins, which by definition show the stamp in the adjacent pane. ■



Lot 16

LOT 16°

The only known vertical pair of the 10¢ 1847 Issue with corner sheet margins

ESTIMATE \$15,000-20,000

DESCRIPTION

10¢ Black (2), Positions 81/91R, vertical pair from the bottom left corner of the right pane with large even margins including huge interpane margin at left and sheet margin at bottom, deep shade and clear impression, lightly cancelled by red grids

PROVENANCE

Frank R. Sweet

H. R. Harmer sale, 11/25-26/1963, lot 153

A. Richard Engel, *Corinphila*, 5/29/1975, Sale 58

Walter C. Klein, Christie's Robson Lowe sale, 9/27/1988, lot 32

Dr. Robert Hinrichs, Shreves Philatelic Galleries sale, 5/21/2004, lot 40, to William H. Gross

CERTIFICATION

The Philatelic Foundation (1974)

CONDITION NOTES

Extremely Fine; faint scored line in bottom margin far from printed design (not noted on certificate)

HISTORY AND COMMENTARY

Vertical Rarity and The Allure of Sheet Margins

The 10¢ 1847 stamp exists in fairly abundant quantities in used condition, but the rarity factor increases significantly for multiples, beginning with pairs. The vast majority of pairs are configured horizontally—vertical pairs are much rarer, and they seldom have margins clear all around. This statistical fact is evident in past auctions containing large numbers of 10¢ 1847 stamps.

Another factor that adds to the rarity and desirability of classic imperforate stamps is the presence of a sheet margin. Only stamps from the peripheral positions in the sheet can possess excess blank paper from beyond the boundary of the printed designs. The most coveted of sheet-margin stamps are those from the corner positions, which have sheet margins on two sides.

An understanding of the statistical rarity of vertical pairs and sheet-margin stamps leads to a profound appreciation of this remarkable 10¢ 1847 pair. The vertical format or the corner sheet margins would be rare as individual attributes, but in combination they create an item of truly extraordinary rarity and quality. ■



Lot 17

LOT 17°

The finest of the three recorded 1847 Issue covers with the Huntsville, Alabama, “5” Cent Star handstamp—one of the most beautiful of the few 1847 covers known with any type of fancy rate handstamp

ESTIMATE \$20,000-30,000

DESCRIPTION

5¢ Dark Brown (1a), Position 41R with large sheet margin at left, large margins at bottom and right, mostly full to clear at top, dark shade and deep impression, tied by blue “PAID” straightline handstamp, matching “Huntsville Al. Aug. 23” (1848) circular datestamp and “**5**” numeral in **5-Point Star** rate handstamp with small negative stars in points, all markings perfectly struck on folded cover to Montgomery, Alabama, sender’s notation “*Paid*” at top center indicates stamp was affixed, receipt docketing “*H. Barney, Augt 23/48*”

PROVENANCE

A. K. McDaniel (sold privately in 1919 through Elliott Perry)

Rep. Ernest R. Ackerman (sold privately in 1928 through Perry)

Henry C. Gibson, Sr.

J. Waldo Sampson (sold by John A. Fox, circa 1948, Ashbrook files)

Charles F. Meroni, John A. Fox sale, 11/10-14/1952, lot 1226, to Haas

Marc Haas, Stanley Gibbons Auctions Ltd. (London), 5/9/1980, lot 12

Duane B. Garrett (collection sold privately to Dr. Kapiloff)

Dr. Leonard Kapiloff, Siegel Auction Galleries, 6/9/1992, Sale 743, lot 38, to Boker

John R. Boker, Jr., (collection sold privately to William H. Gross, 1994)

CENSUS, LITERATURE AND EXHIBITION REFERENCES

USPCS census no. 7

<https://www.uspcs.org/resource-center/censuses/1847-cover-census/>

William T. Crowe, *Opinions I*, pp. 25-26

CERTIFICATION

The Philatelic Foundation (1980)

CONDITION NOTES

Extremely Fine; cover neatly refolded along edges

Red label with “MD” applied on back by Perry to identify this was part of the McDaniel collection bought for Ackerman in 1919

J. Waldo Sampson triangular backstamp

HISTORY AND COMMENTARY

Fancy Handstamped Markings of the 1847 Issue Period

For much of the 19th century, postmasters used various markings on letters to indicate whether the sender had pre-paid postage or the recipient owed money for postage. The “Paid” versus “Due” mindset continued for decades after the introduction of federal postage stamps in 1847, and even persisted after prepayment of domestic postage was made compulsory in 1855. The word “Paid” was incorporated into many of the markings used to cancel stamps or to postmark letters. The “Paid” originally instructed the receiving post office to deliver the letter free of postage charges, but evolved to mean “cancelled” when used on stamped letters.

After the 1847 stamps were issued, the vast majority of mail was still sent without stamps, and much of the stampless mail was sent collect. Therefore, postmasters used markings on all letters to indicate whether or not postage had been prepaid, regardless of the method of prepayment—a coin handed to the post office clerk, postage charged to a box account, or paid with one of the new adhesive stamps.

Many small post offices used pen and ink, because the low volume of mail and postage revenue did not justify the cost of purchasing metal or wood handstamps, which was the postmaster’s responsibility. Most post offices used a standard circular town datestamp and “Paid” handstamp. Boston and other post offices actually included the word “Paid” in the circular grid used to cancel the stamp.

Huntsville, Alabama, is one of the places where the more elaborate “fancy” rate markings were used on letters, both with and without stamps. From 1845 through 1853, there were three postmasters: Daniel B. Turner (1845-1847), William Nunnally (1847-1849), and Joseph J. Pitman (1849-1853). Nearly 100 examples of the “5” Star handstamp are recorded on letters, dated from September 1845 through 1853, a long period of use. Although this marking’s use overlaps the 1847 Issue period, only three covers with the “5” Star have 1847 stamps. The three are listed in the USPCS 1847 census as #7 (August 23, 1848—this cover), #8 (March 25, 1850, 5¢ with lightened pen cancel) and #9 (October 9, 1850, 5¢ pair with lightened pen cancel).

The cover in this sale is the earliest of the three. Unlike the two later covers, the stamp on this cover does not have a lightened pen cancel. Also differentiating it from the other two is the use of the “Paid” handstamp to cancel the stamp, with the Star marking struck at upper right. The sender also wrote the word “Paid” to indicate that a stamp was affixed.

This cover beautifully demonstrates the transition from the prestamp era into the dawn of the adhesive stamp era. It was chosen for its beauty as the cover illustration for *The William H. Gross Collection: United States Classics 1847-1869*. ■



Lot 18

LOT 18°

A rare use of the 1847 Issue on a beautiful hand-colored Valentine envelope

ESTIMATE \$10,000-15,000

DESCRIPTION

5¢ Red Brown (1), horizontal pair, large margins to clear at left, tied by blue grid cancels, matching “Philada. Pa. 10 Feb. 5” 10¢ integral-rate datestamp on **Valentine envelope with embossed pattern and hand-coloring in green, red, silver and bronze**, addressed to a young lady in Carthage, Mississippi, no yeardate indicated

PROVENANCE

Robert S. Emerson (not in Kelleher sales)

Possibly Philip H. Ward, Jr., Siegel Auction Galleries, 1/7-10/1964, Sale 266, lot 220 (this sale appears to include some material from the Ward estate, purchased by the Weills in 1963)

Duane B. Garrett (collection sold privately to Dr. Kapiloff)

Dr. Leonard Kapiloff, Siegel Auction Galleries, 6/9/1992, Sale 743, lot 97

Richard Wolffers sale, 5/2/1994, to Boker

John R. Boker, Jr. (collection sold privately to William H. Gross, 1994)

CENSUS, LITERATURE AND EXHIBITION REFERENCES

USPCS census no. 11267

<https://www.uspcs.org/resource-center/censuses/1847-cover-census/>

CERTIFICATION

The Philatelic Foundation (1994)

CONDITION NOTES

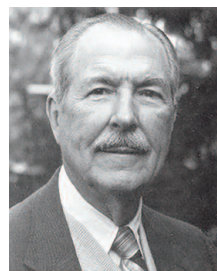
Extremely Fine; scissors-cut between stamps at bottom

HISTORY AND COMMENTARY

Valentines and 1847s

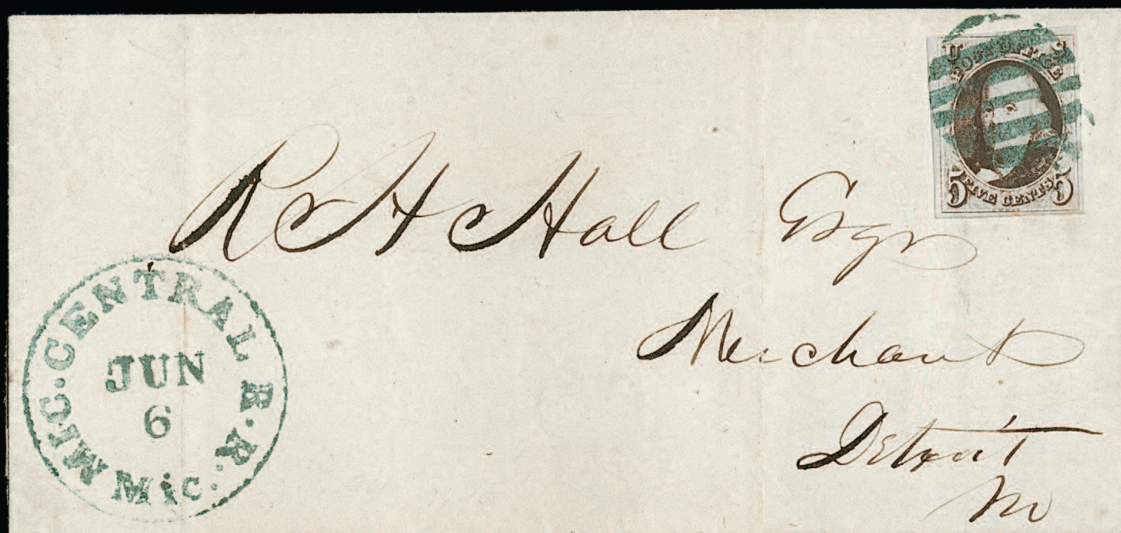
In 1845 Congress changed the basis of postage charges from one rate per *sheet of paper* to one rate per *half ounce*. Since envelopes would have been counted as an extra sheet of paper under the old system, the switch to a weight class paved the way for letter-and-envelope stationery. Still, the practice of folding a letter and writing the address directly on the letter sheet continued well into the 1860s and 1870s. The use of envelopes increased slowly during the life of the 1847 Issue.

In 1845 the new 5¢ and 10¢ rates were charged per half ounce and based on distance—5¢ up to 300 miles and 10¢ over 300. The cover offered here is an envelope prepaid for the over-300 miles rate by a pair of the 5¢ Red Brown. It is an embossed envelope that was hand-painted in four different colors prior to mailing. Envelopes with colorless embossing or printed with monochrome ink (usually, silver or bronze) are rare enough with 1847 stamps—this embossed envelope embellished with hand-coloring is extraordinarily rare and quite distinctive.



John R. Boker, Jr.
(1913-2003)

This cover was one of the hundreds of outstanding 1847 covers in the John R. Boker, Jr., collection, which was purchased privately from Boker in 1994 by Andrew Levitt and Harry Hagendorf (of Columbian Stamp Company). Almost immediately, they negotiated the sale of the collection to Mr. Gross through the Shreves. ■



Lot 19

LOT 19°

A scarce and high-quality 5¢ 1847 cover with perfect strikes of the Michigan Central Railroad circular datestamp and hand-carved grid cancellation

ESTIMATE \$3,000-4,000

DESCRIPTION

5¢ Red Brown (1), mostly full to large margins, clear at top left, dark shade, tied by greenish-blue 6-bar grid cancel, matching **"Mic. Central R.R. Mic. Jun. 6"** Michigan Central Railroad route agent's circular datestamp on folded cover to Detroit, beautiful clear strikes of datestamp and hand-carved grid cancel, no yeardate (circa 1850)

PROVENANCE

Robert S. Emerson, Daniel F. Kelleher, 10/19/1937, Sale 394, lot 7

Alfred R. Brigham, Daniel F. Kelleher, 12/1/1950, Sale 449, lot 29

Katharine Matthies, Siegel Auction Galleries, 5/20/1969, Sale 353, lot 196 (description states "ex Burrus," but we cannot confirm this)

Allan Goldberg, Siegel Auction Galleries, 9/26/2007, Sale 939, lot 91

CENSUS, LITERATURE AND EXHIBITION REFERENCES

USPCS census no. 12568

<https://www.uspcs.org/resource-center/censuses/1847-cover-census/>

CONDITION NOTES

Very Fine stamp and cover with vertical file folds clear of stamp

HISTORY AND COMMENTARY

The Michigan Central Railroad's Early Years

The Michigan Central Railroad was incorporated under that name in 1846. It was the successor to the Detroit and St. Joseph Railroad, started in 1836, which became the state-owned Central Railroad of Michigan; both suffered from poor construction and financial difficulties. The line between Detroit and the shores of Lake Michigan was completed in 1849, and extended to Chicago by 1852.



Locomotive in midwestern snowstorm, 1864, *Harper's Weekly*

The Michigan Central Railroad route agent marking is found on fourteen 1847 Issue covers in the USPCS census, all with 5¢ stamps, except for the famous "Heidelberg" cover to Germany with a 10¢ 1847 and strip of five 5¢. It is struck in greenish-blue, as seen on this cover, as well as black and red. The datestamp is sometimes used to cancel the stamp. In this case it was used with the hand-carved 6-bar grid. ■



Lot 20

LOT 20°

This is the only recorded cover with the 1847 Issue and Honour's City Post 4LB8 stamp—only five intact 1847 covers are known with Charleston carrier stamps, one of which is permanently housed in the British Library collection

ESTIMATE \$20,000-30,000

DESCRIPTION

5c Orange Brown (1b), margins touching or slightly in on three sides, tied by several strikes of red grid cancel, used with Honour's City Post, Charleston, South Carolina, 2c Black on Bluish, Period after "Paid" (4LB8a), First setting, position showing upturned pearl at left and inverted period after "Post", full to large margins, tied by pen strokes carefully applied across each corner which leave the "Honour's City Post" name unobscured, red "5" rate handstamp on blue folded letter with sender's "Paid" notation, datelined Charleston, December 17, 1850, to John L. Manning at Columbia, South Carolina—Manning was then a state senator, and in 1852 he was elected governor—the letter is from an educator and promoter of "Southern Education" and the "Abolition of Abolition Text Books" in Southern schools

PROVENANCE

Philip H. Ward, Jr., Siegel Auction Galleries, 3/31-4/1/1965, Sale 285, lot 537

Katherine Hall, Siegel Auction Galleries, 5/13/2000, Sale 824, lot 82, to William H. Gross

CENSUS, LITERATURE AND EXHIBITION REFERENCES

USPCS census no. 13520
<https://www.uspcs.org/resource-center/censuses/1847-cover-census/>

CONDITION NOTES

Very Fine cover with vertical file fold at center; tiny pre-use nick in left margin of 5¢ stamp; carrier stamp has faint pre-use crease

HISTORY AND COMMENTARY

Honour's Letter Carrier Service in Charleston

John H. Honour, superintendent of the Charleston Penny Post, advertised the commencement of carrier service in the *Charleston Mercury* on May 9, 1849. For a 2¢ fee the carrier department would carry a letter to or from the post office, or between correspondents in the city.

PENNY POST.
THE undersigned takes pleasure in announcing that the PENNY POST is now in active operation. Persons desirous of taking advantage of this convenient system, can have their letters forwarded to any portion of the City or Neck, upon leaving their names and residences at the Post office; or what is better, and would insure greater promptitude, by requesting their correspondents to direct to the street and number of the house.
 Letters will also be taken to the Post Office, Morning and Afternoon, in time for the Mails, and for this purpose BRANCH OFFICES have been established, and boxes for the reception of Letters left at Mr. G. F. Cole's, 127 King-street; "Cleveland's," King; W. Steele's, corner King and Liberty streets; "Burnham," King, near Boundary; "Pollin's" Meeting, opposite Charleston Hotel, and J. G. Milnor's, Vendue Range, where also post stamps can be procured; the carriage having to be pre-paid.
 Notices, Communications, Invitations, &c., will be distributed as promptly as possible, and at the same rates.
 Rates established by Congress, 2 cents per letter; 1¢ for newspapers.
 JNO. H. HONOUR, Jr.,
 Superintendent Penny Post.
 Post office, Charleston, May 9. mth Ma 14

Honour's ad in *Charleston Mercury*, May 9, 1849, announcing start of the Penny Post

Our census of 1847 Issue covers with Charleston carrier stamps lists six in total (one is a front panel only), which is confirmed by the USPCS census. There are two 10¢ covers with the earlier oval Honour's stamp (4LB1 and 4LB2), two covers with the 5¢ used with Honour's 4LB5 (both 5¢ pairs—one is in the British Library collection) and this cover with 4LB8a. A 10¢ on cover front with 4LB8 was sold in the 2013 Siegel sale of United States from the Gross collection (Sale 1041, lot 245). The June 4, 1851, cover with 4LB8b listed in Larry Lyons's census (*The Penny Post*, October 2007) has a P.F. certificate stating that the stamps did not originate.

The two 5¢ and 4LB5 covers are rated 10¢ for distance beyond the 300-mile radius. This is the only single 5¢ franking (under 300 miles) among the combination covers noted above. The absence of a Charleston post office datestamp suggests that it might have been brought to the post office by the carrier and urgently prepared for the next train trip to Columbia, South Carolina.

The small rectangular "Paid/Honour's/City Post/2 Cents" carrier department stamp was first printed in 1850 from a setting that shows certain distinctive features. Specifically, the space between stamps is wider than that of the subsequent settings, and there is a period after "Paid" rather than a comma. Impressions are uniformly clear, and the typographic error positions in later settings did not exist in the first setting that produced this stamp. ■



Lot 21

LOT 21°

A unique 1847 local post combination cover with two 5¢ stamps from the first printing in a beautiful Dark Brown shade with sharp impression, used with the Blood's "For the Post Office" local stamp of Philadelphia—of the four recorded with this combination, only this cover has all stamps tied by cancellations

ESTIMATE \$20,000-30,000

DESCRIPTION

5¢ Dark Brown (1a), two singles, both with full to large margins, stamp at top has huge bottom margin showing part of adjoining stamp, both with rich dark color and prooflike impression from first printing, placed to the right and below **D. O. Blood & Co., Philadelphia, (2¢) Black, "For the Post Office" (15L8)**, ample margins to touching, all three stamps tied together by blue grid cancels (lower 5¢ tied and all tied by impressions through paper), matching "Philada. Pa. 10cts Oct. 15" 10¢ integral-rate datestamp on light blue folded letter datelined October 14, 1847, to Boston, Massachusetts

PROVENANCE

William S. White (not in Doane sales, 1/16/1937 or 3/20/1937)

Robert S. Emerson, Daniel F. Kelleher, 6/11/1938, Sale 399, lot 19, to Fifield

H. R. Harmer sale, 11/25-26/1963, lot 97, to Hart

Creighton C. Hart, Robert G. Kaufmann sale, 4/30/1990, lot 220, to Boker

John R. Boker, Jr. (collection sold privately to William H. Gross, 1994)

CENSUS, LITERATURE AND EXHIBITION REFERENCES

USPCS census no. 10417

<https://www.uspcs.org/resource-center/censuses/1847-cover-census/>

Creighton C. Hart, "1847 Covers from Philadelphia," *Chronicle* 90, May 1976

Vernon R. Morris, Jr., M.D., "Blood's Part 8: 15L8," *The Penny Post*, October 2014, fig. 15 (census no. 25)

CONDITION NOTES

Extremely Fine; 5¢ stamps with negligible slight creasing or wrinkling from the time they were affixed (bottom stamp tiny tear at top)

HISTORY AND COMMENTARY

Blood's "For the Post Office" Stamps

On June 30, 1845, just one day before the postal reforms took effect, Daniel Otis Blood acquired the Philadelphia Despatch Post, a local mail service company. In 1846 Blood issued the first of the "For the Post Office" stamps, which postal historian Vernon R. Morris, Jr., M.D., has identified as **the world's first special purpose stamps** (*The Penny Post*, October 2014). As Dr. Morris has persuasively argued, Blood bifurcated his service in 1846 by promoting the delivery of letters to the post office for the government mail to other post offices. The "For the Post Office" stamps were part of that special promotion. Although to-the-mails service was nominally rated at 2¢ per letter, during the first year of use the non-denomination circular "For the Post Office" stamps were heavily discounted for volume purchase, to as little as 1¢ each.

Dr. Morris and the USPCS census list four covers with the 1847 Issue and "For the Post Office" 15L8 stamp. Only this cover has the Blood's stamp cancelled, which is due entirely to the serendipitous placement of the three stamps together, which resulted in the blue grid cancels landing on the local stamp as well as the two 5¢ 1847s. Even if we count the 13 covers with 1847s and 15L9 (the next "For the Post Office" issue), only three of those have tied local stamps, and the condition of those covers cannot be compared to the superb quality of the cover offered here. ■



Detail of cancellations tying the three stamps



Lot 22



Lot 23

LOT 22°

One of eight covers or fronts with 1847s used with the Bouton's "Rough & Ready" stamp

ESTIMATE \$2,000-3,000

DESCRIPTION

5¢ Red Brown (1), large margins, pre-printing paper fold, tied by red square grid cancel, matching "New-York Sep. 9" (circa 1848) circular datestamp ties **Bouton's City Dispatch Post, New York, N.Y., 2¢ Black on Gray Blue, Dots in Corners (18L2)**, two large margins, slightly in at right and bottom, also tied by "PAID/BOU-TON" two-line handstamp, second strike at top center of rebacked front to New Rochelle, N.Y.

PROVENANCE

Philip H. Ward, Jr., Siegel Auction Galleries, 4/1/1965, Sale 285, lot 725
Ryohei Ishikawa (sold privately)

John R. Boker, Jr. (collection sold privately to William H. Gross, 1994)

CENSUS, LITERATURE AND EXHIBITION REFERENCES

USPCS census no. 7655

CONDITION NOTES

Fine appearance; skillfully restored by adding backflaps

LOT 23°

The only recorded 10¢ 1847 cover with the Swarts "Rough & Ready" stamp

ESTIMATE \$15,000-20,000

DESCRIPTION

10¢ Black (2), large margins to full at bottom, tied by red square grid cancel, matching "New-York Aug. 1" (1849) circular datestamp, used with **Swarts City Dispatch Post, New York, N.Y., (2¢) Black on Gray Blue (136L7)**, full margins, tied by "PAID" handstamp on greenish folded letter datelined "New York 28 July 1849", addressed to Drakestown, New Jersey, receipt docketing at left

PROVENANCE

John R. Boker, Jr. (collection sold privately to William H. Gross, 1994)

CENSUS, LITERATURE AND EXHIBITION REFERENCES

USPCS census no. 8230

CERTIFICATION

The Philatelic Foundation (certificate 161558 no longer accompanies)

CONDITION NOTES

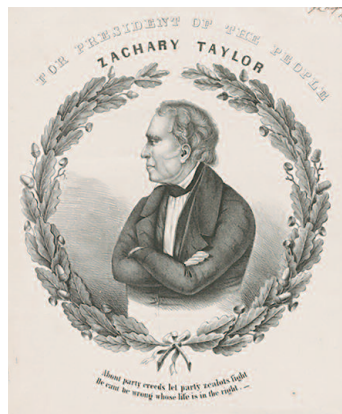
Very Fine; Swarts stamp has a horizontal crease and small tear at top

HISTORY AND COMMENTARY

The Zachary Taylor "Rough and Ready" Stamps

The only United States stamps to depict a presidential candidate are the "Rough and Ready" designs issued by Bouton's City Dispatch Post and its successor firm, Swarts City Dispatch Post, which operated local mail services in New York City. The design is a profile portrait of Zachary Taylor, the Whig Party candidate in the 1848 election, with the campaign slogan "Rough and Ready." The earliest examples of the stamps are dated shortly before Taylor's nomination on June 7, 1848.

Bouton created the first design—one with leaf ornaments in the corners (Scott 18L1) and the other with dots in the corners (18L2). When Bouton sold out to Aaron Swarts in January 1849, Swarts continued to use Bouton's stamps until he could have his own printed. For a brief period, the name "Swarts" was written in pen across some of the Bouton stamps used under Swarts's ownership (136L13).



1848 election broad-side with an image of Whig candidate Zachary Taylor, which appears to be the basis for the Bouton and Swarts stamps

By June 1849, after Taylor took office, Swarts was selling his own "Rough and Ready" stamps, modified by changing the name and deleting the "2 Cents" denomination, giving him flexibility to charge a different rate if necessary. Swarts had his stamps printed in a variety of colors on different colored paper. Even after President Taylor died in July 1850, after only sixteen months in office, Swarts continued to sell his stamps. Over the life of the "Rough and Ready" issues, Taylor was a presidential candidate, president-elect, sitting president, and finally a deceased president.

The 1847 Issue stamps were in circulation when the "Rough and Ready" stamps were issued. Since local service to carry a letter to the post office cost an additional 2¢ and the public had their choice of local posts to use (or whether to use stamps at all), the combination of an 1847 stamp and one of the Bouton or Swarts stamps on cover is extremely rare. Our records and the USPCS census have a total of 17 different covers, including three front panels. There are 14 5¢ combinations (6 Bouton, 8 Swarts) and three 10¢ combinations (two Bouton, one Swarts).

Lot 23 is the only recorded 10¢ 1847 Swarts combination cover. It is postmarked August 1, 1849, during Taylor's term in office. The 5¢ combination with a Bouton stamp offered in lot 22 is dated September 8, circa 1848, when Taylor was a candidate. They represent one of the most remarkable philatelic stories in American history. ■



Lot 24

LOT 24°

The unique 1847 Issue cover to Belgium with a 5¢ and 10¢ strip of three paying the 34¢ Retaliatory Rate during the “Postal War” with England—one of the most outstanding classic United States covers extant

ESTIMATE \$300,000-400,000

DESCRIPTION

5¢ Red Brown, 10¢ Black (1, 2), 5¢ three large margins, touched at top, used with **10¢ horizontal strip of three**, Positions 22-24R, full to large margins except where frameline just touched at top right, tied by red square grid cancels of New York City on blue folded cover **to Ghent, Belgium**, from the De Coster correspondence, receipt docketing indicates letter originated at Charleston, South Carolina, on October 28, 1848, sender's route instructions “*pr Mail to Boston for Steamer ‘Niagara’*” were followed and the cover was conveyed by steamer to New York City, then by mail to Boston, from which port it was carried by the Cunarder *Niagara*, departing November 1 and arriving at Liverpool on November 13, red Liverpool “OD 14 NO 14 1848” circular datestamp on back, corresponding British “1/8” manuscript debit marking, Ostend November 15 red backstamp, red rectangular accountancy handstamp (with rates in blue ink) “DEBOURS ETRANGERS 1/8 / TAXE REDUITE 20 / PORT BELGE 4” representing postage of 1sh8p British, re-stated 20 decimes in Belgian currency, plus 4 decimes internal rate, large blue “24” decimes in manuscript for total amount due, final marking is a red Ghent (“Gand”) receiving datestamp on back

PROVENANCE

Sir Nicholas Waterhouse, Puttick & Simpson sale, 11/11-14/1924, lot 216
Henry C. Gibson, Sr., Ward sale, 6/14-15/1944, lot 33, to Brigham
Alfred R. Brigham (not in Kelleher auction; sold privately)
John D. Pope III (sold privately to Garrett, circa 1980)
Duane B. Garrett (collection sold privately to Dr. Kapiloff)
Dr. Leonard Kapiloff (bequest), 1999 Rarities of the World, Siegel Auction Galleries, 5/15/1999, Sale 811, lot 29, to Craveri
Guido Craveri (“Como”), Bennett sale, 3/23/2002, lot 20, to Walske
Siegel Auction Galleries, 2005 Rarities of the World, 6/3/2005, Sale 895, lot 65, to Hackmey
Joseph Hackmey (collection sold privately to William H. Gross, 2010)

CENSUS, LITERATURE AND EXHIBITION REFERENCES

USPCS census no. 8888
Stanley B. Ashbrook, *Special Service*, #20, pp. 137-144
Lester G. Brookman, *United States Postage Stamps of the 19th Century*, Vol. I, fig. 117, p. 79
George E. Hargest, *History of Letter Post Communication Between the United States and Europe, 1845-1875*, fig. 64, pp. 101-102
Jonathan W. Rose, *Classic United States Imperforate Stamps*, p. 13
New York International Philatelic Exhibition 1926 (Gibson)

CERTIFICATION

The Philatelic Foundation (1998)

CONDITION NOTES

Very Fine; horizontal file fold clear of stamps; small erased “MERTENS” handstamps (reinforced); Gibson backstamp

HISTORY AND COMMENTARY

The British and American Postal War

Although it is addressed to Belgium, not Great Britain, this remarkable 1847 Issue cover reflects the political and economic dispute between the American and British governments, because it had to be carried to Liverpool for further transit to Ostend and Ghent, Belgium. The story of protective postal tariffs and retaliation is a lesson for modern times.

The well-informed correspondent in Charleston, South Carolina, directed the post office to send the letter by the Cunarder *Niagara* from Boston, and prepaid the 10¢ over-300 miles domestic postage plus the 24¢ British packet rate (1¢ overpaid). The letter did not enter the mails in Charleston, but was carried north on the Spofford & Tileston steamer *Northerner*, bound for New York City. After entering the mails at New York, it was sent by railroad to Boston.

At the Liverpool foreign-mail office, the U.S. prepayment was ignored, and “1/8” (one shilling, eight pence) for British packet service was debited to Belgium. This amount, which was re-stated as 20 decimes Belgian currency plus 4 decimes internal postage, was collected from the addressee (48¢). Therefore, a total of 83¢ was paid, but the recipient ended up paying just as much as if the letter had been sent unpaid.

This letter and the correspondents involved were victims of the postal war, in which the Retaliatory Rate was the primary weapon.

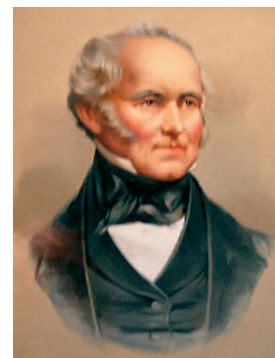
Competition on the High Seas

To understand the conflict between the United States and Great Britain over transatlantic postage charges, known to postal historians as the 1848 Retaliatory Rate period, it is helpful to start with the Cunard Line.

In 1839 Samuel Cunard, a Nova Scotian by birth who rose to prominence in the ocean shipping business, won the British contract to run regular mail packets on steam-powered vessels between the United States and Great Britain. The British and North American Steam Packet Company

was formed, but it was more widely known as the Cunard Line. Regular packet steamers started plying the waters between Boston, Halifax (Nova Scotia) and Liverpool in July 1840 (some mail was carried on the *Unicorn* in May 1840, but July 1 was the official inauguration date).

With a seven-year contract and lucrative mail subsidy, Cunard and, by extension, Great Britain, dominated transatlantic postal communi-



Samuel Cunard (1785-1865)

continued on next page

Lot 24 continued

cations. America's once-proud position during the wind-powered era was seriously undermined by Britain's development of its well-organized and rapid steamship routes.

Cunard's voyages were regular, highly-publicized events. Businesses relying on the fastest means of communication between continents viewed Cunard as the Fedex of its day. With no comparable alternative, correspondents paid one shilling postage per half ounce (the equivalent of 24¢ U.S.) to have their letters carried by British steamships. Because there was no postal treaty between the United States and Great Britain, it was not possible for American correspondents to prepay ocean postage on letters. Therefore, a typical letter had enough prepaid U.S. postage to bring it to the port of departure, and the British postage (including the packet charge) was paid by the addressee.

The public outcry for cheaper ocean postage and other postal reforms in the United States was led in the 1840s by men such as Barnabas Bates, Joshua Leavitt and Elihu Burritt. In June 1840 a Senate resolution was introduced by Daniel Webster, which called for the reduction of postage and the use of stamps (the printed bill actually reproduces a Mulready lettersheet design). The pressure was on to do something about high rates and British dominance in transatlantic postal communications.

In response, Congress passed acts in 1844 and 1845 that created lower, more uniform postage rates and authorized a mail subsidy for U.S. steamer packets. Two significant consequences of these congressional acts were the issuance of postage stamps for general use and the establishment of the U.S.-operated Ocean Line. Both breakthroughs occurred in 1847.

The Ocean Line was the first transatlantic mail packet subsidized by the United States government. The route ran between New York and Bremen, but included a stop near Southampton where mail for Great Britain could be off-loaded or picked up. The arrangements with German postal authorities were negotiated by Major Selah Reeve Hobbie, a Jacksonian Democrat and former congressman from New York who served as First Assistant Postmaster General almost continuously from 1829 until his death in 1854. Major Hobbie played an important role in the Retaliatory Rate controversy as the first point man for negotiations with British authorities.

British Penalty on Letters Transported by American Packets

Facing a challenge to their virtual monopoly over transatlantic mails, postal authorities in Great Britain issued an order to impose British postage charges (one shilling per half-ounce letter and two pence for each newspaper) on letters carried by American packets (non-contract ship mail would still be treated under the customary 8p ship-letter charge). This had the effect of doubling postage on every piece of mail carried by the new Ocean Line steamships.

The first American steamship to arrive at Liverpool was the *Washington* on June 15, 1847, which carried mail bags and Major Hobbie, who had been sent by Postmaster General Cave Johnson to negotiate a postal arrangement with British postal authorities. When he arrived he was unaware of the new discriminatory charge. Hobbie's mission was to convince the British to eliminate the 8p incoming ship-letter charge on American packet mail (in recognition of its government-subsidized status) and to secure cooperation in processing mail to, from and in transit through Great Britain. One can imagine Major Hobbie's surprise when he disembarked and discovered that days earlier the British had decided to play hardball by charging full ocean postage on letters carried by the new U.S. packets. For a man closely allied with Andrew Jackson's politics (and probably sharing Jackson's disdain for the British), Major Hobbie must have directed several choice expletives at British postal authorities.

The British discriminatory postage charges amounted to a protectionist tariff and set off strong protests from American diplomats

and politicians. The claim was made that the charges, which in the words of the British order were specifically aimed at the Ocean Line, violated the Most Favored Nation status of the United States in its trade relations with Great Britain. The British responded to George Bancroft, the American minister in London, telling him that the British packet postage on American packet letters was necessary "to protect the Cunard line of steamers, and to derive for the British Treasury a revenue out of the Mail service of our packets as well as [yours]." To American ears, that was the Anglicized version of "what's mine is mine and what's yours is mine."

An Eye for An Eye

Major Hobbie continued on to Bremen to conduct his business with German postal authorities. He returned on July 3, 1847, to negotiate with the British in order to reach a satisfactory arrangement that would end the discriminatory charges. By the end of October 1847, Hobbie sailed back to the U.S. without a deal.

President Polk asked Congress to decide on a course of action based on the Postmaster General's report. In response, the Act of June 27, 1848, was passed. It authorized the Post Office Department to charge 24¢ packet postage on every letter, whether it was carried by an American or "foreign packet ship." The act was carefully worded to avoid specific mention of Great Britain, because one of the American complaints was that the British had singled out U.S. packets, thereby violating existing trade agreements. However, since no other foreign country operated a transatlantic packet service, the target was obviously Great Britain and the Cunard Line.

The first mail affected by the U.S. Retaliatory Rate was outbound mail carried on the Cunard Line's *Britannia*, which left New York on July 5, 1848, and arrived in Liverpool on July 19. Days later, on July 8, the Cunarder *Caledonia* arrived in New York with its mail. Every letter on these ships and all subsequent packets during the Retaliatory Period were charged both British and U.S. packet postage. This penalty created an uproar among businesses and the public, which forced the parties back to the bargaining table.

The 1848 U.S.-British Postal Treaty

Negotiations for a postal treaty actually took place on two different levels. Postal representatives had the authority to make arrangements or conventions between countries, but postal treaties had a higher level of status and were negotiated by diplomatic representatives. Any postal treaty, essentially a form of international trade agreement, had to be ratified by the Senate and by Parliament.

Representing the British were Lord Clanricarde, Postmaster General, and Sir Charles Wood, Chancellor of the Exchequer and a trusted member of Parliament. The British Foreign Secretary was the controversial Viscount Palmerston, later Prime Minister.

On the American side was Postmaster General Cave Johnson, a Tennessean who had earlier advocated putting Andrew Jackson's portrait on the first U.S. stamp, which reveals something about his attitude towards the British. Although Johnson remained in the U.S. during negotiations, he was deeply involved in the process.

The American minister in London, George Bancroft, was directly engaged in negotiating the postal treaty with British authorities. Bancroft was a former Secretary of the Navy and held strong anti-British views. As minister to Great Britain, he reported to the Polk administration's Secretary of State, James Buchanan.



George Bancroft
(1800-1891)

After extensive discussions and correspondence, negotiations finally reached a point at which a deal seemed imminent. Both sides agreed to a reciprocal 24¢ (or one shilling) rate and specified that packet postage would be retained by or credited to the packet's country of origin. However, Johnson vehemently objected to one aspect of the proposed uniform rate, specifically the domestic postage component, and he refused to give his consent.

In a bit of diplomatic maneuvering, the decision was made by Bancroft and the British negotiators to create a postal treaty, which elevated the agreement's status to a level beyond the authority (or consent) of the postmaster general. It was now in the hands of diplomats and elected officials.

On December 15, 1848, the treaty was signed. It was ratified in January and the treaty terms commenced on February 15, 1849. Prior to this date, the old rates were restored on any packets arriving in Great Britain (beginning December 29, 1848) and in the U.S. (beginning January 3, 1849).

The Belgian Retaliatory Rate Cover Beyond Belgium

When the Belgian Retaliatory Rate cover entered the philatelic world in the early 1900s, the understanding of the history behind the Retaliatory Rate was quite limited. Nonetheless, a cover with a combination of the 5¢ and 10¢ 1847 stamps, including a strip of the 10¢, was something any philatelist could appreciate. It was not until November 1952 that Stanley B. Ashbrook, a leading expert in early postal history, fully explained the significance of the postage paid and the Retaliatory Rate Period.



Sir Nicholas E. Waterhouse
(1877-1964)

The first collector associated with the Belgian Retaliatory Rate cover is Sir Nicholas E. Waterhouse, the son of Edwin Waterhouse, one of the founding members of the Institute of Chartered Accountants in 1880. Nicholas was educated at Oxford and entered his father's firm in 1899. The company is better known today as PricewaterhouseCoopers.

Waterhouse formed and sold at least three United States collections. After the 1955 sale by Harmers of London, he was asked how it felt to disperse a collection which had occupied half of his life. He was quoted as answering that given the chance to

live to be 150 years old, his fourth U.S. collection would be better than the one he had just sold (*Stamps Magazine*, August 1955).

The Belgian Retaliatory Rate cover was in the first Waterhouse auction, held in November 1924 by the British firm of Puttick & Simpson. In the Waterhouse catalogue photograph, the cover shows four small "MERTENS" handstamps above and below the stamps, which have since been erased. Mertens was a stamp firm in Brussels, and we presume they sold the cover to Waterhouse.

The buyer in the 1924 Waterhouse sale was Henry C. Gibson, Sr., who started his 1847 Issue collection in 1910. He included the cover in his exhibit at TIPEX in 1936 (the exhibit catalogue makes special mention of it). Gibson sold off parts of his collection, only to start adding items again throughout his long lifetime (he died at 102), but he evidently held on to the Belgian Retaliatory Rate cover for two



Alfred R. Brigham
(1874-1948)

decades, because it was featured in the June 1944 Ward sale of Gibson's "United States Postage Stamps on Original Covers 1845-1940." In the array of four of the greatest 1847 covers known, this cover was third, offered between the Beaver cover (lot 26 in the current Gross sale) and the Rush cover with a 10¢ strip of six (also a Retaliatory Rate usage and part of the Gross collection).

The buyer in the 1944 Gibson sale was Alfred R. Brigham (1874-1948), a wealthy banker residing in Worcester, Massachusetts. After Brigham's death on September 22, 1948, portions of his collection were sold through Kelleher and Colby auctions, but certain items, including the cover to Belgium, were placed privately.

Although Philip G. Rust had entered the market by 1948 and bought two of the star items in the Gibson collection, he apparently did not have an opportunity to buy the Belgian Retaliatory Rate cover. That privilege seems to have been given to John D. Pope III (1913-1984), a patent attorney from a St. Louis suburb, who with his wife Elizabeth became a prominent figure in philately. Pope died in 1984 and his collection was sold through John A. Fox, but two of his best covers, including the one to Belgium, had already been sold about five years earlier. Elizabeth Pope described the offer from Duane Garrett for the 5¢/10¢ combination cover to England (USPCS census no. 169) and the cover to Belgium as "too good to refuse." Garrett owned the covers briefly before selling his entire 1847 collection to Dr. Kapiloff in a transaction orchestrated by Siegel and Harvey Warm. It was perhaps the last and greatest land grab in classic U.S. philately.

Dr. Leonard Kapiloff (1915-1993) and Siegel had been close friends since the 1930s. "Doc" Kapiloff was a dentist by training, but earned his livelihood from real estate. The only dentistry he practiced was volunteering at a free clinic. With his financial success, Dr. Kapiloff was able to enjoy philately by acquiring items that appealed to him. He developed a deep interest in classic U.S. covers, particularly the 1847 Issue. When the Garrett 1847 collection was offered privately in the early 1980s, Dr. Kapiloff stepped up and bought it intact.



Dr. Kapiloff (left) and Bob Siegel

Dr. Kapiloff already owned many outstanding 1847 covers, including the Rush cover. Combined with the Garrett collection, he was able to form a spectacular exhibit for public display. He made his debut at ARIPEX in 1984 and took the Grand Award. The Kapiloff 1847 collection went on to win the Grand Prix International at ISRAPHIL in 1985. In 1992 he asked the Siegel firm to sell it, along with his 1851-57 collection. Held back from the sale were a few of his favorites, including the Belgian Retaliatory Rate cover.

The cover re-entered the market in the 1999 Rarities of the World sale, where it was snapped up by Guido Craveri, the Italian-Swiss dealer and collector. In 2002, after a decade building his collection of 1847-1856 Issue covers, Craveri began selling it at auction and privately. The cover to Belgium was featured in the March 23, 2002, Bennett sale of the "Como" collection, and the buyer was Steven Walske, who told this writer that he bought it because he "always liked it." From Walske it passed to Joseph Hackmey, the Israeli collector (additional biographical details on page 79). In 2010, after David Feldman SA, a Swiss firm, announced the auction of Hackmey's U.S. 1847-1856 collection, Mr. Gross authorized Charles Shreve to purchase the collection intact, and the sale was called off. Mr. Gross then became the only collector to own all four iconic 1847 covers since Henry Gibson in 1944. ■



Lot 25



Lot 26

LOT 26°

The unique Canada and United States First Issues mixed-franking cover with the 1851 3p “Beaver” and a strip of five of the 5¢ 1847 Issue—long regarded as one of the top five most important covers of the United States and, by virtue of its dual-country First Issue franking, one of the most outstanding covers in all of classic worldwide philately

ESTIMATE \$600,000-800,000

DESCRIPTION

5¢ Red Brown (1), horizontal strip of five, large to full margins, late impression, tied by multiple strikes of New York City red grid cancel, used with **Canada, 1851, 3p Red, Laid Paper (1; SG 1)**, large margins all around, tied by 7-ring target cancel on envelope to Reverend Egerton Ryerson in **London, England**, sender’s directive “*Via United States*” and “*By Steamer of 7th of May 1851*” across top of envelope above the stamps—intended for the Cunard Line’s *Asia*, but carried by the Havre Line’s *Humboldt* on its maiden voyage—red “CANADA” in framed arc cross-border handstamp, the stamps are also tied by “3” credit handstamp applied in New York City foreign-mail office and by red “PAID OI 19MY19 1851” receiving datestamp applied in London

PROVENANCE

Rep. Ernest R. Ackerman (unconfirmed; bought and sold privately)
Henry C. Gibson, Sr., Philip H. Ward sale, 6/14-15/1944, lot 32
Ezra D. Cole (purchased from Gibson in 1948 and sold privately to Rust through Bernard Harmer)
Philip G. Rust (sold privately to Ishikawa through Siegel in 1979)
Ryohei Ishikawa, Christie’s Robson Lowe sale, 9/28-29/1993, lot 84, to Craveri
Guido Craveri (sold privately to Hackmey)
Joseph Hackmey (collection sold privately to William H. Gross in 2010)

CENSUS, LITERATURE AND EXHIBITION REFERENCES

USPCS census no. 310
<https://www.uspcs.org/resource-center/censuses/1847-cover-census/>
Hugh J. and J. David Baker, *Bakers’ U.S. Classics*, p. 147
Lester G. Brookman, *United States Postage Stamps of the 19th Century*, Vol. I, noted on p. 25
Gordon Eubanks, Jr., “Covers with Three or More 1847 Stamps,” *Chronicle* 254, May 2017
Robson Lowe, *Encyclopedia of British Empire Postage Stamps*, Vol. V, noted on p. 150
Jonathan W. Rose, *Classic United States Imperforate Stamps*, p. 12
World Stamp Show 2016 Court of Honor (Gross)

CERTIFICATION

The Philatelic Foundation (1993)

CONDITION NOTES

Very Fine appearing strip with light natural pre-printing paper folds and small margin tear at top of center stamp; the cover is immaculate
Gibson sale backstamp

HISTORY AND COMMENTARY

One Letter, Two Nations’ Stamps, and the Creation of the Magnificent 1847 “Beaver” Cover

In Canada in early May 1851, someone wanted to send a letter to Reverend Egerton Ryerson, one of the country’s eminent educational reformers, who was visiting England. The reverend’s correspondent chose to communicate during a short-lived moment in postal history, when overlapping circumstances made it possible to use the first stamps of Canada and the United States on the same piece of mail. This simple act of letter writing spawned the envelope future generations of stamp collectors would speak of with great reverence—the 1847 “Beaver” cover, with distinct emphasis on “the” to distinguish it from two other similar, but not nearly as spectacular, covers.

The Beaver cover has been venerated by many as one of the most important covers in American postal history. While its appearance, like a photograph, speaks a thousand words, the full story of its journey since May 1851 has not been told. We shall attempt to tell it completely and accurately here.

Treaties and Beavers

The events that created the Beaver cover start on April 6, 1851, when a new postal treaty between Canada and the United States went into effect. For decades there had been no easy way to pay postage on letters between the two adjoining North American nations. Postage on each side was calculated based on distance to the border, and letters would be delivered marked postage due for the receiving country’s share. The 1851 postal treaty created a reciprocal postage rate—6 pence in Canada and 10 cents in the U.S.—without any need for cumbersome postage collection. The new agreement went into effect on April 6, one month prior to the Beaver cover’s May 5 mailing date.

On April 23, 1851, just 12 days before the Beaver cover was mailed, Canada’s first issue of postage stamps became available. The 3-pence stamp was an orange-red, rectangular design depicting a semi-aquatic rodent, whose lustrous fur, when removed and turned into hats, had made it a vital part of Canada’s economic history and a symbol of the British North American colony—the beaver. The Beaver stamp paid the 3p domestic rate in Canada.

At the same time in the United States, Congress had established lower postage rates and authorized a new stamp issue to pay them, set for release on July 1, 1851. On that day the old 1847 Issue would no longer be valid for postage, and a three-month redemption period would commence. For years before, the 1847 stamps had been supplied to Canadian post offices and used there to prepay the American

continued on next page

Lot 26 continued

postage on letters addressed to the states. After the 1851 U.S.-Canada postal treaty took effect, Canadian postmasters accepted the U.S. stamps in payment of the Canada 6-pence rate (roughly equivalent to 10¢ U.S.), even after the 1847s were demonetized in their own country of origin.

The time between the release date of Canada's First Issue and the last day the 1847 Issue was valid for postage in the U.S. is 69 days. During this brief period, the first issues of both countries, printed by the same firm—Rawdon, Wright, Hatch & Edson—could be used on the same letter, but only under very unusual circumstances, which technically skirted the rules of the new treaty, but were nonetheless practiced and accepted by post offices on both sides.

From Canada to England via the United States

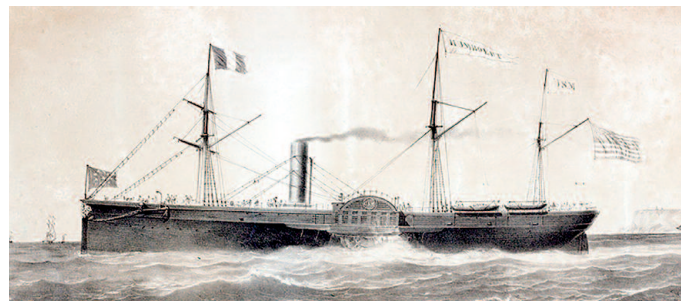
The Beaver cover's sender wrote instructions on the envelope, directing his letter to be sent to England via the United States and by a steamer set to depart on May 7, 1851. The sender's intention was certainly to have the letter arrive in New York City in time for the next regular transatlantic steamer departure by the British & North American Royal Mail Steam Packet Company, better known as the Cunard Line. The *Asia* was set to leave New York on May 7.

Mail from Canada to England via the United States was governed by two separate postal treaties: one made in 1848 between the U.S. and Great Britain after a "postal war," and the more recent one between the U.S. and Canada. The treaty rate for a letter from the U.S. to Great Britain was 24¢, and, as noted earlier, the rate from Canada to the U.S. was 6 pence (equivalent to 10¢).

The sender affixed Canadian and U.S. stamps in a highly unorthodox, but successful, combination to pay the domestic Canadian postage and the U.S.-Great Britain treaty rate. The 3p Beaver stamp did not pay the full 6p treaty rate, but Canada apparently felt that 3 pence and the 25 cents worth of U.S. stamps entitled the sender to some measure of tolerance. When the letter reached New York City's foreign-mail office, where letters were weighed, marked and bundled for outbound vessels, the five 5¢ 1847 stamps, which left Canada's postal system without any cancellation, were considered valid prepayment of the 24¢ treaty rate (1¢ overpaid).

Although the letter was clearly marked for the May 7 sailing of the Cunarder *Asia*, it arrived at the New York foreign-mail office in time to be put in the mail bag for the departure of a new steamer on the New York & Havre Steam Navigation Company's line, better known as the Havre Line. This American shipping company was a direct competitor of Cunard. On letters carried by an American packet, the U.S. retained a larger share of the postage as compensation for providing ocean transport, which was paid for through government mail contract subsidies. In this case, instead of giving Great Britain 19¢ of the 24¢ postage, the U.S. credited 3¢, indicated by the red "3" marking applied in New York.

The Beaver cover was transported across the Atlantic on the maiden voyage of the *Humboldt*, a wooden-hull 2,350-ton paddle-wheel steamer built for the Havre Line. Newspapers carried reports



The Havre Line's *Humboldt*, the 2,350-ton paddle steamer that departed May 6, 1851, on its maiden voyage, carrying the mail with the Beaver cover

of the *Humboldt's* trial runs in advance of the Tuesday, May 6, departure. Although the regular Havre Line sailings from New York were always on Saturdays, and some of the advertisements listed Saturday, May 3, as the scheduled date for the *Humboldt's* first trip, newspapers confirm that the steamer left on Tuesday, May 6, under the command of Captain Lines. The mail was off-loaded in the Solent, near the harbor entrance to Southampton, on May 18. The London receiving datestamp was applied the next day.

The Minister and Educator

Adolphus Egerton Ryerson (1803-1882) was a Methodist minister, educator, and a leading figure in 19th century education and politics in Canada. He founded the Upper Canada Academy and became first principal of Victoria College (1841). Known as a supporter of religious freedom and the founder of Ontario's public education system, his contributions were honored in the naming of Ryerson University in Toronto.



Rev. Adolphus Egerton Ryerson
(1803-1882)

Ryerson's father, Joseph, was a Loyalist officer in the American Revolution, and settled in Canada after the war. The Ryerson family was unwaveringly loyal to the Crown, and, during the War of 1812, Egerton's father and brothers fought against the Americans.

In 1825 Ryerson became a Methodist missionary, and served the church in the location now known as Mississauga, in proximity to the Ojibwa people. He learned to speak their Native language and became close to Kahkewaquonaby (Sacred Feathers), also known as Peter Jones, the first Indigenous Methodist missionary. Ryerson was honored with the Ojibwa name Cheechock (Bird on a Wing).

Ryerson gained public recognition in 1826 when he argued against the Church of England over rights to land set aside for the Protestant clergy. The Anglican bishop accused the Methodists of being pro-American, and therefore disloyal to England. Ryerson published a counter-argument, which elevated his stature among Methodists. As the leading Methodist spokesman and editor of the church's newspaper, he strongly advocated for religious freedom and other social causes.

In 1844 Ryerson was appointed superintendent of education for Canada West, a position he held until his retirement in 1876. The envelope's address includes his title:

*Rev. Dr. Ryerson
Chief Supt Public Schools U.C.*

In 1844 and 1845 Ryerson toured Europe to study different school systems, and, based on his findings he authored a report on a system of public elementary instruction for Upper Canada. Ryerson became a major educational reformer, advocating for free and compulsory education for the public, including the poor and the Indigenous population.

The Beaver Cover's Path to Philatelic Renown

Covers to Reverend Ryerson reached the market no later than the early 1900s. One source states that the Beaver cover was at one time in the collection formed by Rep. Ernest R. Ackerman (Dr. Bierman, *Chronicle* 128, p. 230).

The cover's first recorded appearance is in the June 14-15, 1944, Ward auction of the Henry C. Gibson, Sr., collection of "United States Postage Stamps on Original Covers 1845-1940." A series of lots in the small black-and-white Gibson sale catalogue presents an array of outstanding 1847 Issue covers. It is notable that all four are owned by Mr. Gross today.

Photo: <http://www.sfsa.org>



Henry C. Gibson, Sr.
(1885-1987)

Starting the 1847 Issue hit parade in the Gibson sale was the 5¢/10¢ cover to Germany, better known by its moniker, the Heidelberg cover. The next lot was the Beaver cover, followed by the cover known as the Belgian Retaliatory Rate cover (lot 24 in this sale). The final lot in this spectacular array was the Rush cover to France with a 10¢ strip of six.

The fact that the Beaver cover was not mentioned in entries for Gibson's exhibits in 1913 and 1926, nor in the report of his display at the Collectors Club of New York in 1926 (*Collectors Club Philatelist* (April 1926, pp. 91-92), nor in Ward's advertisement for the sale of Gibson's 1847s in 1928, suggests that Gibson did not own the cover during that stretch of time. If the Beaver cover did, in fact, come from Ackerman, it might have been sold to Gibson in 1931 or thereabouts, around the time Ward purchased the Lord Crawford 5¢ 1847 block of sixteen out of the Ackerman collection.

After the 1944 auction, Gibson retained possession of the two star covers from his collection, which did not find buyers in the sale. One of the leading dealers of the time, Ezra D. Cole, reported to Dr. Bierman that he visited Gibson in 1948 and purchased the Beaver and Rush covers for an undisclosed sum, then placed them with Bernard Harmer for sale to an emerging force in the United States classics market—Philip G. Rust.

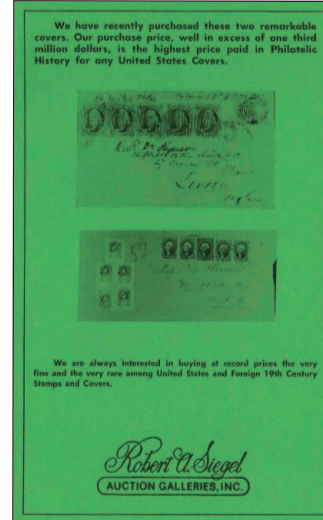
Philip Goodenow Rust was a chemical engineer by training and former employee of the DuPont company. In his time with the firm, he met, fell in love with, and married Eleanor Francis du Pont, a fifth generation heiress to the family fortune. In 1948, rebuffed in his desire to take a senior position with the company, Rust and his wife bought the Winnstead Plantation in the rural community of Thomasville, Georgia, where he spent his life as a cattle farmer. In between chores, Rust quietly formed a spectacular collection of classic U.S. stamps and covers, buying in sales throughout the 1940s, 50s and 60s. As an example of his collecting prowess, it was Rust who bought the 90c 1860 cover to Spain in the 1956 Caspary sale.



Philip G. Rust (1900-1986)

Rust began selling off parts of his collection during his lifetime. A few named sales were held by H. R. Harmer in the 1950s through the early 70s. Rust apparently switched allegiance to the Siegel firm in the late 70s and began sending outstanding items for sale through Robert Siegel, both at auction and privately. The firm's records are incomplete, but among the fantastic items sent by Rust was the 80¢ rate cover to San Francisco with 10¢ 1847 strips of five and three, which was sold privately to Duane Garrett and then to Dr. Kapiloff, who bought the entire Garrett collection.

In May 1979 the Siegel firm advertised the direct purchase of two United States covers for more than one-third of a million dollars, establishing a new world record. The two covers were illustrated in an advertisement in *Chronicle* 102. One was the 10¢ 1855 and Hawaiian mixed-franking cover with five "5" cent provisional overprint stamps. The other was the Beaver cover. Rust was the seller and Ryohei Ishikawa was the buyer. Along with the Lord Crawford and Bible blocks purchased from the Weills, the Beaver cover became one of the pillars of Ishikawa's U.S. 1847-1869 exhibit, which won three Grand Prix awards in international exhibitions from 1981 to 1987.



Siegel's ad in May 1979 *Chronicle* announcing the purchase of two covers for more than one-third of a million dollars—the undisclosed seller was Philip G. Rust, and the buyer was Ryohei Ishikawa (shown below)



On the opening day of the Christie's Robson Lowe sale of Ishikawa's collection on September 28, 1993, the offering of the Beaver cover (lot 84) was eagerly anticipated. At the time there were a few new players in the market for six-figure covers, including the Israeli businessman and art collector, Joseph Hackmey, and, of course, Mr. Gross. After the lot opened at \$380,000 against the \$500,000-600,000 estimate, the late John Salomon, representing a wealthy and reclusive collector, dropped out of the bidding at \$550,000. Guido Craveri, the Italian-Swiss dealer and collector, fought off the last competitor to emerge victorious with a \$650,000 final bid. Combined with the 10% buyer's premium, the total sale price was \$715,000. This writer sat next to Mr. Craveri when the hammer came down, and he was jubilant over his acquisition. Not only did he own the Beaver cover, but he also had the other Beaver cover with a single 5¢ 1847, which he had bought in the June 1992 Kapiloff sale as one of his first 1847 cover acquisitions.

Starting in 2002, Craveri began to sell his massive collection of 1847 Issue covers through Matthew Bennett International auctions under his own name and the pseudonym "Como." The Beaver cover with the strip never made it to auction. In a private sale, he placed it with Hackmey, who was far along in building his exhibit collection of 1847-1856 Imperforate Issue covers, defined and arranged by postal usage.

Joseph Hackmey managed the family insurance business in Israel until 2002, when he and his sister sold their 56.8% share in the company for the U.S. equivalent of \$314 million. Since then, he has pursued real estate investment, art and stamp collecting, and earned a master's degree in Judaic studies from New York University in 2013. His U.S. collection was just one of dozens he simultaneously formed. In 2010 he engaged David Feldman to auction the collection. A brochure was released and the sale was scheduled for June 29. Then, in a surprise announcement, the sale was cancelled, and details emerged that Shreve had negotiated the private sale of Hackmey's collection to Mr. Gross.



Joseph Hackmey

With the acquisition of the Beaver cover and the Belgian Retaliatory Rate cover in the Hackmey collection, Mr. Gross succeeded in reassembling the stunning line-up of iconic 1847 covers featured in the 1944 Gibson sale. ■



Lot 27

LOT 27°

An enormously rare cover in the finest quality imaginable, showing use of the demonetized 10¢ 1847 Issue from Canada, which the Montreal post office not only accepted, but cancelled with its own 7-ring target—few such covers exist, and none is finer than the cover offered here

ESTIMATE \$30,000-40,000

DESCRIPTION

10¢ Black (2), intense shade and proof-like impression on strongly blued paper, large to huge margins—especially wide at sides—cancelled by Montreal 7-ring target perfectly centered on stamp, strong impression of outer ring ties through paper, used on folded letter **from Canada to the United States**, datelined “*Bank of Montreal, Montreal 22 June 1852*” to D. S. Kennedy in New York City, beneath the 10¢ stamp is a red “PAID” straightline handstamp applied at Montreal—stamp carefully affixed over the marking at the Montreal office—red “Montreal L.C. Ju 22 1852” rimless circular datestamp and matching “CANADA” in framed arc cross-border handstamp, prepayment with the demonetized 10¢ 1847 accepted at New York City, as indicated by the red curved “PAID” handstamp applied on arrival

PROVENANCE

Henry C. Gibson, Sr., Philip H. Ward sale, 6/14-15/1944, lot 18, to Hall John H. Hall, Jr., Siegel Auction Galleries, 2000 Rarities of the World, 5/13/2000, Sale 824, lot 81, to William H. Gross

CENSUS, LITERATURE AND EXHIBITION REFERENCES

USPCS census no. 285
<https://www.uspcs.org/resource-center/censuses/1847-cover-census/>

Stanley B. Ashbrook, *Special Service*, #81, p. 656

CONDITION NOTES

Extremely Fine stamp and cover with vertical file folds clear of stamp

HISTORY AND COMMENTARY

Cancelled in Canada

The U.S.-Canada postal treaty, effective April 6, 1851, established the prepaid rate of 6p in Canada and 10¢ in the U.S. The customary use of 1847 Issue stamps on letters from Canada to the U.S. continued after the April 1851 treaty, and even sporadically after the 1847s were demonetized in the U.S. after June 30, 1851. Very few are known, and the most desirable have the 1847 stamps cancelled in Canada. The late Creighton C. Hart, an 1847 specialist, remarked: “the masterpieces of this period have the stamps cancelled in Canada evidencing that a Canadian post office accepted U.S. stamps to pay Canadian postage.”

The USPCS 1847 census lists nine genuine covers showing use of 1847 stamps from Canada after April 6, 1851, excluding one from New Brunswick (see table at right). Two of these are the Beaver covers with mixed frankings, one of which is offered in lot 26. Apart from the two mixed-franking covers, which are really in a separate class, there are four 10¢ covers (three with singles, one with two singles) and three 5¢ covers (one with a pair, one with two singles, and one with a single).

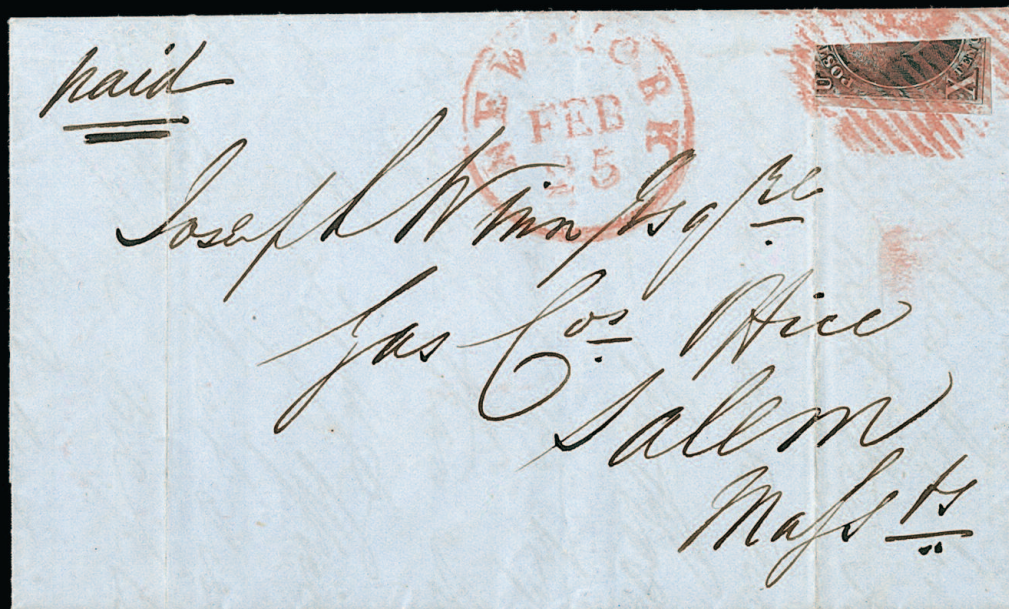
On five of the recorded covers the stamps are cancelled by the Canadian target, and on one by the Montreal datestamp (these appear in red in the table). We consider the cover with the 5¢ pair (#260) and the two with 10¢ stamps (#283 and this cover, #285), all of which have the stamps tied by the 7-ring target, to be the three finest of their kind.

This cover and another cover from the E. D. Morgan correspondence (no. 283) show similar use of the 10¢ 1847 Issue from Montreal after demonetization. The red italicized “Paid” on this letter is covered by the stamp, so it must have been applied before the stamp was affixed. One scenario is that a stack of letters was brought to the post office, and the receiving clerk marked each one “Paid” in expectation of receiving cash or charging postage to the sender’s box account, as was frequently done with this correspondence. The Bank of Montreal employee who brought the mail then handed over one or more 1847 stamps and requested to have them honored as prepayment. Possibly aware that the addressee, D. S. Kennedy, was the Canadian government’s fiscal agent in the U.S., the clerk was accommodating. However, he hedged his accommodation by affixing the 10¢ over the “Paid,” cancelling it and letting New York decide whether or not to accept the stamp. The “Paid” indicates they did. ■

USPCS CENSUS
9 covers

Red items cancelled
in Canada (T=target,
DS=datestamp)

229 5¢ (1) T
241 10¢ (2)
259 5¢ (2)
260 5¢ (2 pair) T
261 5¢ (1 w/3p) T
281 10¢ (1) DC
283 10¢ (1) T
285 10¢ (1) T
310 5¢ (5 stp w/3p)



Lot 28 (two items)

Digital reconstruction of
left and right bisects shows
they come from the same stamp



LOT 28°

These extraordinary covers with 10¢ 1847 vertical bisects were mailed on the same day in 1851 by the same man to different addressees, using the left and right halves of the same stamp—122 years later they were reunited, and today they still remain the only recorded matching 1847 bisects

ESTIMATE \$50,000-75,000

DESCRIPTION

10¢ Black, Vertical Half Used as 5¢ (2b), the left and right halves of the same stamp, each with ample margins at side and bottom, just in at top, well tied across cuts by red square grid cancels, matching “New-York Feb 25” (1851) circular datestamps; left half on blue folded letter datelined “*New York Feby 24th 1851*” to Joseph Winn at gas company office in Salem, Massachusetts; right half on blue folded cover to Edward Walcott at gas company office in Providence, Rhode Island, receipt docketing “*James J. Scott, Feby 24/51*”; both mailed on the same day by the same sender, James J. Scott, who cut one 10¢ stamp in half and used each bisect to pay the 5¢ rate to different recipients

PROVENANCE

Winn letter—Siegel Auction Galleries, 9/26-28/1972, Sale 417, lot 839, to Haas

Walcott cover—John McKnight Storrow; Col. Edward H. R. Green (Storrow collection), Harmer, Rooke sale, 5/26-28/1943, lot 70

Both covers together (reunited by Marc Haas):

Marc Haas, Richard C. Frajola, 1/25/1986, Sale 25, lot 769

Dr. Leonard Kapiloff, Siegel Auction Galleries, 6/9/1992, Sale 743, lot 157, to Boker

John R. Boker, Jr. (collection sold privately to William H. Gross, 1994)

CENSUS, LITERATURE AND EXHIBITION REFERENCES

USPCS census no. 8587-8588

<https://www.uspcs.org/resource-center/censuses/1847-cover-census/>

Hugh J. and J. David Baker, *Bakers' U.S. Classics*, p. 173

Richard B. Graham, “Great Stamps Make Greater Covers,” *American Philatelist*, October 1977

Elizabeth C. Pope, “Reunion,” *Chronicle* 80, November 1973, pp 196-197

Jonathan W. Rose, *Classic United States Imperforate Stamps*, p. 25

CERTIFICATION

Walcott cover—The Philatelic Foundation (1966)

CONDITION NOTES

Very Fine covers with vertical file folds clear of bisects

HISTORY AND COMMENTARY

Two Halves are Reunited after 122 Years

In New York City on February 24, 1851, two days before he was to embark on the Cunarder *Africa*, James J. Scott, a salesman for a gas coal company, cut apart a 10¢ 1847 stamp and placed each half on separate letters he wrote to different addressees. Scott was making a sales pitch to companies in New England, suggesting they should buy his coal, which he assured them was a better and less expensive product.

Almost 122 years later, in the fall of 1972, in the same city where Scott wrote his letters, the Siegel firm held an auction of covers. Lot 839 in Sale 417 was an item new to the market: a complete letter addressed to Joseph Winn in Salem, Massachusetts, with a vertical bisect of the 10¢ 1847. It had been discovered in a building that was being cleared for demolition. One of the workers pulled a few hundred covers from the garbage heap and brought them home to show his wife, who was a stamp collector. She suspected that this particular item might have significant value, so the couple sent it down to Siegel for auction. They needed a new car, and this one item would pay for it.

John D. Pope III, a patent attorney and collector in the St. Louis suburb of Webster Groves, noticed the bisect cover in the Siegel auction catalogue and alerted his friend, Marc Haas, that he was certain the left half on the letter was the mate to the right half on a cover that Haas owned. Convinced this was true, Haas bid for the lot—as an enormously wealthy investor, he had the means to match his determination, and he won the bidding. After the auction, Haas took possession of the letter to Winn and placed it next to his cover to Walcott. At that moment, the long-separated halves of the same stamp were reunited.

Haas eventually sold his matching 1847 bisect covers. They became part of Dr. Leonard Kapiloff's Grand Prix collection of 1847s, and when the Siegel firm sold the collection in 1992, the covers were bought by John R. Boker, Jr.

The Boker 1847 collection was sold privately in 1994 to Andrew Levitt and Harry Hagendorf (of Columbian Stamp Company). Almost immediately, they negotiated the sale of the collection to Mr. Gross through the Shreves. ■



Marc Haas (1908-1990)



Lot 29



Detail

LOT 29°

This is one of only two 1¢ 1851 First Day Covers with a July 1 datestamp—adding to the importance of this historic usage is the Type Ib design of the 1¢ Franklin, Scott 5A, which is a rare stamp in any form

ESTIMATE \$100,000-150,000

DESCRIPTION

1¢ Blue, Type Ib (5A), Position 5R1E—the fifth stamp in the top row of the right pane of Plate 1 Early, showing nearly full design elements at top and bottom—large top sheet margin and full margins on other three sides, showing all of the ornamentation that distinguishes this type from all others, beautiful bright early printing shade—known to collectors as Robin's Egg Blue—tied by single clear strike of grid cancel in dark red with matching "PAID" handstamp, "**Boston Mas. Jul. 1**" **1851 First Day of Issue** circular datestamp struck in a much brighter and more vivid shade of red on blue folded circular with printed date-line "OFFICE OF PATHFINDER RAILWAY GUIDE } BOSTON, JUNE 30, 1851" from Snow & Wilder, publishers of the *Pathfinder Railway Guide*, a routine request for changes to advertisements for the recipient's railroad line, addressed to Silvanus Bourne, Superintendent of the Cape Cod Branch Railroad in Sandwich, Massachusetts, receipt docking "*June 30, 1851, Snow & Wilder*"

PROVENANCE

Robert S. Emerson, Daniel F. Kelleher, 10/19/1937, Sale 394, lot 42 with Emerson's pencil note "*DFK Type I-B 5R1E*" on back, which points to Daniel F. Kelleher as the source of the cover

Clara DeWindt (according to Ashbrook and Hulme)

Lester Downing (according to Hulme)

Morris Fortgang (his pencil note on back); additional pencil note on back "*Sam Paige*" possibly as a dealer source

Laurence S. Fisher, Shreves Philatelic Galleries sale, 5/30/1996, lot 11, to William H. Gross

CENSUS, LITERATURE AND EXHIBITION REFERENCES

Stanley B. Ashbrook, *The United States One Cent Stamp of 1851-1857*, 1938 edition, Vol. 1, fig. 15-U, p. 120

Lester G. Brookman, *United States Postage Stamps of the 19th Century*, Vol. I, fig 161, p. 116

W. Wilson Hulme, II "July 1st 1851 Usages of the U.S. 1851 Issue," *The 1851 Issue of United States Stamps: A Sesquicentennial Retrospective*, p. 119

Mortimer L. Neinken, *The United States One Cent Stamp of 1851 to 1861*, fig. 10-U, p. 78

World Stamp Show 2016 Court of Honor (Gross)

CONDITION NOTES

Extremely Fine stamp and folded circular with vertical file fold

Pencil note on back by Morris Fortgang, describing this as the only "recognized first day 1¢ 1851 in circulation," at a time when the one other recorded cover (New York July 1, 1851, with 1¢ Type II strip) was in the Jefferys collection at the Franklin Institute

HISTORY AND COMMENTARY

The New 1851 Issue

Three new stamps—1¢, 3¢ and 12¢ denominations—were necessary after postage rates were revised by Congress during the Fillmore administration. Effective July 1, 1851, the basic rates became 1¢ for newspapers and circulars (with a distance escalation until 1852), 1¢ for drop letters and carrier fees, 3¢ for domestic letters sent up to 3,000 miles, and 6¢ for letters sent over 3,000 miles. Prepayment by stamps or stamped envelopes was not made compulsory until 1855, but for the first time there were higher rates for letters sent unpaid—5¢ instead of 3¢, and 10¢ instead of 6¢. The combination of convenience and the financial incentive to prepay postage led to a rapid increase in stamp use and popularity.

Under Postmaster General Nathan K. Hall, the contract to print the 1851 Issue was awarded to the Philadelphia firm of Toppan, Carpenter, Casilear & Co. (Casilear retired in October 1854, but his name was included in plate imprints as late as 1857). To start, only the 1¢, 3¢ and 12¢ (and the General Issue Carrier stamps) were produced. A 10¢ stamp was added in 1855 to meet the new transcontinental rate, and a 5¢ stamp was added in 1856 for use on transatlantic mail. The firm's original six-year contract was extended to 1861, during which time stamps were perforated and three new denominations were issued (24¢, 30¢ and 90¢), for a total of eight different stamps under Toppan Carpenter's contract.

All three 1851 Issue stamps were supplied to certain post offices on or before July 1, 1851, the first day of the new rates. The census of 1851 First Day Covers published by Wilson Hulme in 2001 (*The 1851 Issue of United States Stamps: A Sesquicentennial Retrospective*, USPCS) tallied 45 covers from 23 cities in 11 states (one in the count was postmarked by the Louisville & Cincinnati Mail Line route agent). Only two of the 45 covers have 1¢ stamps—the Scott 5A cover from Boston offered here, and a cover with a strip of Scott 7 from New York City (ex Jefferys and Grunin). The other 43 have 3¢ stamps, and currently there are no 12¢ July 1 covers known.

This gem of United States classic philately was featured in the 1937 Kelleher sale of the Judge Robert S. Emerson collection. A note in Ashbrook's personal copy of his book on the 1¢ 1851-57 Issue states that the cover later sold to Clara DeWindt, the wife of Heyliger DeWindt, a well-known collector and author. As far as we can determine, the cover was not offered publicly for the next 59 years, until Shreves Philatelic Galleries offered the Laurence S. Fisher collection of U.S. First Day Covers. Mr. Gross made a rare personal appearance at the Shreves auction, and his son, who was a young boy at the time, wielded the bidding paddle to secure what is undisputedly the most outstanding classic First Day cover in United States postal history. ■



Lot 30

LOT 30°

A superb pair of the 1¢ 1851 Issue from Plate 1 Early, containing the rare Type I, Position 7R1E, the only imperforate Type I produced from any of the plates used to print 1¢ 1851-60 Issue stamp

ESTIMATE \$75,000-100,000

DESCRIPTION

1¢ Blue, Type Ib-I Combination Pair (5A-5), Positions 6-7R1E—the sixth and seventh stamps in the top row of the right pane of Plate 1 Early, including the coveted Type I with the complete ornamentation all around—horizontal pair with huge top sheet margin and mostly large margins all around, deep Plate 1 Early shade and impression, cancelled by two strikes of **blue** “Nashville Te. Nov. 14” (1851) circular datestamp, bright and fresh paper and color

PROVENANCE

As a strip of three, Positions 6-8R1E:

George H. Worthington, J. C. Morgenthau sale, 8/21-23/1917, lot 40, to Stanley B. Ashbrook

John H. Clapp (died in 1940; collection sold to Spencer Anderson)

Harmer, Rooke sale, 4/26/1944, lot 52

Greg Manning sale, 9/23/1983, lot 30

Right stamp removed, sold as a pair, Positions 6-7R1E:

James Hewitt, Steve Ivy Philatelic Auctions AMERIPEX sale, 5/26/1986, lot 93, to Allan Fox

Allan Fox, Spink Shreves Galleries, 3/24-25/2011, lot 11, to William H. Gross

CENSUS, LITERATURE AND EXHIBITION REFERENCES

Waghal census no. 5-MUL-063

<https://siegelauctions.com/census/us/scott/5>

CERTIFICATION

The Philatelic Foundation (1983) for strip of three

CONDITION NOTES

Extremely Fine

Part of Stanley B. Ashbrook signature in pencil remains

HISTORY AND COMMENTARY

The 1¢ Type I Imperforate—One in a Thousand

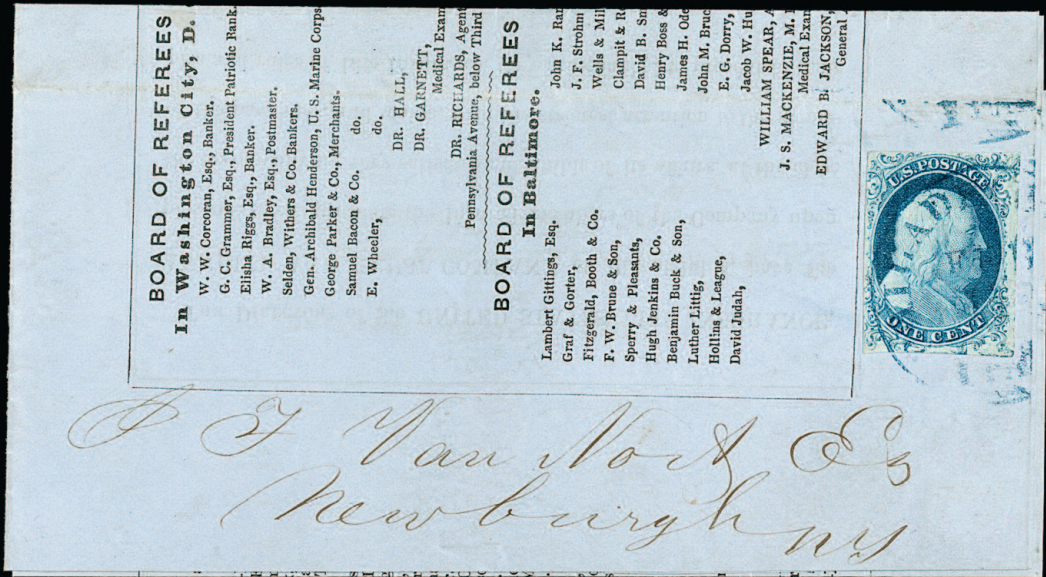
The 1¢ 1851 stamp, with a bust of Franklin based on Caffieri's sculpture, was one of the workhorses of postage stamps issued during the decade it was current. To print enough 1¢ stamps to meet demand, twelve steel plates were made—one was never used (Plate 6), and the first plate was reworked to add life to it (thus, the Early and Late states).

Understanding the 1¢ types begins with a knowledge of the relief transfer process used to make the plates. The printed image of a stamp reflects the entry on the plate. In turn, that entry reflects the relief on the transfer roll and the effects of “ironing out” (which occurs when a transfer roll partially obliterates a previously-entered design), burnishing, double transfers and other functions of the platemaking process. Finally, the inherent flaws in the steel plate and changes caused by wear over many thousands of impressions influenced the impressions left by the entries. All of these factors created the variation in designs that philatelists methodically classify by type.

Stanley B. Ashbrook organized a system of classification and sorted through thousands of stamps to determine how many plates were used and what each plate looked like, based on the impressions produced. He determined that there were twelve plates. Only Plates 1 through 4 were used to print stamps that were issued imperforate. All stamps from plates 5 through 12 are perforated. When we refer to a specific position, the position number is shown first (1 to 100), followed by the pane (R for right and L for left) and the plate number (1 to 12).

The original 1¢ 1851 design has an elaborate ornamental border on all four sides. The changes to this ornamental border produced the different types. Ashbrook's type system is based on the premise that Type I should be a printed design that comes closest to the original die design. The presence of the top ornaments, the bottom plumes and scrolls, and the side ornaments is a requirement for Type I. For imperforate stamps, Ashbrook found only one position among the 1,000 entries on Plates 1E, 1L, 2, 3 and 4 that met this requirement: Position 7R1E. The fact that only one position met the Type I criteria is why Scott 5, a Type I imperforate stamp, is so rare. That an album and list of United States stamps includes Scott 5 is why the stamp's value is so great.

The pair offered here comes from two positions in the top row of Plate 1 Early—6R and 7R. Position 6R1E is also a rare stamp, the Type Ib, Scott 5A. Together, and neatly cancelled by a Nashville datestamp in blue, they form a classic piece of extraordinary beauty and rarity. ■



Lot 31



Detail

LOT 31°

A sound, four-margin and unusually beautiful example of the rare and coveted 1851 1¢ Blue Type I—Position 7R1E, Scott 5—paying the printed matter rate on a blue circular with complementary blue Philadelphia datestamp cancel

ESTIMATE \$75,000-100,000

DESCRIPTION

1¢ Blue, Type I (5), Position 7R1E, beautiful bright Plate 1 Early color and sharp impression, full to large margins showing trace of Position 8R1E at right, only the tips of the upper left side ornaments are shaved (and barely so), lightly tied by **blue** “Philadelphia Pa. 1 Paid Feb. [day]” (1852) integral-rate circular datestamp on blue folded printed *First Annual Report of the United States Life Insurance, Annuity & Trust Company* with beautiful two-tone illustration of building on inside, also printed on a large part of address panel, neatly addressed to J. F. Van Nort in Newburgh, New York

PROVENANCE

Alfred H. Caspary, H. R. Harmer sale, 1/16-18/1956, lot 186, to “K.E.”

J. David Baker, Siegel Auction Galleries, 4/24/1968, Sale 333, lot 612, to Vogel

Raymond Vogel, Siegel Auction Galleries, 12/7/2010, Sale 998, lot 1, to William H. Gross

CENSUS, LITERATURE AND EXHIBITION REFERENCES

Wagshal census no. 5-COV-074
<https://siegelauctions.com/census/us/scott/5>

ANPHILEX 1996, Alumni Exhibits (Vogel)

CERTIFICATION

The Philatelic Foundation (2011)

CONDITION NOTES

Extremely Fine stamp and folded circular with horizontal fold at top well clear of stamp

HISTORY AND COMMENTARY

Beauty and Rarity in Shades of Blue

The Wagshal census of Scott number 5—the imperforate 1¢ Type I, which collectors often refer to by its plate position, “7R1E”—contains nearly 100 unduplicated records of stamps in singles and multiples, on and off cover. There are probably no more than ten examples existing outside of this census population. Therefore, Scott 5 is the rarest of all United States regular issues prior to the 1868 Grills, and fewer than 20 covers survive.

Because of the significance attached to the outer portions of the 1¢ 1851 design, rare types that have been carefully cut apart, so as not to impinge on any part of the design, are extremely desirable. The narrow spacing between stamps in the sheet and the users’ indifference to the outlying ornamentation during separation are factors that contributed to the great rarity of four-margin examples. Time has also not been kind to the surviving population, as very few examples of Scott 5 are sound. The example on the cover offered here is not only sound, it is especially desirable because it shows the complete design all around, including the essential elements of Type I, the top and bottom ornamentation.

Examples of Scott 5 on cover present an even greater challenge to collectors who have strict condition standards. Most of the recorded covers with Position 7R1E have a stamp that has part of the design cut off, and there is usually a fault in the stamp or cover. Without question, the finest and most outstanding Scott 5 cover is the famous ex-Newbury cover with a strip of three, Positions 7-9R1E, beautifully cancelled in red, which is currently one of the star items in the Gordon Eubanks Grand Prix collection of 1851-1856 Issue stamps and covers.

The runner-up to the Newbury cover, in terms of quality, is arguably the cover offered here, which once reposed in the Alfred H. Caspary collection sold by Harmer in 1956. It was acquired by Raymond Vogel in a 1968 Siegel sale that included United States covers from the J. David Baker collection. When the Siegel firm sold the Vogel collection in 2010, Mr. Gross acquired the cover to complement his cover with three 1¢ stamps for the 3¢ domestic rate, including a single Scott 5.

What makes the cover here so special is the 7R1E stamp’s soundness and four margins, as well as the blue Philadelphia datestamp, which is lightly struck and complements the blue stamp and pastel blue paper of the printed circular. It is a symphony of rarity and quality in blue. ■



Lot 32

LOT 32°

The unique pane of the 1¢ 1851 Issue—the first Scott-listed postage stamp that exists in a complete sheet

ESTIMATE \$50,000-75,000

DESCRIPTION

1¢ Blue, Types II and IV (7, 9), the complete unused (no gum) pane of 100 from the right of Plate 1 Late, with “**Toppan, Carpenter, Casilear & Co. BANK NOTE ENGRAVERS. Phila. New York, Boston & Cincinnati**” imprint and “**No. 1**” plate number at right and interpane margin and centerline at left, Position 4R is Type II—the only subject on the plate that was not recut—and the other 99 positions are Type IV with recut lines at top and/or bottom, the top row includes all of the former Type I (7R1E) and Ib positions (3, 4, 5, 6, 8 and 9R1E) that were transformed into Type IV when the plate was reworked, Position 89R is another interesting plate variety with a wide break in the bottom curved line

PROVENANCE

Samuel L. Richey (sold privately)

Mortimer L. Neinken (sold privately to Ishikawa)

Ryohei Ishikawa, Sotheby Parke Bernet sale, 6/24/1980, Sale 46, lot 103

Roland H. Cipolla II, Barry Reiger sale, 4/5/1983, lot 20

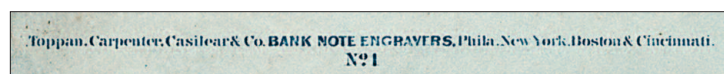
CENSUS, LITERATURE AND EXHIBITION REFERENCES

Stanley B. Ashbrook, *The United States One Cent Stamp of 1851-1857*, 1938 edition, Vol. 1, p. 141 and fig. 16-Q, p. 143

Mortimer L. Neinken, *The United States One Cent Stamp of 1851 to 1861*, fig. 11-P, p. 128

CONDITION NOTES

The following faults are insignificant in this unique artifact: two creases between rows; some stamps are thinned where the pane was apparently stuck down; patched hole in Position 81R, small piece missing from sheet margin at upper left; stains in three stamps



Detail of Toppan, Carpenter, Casilear & Co. imprint at right

HISTORY AND COMMENTARY

The Remarkable 1851 Issue Sheet

Complete sheets of early United States stamps are exceedingly rare, because they represent significant unredeemed value from the time they were valid for postage; and, as stamp collecting grew in popularity, surviving multiples were usually cut apart to supply the market for singles and smaller blocks.

The pane of 100 offered here is the first United States postage stamp listed in the Scott Catalogue that exists as a complete sheet. It comes from the period when stamps were imperforate. Since it was printed from Plate 1 (in the Late state), there are very few plates that could precede it. For the record, in the distant past we have offered two panes of the 3¢ 1851 from plates that have slightly earlier documented dates of use (both Scott 11A).

In its early state, before 199 of the 200 subjects were recut, there was no imprint on Plate 1. At the time of reworking the plate, the Toppan, Carpenter, Casilear & Co. imprint with the plate number (“No. 1”) was added at the sides, which makes this **the first plate number in United States stamp production**.

In his 1938 two-volume work on the 1¢ 1851-60 stamps, Stanley B. Ashbrook showed a photograph of this pane (figure 16-Q, page 143) and made special mention of its importance (page 141):

Mr. Samuel W. Richey of Cincinnati possesses what is the finest of all Type IV pieces, a block of 100 including the 4R1L, being a sheet of 100 of the entire right pane, showing not only the whole Imprint at the right but the Center Line as well.

The Plate 1 Late pane was later acquired by Mortimer L. Neinken, who at one point owned both this and the 1¢ 1851 pane from Plate 2 (ex Hind). In the early 1970s, Neinken sold a group of large multiples to Ryohei Ishikawa, who was actively building his collection of 1¢ 1851-60 Issues with an eye toward winning the Grand Prix National at INTERPHIL in 1976. When he lost to Louis Grunin’s 1847-1869 Classics exhibit, Ishikawa set out to form his own 1847-1869 exhibit and in 1980 sold his 1¢ collection through Sotheby Parke Bernet’s stamp division, then managed by Andrew Levitt.

After the Plate 1 and 2 panes were offered in the June 24, 1980, Sotheby’s auction, the Plate 1 pane was acquired by Roland Cipolla for his specialized 1¢ exhibit collection, but the Plate 2 pane, containing the rare Position 99R2 Type III, was cut apart, destroying what had long been regarded as one of the most important pieces in classic philately. Its decimation left the Plate 1 pane as the last 1¢ 1851 Issue pane extant. ■



Lot 33

LOT 33°

The only recorded block containing the rare 1¢ 1851 Imperforate Type Ia, Scott 6, from Plate 4—a magnificent classic multiple with original gum, which has graced the important collections formed by Duveen, Hind, Gibson, Ward, Phillips, Grunin, Klein and Zoellner

ESTIMATE \$75,000-100,000

DESCRIPTION

1¢ Blue, Type IIIa/Ia (8A/6), Positions 85-86/95-96L4, block of four containing combination of Types Ia (bottom pair) and IIIa (top pair), original gum, lightly hinged, deep Plate 4 color on bright fresh paper, large margins including sheet margin at bottom, just barely into top of upper right stamp

PROVENANCE

Henry J. Duveen (listed in Phillips's November 1922 book as a block of six; sold privately to Hind through Phillips)

Arthur Hind, Phillips-Kennett sale, 11/20-24/1933, lot 110 as a block of six, Positions 84-86/94-96L4—left vertical pair (84/94L) had faults and was removed after sale (according to Ward)

Henry C. Gibson, Sr. (sold privately to Ward)

Philip H. Ward, Jr. (bought privately, estate sold to Weills, 1963)

Benjamin D. Phillips (bought from Weills out of Ward estate, 1964; collection sold privately to Weills, 1968)

Siegel Auction Galleries, 1969 Rarities of the World, 3/25/1969, Sale 350, lot 23, to Grunin

Louis Grunin, H. R. Harmer sale, 12/14-15/1976, lot 2089, to Klein

Walter C. Klein, Christie's Robson Lowe sale, 9/27/1988, lot 45, to Zoellner

Robert Zoellner, Siegel Auction Galleries, 10/8-10/1998, Sale 804, lot 21, to William H. Gross

CENSUS, LITERATURE AND EXHIBITION REFERENCES

National Philatelic Museum, 1951, p. 358

Jonathan W. Rose, *Classic United States Imperforate Stamps*, p. 45

Philip H. Ward, Jr., "United States Early Unused Blocks 1847-1869," 1960 *Congress Book*

ANPHILEX 1996 Invited Exhibits (Zoellner)

CONDITION NOTES

Essentially sound block with bottom pair of Scott 6 Extremely Fine; faint horizontal crease touches top of bottom pair, minute surface scuff specks barely visible without magnification



Scott 6, 1¢ Type Ia, has complete ornaments at bottom

HISTORY AND COMMENTARY

A Rarity Among Rarities

The 1¢ Franklin stamps printed from Plate 4 were issued in April, May and briefly in June 1857, shortly before perforations were introduced into the stamp production process.

Two 1¢ types listed as major Scott Catalogue numbers were produced exclusively from Plate 4—Type Ia (6 or 19) and Type Ic (6b or 19b). With the exception of a couple of positions on other plates, Plate 4 is also the only plate that produced imperforate Type III stamps (Scott 8). Type Ia shows the complete ornamentation at bottom, including the plumes at bottom left and right. That makes it instantly recognizable among imperforate 1¢ 1851 stamps.

Plate 4 stamps were issued both imperforate and perforated, but the relatively smaller production of imperforate stamps explains the great rarity of imperforate versions of the types exclusive to Plate 4—Types Ia, Ic and III. Type Ia stamps were furnished by only 18 of the 200 positions on Plate 4 (the remaining two bottom-row positions are sub-type Ic). Therefore, statistically, Type Ia positions represent 9% of all Plate 4 production, either imperforate or perforated, and only 1.8% of all imperforate stamp production from all plates.

In unused condition, Scott 6, the Type Ia imperforate, is extremely rare. Multiples containing the bottom-row Type Ia positions are also very rare, and almost always come in used condition. This block with original gum and two Type Ia stamps at bottom is unique as a multiple, and ranks as one of the most outstanding classic blocks extant.

When this block was listed in Charles J. Phillips's 1922 book on the Henry J. Duveen collection and offered in the 1933 Hind sale, it was a block of six, with two additional stamps at left (Positions 84 and 94). A note from Ward to Ashbrook explains that the vertical pair was removed because it was defective. The block was owned by Henry C. Gibson, Sr., and then was purchased privately by Ward. After Ward died in 1963 and the Weills purchased his philatelic estate, the Type Ia block was sold to their most important client, Benjamin D. Phillips. In 1968 the Weills purchased the entire Phillips collection for \$4.07 million and put the block into the 1969 Rarities of the World sale, where it is believed to have been bought by Louis Grunin, its next owner of record. In the 1976 Harmer sale of a portion of Grunin's Grand Prix 1847-1857 collection, Norman Robinson bought the block as agent for Walter C. Klein, chairman of Bunge Group, an international agribusiness. At the 1988 Klein sale through Christie's Robson Lowe, Robert Zoellner bought the block, and when the Zoellner collection was sold through Siegel in 1998, Mr. Gross was the successful bidder. ■



Lot 34



Detail

LOT 34°

The finest of the few 1¢ 1851 Imperforate Type Ia used strips in existence, on a beautiful cover and cancelled by three strikes of the Star of David fancy cancellation—all that could be desired of a classic United States cover

ESTIMATE \$60,000-80,000

DESCRIPTION

1¢ Blue, Type Ia (6), Positions 97-99R4, the finest horizontal strip of three extant, with large bottom sheet margin providing a backdrop to the key element of each Type Ia stamp—the complete ornamentation at bottom, including both plumes—intense Plate 4 shade and early impression, each stamp neatly cancelled by **fancy Star of David cancel**, “Chicopee Mass. May 14” circular datestamp on orange-buff cover to Miss Frances Olcott in South Windsor, Connecticut

PROVENANCE

Saul Newbury, Siegel Auction Galleries, Part 2, 10/17/1961, Sale 244, lot 97, to Haas

Marc Haas, Stanley Gibbons Auctions Ltd. (London), 5/9/1980, lot 19, to Grunin

Louis Grunin, Christie’s Robson Lowe sale, Part One, 3/25/1987, lot 2, illustrated on catalogue front cover, to Zoellner

Robert Zoellner, Siegel Auction Galleries, 10/8-10/1998, Sale 804, lot 24, to Hackmey

Joseph Hackmey (collection sold privately to William H. Gross, 2010)

CENSUS, LITERATURE AND EXHIBITION REFERENCES

Lester G. Brookman, *United States Postage Stamps of the 19th Century*, Vol. I, fig. 156, p. 114

ANPHILEX 1996 Invited Exhibits (Zoellner)

CERTIFICATION

The Philatelic Foundation (1998)

CONDITION NOTES

Extremely Fine strip and pristine cover

HISTORY AND COMMENTARY

Three Stars—Rarity, Beauty and Condition

The comments written for lot 33, the block containing two of the rare 1¢ 1851 Imperforate Type Ia, Scott 6, are just as relevant to this extraordinary cover, which bears a strip of three of the same stamp. Multiples containing Scott 6 are great rarities, because Type Ia was produced from only 18 of the 20 positions in the bottom row of Plate 4. Statistically, Type Ia positions represent 9% of all Plate 4 production, either imperforate or perforated, and only 1.8% of all imperforate stamp production from all plates.

Only one block is known—the original-gum block in lot 33. Frank S. Levi, Jr., recorded seven used strips of three of the imperforate 1¢ in which all stamps are Type Ia (see *Bakers’ U.S. Classics*, p. 188). There is no larger multiple in which Type Ia is included.

This strip on cover is widely acknowledged to be the finest and largest multiple of Scott 6. Its importance is reflected in the fact that Lester G. Brookman chose to illustrate it in his three-volume work on United States classic stamps, and it was the front cover image for the first of three sales of the Louis Grunin 1851-57 Issue collection sold by Christie’s Robson Lowe in 1987 and 1988.

A strip of rare 1¢ Type Ia stamps has great significance, even off cover or used on an ordinary cover. However, this cover ascends to a stratospheric level of desirability, by virtue of the strip’s superb condition and the fortuitous use of a fancy cancellation—the Chicopee Star—to neatly cancel each stamp.

Saul Newbury (1870-1950), who was regarded as Chicago’s “Number One” collector during the first half of the 20th century, owned this cover until his death. From whom he acquired it is not known. At the 1961 Newbury sale held by Siegel, it is believed that Marc Haas was the successful bidder, because he is the next owner of record. Nearly 20 years later, the cover was featured in the 1980 Stanley Gibbons sale of a portion of the Haas collection. It was bought by Louis Grunin for his collection of 1851-57 Issue covers, which he exhibited one last time at AMERIPEX in 1986, before consigning it to Christie’s Robson Lowe. At the first Grunin sale in 1987, Robert Zoellner acquired the cover, prizing it for the significance of the 1¢ strip. In the 1998 Siegel sale of Zoellner’s collection, Mr. Gross was outbid for the cover by Joseph Hackmey, but 12 years later, the cover and the entire Hackmey 1847-1856 collection was acquired by Mr. Gross in a private sale negotiated after David Feldman SA had announced the auction for June 29, 2010. ■



Lot 35

LOT 35°

This block of the 5¢ 1856 Imperforate, with original gum, is the only unused block in private hands—an iconic multiple of a classic issue that is instantly identifiable by the design and its imperforate form, as opposed to shade, type, grill, error or a subtle variation

ESTIMATE \$200,000-300,000

DESCRIPTION

5¢ Red Brown (12), block of four, Reliefs D/B (guide dots indicate it originated in either rows 4/5 or rows 7/8), full to large margins, large part original gum, deep rich color and sharp impression, top pair has stitch watermark

PROVENANCE

Frederick Wellington Ayer (sold privately to Duveen through Phillips)
 Henry J. Duveen (sold privately to Hind through Phillips)
 Arthur Hind, Phillips-Kennett sale, 11/20-24/1933, lot 130
 Wharton Sinkler, Eugene Klein sale, 5/17/1940, Sale 117, lot 32, to Ward
 Philip H. Ward, Jr. (estate sold privately to Weills, 1963)
 Benjamin D. Phillips (bought from Weills out of Ward estate, 1964;
 Phillips collection sold privately to Weills, 1968)
 Siegel Auction Galleries, 1969 Rarities of the World, 3/25/1969,
 Sale 350, lot 30
 Ryohei Ishikawa, Christie's Robson Lowe sale, 9/28-29/1993, lot 131,
 to Keith Harmer for Mayer
 Frederick R. Mayer, Bennett sale, 10/21/2005, lot 113, to William H.
 Gross

CENSUS, LITERATURE AND EXHIBITION REFERENCES

Lester G. Brookman, *United States Postage Stamps of the 19th Century*,
 Vol. I, p. 151
 Richard C. Frajola and Frederick R. Mayer, *The United States Five Cent
 Stamp of 1856*, fig. 3-1, p. 16
 David Lidman, *Treasury of Stamps*, fig. 75, p.55
 Philip H. Ward, Jr., "United States Early Unused Blocks 1847-1869,"
 1960 *Congress Book*
 ANPHILEX 1996 Invited Exhibits (Mayer)
 Collectors Club of New York "Aristocrats of United States Philately"
 exhibit, December 2000 (Gross)
 World Stamp Show 2016 Court of Honor (Gross)

CERTIFICATION

The Philatelic Foundation (1993)

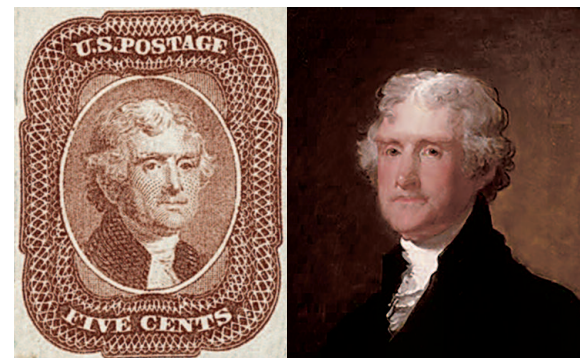
CONDITION NOTES

Very Fine despite trivial imperfections: small triangular nick at bottom
 (small patch), creases including one vertical ending in slight separation

HISTORY AND COMMENTARY

Jefferson's First Appearance on a Postage Stamp

From 1847 to 1855, postage stamps depicted George Washington and Benjamin Franklin exclusively. In 1855 postal officials decided to make a change by placing Thomas Jefferson's portrait on the new 5¢ issue, which joined the four other circulating denominations. No records exist to explain the motivation for choosing Jefferson or even for issuing a 5¢ stamp, which did not fit any domestic prepaid rates. However, the stamp ended up being frequently used to pay the shore-to-ship rate on letters to France, so the choice of the former minister to France and a well-known Francophile, whether intentional or not, was an appropriate tribute. Comparing the right-facing engraving with portraits of the era, one reaches the inescapable conclusion that the model for the stamp was Gilbert Stuart's famous left-facing portrait of this Founding Father, the Sage of Monticello.



5¢ 1856 and Gilbert Stuart's portrait of Thomas Jefferson

The print order for the new 5¢ Jefferson stamp was given to Toppan, Carpenter, Casilear & Co. on October 24, 1855, five days after trial color proofs from the steel printing plate of 200 subjects were submitted to Third Assistant Postmaster General John Marron. Early philatelic researchers found evidence in archival records that the 5¢ stamps were issued to post offices during the first week of January 1856, but those records have seemingly vanished. The earliest dated 5¢ cover is postmarked March 24, 1856, so there is lingering doubt that the stamps were supplied to post offices much earlier than March.

The 5¢ Type I Red Brown Imperforate, Scott 12, comes in only one shade from one plate. The uniformity of the 200 entries on the plate has made it impossible to identify defining characteristics for each position—we are only able to identify the relief types on the transfer roll. Therefore,

continued on next page

Lot 35 continued

among United States stamps that are extremely rare in multiples, the 5¢ 1856 Imperforate is distinctive, because it can be instantly identified by its basic design and imperforate form, as opposed to other stamps that are classified by type, grill, error or other subtle variations. In other words, when you look at the imperforate 5¢ Jefferson, you know it is Scott 12.

1856-57 Red Brown versus 1858 Red Brown

The 5¢ Type I Red Brown Imperforate was issued sometime in the first quarter of 1856. It seems likely that all of the stamps distributed to post offices were from the initial print run of 600,000 made by Toppan Carpenter at their Philadelphia plant, because there is virtually no variation in the Red Brown shade of the imperforate stamps.

In 1857 the Post Office began issuing perforated stamps for all denominations, and they started by perforating the existing stock of imperforate sheets on hand. In the case of 1¢ stamps, the use of old stock produced perforated versions of stamps printed from plates associated with imperforate issues—Plates 1L, 2 and 4—and collectors can readily identify those early perforated stamps by their plate characteristics. However, since only one plate was used to print 5¢ Type I stamps, something other than plate criteria must be used to identify perforated stamps made from imperforate stock.



1856 Imperforate 1857 Perforated 1858 Perforated

Shades of the 5¢ Red Brown Type I: the 1856 printing is a uniform shade of Red Brown, and exists both imperforate and perforated (left and center); the 1858 printing is in a redder shade, which only exists perforated—the 1856 and 1858 Red Brown shades are both listed as Scott 28

The key is the color shade. The photo above captures the differences and similarities of the Red Brown shades of the 5¢ Type I in imperforate form (Scott 12) and perforated (Scott 28). The perforated 5¢ Type I Red Brown stamp (Scott 28) in the 1856 Red Brown shade—the center stamp in the photo above—was made from old stock on hand in 1857. Apart from the perforations, there is no difference between the imperforate 1856 printing to the left and its perforated counterpart at center. The next printing in early 1858 is a shade that is a more vivid, redder Red Brown, as shown by the stamp at right. The Scott 28 listing does not differentiate between the 1856 Red Brown and the 1858 Red Brown, but there is a noticeable difference (the more intense 1858 shades are listed as Scott 28b and 28A, Bright Red Brown and Indian Red).

Covers with Scott 28 dated in 1857 and January-February 1858 can only have stamps perforated from 1856 imperforate stock—the shade of those stamps matches Scott 12. The redder Scott 28 shades were printed in 1858 (probably in March) and do not appear on earlier covers. The peculiar Brick Red, Scott 27, and 1859 Brown printing, Scott 29, as well as the Type II stamps from the new 5¢ plate, are not relevant to this part of the production chronology.

The purpose of this detailed (and somewhat tedious) explanation is to give the reader a basic understanding of the order of printing, in order to appreciate the relative rarity of the 5¢ 1856 Red Brown Imperforate.

The 5¢ 1856 Red Brown Imperforate, Scott 12, has long been recognized as a rare stamp in unused condition, reflecting its overall rarity. One of the reasons for this can be deduced from the production chronology. If some of the 600,000 5¢ stamps printed in 1856 were perforated in 1857, and there are no new shades in 1857, that means there was probably enough supply on hand in 1857 to meet demand and no more 5¢ stamps were printed. Demand for the 5¢ denomination was always relatively weak due to its limited use. A single 5¢ stamp was used mainly for the shore-to-ship rate. After the 15¢ U.S.-France treaty rate was introduced in 1857, three 5¢ stamps could be used on a letter to France, but by mid-1857 the perforated stamps were in circulation, and use of the imperforate version dropped off significantly.

Unused Blocks of the 5¢ 1856 Imperforate

Only two unused 5¢ 1856 Imperforate blocks are recorded, both comprising four stamps. The block offered in this sale is known as the Ayer block, a tribute to its first owner of record, Frederick Wellington Ayer. The other unused block is a permanent resident of the John Hay Library at Brown University. It is heavily creased and has a sheet margin at left, which helps identify its provenance—we will refer to it as the Gibson block. Previously unpublished information about the sheet-margin block at Brown follows.

A typewritten inventory headed “GIBSON COLLECTION/1842-1869/Unused and Used Items/All Off Cover” was prepared by Philip H. Ward, Jr., and the copy of it in our reference files has Ward’s pencil notation “October 1945,” which we assume is the month and year he typed it. The entry containing a description of the 5¢ block reads as follows (boldface added for emphasis):

1851 — 5¢ 3 mint singles superb, **equally fine mint block of 4 with sheet margins at left, only 2 blocks known**, magnificent horizontal strip of 3 and strip of 4

If the 5¢ sheet-margin block was in Gibson’s collection in 1945, it could not have been donated to Brown University as part of the bequest from Webster Knight (1854-1933), a prominent Rhode Island banker and Brown alumnus. Knight is reported to have started collecting stamps as a boy, and in his later life built an important U.S. collection with acquisitions from dealers and auctions, including sales held as early as 1912. He was enamored with blocks and bought a large number privately from Ward out of the collection formed by Joseph T. Lozier of the Lozier Automobile Company. Knight died in June 1933, four months before the Hind U.S. sale, so he never had an opportunity to bid on the Ayer block in Hind’s collection.

Knight’s will directed that his stamp collection should be donated to Brown and kept on permanent display in the John Hay Library. His enduring legacy was assured with a \$50,000 endowment and the care and attention of members of the Rhode Island Philatelic Society, who continue to tend to Brown’s stamp collections. After the Knight collection was mounted in display cases at the library, an exhibition was held on March 22, 1940. Contemporary accounts of the exhibit confirm that Knight did not have a 5¢ 1856 Imperforate block (he had the 10¢, 12¢ and a few of the lower values).

The block that now reposes in the John Hay Library has a left sheet margin, so it must be the Gibson block, accessioned after 1945. Considering Brown’s dedication to preserving Knight’s bequest, it is certain the Gibson block will stay in the library in perpetuity.

The Ayer Block

The better known of the two unused 5¢ 1856 Imperforate blocks is the Ayer block. Frederick Wellington Ayer (1855-1936) was president of the Eastern Manufacturing Co. of Brewer, Maine, and a noted antique collector and authority. Between 1892 and 1897 Ayer embarked on a philatelic buying spree, spending (by some reports) as much as \$750,000, some of it with borrowed money. When Fred’s

conservative banker-father learned of his son's extravagant hobby spending, he presented Fred with a choice between liquidation or disinheritance. Fred chose the former. Beginning in 1897, portions of the Ayer collection were sold through various dealers, including Charles J. Phillips, Warren H. Colson and the New England Stamp Company.

Phillips, the London dealer who ran Stanley Gibbons for many years, was involved in the sale of Ayer's collection in 1897 and published details of its content. For the 5¢ 1856 he described "a block of seven with full gum." It is difficult to imagine Phillips erring in describing a block of four as a block of seven. It is more likely that Ayer's block was reduced to a block of four. There was an L-shaped block of three with original gum and creases (ex Mayer, now cut apart), but it is impossible to align that multiple with the Ayer block in the Gross collection. If three stamps were cut off the Ayer block after 1897, they must be singles or a single and a pair today.



Henry J. Duveen
(1854-1919)

As Ayer's collection was being dispersed, another collector was assembling a worldwide stamp collection of historic importance. Henry J. Duveen and his brother Joseph were partners in the legendary art dealership that brought fabulous Old Master paintings from Europe to newly-minted American millionaires, generating great wealth for the family. After Sir Joseph's death, Henry's nephew—the renowned Lord Duveen—took the lead, leaving Henry to concentrate on stamps. Phillips sold the Ayer block to Henry, and after Henry's death in 1919, Phillips handled the private liquidation of the Duveen collection, beginning in 1922.

Phillips placed all of Duveen's unused United States blocks with Arthur Hind, a British-born textile manufacturer who emigrated to the United States in 1890. While running his business from Utica, New York, Hind formed a worldwide stamp collection of staggering proportions, commensurate with his estimated wealth of \$7 to \$10 million (about \$100 million in today's money).

With the stock market and society roaring in 1928 and 1929, Hind tried to sell his United States and Confederate States collection through Phillips for \$535,000. Offers of \$450,000 and \$480,000 were made, but Hind rejected them. With the stock market crash of October 1929, the hope of selling the collection intact faded, and Hind's financial position weakened. Following Hind's death in Miami on March 1, 1933, the estate executors authorized Phillips and William C. Kennett, Jr. (Hind's philatelic secretary) to sell the collection at unreserved public auction, which was held on November 20-24, 1933.

The first sale catalogue listed 1,653 lots of United States and Confederate States stamps and covers. Since photographs of regular U.S. postage stamps were still banned by law, only the provisionals, carriers, locals and Confederate States items were photographed. The Ayer block's appearance was left to the imagination, based on the six-line printed description of lot 130:

5c. red-brown, gum, magnificent block of 4, large margins, brilliant condition. Small triangular cut in stamp No. 3 in margin, just extending into lower projection of stamp. This is the only unused block known. ex Fred Ayer and Henry Duveen collections.



Arthur Hind (1856-1933)

The interesting part of this description is the comment "only unused block known," which indicates that Phillips in 1933 was not aware of the sheet-margin block later listed in the Gibson inventory, which is now part of the Brown University collection.

After the Hind sale, the Ayer block was to become a part of Ward's domain for the rest of his life, although it was not always owned by Ward. It appears among a phenomenal group of blocks in the sale of the Wharton Sinkler collection held by Eugene Klein on May 17, 1940. Klein was probably the nominal auctioneer, but Ward certainly had control of the collection formed by Sinkler, his good client and a member of the elite circle of wealthy Philadelphia philatelists that also included Gibson. It has been said that Ward chose Klein to handle the Sinkler sale to avoid any appearance of a conflict of interest, as Ward bid on items for clients and for himself. Ward mounted the Ayer block on a spectacular page of 1851-56 Issue blocks when he displayed his collection at the CIPEX exhibition in 1947.



Wharton Sinkler
(1885-1967)

Soon after Ward died in 1963, the Weills acquired his philatelic estate and sold the Ayer block to their most important and closely-guarded client, Benjamin D. Phillips, scion of the T. W. Phillips family, owners of a large natural gas and oil company in Butler, Pennsylvania. Phillips started collecting in 1946, initially with purchases from Colson. Within a few years the Weills had gained Phillips as a client and helped him build one of the greatest United States collections ever formed. The Weills purchased the collection in 1968, around the time Phillips died, for \$4.07 million.

The 1969 Rarities of the World sale was graced with the presence of some stellar items from the Phillips collection. Lot 30 was the Ayer block, presented with a four-line description that praised it as a "fabulous rarity" and represented it as one of "two unused blocks known." The information about a second unused block must have come from Ward's notes. The block is listed in the prices realized as selling for \$16,500.

The offering in the 1969 Rarities sale was probably just a bit too soon for Walter C. Klein, Louis Grunin or Frederick R. Mayer, who would become major buyers in the 1970s and 80s—Klein for rare blocks, Grunin for 1847-69 Issues, and Mayer for his 5¢ 1856 collection. The Ayer block stayed within the Weills' orbit until Ryohei Ishikawa decided to build an 1847-1869 exhibit collection to avenge his loss to Grunin at INTERPHIL 1976. Sometime in the late 1970s, the Weills sold the block to Ishikawa, and it became a lynchpin in his three-time Grand Prix award winning exhibit.

When the Ishikawa collection was sold through Christie's Robson Lowe in 1993, Mr. Gross was outbid for the Ayer block by Frederick R. Mayer, a wealthy Denver businessman, philanthropist and patron of the arts, who specialized in the 5¢ 1856 Imperforate. When the Mayer collection was sold at auction through Bennett in 2005, Mr. Gross acquired the block to ensure that his 1847-1869 exhibit collection, which placed great emphasis on multiples, could not be criticized for missing one of the rarest and most important blocks of classic United States philately. ■



Frederick R. Mayer
(1928-2007)



Lot 36

LOT 36°

The spectacular and only known intact cover to Great Britain with the
5¢ 1856 Imperforate Issue—a wonderful combination of elements

ESTIMATE \$75,000-100,000

DESCRIPTION

5¢ Red Brown (12), two horizontal pairs, both Relief B and thus probably from the same row but not contiguous, right pair has enormous margins showing parts of adjoining stamps at top and bottom and at right, left pair has huge top margin showing parts of adjoining stamps and full margins on other sides except just touched at left, used with **1¢ Blue, Type IV (9) and 3¢ Dull Red, Type II (11A)**, each slightly cut in on two sides, tied by three strikes of “Albany N.Y. Apr. 9” (1857) circular datestamp on buff cover **to Aberdeen, Scotland**, addressed to Alex Chivas of the whiskey-distilling family, red “3” credit handstamp applied in New York, red “America Liverpool Paid AP 24 57” transit datestamp, green “Aberdeen AP 26 1857” receiving backstamp, envelope flap with embossed return address of Peter Smith & Sons, Coopersmiths & Plumbers, Albany, New York

PROVENANCE

Philip G. Rust, Siegel Auction Galleries, 1980 Rarities of the World, 4/5/1980, Sale 560, lot 67, to Klein

Walter C. Klein, Christie’s Robson Lowe sale, 9/27/1988, lot 85, to Mayer

Frederick R. Mayer, Bennett sale, 10/21/2005, lot 185, to Hackmey

Joseph Hackmey (collection sold privately to William H. Gross, 2010)

CENSUS, LITERATURE AND EXHIBITION REFERENCES

Richard C. Frajola and Frederick R. Mayer, *The United States Five Cent Stamp of 1856*, fig. 13-1, p. 138

ANPHILEX 1996 Invited Exhibits (Mayer)

CERTIFICATION

The Philatelic Foundation (2005)

CONDITION NOTES

Very Fine cover with vertical and horizontal folds not affecting stamps and not mentioned on accompanying certificate

Signed on back by Stanley B. Ashbrook and by Herbert A. Bloch in pencil on front at right (Bloch’s signature is present in a 1957 photograph taken by Ashbrook for Ezra D. Cole)

HISTORY AND COMMENTARY

The Least Likely Way to Pay Postage to Scotland

The 1848 postal treaty between the United States and Great Britain established a 24¢ rate for a half-ounce letter from the U.S., with an additional 5¢ required on letters sent from the West Coast. In April 1857, when this cover was mailed to a member of the whiskey-distilling Chivas family in Scotland by a maker of wooden barrels in Albany, there were five different denominations of imperforate stamps in circulation: 1¢, 3¢, 5¢, 10¢ and 12¢. Covers with stamps paying the 24¢ treaty rate usually have a 12¢ pair. Somewhat less common are covers with two 10¢ used with 1¢ and 3¢ stamps. Rarer still are covers with four 5¢ used with 1¢ and 3¢ stamps, as seen on this cover.

The vast majority of 5¢ 1856 Imperforate covers are addressed to France. Only two examples of mail to Great Britain have been recorded in the exhaustive census-taking of this issue on covers. Only one of the two is a complete cover; the other, addressed to Glasgow, Scotland, is a front panel only, without the back.

This cover was carried to England on the steamer *Alps*, which replaced the Collins Line steamer *Atlantic* for this trip (the U.S. paid \$3,183.32 for the mail to be carried on this voyage). The *Alps* departed New York on April 11, 1857, and the mail it carried was received at Liverpool on April 24. The U.S. credited Great Britain 3¢, since an American packet was used to transport the mail.

Not much is known about this cover before Stanley B. Ashbrook photographed it for Ezra D. Cole in 1957, but the photograph shows Herbert Bloch’s pencil signature at the right. Bloch was one of Europe’s premier philatelic experts, working for the Friedl Expert Committee and Mercury Stamp Co. in New York. He also catalogued much of the Caspary collection for H. R. Harmer in New York when the collection was sold in a series of auctions in the 1950s.

Cole, a dealer who handled many important collections over his long career, might have been the source of the cover when it was acquired by Philip G. Rust, the husband of an heiress to the du Pont family fortune who became a gentleman cattle farmer in Georgia in 1948. Rust consigned the Scotland cover to the 1980 Rarities of the World sale, where it was purchased by Walter C. Klein, who had to fight off competition from Louis Grunin, Dr. Leonard Kapiloff and Frederick R. Mayer. At the 1988 Klein sale held by Christie’s Robson Lowe, the cover was acquired by Mayer, and, when his collection was sold in 2005, it was bought by Joseph Hackmey. In 2010, Mr. Gross acquired the entire Hackmey collection, including this cover. ■



Lot 37

LOT 37°

This block—the “Colossus”—was used to mail a Valentine from Gold Rush California in 1857, and for the century since its discovery the block has been unchallenged as the largest multiple of the 10¢ 1855 Imperforate

ESTIMATE \$75,000-100,000

DESCRIPTION

10¢ Green, Types II and III (14, 15), vertical block of 21 (three by seven) from Positions 1-3/11-13/21-23/31-33/41-43/51-53/61-63L1—the first three vertical rows from the top left corner of the left pane, which is one of the most fascinating sections of the 200-subject plate from a philatelic perspective—Positions 1L and 2L are the **misplaced transfers** of Relief B instead of Relief A, producing Type III stamps from those positions instead of Type II; also contained in the block are two **major double transfers**, Positions 31L and 51L, the former being the most pronounced of all 10¢ double transfers—the entire block contains ten Type II and eleven Type III stamps in alternating rows, mostly large margins except touching right and top, incredibly deep rich color and early impression, neatly cancelled by multiple strikes of “Columbia Cal. Jan. 19, 1857” circular datestamp

PROVENANCE

According to George B. Sloane (*Stamps*, 2/11/1956), discovered on a cover used to enclose a large Valentine from Columbia, California, to Portland, Maine—originally a block of 30 (3 by 10), bottom three Type I stamps removed (91-93L1), then a block of six was removed (71-73/81-83L1), which was later reduced to a block of four (71-72/81-82L1)

B. L. Drew sale (as block of 21), 8/17/1922, lot 69, to Kennett for Hind Arthur Hind, Phillips-Kennett sale, 11/20-24/1933, lot 135, to Colson (as agent for Caspary)

Alfred H. Caspary, H. R. Harmer sale, 1/16-18/1956, lot 482, to Mozian Robert Lehman, Robson Lowe Geneva sale, 4/30/1976, lot 1137

Robert Faiman and Andrew Levitt (according to personal communication with Faiman; sold privately to Ishikawa through Garrett, 1979)

Ryohei Ishikawa, Christie’s Robson Lowe sale, 9/28-29/1993, lot 163, to William H. Gross

CENSUS, LITERATURE AND EXHIBITION REFERENCES

Stanley B. Ashbrook, *The United States Ten Cent Stamp of 1855-1857*, page 50

— *Special Service*, #60, pp. 482-483 (sale history)

Lester G. Brookman, *United States Postage Stamps of the 19th Century*, Vol. I, p. 165

Mortimer L. Neinken, *The United States Ten Cent Stamps of 1855-1859*, p. 37

Jonathan W. Rose, *Classic United States Imperforate Stamps*, p. 79

World Stamp Show 2016 Court of Honor (Gross)

CERTIFICATION

The Philatelic Foundation (1976)

CONDITION NOTES

Extremely Fine and sound block; a few negligible faint wrinkles

HISTORY AND COMMENTARY

Three Dollars for Love in a California Mining Town

At the height of its Gold Rush glory, the town of Columbia was the second largest in California, with numerous hotels, banks, stores and churches serving thousands of residents. A devastating conflagration in August 1857 burned down anything that was not made of brick. Eight months earlier, fire was burning in the heart of a nameless soul, who took three dollars to the post office, bought thirty 10¢ stamps, and affixed the massive block—almost one-third of a sheet—to a large envelope containing a Valentine for his sweetheart in Portland, Maine. At 10¢ per half ounce for postage, the Valentine weighed in at a hefty 15 ounces—one wonders if it contained a gift of gold nuggets.

The 10¢ Green Imperforate was issued in mid-1855, the second denomination of its kind after the 1847 Issue. The need for 10¢ stamps was revived in 1855 when Congress created a new prepaid “over 3,000 miles” rate for letters to and from the West Coast. They also gave the postmaster general discretionary power to require prepayment by stamps.

We might never have known the original size or source of the Colossus block offered here if not for George Sloane, a prominent dealer and columnist, who published the story of its discovery in *Stamps* magazine just before Valentine’s Day 1956. After the block of 30 was discovered, the bottom (10th) row of three stamps was removed, and then the block of six from 8th and 9th rows was cut off, leaving the block of 21 as it exists today. The Colossus was offered in an auction held at the 1922 American Philatelic Society convention. It was described in that sale as having “condition so remarkable that the most hardened critic succumbs to its charm and is lost in wonder, love and praise.” The buyer who succumbed was Arthur Hind.

Alfred H. Caspary bought the block in the 1933 Hind sale, and, when the Caspary sale was held in 1956, the catalogue devoted a full page to the Colossus block, which may have helped catapult the realization to \$7,250, paid by Mozian, a New York dealer.

The block next appeared in the 1976 Robson Lowe sale of the collection formed by Robert Lehman, a member of the Lehman family of bankers. Three years later, in 1979, it was bought privately by Ryohei Ishikawa from Andrew Levitt and Robert Faiman. In the 1993 Ishikawa sale held by Christie’s Robson Lowe, Mr. Gross was the successful bidder. ■



Block of 4 from 1947 Emerson sale in its original position in the block of 30



Lot 38

LOT 38°

The only recorded **unused 10¢ 1855 Imperforate** with the plate number and imprint—spectacular as a strip of three and of the greatest importance to collectors of classic United States stamps

ESTIMATE \$15,000-20,000

DESCRIPTION

10¢ Green, Type II (14), Positions 51-53L1 in an unused horizontal strip of three with “**ENGRAVERS. Phila. New York. B(oston)**” **portion of imprint** and “**No. 1**” **plate number** in sheet margin at left, large margins, Position 51L at left is a **double transfer** variety, rich color, bright and fresh paper

PROVENANCE

Edgar B. Jessup (inherited by Pearce)

Basil C. Pearce (Jessup’s son-in-law; inherited and sold privately)

Ryohei Ishikawa, Christie’s Robson Lowe sale, 9/28-29/1993, lot 151, to Chapin

John C. Chapin (collection sold privately to Shreves and then to William H. Gross, 2002)

CENSUS, LITERATURE AND EXHIBITION REFERENCES

John C. Chapin, *A Census of United States Classic Plate Blocks 1851-1882*, p. 3

Mortimer L. Neinken, *The United States Ten Cent Stamps of 1855-1859*, fig. 8, p. 16

CONDITION NOTES

Extremely Fine appearance; two vertical creases—one through center stamp and the other between the center and right stamps—and a small scissors-cut in bottom margin between the same stamps

HISTORY AND COMMENTARY

The Rarity of Classic Plate Numbers

Plate number strips and blocks have been popular with collectors for many years, but the presence of an imprint or plate number on a stamp or multiple issued prior to 1888 is unusual. The simple reason is classic issues rarely survived in sheets or multiples with intact imprints.

When Toppan, Carpenter, Casilear & Company made the first plates used to print the 1851 Issue stamps, they did not bother to add imprints or plate numbers until 1852. In 1855, when Toppan Carpenter laid down the first 10¢ plate for the new issue, imprints with the plate number 1 were engraved on the left and right sides, outside the boundary of the stamp subjects. The imprints, right or left, were only visible on a printed stamp from one of the adjacent positions if the extra paper in the sheet margin was kept intact. Furthermore, only the stamps in one row—Position 51L in the left pane and 60R in the right pane—were aligned with the “No. 1” part of the imprint.

Therefore, statistically, only 1 in 100 stamps printed had any chance of showing the plate number—of those, only the stamps that survived with at least 5 or 6 millimeters of the sheet margin could show the “No. 1.” Considering the odds, it is not surprising that very few 10¢ 1855 stamps exist with the plate number, and this strip is the only unused example known. As a measure of plate number stamps’ rarity, a used single from Position 51L1 was sold by the Siegel firm in 2012 for \$22,000 hammer.

The late John C. “Jack” Chapin, a World War II Marine veteran and historian, was a dedicated collector of classic plate number multiples (additional biographical information on page 189). In 1982 Chapin published a census of all classic plate number blocks known to him, and in 1984 he updated the census with an article in the *Collectors Club Philatelist*. Chapin never found a plate number block of the 10¢ 1855 Imperforate (Scott 13-16) or of the perforated 1857 Issue from Plate 1 (Scott 31-34). He illustrated the strip of three offered here as an example of an important classic plate number multiple that does not exist in block form.

Chapin did not own the strip when he published his book. In 1993, at the Ryohei Ishikawa auction held by Christie’s Robson Lowe, Chapin was intent on acquiring the strip he had coveted for many years, and successfully outbid others to add it to his outstanding collection.

In 2002 the Chapin collection was acquired intact by the Shreves in a sealed bidding process organized by Andrew Levitt, and then the collection was sold to Mr. Gross. ■



Lot 39

LOT 39°

**A unique example of the *San Francisco News Letter* in two significant respects—
it is the only one to Panama and the only one with the 10¢ Type I stamp—
which add elements of philatelic rarity to the fascinating story of its publisher**

ESTIMATE \$15,000-20,000

DESCRIPTION

10¢ Green Type I (13), bottom row position on Plate 1, ample margins to slightly in at bottom, but still showing the type-defining full shell at bottom right, rich color, tied by “San Francisco Cal. 20 Jun.” (1857) circular datestamp on complete illustrated *San Francisco News Letter* with printed dateline “Per Steamer Golden Age. A Summary of Events from the 5th to the 20th June, 1857. Number 24.”, neatly addressed to “*Doctor W. S. W. Ruschenberger, U.S. Frigate Independence, Panama*” with manuscript letter and writer’s dateline “*Robert Nuttall, 19 June 1857*”, the printed newsletter contains an illustrated “MAP OF SAN FRANCISCO SHOWING THE SUBDIVISION OF THE POTRERO VIEJO”, a notice of “Pre-paid Postage Rates for the S.F. News Letter” from Postmaster C. L. Weller (dated April 15, 1857), and paid notices from Wells, Fargo & Co., Pacific Mail Steamship Co., and Freeman & Co.; the 20¢ rate from California to Panama was underpaid, clear strike of “**DUE 10**” straightline handstamp applied in San Francisco

PROVENANCE

Charles F. Meroni, John A. Fox sale, 11/10-14/1952, lot 1027, to Baker

J. David Baker, Siegel Auction Galleries, 4/4/1978, Sale 526, lot 28, to Risvold

Floyd E. Risvold, Spink Shreves Galleries sale, 1/27-29/2010, lot 529, to William H. Gross

CENSUS, LITERATURE AND EXHIBITION REFERENCES

Hugh J. and J. David Baker, *Bakers’ U.S. Classics*, p. 123

Jesse L. Coburn, *Letters of Gold*, p. 96

Scott R. Trepel, “The San Francisco News Letter 1856-1858,” *Western Express* 266, December 2017

CONDITION NOTES

Extremely Fine cover; the stamp has a small pre-use nick in top left margin not touching design

HISTORY AND COMMENTARY

Blackmail and Extortion—An Englishman in California

The illustrated *San Francisco News Letter* was published by Frederick Marriott, an English-born journalist, newspaper publisher, financial schemer, occasional blackmailer and pioneering promoter of aviation technology who emigrated to California in 1849. Marriott touted his *Letter* as a practical means to convey news to correspondents on the East Coast, overseas and within the state of California. It also served to advance Marriott’s intertwining financial and political interests, to level attacks against his foes, and to extort money from public figures he threatened with the prospect of scandalous news reports.

Each publication date was tied to an outbound Pacific Mail Steam Ship Company sailing to Panama, the western leg of the ocean route linking the coasts. The first *Letter* was published on July 20, 1856, in time for the next-day departure of the PMSS *Golden Age*, and was published regularly through early 1858, then discontinued briefly while Marriott ventured off to find real estate business opportunities in Vancouver Island. After his return in 1859, the newspaper was reestablished as the *San Francisco News Letter and California Advertiser*, which was published continuously until 1928. Marriott died in 1884, and his son, Frederick Jr., took over the paper.

Marriott was implicated in an 1852 scheme to distribute worthless bank notes, known as “shin-plasters.” When Adams & Co. failed in 1855, he was caught up in the massive losses from unregulated banking practices and rampant speculation. Marriott started the *Letter* to launch counterattacks against his critics, but also found it useful as a means to extort money. In 1857 he was arrested in a sting operation resulting from Marriott’s attempt to shake down the San Francisco chief of police. He and his accomplice were each tried, convicted and ordered to pay a \$500 fine.

In 1866 Marriott established the California Aerial Steam Navigation Co. and attempted to turn his blimp-like “Avitor” into a practical flying machine. After a few modestly successful display flights, the gas-filled Avitor caught fire and was destroyed. Marriott continued to pursue his dream of an “aeroplane” until his death in 1884. ■



Frederick Marriott



Lot 40

Type IV



Detail

LOT 40°

To pay the Prussian Closed Mail rate on this immaculate cover to Sweden, a Swedish immigrant in Illinois used Imperforate 1851-55 Issue stamps, including the rare 10¢ Type IV, Scott 16, in one of the finest extant multiples

ESTIMATE \$50,000-75,000

DESCRIPTION

10¢ Green, Types III-III-IV (15-15-16), Positions 62-64L1, horizontal strip of three, two stamps at left Type III, stamp at right is **Type IV with recut lines at top and bottom**—64L is the only double-line recut of the eight recut positions on the plate—marvelous condition with huge even margins all around, bright shade, used with **12¢ Black (17)**, full to large margins, intense shade and impression, the strip and single tied by lightly struck **ultramarine** “Andover Ill. Feb. 25” (1856) circular datestamps on buff cover **to Hudiksvall, Sweden**, prepaid for 42¢ Prussian Closed Mail rate, red “New York Br. Pkt. Mar. 5” transit datestamp on back and “19” credit handstamp on front—carried on the Cunarder *Asia* from New York on March 5, arriving in Liverpool on March 18—entered Prussian mail system at Aachen with red “AACHEN 19/3 FRANCO” (March 19) framed transit datestamp (also ties strip at left), blue manuscript “f5” indicating prepaid 5 silbergroschen Prussian transit fee to Sweden, the back has “St.P 20 Mar 56” Hamburg Stadpost oval transit datestamp and two double-circle datestamps also applied in Hamburg (one by the Royal Swedish Postal Agency), Helsingborg (March 23) datestamp

PROVENANCE

Mortimer L. Neinken, Siegel Auction Galleries, 11/19-20/1970, Sale 384, lot 140, to Haas

Marc Haas (collection sold privately to Stanley Gibbons International; the cover sold privately to Grunin, 1980)

Louis Grunin, Christie’s Robson Lowe sale, Part One, 3/25/1987, lot 67, to Zoellner

Robert Zoellner, Siegel Auction Galleries, 10/8-10/1998, Sale 804, lot 85, to William H. Gross

CENSUS, LITERATURE AND EXHIBITION REFERENCES

Mortimer L. Neinken, *The United States Ten Cent Stamps of 1855-1859*, fig. L, pp. 167-168

ANPHILEX 1996 Invited Exhibits (Zoellner)

CONDITION NOTES

Extremely Fine stamps and cover

HISTORY AND COMMENTARY

Swedish Immigrants and Mail to the Home Country

Prior to the catastrophic crop failures and famine of 1867-1869, which drove Swedish farming families to leave their country, there was only a small population of Swedes living in the United States. Consequently, mail volume was low, and covers from the 1840s and 1850s are rare.

The rural community of Swedish religious dissidents in western Illinois was founded in 1846. About 400 immigrants arrived under the leadership of Erik Jansson, a wheat farmer turned preacher, after a three-month voyage from Sweden and a 150-mile trek from Chicago. Communication between the Swedish immigrants in the United States and their relatives and religious colleagues back home were vitally important. Obviously, mail was the only means of communication.

In 1857 the Andover and Galva post offices served these Swedish settlers. The cover offered here was postmarked at Andover, and other covers from this correspondence are postmarked at Galva. The letters had to first travel from the midwest to the port city of New York, then across the Atlantic on a steamship, usually to England, where they were forwarded to the Prussian postal authorities for delivery to the Swedish postal agency. The price of sending a letter by this arduous route was 42¢ per half ounce in 1857, with 19¢ credited to Prussia. For a farmer in Illinois in the 1850s, the cost was significant.

A strip of three 10¢ stamps and single 12¢ conveniently paid the postage. Only a few covers to Sweden are known with 1851-56 Issue stamps, and the cover offered here is outstanding, because it has a strip cut from a part of the sheet that contained Scott 16, the Type IV showing recut outer lines. Not only is this a rare Type IV, but of the eight recut positions, this one is the most desirable, because it has outer lines recut at top *and* bottom.

This magnificent cover was featured prominently in the 1970 Siegel sale of the Mortimer L. Neinken collection. It was bought by Marc Haas, who sold his entire United States cover collection in 1979 to Stanley Gibbons International of London for \$11 million, a record at that time for a single philatelic collection. When the Haas covers were priced for resale, Louis Grunin had first pick and chose this cover as part of the group he purchased in 1980. In 1987 the Grunin collection was sold through Christie’s Robson Lowe, and Robert Zoellner acquired the Type IV cover to Sweden. Mr. Gross bought the cover in the 1998 Siegel sale of the Zoellner collection, outbidding Joseph Hackmey to secure what is unquestionably one of the finest quality classic imperforate covers in United States philately. ■



Lot 41

LOT 41°

This superb sheet-margin block of nine of the 12¢ 1851 Imperforate—a block of extraordinary beauty, quality and rarity—passed from Caspary to Lilly, then to Ishikawa, and for the past 25 years has been one of the stellar items of the Gross collection and Grand Prix exhibit

ESTIMATE \$30,000-40,000

DESCRIPTION

12¢ Black (17), Positions 3-5/13-15/23-25L1, block of nine (three by three) with top sheet margin, full to large margins all around, original gum, seven lightly hinged, center and bottom right stamps Mint N.H., deep shade and sharp impression

PROVENANCE

Alfred H. Caspary, H. R. Harmer sale, 1/16-18/1956, lot 525 (Ward claimed that Caspary bought this block in the 1917 Worthington sale, lot 109; however, based on the catalogue description, we question the accuracy of Ward's statement)

Josiah K. Lilly, Jr., Siegel Auction Galleries, 2/7/1968, Sale 327, lot 18

Ryohei Ishikawa, Christie's Robson Lowe sale, 9/28-29/1993, lot 184 to William H. Gross

CENSUS, LITERATURE AND EXHIBITION REFERENCES

Mortimer L. Neinken, *The 1851-57 Twelve Cent Stamp*, p. 63

CERTIFICATION

The Philatelic Foundation (1993)

CONDITION NOTES

Extremely Fine block; left vertical row has faint vertical crease described in 1956 Caspary sale as "invisible" and in 1966 Lilly sale as a "natural vertical wrinkle"—obviously of no significance and not mentioned on accompanying certificate



Josiah K. Lilly, Jr. (1893-1966)

HISTORY AND COMMENTARY

The First 12¢ Stamp—The Odd Denomination

The new rates of July 1851 did not include a basic single rate that would require a 12¢ stamp. The prepaid letter rate was 3¢ per half ounce up to 3,000 miles, or 6¢ beyond, and 1¢ for printed circulars. Even mail to other countries needed postage other than 12¢; for example, the treaty rate to Great Britain was 24¢, and the rate to Canada was 10¢. Therefore, the 12¢ could be used alone only if it paid a multiple rate, or a pair could be used to pay the 24¢ treaty rate. For a time, the stamps were cut in half and accepted as 6¢, usually on letters from California.

Toppan, Carpenter, Casilear & Co. engraved the plates and printed the 1¢, 3¢ and 12¢ 1851 stamps in time for the July 1 issue date. Contemporary sources confirm that 12¢ stamps were in post offices on the first day, but the earliest documented date of use is August 4, 1851. The imperforate 12¢ stamps were in use until mid-1857, when perforations were introduced. Plate 1 was used to print 12¢ stamps until Plate 3 was put into use in 1860.

The largest recorded unused 12¢ block was a top right corner-margin block of 15 from Positions 6-10/16-20/26-30 (now reduced to a smaller block). Combined with the block of nine from adjoining positions (offered in this sale) and the defective top-margin block of six from Positions 1-2/11-12/21-23, the entire top three rows of the left pane were at one time represented by a massive reconstructed block of 30 that can still be seen in *The United States Stamp 1847-1869: Ryohei Ishikawa Collection*.

The top sheet-margin block of nine in this sale is today regarded as one of the two finest multiples of the 12¢ 1851 Imperforate with original gum. The corner block of ten, ex Gibson and last sold in our sale of the "Sevenoaks" collection (Sale 799, lot 147), is the only comparable block. While that block of ten was ensconced in the Gibson, Ward and Phillips collections, the block of nine offered here reposed first in the Alfred H. Caspary collection (where he obtained it, we do not know). In the 1956 Caspary sale, Ezra D. Cole bought the block of nine, presumably as agent for its next owner of record, the Indianapolis pharmaceutical magnate, Josiah K. Lilly, Jr., whose multi-million dollar collection was sold through Siegel in a series of ten auctions held from February 1967 through December 1968. After the Lilly sale, the block next appeared in Ishikawa's three-time Grand Prix exhibit of United States 1847-1869 Issues. Mr. Gross acquired the block from the Ishikawa sale at Christie's Robson Lowe in 1993, in which all three blocks from the reconstruction were sold to different buyers. The block of 15 has since been reduced to a smaller block. ■



Lot 42

LOT 42°

One of the most beautiful 1851-56 Imperforate Issue covers extant, with a perfect sheet-margin block of five of the 12¢ 1851 paying the double rate to Württemberg via the Prussian Closed Mail route

ESTIMATE \$50,000-75,000

DESCRIPTION

12¢ Black (17), Positions 71/81-82/91-92R1, block of five from the lower left corner of the right pane of Plate 1 with large part of inter-pane margin at left, large to ample margins all around, intense shade and proof-like impression on bright white paper, lightly cancelled by grids and tied by “Wheeling Va. Feb. 4” (1857) circular datestamp on buff cover **to Württemberg, Germany**, addressed to the district court in Horb am Neckar, double 30¢ Prussian Closed Mail rate with sender’s route directive “*Per Prussian Closed Mail*”, red “N. York 14 Am. Pkt. Paid Feb. 7” 14¢ credit datestamp—carried on the Havre Line’s *Arago* from New York on February 7, arriving in Southampton on February 20—entered Prussian mail system at Aachen with red “AACHEN 21/2 FRANCO” (February 21) framed transit datestamp, back of cover with Stuttgart (February 23) and Horb (February 24) transit and receiving datestamps, additional part strike of German transit backstamp (February 23)

PROVENANCE

No record of this cover has been located prior to 1983, when it was acquired from a European source by Duane B. Garrett and certified by The Philatelic Foundation

Christie’s Robson Lowe sale, 10/30/1986, lot 329, to Zoellner

Robert Zoellner, Siegel Auction Galleries, 10/8-10/1998, Sale 804, lot 92, to William H. Gross

CENSUS, LITERATURE AND EXHIBITION REFERENCES

ANPHILEX 1996 Invited Exhibits (Zoellner)

CERTIFICATION

The Philatelic Foundation (1983)

CONDITION NOTES

Extremely Fine block and flawless cover; small scissors-cut between two stamps

Small red “ALCURI” backstamps (Paul J. Alcuri, Great Britain)

HISTORY AND COMMENTARY

The 12¢ 1851 Württemberg Cover Returns to America

Collectors are acutely aware of the rarity of blocks and large multiples of the imperforate stamps issued from 1847 through 1857, when perforated issues replaced them. The rarity increases significantly for blocks used on cover. We are currently aware of six blocks of the 12¢ 1851 Imperforate on cover. The largest is a block of six in the Charles A. Hirzel collection at the Swiss Museum of Communications in Berne, Switzerland. There is also a strip of six on cover in the James Allen collection. The block of five on the cover offered here is the second largest on cover and regarded by specialists as the finest in terms of quality.

The Württemberg cover was apparently unknown in the philatelic world until it entered The Philatelic Foundation for certification in 1983. Its first appearance in the American market was in the Christie’s Robson Lowe sale in New York on October 30, 1986 (lot 329), where Robert Zoellner bought it for his developing collection. The realization of \$65,000 hammer set the tone for the first sale of the Louis Grunin 1851-57 collection, which was held five months later.



Robert Zoellner (1932-2014)

Bob Zoellner, a highly-regarded investor, together with his wife Victoria, formed the investment firm Alpine Associates in 1976, focusing on merger arbitrage, bankruptcy and other investment strategies. By the time of his death in 2014, the firm had \$1.7 billion in assets under management.

As a collector, Zoellner became the first person to actually complete a United States stamp collection, despite claims that Benjamin K. Miller or Wilbur H. Schilling, Jr., achieved that goal first (they never did). In the 1998 Zoellner sale at Siegel, the 12¢ block on cover sold to Mr. Gross, who outbid Joseph Hackmey and others for the privilege of owning the finest block on cover. ■



Lot 43

LOT 43°

This 12¢ 1851 bisect used on a dual green-and-red cameo cover with the “Via Nicaragua” and “Steam Ship” markings is uniquely spectacular

ESTIMATE \$20,000-30,000

DESCRIPTION

12¢ Black, Diagonal Half Used as 6¢ (17a), top right diagonal half, large margins, affixed by sender with sealing wax for security, tied across the cut by clear “STEAM/SHIP” two-line handstamp applied at the New York City post office on buff cover to Major Daniel Hudson on Shelter Island, New York, **green cameo corner card on front and red cameo card on backflap**, the green card on front reads “George Hudson, Counsellor at Law, San Francisco, Cal.” and the red on back reads “George Hudson, Counsellor at Law & Commission of Deeds, 13 Beekman St., New York”, sender’s manuscript “Paid” notation, bold oily red strike of “VIA NICARAGUA/AHEAD OF THE MAILS.” two-line framed handstamp, undated but probably originated in San Francisco in August 1853 since the bisect was accepted by New York post office, which started marking covers with bisects postage due with the mail no later than on September 25

PROVENANCE

John McKnight Storrow (collection sold privately to Colonel Edward H. R. Green for \$77,500, circa 1920)

Col. Edward H. R. Green (Storrow collection), Harmer, Rooke sale, 5/26-28/1943, lot 105

William L. Moody III, H. R. Harmer sale, 11/27/1950, lot 183, to Jessup Edgar B. Jessup (inherited by Pearce)

Basil C. Pearce (Jessup’s son-in-law; inherited and sold privately)

Dr. W. Scott Polland (bought privately from Pearce; sold privately to Haas, 1969)

Marc Haas (bought privately from Dr. Polland, September 1969; collection sold privately to Stanley Gibbons International, 1979; the cover sold privately to Grunin, 1980)

Louis Grunin, Christie’s Robson Lowe sale, Part One, 3/25/1987, lot 74, to Ishikawa

Ryohei Ishikawa, Christie’s Robson Lowe sale, 9/28-29/1993, lot 203, to Hackmey

Joseph Hackmey (collection sold privately to William H. Gross, 2010)

CENSUS, LITERATURE AND EXHIBITION REFERENCES

Lester G. Brookman, *United States Postage Stamps of the 19th Century*, Vol. I, p. 180

Jesse L. Coburn, *Letters of Gold*, p. 112

Richard B. Graham, “Postal History and Stamps: A Colorful Combination, 1847-1861,” *American Philatelist*, November 1978

Jonathan W. Rose, *Classic United States Imperforate Stamps*, p. 88

Scott R. Trepel, “United States Classic Covers” (special color feature for AMERIPEX 1986), *Chronicle* 130, May 1986

CERTIFICATION

The Philatelic Foundation (1993)

CONDITION NOTES

Extremely Fine; cover with sealed tear in return address on backflap

HISTORY AND COMMENTARY

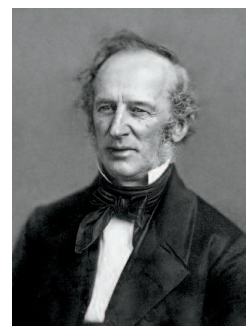
Half Stamps via Nicaragua

The “Via Nicaragua/Ahead of the Mails” marking refers to the shipping and mail route across Nicaragua, which was started in 1849 by Cornelius Vanderbilt to compete directly with William Henry Aspinwall and the Pacific Mail Steamship Company route across the Isthmus of Panama. It was Vanderbilt vs. Aspinwall—titan vs. titan—in a contest to control the lucrative shipping business between California and the East Coast. America was manifesting its destiny, and there was money to be made moving people and product.

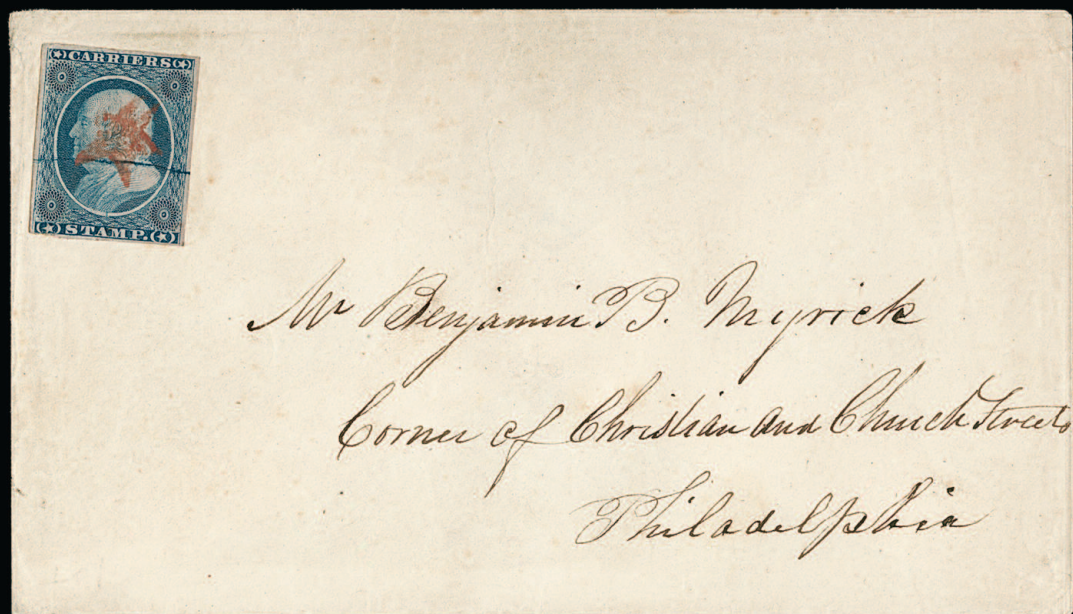
The Nicaragua route, on its westbound course, took passengers and mail by steamer from New York to San Juan del Norte on the Caribbean (or Mosquito Coast) side of Nicaragua. From there, they traveled up the Rio San Juan to Lake Nicaragua, crossing the lake to the town of Rivas. A stagecoach then crossed the narrow isthmus to San Juan del Sur, where another steamer traveled to San Francisco.

Beginning on July 1, 1851, the rate for a letter to cross Nicaragua was 6¢ prepaid, 10¢ collect—the same as a letter sent via Panama. If surviving covers are an accurate indication, there were ample supplies of 3¢ 1851 stamps in California in 1852, which were used in pairs for the 6¢ rate, but by the spring of 1853, the use of a 12¢ stamp cut in half started in San Francisco. According to research by James Allen (*Chronicle* 239), the first official U.S. Post Office Department notice to postmasters that bisected stamps were invalid was published on September 12, 1853. Before the announcement, letters with 12¢ bisects arriving from California by steamer were treated as prepaid. However, a letter arriving in New York on September 25, about one month after leaving San Francisco, was treated as unpaid and marked due. The absence of a due marking on the cover offered here, together with other factors, indicates it was mailed in August 1853 and arrived in New York before mid-September.

The long list of major collectors at left, all of whom have owned this cover, is proof of its significant and alluring qualities. Although bisected 12¢ stamps on covers from San Francisco are encountered with some frequency, examples of bisects that were *accepted* are much scarcer, and only a few have any of the “Via Nicaragua” markings. Among the recorded 12¢ bisect covers, only this one combines a corner card on the envelope, acceptance of the bisect for postage, the “Via Nicaragua” marking and the “Steam Ship” cancel. It is a unique artifact of the Gold rush era. ■



Cornelius Vanderbilt
(1794-1877)



Lot 44



Detail

LOT 44°

The only recorded example of the 1851 Franklin Carrier General Issue stamp on cover that shows the plate crack—only two other plate crack stamps are in private hands, both off cover and with much less conspicuous cracks

ESTIMATE \$40,000-50,000

DESCRIPTION

(1¢) Dull Blue, Franklin Carrier, Cracked Plate (LO1 variety), Position 19L, deep and well-inked plate crack across entire stamp, large margins except touched at bottom left corner, intense shade and impression, cancelled by Philadelphia red star cancel, one point impressed strongly enough to tie stamp through paper, used on cover addressed to "Mr. Benjamin B. Myrick, Corner of Christian and Church Streets, Philadelphia", red wax seal and "Recd. Mar. 18, 1852 B.B. Myrick" receipt docketing on back

PROVENANCE

Alfred F. Lichtenstein, Eugene N. Costales sale, 4/26-27/1950, lot 767, to Elliott Perry on behalf of Gibson

Henry C. Gibson, Sr. (sold privately)

Siegel Auction Galleries, 4/27/1990, Sale 723, lot 355, to Golden

David Golden, Siegel Auction Galleries, 11/15-17/1999, Sale 817, lot 15, to William H. Gross

CENSUS, LITERATURE AND EXHIBITION REFERENCES

National Philatelic Museum, 1956, Vol. VI, No. 4, p. 482

Scott R. Trepel, "Carrier Stamps During The 1851 Issue Period," *The 1851 Issue of United States Stamps: A Sesquicentennial Retrospective*, p. 198

CERTIFICATION

The Philatelic Foundation (1999)

CONDITION NOTES

Extremely Fine stamp and cover

Henry C. Gibson owner's backstamp with note "Perry 1950"



Large plate crack in Positions 18-20L

HISTORY AND COMMENTARY

The Other 1851 Issue Franklin Stamp

When the 1851 stamps were issued in three denominations—1¢, 3¢ and 12¢—the Post Office also created a special "Carrier Stamp" with Franklin's profile facing left, in contrast with the regular 1¢ stamp with the profile facing right. The absence of a denomination was evidently intended to accommodate the 1¢ or 2¢ carrier fees permitted by law. The similarity between the Franklin Carrier and its regular-postage counterpart raised concerns that the two would be confused. Official correspondence provides contemporary documentation of the problem and solution. On October 10, 1851, a replacement for the Franklin Carrier stamp—the distinctive Eagle Carrier—was approved by the postmaster general.

The Franklin Carrier stamps were printed by Toppan, Carpenter, Casilear & Company, the same printer that made the regular postage stamps from 1851 through 1860. The stamps were printed from a plate of 200 that was marred by a large, nearly horizontal crack across six positions in the second row from the top (18-20L and 11-13R). As the plate wore, the crack extended further into the two adjoining positions at left and right (17L and 14R). The plate crack is found on original proofs, issued stamps and reprint proofs. The reprint proofs show the crack in its later, more extended state.

There are four recorded Franklin Carrier stamps with the plate crack:

- 1 Position 19L, **the only recorded cover**, Philadelphia red star cancel, to B. B. Myrick, ex Lichtenstein, Gibson and Golden, **offered in this sale**
- 2 Position 19L, off cover, **unavailable to collectors**, ex Ferrary, Chase, Miller, now in The New York Public Library collection (at the National Postal Museum)
- 3 Position 13R, off cover, ex Golden (Sale 817, lot 14)
- 4 Position 14R, off cover, Siegel Auction Galleries, 2001 Rarities of the World sale, 5/19/2001, Sale 837, lot 392

Franklin Carrier stamps were shipped to three cities: New York (250,000), Philadelphia (10,000) and New Orleans (50,000). Although New York received the most stamps, it did not put them on sale until mid-1852, and covers with the Franklin Carrier originating in New York are very rare. Conversely, Philadelphia, which received the smallest number of stamps, is the origin for most of the known covers.

Only this cover, among the 17 recorded in the census by Dr. Vernon R. Morris, Jr., has a stamp from one of the cracked plate positions. Only two off-cover stamps are in private hands, but they come from positions that show a much smaller part of the crack. From several perspectives, this is one of the most outstanding 1851 Issue covers extant. ■



Lot 45

LOT 45°

One of three recorded covers with the Cumberland, Maine, printed precancellation—an outstanding classic cover and one of the most desirable of all precancellations from this early period of stamp use

ESTIMATE \$20,000-30,000

DESCRIPTION

1¢ Blue, Type V (24), perfectly centered, tied by printed “CUMBERLAND, ME./OCTOBER, 15” **two-line precancel** on yellow cover to “Superintending School Committee” in Pennsylvania with part-printed address and lines for town and county, “Paradise” and “Monroe” county completed in manuscript

PROVENANCE

George B. Sloane, sold to Hollowbush in “*Summer 1932*” (note on back)

Frank A. Hollowbush, John A. Fox sale, 10/13-14/1965, to Haas

Marc Haas, Siegel Auction Galleries, 3/15/1983, Sale 615, lot 424, to Grunin

Louis Grunin, Christie’s Robson Lowe sale, Part Two, 10/7/1987, lot 98, to Boker

John R. Boker, Jr., Siegel Auction Galleries, 4/27/2004, Sale 875, lot 924, to William H. Gross

CENSUS, LITERATURE AND EXHIBITION REFERENCES

Stanley B. Ashbrook, *The United States One Cent Stamp of 1851-1857*, 1938 edition, Vol. 2, fig. 42-E and 42-F, p. 94

CONDITION NOTES

Extremely Fine cover with usual faint gum toning around perfs

Signed “*George B. Sloane, March 1932*” with lengthy note about another example that was known before this was discovered



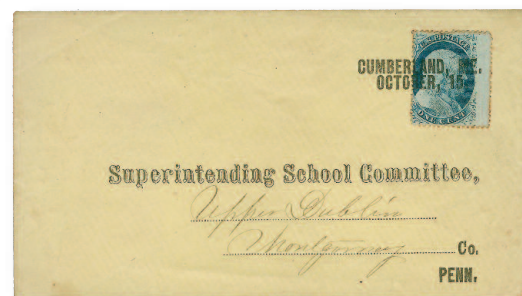
Weld and Quackenbos' New English Grammar, 1859 edition advertised by Sanborn & Carter

HISTORY AND COMMENTARY

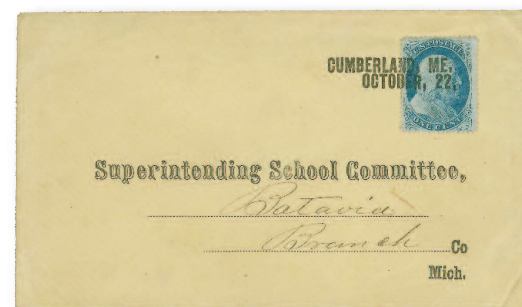
19th Century Mail-Order Advertising

“The Latest and the Best” is how a Portland publisher, Sanborn & Carter, promoted *Weld and Quackenbos' New English Grammar* book to school superintendents in October 1859. To distribute their printed advertising circular, the firm had envelopes printed with part of the address and a postmark in two lines that would effectively cancel the stamp, which was affixed to the envelope before printing. This novel method produced one of the earliest U.S. precancels and three surviving classic covers, listed below.

- 1 **October 15** precancel, to Paradise, Monroe County, Penn., ex Hollowbush, Haas, Grunin, Boker (Siegel Auction Galleries, 4/27/2004, Sale 875, lot 924), the cover offered in this sale (shown opposite)



- 2 **October 15** precancel, to Upper Dublin, Montgomery Co., Penn., ex Bailar (Siegel Auction Galleries, 6/25/2015, Sale 1105, lot 2545)



- 3 **October 22** precancel, to Batavia, Branch County, Mich., with original enclosure notifying school districts of publication of new English grammar book, ex Allen A. Brown, Boker (Siegel Auction Galleries, 4/27/2004, Sale 875, lot 925), currently in the Gross collection ■



Lot 46

LOT 46°

This Valentine cover and matching original enclosure may justifiably be called the most beautiful example of 19th century Valentine postal usage extant

ESTIMATE \$7,500-10,000

DESCRIPTION

3¢ Dull Red, Type III (26), bright shade, tied by “Geneva N.Y. Feb. 13, 1858” circular datestamp on small cover to Miss Edith Holley in Niagara Falls, New York, **gold-leaf and hand-colored Romeo and Juliet Valentine design with matching enclosure**, a love poem in the same hand as address, immaculate condition

PROVENANCE

Robert G. Kaufmann, 6/6/1985, Sale 40, lot 51, to Grunin

Louis Grunin, Christie’s Robson Lowe sale, Part One, 3/25/1987, lot 83, to Jarrett

David L. Jarrett, Siegel Auction Galleries, 3/25/2009, Sale 970, lot 55, to William H. Gross

CONDITION NOTES

Extremely Fine—perfection



Detail of the Valentine design

HISTORY AND COMMENTARY

A Perfect Gesture of Love Preserved for Collectors

The custom of sending Valentines by mail spread rapidly during the 1850s after postage rates were lowered and good quality stationery became more available. This beautiful printed and hand-colored envelope with its identical original enclosure were mailed from Geneva to Niagara Falls in upstate New York in 1858.



Louis Grunin accepting the Grand Prix National award at INTERPHIL 1976

We cannot find any record of this cover prior to 1985 when it appeared in a Robert G. Kaufmann sale. The buyer was Louis Grunin, whose exhibit of 1847-1869 Issues had won the Grand Prix National at INTERPHIL in 1976. In that major international exhibition, the Hawaii collection formed by Thurston Twigg-Smith was excluded from competition, because it was owned by a corporation and not an individual. Left on the field were Grunin with his 1847-1869s and the Japanese tycoon, Ryohei Ishikawa, with his formidable exhibit of the 1¢ 1851-57 Issue.

In the final vote, Grunin’s panoramic exhibit of classics won against the single-stamp exhibit. Ishikawa was stung by the loss and immediately set out to build his own version of an 1847-1869 exhibit, which eventually earned him three Grand Prix awards in the different competitive classes. Grunin sold his off-cover material, 1847s and 1861-69s, and began to focus on 1851-57 Issue covers. The collection Grunin assembled over the next ten years is still revered as perhaps the greatest of its kind ever formed.

When the Grunin collection was sold in three auctions held by Christie’s Robson Lowe in 1987 and 1988, the 3¢ Valentine was offered in the second sale and captivated one of the leading collectors of postal history, David Jarrett. He acquired the Valentine for his collection of “propaganda” covers, in the category of Romance, and when the Siegel firm sold Jarrett’s collection in 2009, Mr. Gross bought the cover purely for its aesthetic appeal, as his Grand Prix win was three years behind him. ■



Lot 47

LOT 47°

This is the only recorded unused block of the 5¢ Brick Red, Scott 27, and the block is superb with original gum—this is the most important multiple of the 1857 5¢ Jefferson Perforated stamps, and it is generally regarded as one of the most important blocks in United States philately

ESTIMATE \$400,000-500,000

DESCRIPTION

5¢ Brick Red (27), block of four, original gum, beautiful bright Brick Red color and fresh paper, unusually precise centering for this issue, which was produced with sheets printed from the original plate used for imperforate stamps, on which the subjects had insufficient space between them to accommodate the rows of perforations

PROVENANCE

George H. Worthington, J. C. Morgenthau sale, 8/21-23/1917, lot 153, possibly to Duveen

Henry J. Duveen (listed in Phillips's November 1922 book; sold privately to Hind through Phillips)

Arthur Hind, Phillips-Kennett sale, 11/20-24/1933, lot 179, to Ward

Wharton Sinkler, Eugene Klein sale, 5/17/1940, Sale 117, lot 50, to Ward

Philip H. Ward, Jr. (bought privately, estate sold to Weills, 1963)

Benjamin D. Phillips (bought from Weills out of Ward estate, 1964)

Siegel Auction Galleries, 1983 and 1989 Rarities of the World sales, lots 64 and 113, respectively, to Weill

Weill Brothers' Stock, Christie's Robson Lowe sale, 10/12/1989, lot 69, to Dr. Kapiloff

Dr. Leonard Kapiloff (sold privately to Hagendorf/Columbian)

Anonymous (bought and sold privately through Harry Hagendorf, Columbian Stamp Co.)

Siegel Auction Galleries, 2000 Rarities of the World, 5/13/2000, Sale 824, lot 117, to anonymous dealer (sold privately months after sale to Whitman)

Alan B. Whitman, Siegel Auction Galleries, 1/7/2009, Sale 968, lot 34, to William H. Gross

CENSUS, LITERATURE AND EXHIBITION REFERENCES

Donna O'Keefe, *Linn's Philatelic Gems II*, p. 144

CERTIFICATION

The Philatelic Foundation (1989 and 2000)

CONDITION NOTES

Extremely Fine; insignificant small thin spot in top left stamp

HISTORY AND COMMENTARY

The Brick Red—A Printer's Error?

The perforated 5¢ Jefferson stamp in the Brick Red color, Scott 27, is one of the more enigmatic issues produced by the Philadelphia firm of Toppan, Carpenter, Casilear & Co. during the period from 1851 to 1861, when they held the government contract for postage stamps. Its color is nothing like the Red Brown or Brown shades of stamps printed from Plate 1 (the Type I design), and its odd chronological place in the order of 5¢ shades leads to the intriguing, but probably unprovable, idea that the Brick Red might have been a mistake in mixing inks, made by one of Toppan Carpenter's employees.



The photograph above shows the six shades associated with 5¢ Type I Perforated stamps. The 1856-57 Red Brown at the far left and the 1858 Red Brown to its right are both listed under Scott 28, but they represent two different printings. The Bright Red Brown, Scott 28b, is really just an intermediate shade from the 1858 printing, with the regular Red Brown, Scott 28, at the lighter end of the spectrum, and the Indian Red, Scott 28A, at the more intense end. As the photo shows, Indian Red stamps tend to stand out in the crowd. At the far right is the Brown, Scott 29, which was printed in 1859 and has much less reddish hue, but still it is sometimes confused with the 1856-57 Red Brown at far left.

Finally, second from the right is the Brick Red, the outcast in the group, which is given the first Scott number of the 5¢ Type I Perforated stamps (Scott 27), but chronologically seems to fall at the end of the 1857 and 1858 shades. Based on earliest documented uses (EDU), the 5¢ Type I shades were released in the following order:

Shade	Scott No.	Earliest Use (EDU)
Red Brown	28	8/23/1857
Indian Red	28A	3/31/1858
Brick Red	27	10/6/1858
Brown	29	3/21/1859

The first 5¢ sheets to be perforated in mid-1857 came from the unissued supply of 5¢ imperforate sheets in the 1856 Red Brown shade. Covers dated during the second half

continued on next page

Lot 47 continued

of 1857 and first quarter of 1858 have 5¢ stamps in the 1856 shade of Red Brown, which look like Scott 12 with perforations.

By March 31, 1858, the earliest documented use of the Indian Red shade, a second printing must have been made. We suspect that the entire family of Red Brown, Bright Red Brown and Indian Red shades—all of which differ from the 1856-57 Red Brown—were printed at the same time during the first quarter of 1858. No one has established a separate EDU for the redder 1858 Red Brown, distinguishing it from the perforated stock of 1856 sheets, but when that can be done, we suspect our theory will be proven correct. If so, the 1858 Red Brown, Bright Red Brown and Indian Red stamps should have similar EDUs.

Then, there is the Brick Red, with its October 6, 1858, earliest date of use and its peak usage in early 1859. The Brick Red stamps were either printed later (3rd Quarter 1858) or they were released months after they were printed. Unfortunately, there are no records to tell us which inks were used for different printings.

The Brick Red color is so far removed from any of the other 5¢ shades, we strongly suspect it was made inadvertently while the printers tried to match the earlier 1856 Red Brown, after they put the plate to press for the printing that produced the 1858 Red Brown stamps. The Brick Red shade is actually closer to some of the 3¢ 1857 Red shades than it is to the 5¢ 1856 Red Brown.

Sheets in the “experimental” Brick Red color would have been stacked before the subsequent Red Brown, Bright Red Brown and Indian Red sheets were printed. However, when the sheets were removed from the top of the stack for distribution to post offices, “color corrected” sheets would be released before the Brick Red. The same “first stacked/last pulled” principle is demonstrated by date patterns for other issues.

Looking at the EDUs, there is a largely consistent pattern of new 5¢ printings at the beginning of each year in 1858 (Red Brown), 1859 (Brown), 1860 (Type II Brown) and 1861 (Type II Orange Brown). The only exceptions to this pattern are the 1856 Red Brown perforated sheets released in mid-1857, which make sense in the context of the first perforated issue, and the October 1858 Brick Red. The Brick Red stamps are much too scarce and limited in their distribution (New Orleans and a few other scattered post offices) to constitute a separate printing in 1858. In our opinion, it makes more sense if they were printed as part of the 1st Quarter 1858 printing, but released later in the year when needed.

The Worthington Block

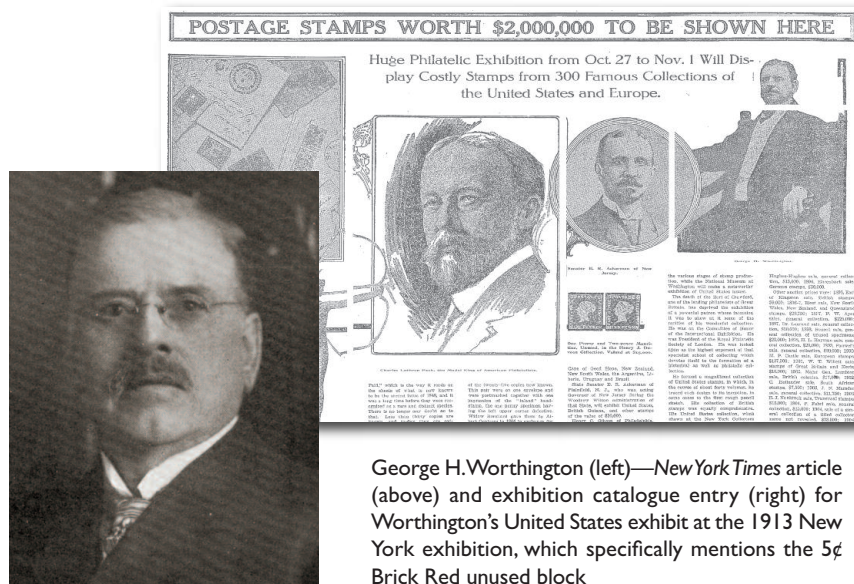
The block offered in this sale is the only intact unused block of the 5¢ Brick Red, and it has original gum, which enhances its quality and significance as a classic multiple.

Very few collectors in the history of philately have owned this block, and many of great stature have had to live without it. The magnificent Alfred H. Caspary collection contained a block of three with a fourth stamp added to create a complete block. Ryohei Ishikawa was never able to secure the Brick Red block for his Grand Prix award-winning collection and had to settle for a reconstructed used block. Even Mr. Gross had to compete without the Brick Red block in the 2006 exhibition in Washington, D.C., because it was owned by another collector at that point. We could list many more outstanding collectors who never had the opportunity, or who lacked determination, to acquire the Brick Red block for themselves.

The first collector of record to own the block was the Cleveland industrial tycoon, George H. Worthington (1850-1924), who made much of his fortune in stone, streetcars and chewing gum. He partnered with another well-known stamp collector, John Vickers Painter, in ownership of stone quarries in Ohio—Painter is best known for his role in discovering the 4¢ Blue Columbian color error (see page 209). Worthington and his friend Dr. Beeman started manufacturing the wildly popular Beeman’s Pepsin chewing gum, which led to ownership of a huge supply of the product’s essential ingredient, chicle, and creation of the American Chicle Company. With dollars from these enterprises flowing into Worthington’s coffers in the 1880s, he began collecting stamps on a trip to England.

At a time when Count Ferrary held many of philately’s greatest rarities, Worthington managed to assemble a worldwide stamp and cover collection of truly historic importance, spending \$50,000 a year on acquisitions. He is reputed to be the first American to own a “Post Office” Mauritius cover. His United States collection included rare provisionals, an unused set of 1869 Pictorial Inverts, and magnificent blocks of classic issues.

Worthington displayed his collections in the 1913 International Philatelic Exhibition in New York. The description of the United States exhibit specifically mentions “rare unused blocks,” including the “5c, 1857, Brick Red.” There is no record of the source of the Brick Red block. One could surmise that it came to Worthington from the Frederick W. Ayer collection, which was dispersed privately through dealers, starting in 1897 with Charles J. Phillips in London,



George H. Worthington (left)—*New York Times* article (above) and exhibition catalogue entry (right) for Worthington’s United States exhibit at the 1913 New York exhibition, which specifically mentions the 5¢ Brick Red unused block

11. **WORTHINGTON, Geo. H.**—Consists of Postmasters’ Provisionals, Carrier stamps and United States Government issues, including Department and Newspaper stamps. Included in the Postmasters’ stamps are three varieties of the Alexandria, 10c Baltimore on cover, two Brattleboros, two Millburys, 54 St. Louis stamps including reconstructed plates of all printings. The Carriers include such things as a pair of the Franklin Carrier, unused, with gum; the New York Carrier on rosy buff, unused; the 2c on 3c, used on cover; the 2c red in unused pair; a block of 19 unused of the Philadelphia Carrier 1c gold on black; the Baltimore and Philadelphia Carriers are complete. The Government issues consist of several thousand blocks and sheets, and contain such rare unused blocks as the 5c, 1847; 5c, 1857, brick red; 1861-66, block of twelve 3c pink; block of six 24c steel blue; 1867, 90c blue with grill; 90c, 1869; block of ten of the 4c Columbian error. The Premier Gravure issue of 1861 is complete. The 15c 1869, unused o. g., with picture inverted, and the 30c of the same issue, unused o. g., with flags inverted. The Special Printings are complete. All the Bureau Printings are represented by entire sheets. The Department stamps are all in blocks.

and continuing over the next few years through Warren H. Colson and the New England Stamp Co. However, an account of the Ayer collection's contents puts his ownership of the Brick Red block in question. In Phillips's 1897 *Stanley Gibbons Monthly Journal* article, he listed highlights of the Ayer collection, describing "blocks of all values" of the 1857-60 Issue. While it is possible the Brick Red block was in that group, it is odd Phillips neglected to mention it specifically, because in the same place he does describe six unused 5¢ Type I stamps in "red-brown." Phillips surely would have appreciated the importance of the Brick Red shade, especially if present in a block. (Or would he? Read on).

One year after his much-celebrated display and prominent role in the 1913 exhibition, Worthington's financial landscape began to quickly darken. As a result of heavy collateralized debt and a severe drop in the stock price of the American Chicle Company, Worthington was forced to liquidate parts of his collection to service his debt. Many of his best provisionals, carriers, locals and Confederate States were sold privately by Colson in 1915, who lined up Caspary, Gibson and St. Louis "Bears" collector, Thomas C. Jenkins, as buyers. As creditors clamored for pieces of the philatelic pie, sales were stopped and an attempt was made to find a buyer for the whole collection.

In 1917 the entire balance of the Worthington collection was sold privately to Alfred F. Lichtenstein, a 41-year old multi-millionaire whose dye manufacturing company evolved into Ciba-Geigy, the pharmaceutical giant. Lichtenstein paid \$445,000 for the collection and paid \$165,000 of it in \$10,000 and \$5,000 bills. He kept what he wanted and consigned the rest to J. C. Morgenthau & Co. for sale by auction. The Brick Red block was offered in Part I of the Worthington sales on August 21-23, 1917.

It is possible that the buyer in the Worthington sale was Henry J. Duveen, because the November 1922 book published by Phillips to promote the private sale of Duveen's worldwide collection lists one item as "5c. Brick-red, block of 4," without any other details. Duveen died in 1919, so he could have participated in the Worthington sales two years earlier.



Arthur Hind (1856-1933)

While Worthington's fortunes faded, another wealthy stamp collector was on the rise—Arthur Hind, a British-born textile manufacturer who emigrated to the United States in 1890. While running his business from Utica, New York, Hind formed a worldwide stamp collection of staggering proportions, commensurate with his estimated wealth of \$7 to \$10 million (about \$100 million today).

With the stock market and society roaring in 1928 and 1929, Hind tried to sell his United States and Confederate States collection through Phillips for \$535,000. Offers of \$450,000 and \$480,000 were made, but Hind rejected them. With the stock market crash of October 1929, the hope of selling the collection intact faded, and Hind's financial position weakened. Following Hind's death in Miami on March 1, 1933, the estate executors authorized Phillips and William C. Kennett, Jr. (Hind's philatelic secretary) to sell the collection at unreserved public auction, which was held on November 20-24, 1933.

Since photographs of regular U.S. postage stamps were still banned by law, the Brick Red block's appearance was left to the imagination, based on the two-line printed description of lot 179:

5c. brick-red, superb centered block of 4, gum, exceedingly rare, brilliant

If Phillips had, indeed, handled this block when he sold parts of the Ayer collection, he did not remember it. Phillips also revealed a bit of philatelic ignorance when, four lots later, he referred to an



Charles J. Phillips (left) and William C. Kennett Jr. (right), who held the 1933 auction of the Hind U.S. collection

unused block of the 5¢ Red Brown, Scott 28, as "far rarer than the block of brick-red." Maybe Phillips really did not recognize the Brick Red block as a great rarity when he wrote about the Ayer collection in 1897.

If Phillips did not fully appreciate the Brick Red block, someone in the roomful of bidders certainly did—Philip H. Ward, Jr., who bought the block for \$2,900. Whether he was bidding for himself or for a client is not known. Nonetheless, after the Hind sale, the Brick Red block was to become a part of Ward's domain for the rest of his life, although it was not always owned by Ward. It appears among a phenomenal group of blocks in the sale of the Wharton Sinkler collection held by Eugene Klein on May 17, 1940. Klein was probably the nominal auctioneer, but Ward certainly had control of the collection formed by Sinkler, his good client and a member of the elite circle of wealthy Philadelphian philatelists that also included Gibson. It has been said that Ward chose Klein to handle the Sinkler sale to avoid any appearance of a conflict of interest, as Ward bid on items for clients and for himself. In the Sinkler sale, the block was described "the rarest block of this collection and, as far as we know, unique." One wonders if those were Ward's words, a sneering poke at his unenlightened competitor's gaffe in 1933. As it happened, Phillips died two weeks after the Sinkler auction.

After Ward's death in 1963, Raymond and Roger Weill acquired his philatelic estate and sold the Brick Red block to their most important and closely-guarded client, Benjamin D. Phillips, scion of the T. W. Phillips family, owners of a large natural gas and oil company in Butler, Pennsylvania. The Weills purchased the collection in 1968, around the time Phillips died, for \$4.07 million.

While the Weills controlled the Brick Red block, it made a couple of appearances in Rarities of the World sales held by Siegel in the 1980s. At the 1989 Christie's Robson Lowe sale of rarities from the Weill Brothers' Stock, the block sold to Dr. Leonard Kapiloff. Soon after, Dr. Kapiloff sold it to Harry (Sonny) Hagendorf of Columbian Stamp Co., who was representing an anonymous collector.

The Brick Red made its next Siegel auction appearance in the 2000 Rarities of the World sale, where it was bought by a dealer.



Alan B. Whitman

Within months, the block was snapped up by Alan B. Whitman, a managing director at Morgan Stanley, who began adding blocks to his stellar quality collection of U.S. singles. When the Whitman collection was sold through Siegel in 2009, the block was bought by Mr. Gross.

One of the remarkable aspects of the Brick Red block is its superb condition, which rarely goes hand in hand with great rarity or uniqueness. The mystery of the Brick Red color's creation—by intent or by error—only adds to its philatelic charm. ■



Lot 48

LOT 48°

A stupendous classic plate number multiple, comprising a significant part of the left pane of the 10¢ Type V, including the full imprint and plate number—this is the largest block known of any 10¢ stamp issued from 1847 to 1875

ESTIMATE \$50,000-75,000

DESCRIPTION

10¢ Green, Type V (35), Positions 31-36/41-46/51-56/61-66/71-76/81-86/91-96L2, block of 42 (six by seven) from the lower left corner of the left pane of Plate 2 with **“Toppan, Carpenter & Co. BANK NOTE ENGRAVERS. Phila. New York, Boston & Cincinnati”** imprint and **“No. 2 P.”** plate number at left, original gum, rich color, bright and fresh, there are two minor plate varieties: 84L “Shell Dash” and 93L Curl in “e” of “Cents”

PROVENANCE

Dr. Carroll Chase (sold privately to Filstrup)

Alvin W. Filstrup (bought privately from Dr. Chase; sold privately)

Samuel W. Richey (according to Brookman—see citation below)

Amos Eno, Harmer, Rooke sale, 7/9/1950, lot 250, to Neinken

Mortimer L. Neinken, Siegel Auction Galleries, 11/19/1970, Sale 384, sold as part of lot 286 (the Neinken 10¢ Type V collection)

John C. Chapin (bought privately, circa 1973; collection sold privately to William H. Gross, 2002)

CENSUS, LITERATURE AND EXHIBITION REFERENCES

Lester G. Brookman, *United States Postage Stamps of the 19th Century*, Vol. I, p. 243 (block’s owner stated as Samuel W. Richey)

John C. Chapin, *A Census of United States Classic Plate Blocks 1851-1882*, p. 12

Mortimer L. Neinken, *The United States Ten Cent Stamps of 1855-1859*, p. 153

Collectors Club of New York 3/3/1926 (Filstrup)

Accompanied by a letter from Mortimer L. Neinken to John C. Chapin, dated December 18, 1973, congratulating Chapin on his acquisition and describing the block as “one of the U.S. 19th century philatelic gems.”

CONDITION NOTES

Fine-Very Fine and excellent condition for a block of this issue and size; a few hinge remnants, but at least 15 stamps are Mint N.H.; some perf separations in different parts of the block, but overall there are very few for such a large multiple; one stamp in the plate block of eight has a large inclusion that appears to be natural, a few stamps at right have negligible toned spots, tiny thin and tear, but none of these are of any significance

HISTORY AND COMMENTARY

Stamps of the Antebellum Period

With the exception of the 12¢, large blocks of the higher values of the 1857-60 Issue are all quite rare. This block of 10¢ Type V stamps is the largest known, eclipsing a block of 40 from the right pane. Just as important, if not more so, it is one of **two recorded imprint and plate number blocks of the 10¢ Type V, Scott 35**—the other is a block of eight. This plate block of 42 probably owes its survival to the Civil War.

In 1861 the federal government demonetized all previous issues of postage stamps and replaced them with new stamps that would be distributed only to post offices in loyal states. The purpose of demonetization was to prevent the South from using stamps as a medium of exchange. Years after the war, some of the sheets found in Southern post offices and returned to Washington, D.C., were sold or traded to stamp dealers. Many of the unused examples of Scott 24, 26, 30, 35, 36B, 37, 38 and 39 in singles and multiples come from this cache of post office remainders.

This plate block of 42 was once owned by Dr. Carroll Chase, one of the pioneering scholars of classic issues. It passed to Chase’s friend, Alvin W. Filstrup, and then to Samuel W. Richey, before becoming a part of the Mortimer L. Neinken collection. After the Siegel firm sold Neinken’s 10¢ collection in 1970, the block was acquired by John C. Chapin for his classic plate number multiples collection. In 2002 the Chapin collection was acquired intact by the Shreves in a sealed bidding process organized by Andrew Levitt, and then the collection was sold to Mr. Gross. ■



Mortimer L. Neinken
(1896-1984)



Lot 49

LOT 49°

**The only recorded California railroad propaganda cover to another country—
a fantastic piece of Western Americana with an impressive provenance**

ESTIMATE \$15,000-20,000

DESCRIPTION

10¢ Green, Type V (35), horizontal strip of three, tied by two bold strikes of “San Francisco Cal. Feb. 17, 1860” circular datestamp on **illustrated railroad propaganda cover to Stade, Prussia**, text above steaming locomotive has stagecoach route directive “PER OVERLAND MAIL STAGE, VIA LOS ANGELES.” and in small letters the railroad promotional slogan “In hope of the [train],” San Francisco publisher’s imprint below woodcut illustration “Published by Hutchings & Rosenfield, 146 Montgomery St.”, red “N. York Am. Pkt. Paid 7 Mar. 17” 7¢ credit datestamp—carried on the Inman’s *Glasgow* from New York on March 17, arriving in Queenstown on March 30 and Liverpool on March 31—entered Prussian mail system at Aachen with partly clear red “AACHEN [2/4?] FRANCO” framed transit datestamp, blue “Stadt 3/4” (April 3) receiving backstamp

PROVENANCE

William S. White, Percy Doane sale, 1/16/1937, lot 148

Henry C. Gibson, Sr., Ward sale, 6/14-15/1944, lot 184

C. Corwith Wagner, John A. Fox sale, 10/23/1957, lot 162, front cover illustration, to “R.A.”

J. David Baker, Siegel Auction Galleries, 4/4/1978, Sale 526, lot 43

Louis Grunin, Christie’s Robson Lowe sale, Part One, 3/25/1987, lot 118

Private collector, Siegel Auction Galleries, 10/29/1996, Sale 784, lot 2095

“Sevenoaks” collection, Siegel Auction Galleries, 11/15/2000, Sale 831, lot 2111, to William H. Gross

CENSUS, LITERATURE AND EXHIBITION REFERENCES

Jesse L. Coburn, *Letters of Gold*, p. 136

CERTIFICATION

The Philatelic Foundation (1987)

CONDITION NOTES

Very Fine strip and cover; small piece of backflap missing and very slightly reduced at top

HISTORY AND COMMENTARY

Transportation, Politics and the Pacific Railroad

Prior to the transcontinental railroad’s completion in May 1869, the only means to transport people, material and mail between the West Coast and the other side of the Sierras and Rocky Mountains was by stagecoach on land or by steamship on water. During the 1850s and 1860s, the trips averaged three to four weeks, and perilous conditions existed due to weather, rough or muddy terrain, and the threat of Indian attacks on the stage route.

As early as 1845, bills were submitted to Congress to seek government support for a “Pacific” railroad. The transcontinental railroad was part of the Republican Party’s platform in 1856, and both parties supported the concept in the 1860 election. To rally public and political support for the railroad, different types of envelopes were printed with the image of a train—on this one, the locomotive is steaming past a town and a slogan expresses “hope” for the railroad. These envelopes still served a practical purpose of directing the letter to go by the overland mail stage, but they carried a message to legislators back home: build the railroad!

Several designs are known, all rare, but almost every railroad propaganda cover is addressed to a place within the United States. The one exception known to collectors is the cover to Germany offered here. Instead of the usual single 10¢ stamp for the over-3,000 miles rate, it has a strip of three paying the 30¢ rate to Germany via Prussian Closed Mail. The mail was first carried by steamer to Great Britain, and the closed mail bag was forwarded to Aachen, where it entered the Prussian mail system. The United States credited the Prussian postal authorities 7¢ for their part.

One wonders what the German addressee in Stade thought when this “Choo Choo” envelope was delivered. Back then it carried a letter from the Wild West, which was probably reason enough to save it for future generations. And the list of collectors who have prized this cover as a unique piece of Western Americana is long and impressive, including White, Gibson, Wagner, Baker and Grunin—and, of course, Mr. Gross, who bought it in the 2000 Siegel sale of the “Sevenoaks” 1857-1868 Issue collection. ■



Lot 50

LOT 50°

The renowned Newbury Ninety Cent Cover—the only 90¢ 1860 cover to Africa—extolled by Ashbrook as “one of the outstanding gems of American philately”

ESTIMATE \$300,000-400,000

DESCRIPTION

90¢ Blue (39), used with **1¢ Blue, Type V (24) horizontal pair, 10¢ Green, Type V (35) and 30¢ Orange (38)**, beautiful rich colors, tied by three strikes of Boston large “PAID” grid cancel on blue folded letter datelined “*Boston July 16, 1861*”, addressed to Edwin Howland at **Port Elizabeth, Cape of Good Hope**, sender’s blue “Tasigi, Goddard & Co., Boston” oval handstamp on back, manuscript route directive “*via England per Persia*”, red “Boston Br. Pkt. Paid Jul. 16” circular datestamp on back, red crayon “1.32” on back (quadruple 33¢ rate) and “1.12/4” credit on front (quadruple 28¢ credit)—carried on the Cunarder *Persia* from New York on July 17, arriving in Queenstown on July 26—red “London Paid EE JY 27 61” transit datestamp, red “4” quadruple 1p British Colonial rate, red Capetown and Port Elizabeth backstamps

PROVENANCE

Ernest R. Jacobs (acquired from Howlands, 1912, sold privately, 1921)
Stanley B. Ashbrook (bought from Scott Stamp and Coin Co., 1921)
Daniel F. Kelleher Co. (bought from Ashbrook, 1929, sold to Emerson)
Robert S. Emerson, Daniel F. Kelleher, 10/19/1937, Sale 394, lot 119, to Jacobs (past owner) for Newbury
Saul Newbury, Siegel Auction Galleries, 5/17-18/1961, Sale 240, lot 417, to Weill for Phillips
Benjamin D. Phillips (collection sold privately to Weills, 1968)
Siegel Auction Galleries, 1971 Rarities of the World, 3/23/1971, Sale 391, lot 50, to Ishikawa
Ryohei Ishikawa, Christie’s Robson Lowe sale, 9/28-29/1993, lot 362, to Levitt (sold shortly after auction to William H. Gross)

CENSUS, LITERATURE AND EXHIBITION REFERENCES

Stanley B. Ashbrook, “The Ninety Cent 1860,” *American Philatelist*, Dec. 1921
— *The United States One Cent Stamp of 1851-1857*, Vol. II, p. 322
— “The U.S. Ninety Cent Stamp of 1860,” 1951 *Congress Book*
— “Through the Newbury De Luxe Collection...,” *Stamp Specialist*
Dr. Stanley M. Bierman, *More of the World’s Greatest Stamp Collectors*, p. 198
Lester G. Brookman, *United States Postage Stamps of the 19th Century*, Vol. I, fig. 416, p. 265
Richard B. Graham, “Great Stamps Make Greater Covers,” *American Philatelist*, October 1977, illustrated on front cover
Ernest R. Jacobs, “Tracing the Family Tree of a 90¢ ‘57 On Cover,” *Stamps*, November 16, 1946
Providence Night, Collectors Club of New York 3/20/1929 (Emerson)
Centenary Exhibition, Collectors Club of New York, May 1940 (Newbury)
ANPHILEX 1971 “Aristocrats of Philately” and 1996 Invited Exhibits
Collectors Club of New York “Aristocrats of U.S. Philately,” 2000 (Gross)
World Stamp Show 2016 Court of Honor (Gross)

CERTIFICATION

The Philatelic Foundation (1993)

CONDITION NOTES

Fine; 1¢ small piece missing, 10¢ crease and tear, cover folds reinforced with stamp hinges; “R.H.W. Co.” backstamp (Weill)

HISTORY AND COMMENTARY

Discovered by Jacobs, Named for Newbury

One of the most outstanding items in American philately is the so-called “Newbury Ninety Cent” cover, named for Saul Newbury, the prominent Chicago collector who was fourth in line to own it, but was first in the minds of future generations who have and continue to revere both Newbury and the cover. If we honored the discoverer, it would be called the Jacobs cover.

The Newbury 90¢ cover was found in 1912, the year the Charnley & Whelen covers with St. Louis “Bears” came to light and the 1847 Bible Blocks were sold at auction. Members of the Howland family came upon a group of letters and covers in saved correspondence and sold them to Ernest R. Jacobs, a collector and dealer who later worked closely with Newbury. It is said that Jacobs kept his cherished find in a bank vault, pressed between two pieces of one-inch plate glass that were screwed together and wrapped in felt.



Ernest R. Jacobs

The Need for Ninety Cents

What makes the Newbury 90¢ cover so extraordinary is, of course, the 90¢ stamp—the first denomination of its kind and the highest issued in the United States from 1847 to 1893, when the dollar-value Columbian stamps were issued.

The reason for a 90¢ stamp—30 times the 3¢ domestic rate—is explained in a letter from A. N. Zevely, the Third Assistant Postmaster General, who thought it was “necessary to have a stamp in the denomination of Ninety Cents—not only to suit that particular rate of postage, but to prepay packages, to the amount, sometimes, of several dollars.”



Detail of Trumbull’s portrait of General Washington at Yale University Art Gallery

Toppan, Carpenter & Co., the printers, engaged in some back and forth discussion with Zevely about the design. They based their engraving, a three-quarter portrait of a youthful Washington in military uniform, on one of several similar full-length portraits painted by John Trumbull. Zevely did not like it, but soon acquiesced and approved the novel design and chose the color blue, which was described as “the handsomest of them all.” The 90¢ Blue stamps were produced with perforations.

continued on next page

Lot 50 continued

A Life Cut Short by War

Three months after the 90¢ was issued, in November 1860, an Illinois lawyer and one-time U.S. congressman named Abraham Lincoln was elected president on a Republican platform dedicated to preserving the Union and to laying the foundation for the eventual abolition of slavery. It was too much for the South. On December 20, 1860, South Carolina formally voted to secede from the Union, and other slave states soon followed. By April the first guns of the war were fired on Fort Sumter during Lincoln's "I dare you" attempt to resupply the fort.

The 90¢ stamps issued in August 1860 were one of the war's early casualties. In August 1861 the federal government demonetized all previous issues of postage stamps and replaced them with new stamps that would be distributed only to post offices in loyal states. The purpose of demonetization was to prevent the South from using stamps as a medium of exchange.

The stamps on the Newbury cover were used in Boston in July 1861, about one month before the demonetization and exchange process began. Lincoln had already announced the blockade of ports in the rebellious states. Five days after the letter was written, the First Battle of Manassas (or Bull Run) was fought in Virginia. It was a disaster for Lincoln's federal forces and gave the North a taste of what lie ahead for the next four years.

Stamp collecting as a hobby started in earnest during the Civil War. The first American album was published in December 1862 in Philadelphia, and a couple of enterprising dealers started furnishing stamps to collectors. It would be decades before collectors started to appreciate stamps still affixed to their original covers, but the 90¢ was always a desirable high value of the set.

The 90¢ 1860 is rarer in used condition, because it was valid for such a short time and was only required for very high postage rates. In fact, it is one of two regular-issue U.S. stamps in the classic era—excluding trial printings, reprints and reissues—which are worth more *cancelled* than uncanceled. The other is the 5¢ Orange Brown, Scott 30, which was issued in 1861 and is rarer in used condition for the same reasons—short life and limited use.

The demand for a 90¢ stamp in 1860 was already limited, but the Civil War demonetization policy stacked the odds against future collectors having many used examples. Unused 90¢ stamps would also be great rarities today if not for a cache of sheets discovered in Washington, D.C., which had been found in Southern post offices after the war and returned to the Post Office. These sheets were sold and traded to stamp dealers, and many of the unused stamps from 1859-61 printings come from this source.

The Edwin Howland Correspondence

Edwin Howland (1810/11-1864) was a merchant and agent for the Boston dry goods importing firm of Iasigi, Goddard & Co. In 1857 Howland became the firm's representative in Port Elizabeth on the Cape of Good Hope. He married Harriett L. Evans in Boston on October 25, 1859, and in December of the same year the newlyweds set sail for the Cape on the bark *Race Horse*. The couple visited Boston in 1864 and returned to Algoa Bay in July of that year. After disembarking, Howland accidentally fell twelve feet and suffered a brain injury, to which he succumbed on August 8, 1864.

The letters Howland received in South Africa were brought back to the United States and sold by the Howland family in 1912 to Ernest R. Jacobs, a collector and dealer. Today, Howland covers appear in the market with some frequency, and they typically have 1861 Issue stamps paying the 33¢ British Mail rate to the Cape of Good Hope via Southampton (or a multiple of the rate). A stampless letter with the same \$1.32 of postage on the Newbury 90¢ cover is shown here (above right). It was paid with cash, because when the letter was mailed in 1858 the highest denomination in circulation was 12¢—affixing eleven stamps to the letter was impractical.



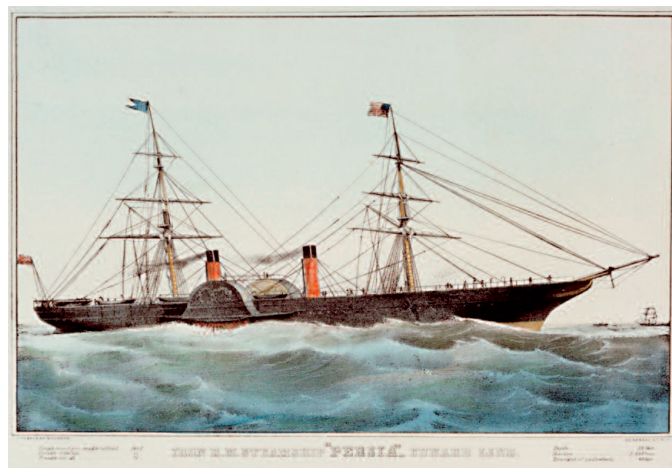
1858 folded letter to Edwin Howland on the Cape with the same amount of postage, \$1.32 (quadruple 33¢ rate) paid in cash (PhilaMercury #14884)

From Boston to South Africa in the Summer of 1861

The home office in Boston conducted regular mail correspondence with its agents and customers around the world, and were very familiar with the postal routes and rates. Letters from Iasigi, Goddard & Co. usually have a manuscript route directive specifying the transit country and the steamship departure for which it was intended. Covers to Howland were routed through England and usually directed to one of Cunard's vessels.

The Newbury 90¢ was marked "via England per Persia" and, as directed, it was sent to New York City for the July 17 sailing of the Cunarder *Persia*. It made a quick nine-day summer voyage across the Atlantic and off-loaded the mail at Queenstown on July 26.

Persia was a Cunard passenger and mail steamer that won the Blue Riband in 1856 for the fastest westbound transatlantic voyage. The vessel was the first transatlantic record-breaker constructed of iron and was the largest ship in the world in 1856. In 1861, during the Trent Affair, which nearly caused a war between the U.S. and Great Britain, the *Persia* and several other Atlantic steamers were chartered to rush troops to Canada. *Persia* was the only ship to reach Quebec before ice closed the St. Lawrence River. After screw propulsion was introduced, the *Persia* was taken out of service in 1868 and scrapped in 1872, a relic of the paddle-wheel era.



Cunarder *Persia*, the steamer that carried the 90¢ cover to England

The Magnificent Seven—90¢ 1860 Issue Covers

The presence of a 90¢ 1860 stamp on a cover has been recognized as something extraordinary since the early 1900s and possibly before that by a few prescient philatelists. To date, only six intact covers and one front address panel have been accepted as genuine by experts. They are listed below chronologically.

- 1 **September 11, 1860, Boston to Shanghai, China**, to Augustine Heard & Co., single franking for double 45¢ rate, stamp has sealed tears, ex Gibson, Hindes, Dr. Kapiloff
- 2 **November 3, 1860, New York to Barcelona, Spain**, used with 5¢ and 10¢ for 5-times 21¢ rate, ex Caspary, Rust, Dr. Kapiloff
- 3 **November 9, 1860, Boston to Shanghai, China**, to Augustine Heard & Co., used with 3¢, 5¢, 10¢ and 30¢ pair, \$1.68 rate, 90¢ reperfed on all four sides, ex Needham, Paliafito, Ishikawa, Myers
- 4 **January 8, 1861, Cincinnati, Ohio, to Peoria, Illinois**, single on legal-size cover to Circuit Court, 30 times 3¢ domestic rate, ex Filstrup, Grunin, "Lake Shore," Kramer
- 5 **January 16, 1861, Richmond to Amelia C.H., Virginia**, to Saml. R. Seay, used with 1¢ (two), 3¢, 12¢ (two) on package wrapper front only, total \$1.19, stamps and front have faults, Schuyler Rumsey Auctions, Sale 76, lot 79, recent discovery
- 6 **July 16, 1861, Boston to Cape of Good Hope**, to Edwin Howland, used with 1¢ pair, 3¢, 10¢ and 30¢ for quadruple 33¢ rate, ex Jacobs, Ashbrook, Emerson, Newbury, Phillips, Ishikawa, **the cover offered in this sale**
- 7 **January 26, 1861, New York to Calcutta, India**, to Mackelopp Stewart & Co., used with 12¢ and 30¢, \$1.32 rate, ex Armitage, Lapham, Dick, Walske, certified genuine by P.F. (certificate 325000), currently in the Gross collection

The "Armitage" cover to India (#7 above) made the list in 2004 after years of controversy over its genuineness were resolved in its favor by The Philatelic Foundation. The recent discovery of the package front (#5 above) has increased the number of 90¢ 1860 covers to seven, but technically there are only six intact covers.

The two covers that have been and continue to be widely recognized as the finest of the group are the Barcelona cover (#2 above), ex Caspary, Rust and Dr. Kapiloff, and the Newbury cover offered in this sale. They are the most beautiful—each is a multicolor combination of stamps—and have the best provenance of the group.

The Newbury 90¢ Cover—from Discovery to Today

After acquiring the cover from the Howland family in 1912, Jacobs kept the 90¢ cover for nine years. In the spring of 1921, he sold the cover and other material to Scott Stamp and Coin Co. in New York. The transaction is mentioned in Stanley B. Ashbrook's December 1921 article about the 90¢ 1860 on cover, but Ashbrook does not say he bought the cover. That information comes from Dr. Stanley M. Bierman, who reports that Ashbrook owned the cover



Robert S. Emerson
(1876-1937)

from 1921 to 1929, when he sold it to Daniel F. Kelleher in Boston. Kelleher probably had a buyer for the cover lined up—Judge Robert S. Emerson, the prominent collector from Rhode Island and next owner of record.

Emerson displayed his stellar collection of United States covers during Providence Night at the Collectors Club of New York on March 20, 1929, the same event in which he displayed pages of blocks from the collection of his Rhode Island friend, Webster Knight, who left his collection to Brown University upon his death in 1933.

Emerson, a former judge and practicing attorney, died in 1937, three years before Knight's collection was mounted for display in frames located in the John Hay Library at Brown University. Emerson's last major philatelic outing was at TIPEX, the Third International Philatelic Exhibition in New York in 1936, where he served as a judge and exhibited some of his collections non-competitively.

Known for his fastidious condition standards, Emerson assembled a spectacular collection of classics on and off cover, as well as revenue stamps and Confederate States. The collection was dispersed over a period of years, at auction and, for some of the most outstanding material, by private treaty. From 1937 through 1951, Kelleher, Doane and Harmer, Rooke & Co. conducted 26 auctions containing Emerson material (most through Kelleher). The quality of the stamps and covers in those catalogues, some of which by law could not be photographed, is outstanding and holds up even by today's rigorous standards.

Jacobs got to experience the thrill of acquisition a second time, albeit vicariously, at the first Emerson auction, held by Kelleher on October 19, 1937—the year in which the Spanish Civil War raged, Hitler's Germany was a rising threat, and Amelia Earhart disappeared over the South Pacific. When the 90¢ cover was offered as lot 119, Jacobs executed the winning bid of \$1,300 on behalf of Saul Newbury, a major collector and supporter of philately. Newbury financed the publication of Ashbrook's groundbreaking two-volume work on the 1¢ 1851-57 Issue, and formed his collection of 1¢ stamps under Ashbrook's tutelage.

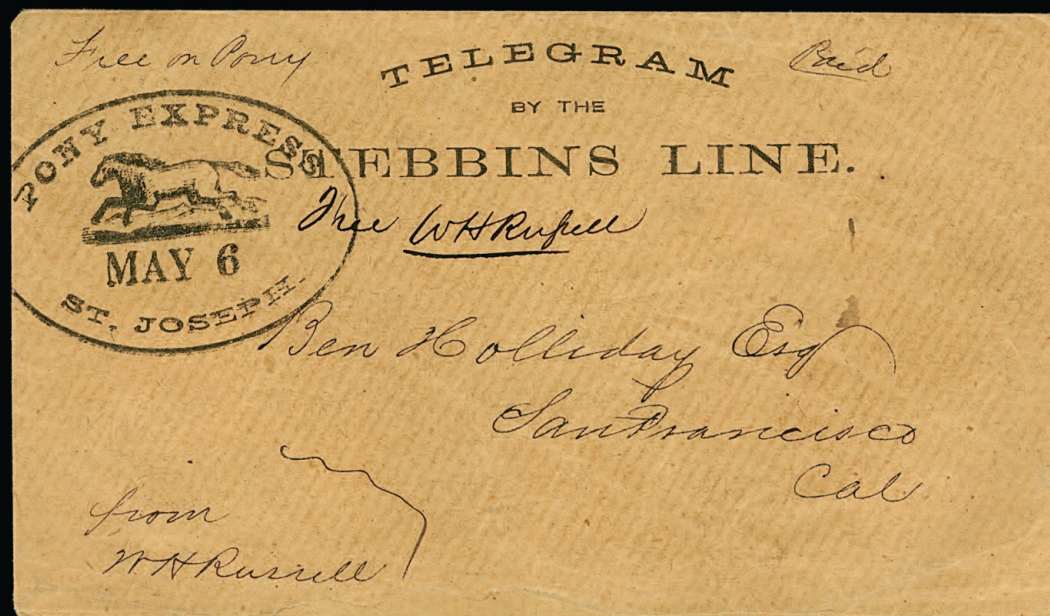
Newbury exhibited the 90¢ 1860 cover at the May 1940 Centenary Exhibition held at the Collectors Club of New York to commemorate Great Britain's first issue, at a time when the German Luftwaffe was bombing London. It was also one of the cornerstones of his U.S. 1840-1868 exhibit in 12 frames and 23 albums, which captured the Grand Award at the CIPEX show in 1947. Newbury died three years later, in 1950, and was inducted into the American Philatelic Society's Hall of Fame. His collections were kept by his son, Michael, until 1961, when the Siegel firm held the first of a series of auctions to disperse one of the greatest collections of United States and China ever formed. In 1968 Newbury's equally impressive Brazil collection was sold privately to Dr. Norman S. Hubbard, and the Colombia was sold to Corinthia in Switzerland.

In the Newbury sale held on May 17-18, 1961, the 90¢ cover went up for bidding for the first time in a quarter century. Having been outbid by Philip G. Rust for the 90¢ cover to Spain in the 1956 Caspary sale, Weill was determined to buy the Newbury cover for his secret client, Benjamin D. Phillips. After a protracted bidding contest, Weill prevailed at \$11,000. To put this price into perspective, in the first sale of 813 lots, only five items realized \$2,000 or more, and the next highest realization was \$3,000, paid for the pair of Scott 5-5A with red "PAID" cancels—the same pair realized \$200,000 in 2009 sale of the "Laila" collection (Sale 972, lot 3014).

The Weills bought the entire Phillips collection in 1968 for \$4.07 million and consigned the Newbury 90¢ cover to the 1971 Rarities of the World sale. The next owner of record, and possibly the buyer in that 1971 auction, was Ryohei Ishikawa, a Japanese businessman who rode his country's rise to economic power and formed several important collections, including the 1¢ 1851-57s. When Ishikawa sold the 1¢ collection and pursued building his 1847-1869 exhibit, he kept the Newbury 90¢ cover as one of the key pieces. Mr. Gross acquired the cover in 1993 from Andrew Levitt, immediately after Levitt bought it in the Christie's Robson Lowe auction of the Ishikawa collection. ■



Saul Newbury
(1870-1950)



Lot 51

LOT 51°

A truly historic piece of Western Americana—this telegraph envelope with the St. Joseph Running Pony marking is free franked by William H. Russell, the driving force behind the legendary Pony Express, and addressed to Ben Holladay, the “Stagecoach King” and Russell’s biggest creditor

ESTIMATE \$75,000-100,000

DESCRIPTION

“PONY EXPRESS/ST. JOSEPH/MAY 6” Running Pony oval handstamp, the first recorded use of this marking on westbound mail, perfect strike on 1860 buff “TELEGRAM BY THE STEBBINS LINE.” imprint cover signed “Free W H Russell” at center by William H. Russell, one of the three co-founders of the Pony Express, neatly addressed to Ben Holladay in San Francisco with sender’s notations *“Free on Pony”* (referring to the \$5 Pony Express charge), *“Paid”* (referring to the telegraph charges) and *“from W H Russell”* (in addition to Russell’s free frank); carried on the fifth westbound Pony Express trip from St. Joseph, Missouri, which departed on Sunday, May 6, 1860, and arrived in Sacramento (and San Francisco) on Tuesday, May 15; the express rider who carried this telegraph despatch in the *mochilla* crossed the war zone in Nevada around May 13—one week later, the route was closed down as Paiute Indians attacked stations and riders between Cold Springs and Roberts’ Creek

PROVENANCE

Robert S. Emerson, Daniel F. Kelleher, 1/31/1938, Sale 396, lot 281, to Knapp

Edward S. Knapp, Parke-Bernet Galleries, May 5-10, 1941, lot 1548
Provenance not known between 1941 and 1969 (possibly Jessup and Pearce; not listed on the B. D. Phillips inventory)

Siegel Auction Galleries, 1969 Rarities of the World, 3/25/1969, Sale 350, lot 228

Provenance not known between 1969 and 1989 (owned at times by Weill, but not part of the Grombacher collection sold in 1991 as the “Edwards” collection)

Weills Brothers’ Stock, Christie’s Robson Lowe, 10/12/1989, lot 342, to Dr. Test

Dr. Charles E. Test (“Concord”), 1994 Rarities of the World, 5/19/1994, Sale 759, lot 77, to William H. Gross

CENSUS, LITERATURE AND EXHIBITION REFERENCES

Frajola-Kramer-Walske census no. W2 (illustrated on p. 16)—the finest of three recorded Russell free franked Pony Express covers: W2, W14 and W24

Scott R. Trepel, “The Impact of Indian Attacks on the Pony Express in 1860,” published by Siegel Auction Galleries, fig. 12, p. 12

CERTIFICATION

The Philatelic Foundation (1994)

CONDITION NOTES

Extremely Fine strike and overall condition; bottom flap has been removed and there is a small patched spot at bottom edge of cover
“RSE” in circle (Emerson) and “R.H.W. Co.” (Weill) handstamps on back

HISTORY AND COMMENTARY

The Legendary Pony Express

The Pony Express, which ran from April 1860 to October 1861, tracked the physical manifestation of white Americans’ destiny and crossed the boundary between the antebellum era and the Civil War.

The Pony Express route followed the well-established Oregon-California Trail—really a string of ox-cart trails with alternate routes—which crossed the Great Plains, the Great Basin and the mountains and valleys of Wyoming, Colorado, Utah, Nevada and California. Much of the Pony Express route—especially the 1,350 miles between Fort Kearny and Carson City—traversed the American Indians’ homeland, where various tribes and bands hunted buffalo, harvested pine nuts, camped near water sources and raised families.

In this period, communication between the coasts still required the physical transport of mail, either by ocean or land. Letters sent by steamship and rail across the Isthmus of Panama took at least three weeks to reach their destination. The alternative land routes were no faster and far less reliable. The Pony Express promised to carry a letter between California and Missouri in just ten days, and telegram dispatches in eight. For businesses dependent on timely news and a public engaged in the hot political issues of 1860, the ability to send and receive messages in half the customary time was essential.

For the three men who launched it, the Pony Express was a means to an end—a public relations tool to win congressional support for a lucrative mail contract along the Central Route. Unprofitable from the start, plagued by troubles and doomed by the transcontinental telegraph, the Pony Express still managed to move between 35,000 and 40,000 letters a total distance of more than 600,000 miles during its nineteen months of existence.

One of those three partners in the Pony Express—the promoter in the operation—was William H. Russell. In May



William H. Russell

1860 he signed his name and the word “Free” on the cover offered here, a telegram envelope from the Stebbins Line, which worked with the Pony Express to handle telegraph messages for an extra fee. Russell signed the envelope before the Pony rider left St. Joseph, Missouri, on May 6. Two weeks later, Russell would learn that the war between Paiute Indians and settlers in Nevada was wreaking havoc on Pony Express stations between

continued on next page

Lot 51 continued



Ben Holladay

Ruby Valley and Carson City. For a business teetering on the edge of financial ruin and wagering everything on public relations, the Paiute War was a disastrous event. Russell and his partners kept up appearances and called for military intervention. The addressee who received this message, Ben Holladay—the Stagecoach King—was no doubt carefully watching events unfold. He was the Pony Express operators' biggest creditor, the one who would eventually take over Russell's company and fold it into the Overland Mail Company.

Russell, Majors and Waddell, and the COC&PP Express Co.

The migration to California and other regions west of Missouri created a tremendous need for transportation services to carry supplies, mail and newspapers. This demand was met by steamship companies and overland stage companies.

The water-based operators navigated the Pacific Ocean between California and the Isthmus of Panama, where a land-crossing to the other side connected with steamers plying the Atlantic. Land-based operators using horse-drawn stagecoaches and ox-driven wagon trains had two options: take the Southern Route via Los Angeles, Fort Yuma, El Paso and Fort Smith, or follow the Central Route across the Rocky Mountains. The Central Route was a more direct path, but the Southern Route was more reliable, because it avoided treacherous mountain terrain and weather.

By 1859 the U.S. Post Office Department had contracts with three firms to provide mail transport across the Southern Route (Overland Mail Co.) and the Central Route (Hockaday from St. Joseph to Salt Lake City, and Chorpenning from Salt Lake City to Placerville). The contract for semi-weekly mails on the Southern Route paid \$600,000 per year. The less-reliable Central Route paid only \$205,000 per year, because postal officials reduced the number of trips to two per month.

Russell and his partners—Alexander Majors and William B. Waddell—originally joined forces in December 1854 to win the War Department contract for transporting supplies to western military outposts. Russell was a promoter and lobbyist who spent much of his time trying to secure government contracts. Majors was a skilled operations manager, responsible for organizing and maintaining the caravans that carried enormous quantities of freight. Waddell was the quiet and conservative financial man. Russell, Majors and Waddell built a successful freighting business. However, in 1857 they began to spiral downward after Mormons destroyed a large supply train under contract with the War Department.

The loss incurred during the Mormon War left Russell, Majors and Waddell in debt, and the government was unwilling to compensate them for \$500,000 in claims. Faced with this gloomy financial picture, Russell turned his attention to obtaining a government contract to carry mail along the Central Route. The idea of a faster, more direct route from St. Joseph to San Francisco had its proponents, but skeptics argued that the route could never function when winter weather made the mountain trails unpassable.

In 1858 Russell and John S. Jones, along with several other partners, started a stage and express operation called the Leavenworth & Pike's Peak Express Company. L&PP acquired the bankrupt Hockaday line in May 1859 and invested heavily in reorganizing the stage route between St. Joseph and Salt Lake City. The burden of debt soon became too great for Russell and his partners. In October 1859 the assets and liabilities of L&PP were assumed by a new partnership between Russell, Majors and Waddell. For Majors and Waddell, the assumption of their partner's debt must have been a bitter pill, because they had cautioned him not to over-estimate the revenue that could be generated by the L&PP stage line.

On November 19, 1859, Russell named the new firm The Central Overland California & Pike's Peak Express Company (COC&PP), betting on his ability to secure a mail contract for the entire Central Route. Apparently Russell failed to consult his partners about naming the company. He also sidestepped Majors and Waddell when he decided to "establish a Pony Express to Sacramento, California, commencing 3rd of April. Time ten days."

The concept of a rapid express using relay riders over the Central Route is credited to Benjamin F. Ficklin, an experienced stage line manager. It is reported that Ficklin gave the idea to Senator William M. Gwin during a horseback trip along the route in 1854. Gwin introduced legislation in January 1855 to establish "a weekly letter express [along the Central Route]," but the bill never made it out of committee. Ficklin later served as superintendent of the L&PP Express. Late in 1859, Senator Gwin approached Russell about establishing a Pony Express to help promote the viability of the Central Route. Russell, seeing this as a strategy to winning the mail contract, embraced the Pony Express and persuaded his reluctant partners to support the enterprise.

Russell announced his intention to establish the Pony Express on January 27, 1860. With only two months to prepare for the April 3rd launch date, Russell, Majors and Waddell had to choose the exact route, locate and build stations, hire employees, buy horses and supplies, and advertise the schedule and rates for Pony Express mail. Their success was due entirely to the experience and abilities of Majors, Ficklin and the superintendents, and to the fact that COC&PP already had a significant amount of infrastructure in place over much of the route.

The Pony Express Route and Organization

The Pony Express route followed the old Oregon-California Trail for much of the way between the eastern terminus at St. Joseph, Missouri, and the western terminus at Sacramento, California, where the actual Pony ride would begin and end. The total distance traveled along this route was approximately 1,840 miles, passing through what are now the states of Kansas, Nebraska, Colorado, Wyoming, Utah and Nevada. The trip between San Francisco and Sacramento, usually by steamer, added 120 to 140 miles.

Although Russell, Majors and Waddell used Leavenworth, Kansas, as their eastern stage terminus, they decided to establish the Pony Express terminus at St. Joseph, in order to connect with the Hannibal & St. Joseph Railroad (used to transport mail) and the telegraph line. St. Joseph also provided incentives, such as office space, free railroad passes for employees and free passage on the Missouri River ferry for Pony riders.

The Alta Telegraph Company office in San Francisco served as the primary mail collection and delivery point. Mail was carried by steamer to and from Sacramento, where the Pony relay started and ended (the western terminus was later moved to Folsom, then Placerville). The route was divided into five divisions, each under the management of a superintendent who reported to the general manager, Benjamin F. Ficklin.

It is not definitely known how many stations were up and running when the Pony Express started in April 1860. One source reports 119 stations, with a home station every 75 to 100 miles apart where a rider could rest before making the return trip. Another source reports 153 stations and relay posts operating from the start. The total number of stations at its peak was nearly 190.

The managers had to buy horses—400 to 500, according to Alexander Majors—and distribute them along the route. They also had to hire employees to man the stations and riders. The estimated number of Pony riders hired ranges from 50 to 80.

The Pony Express was designed to operate on a relay system in which a rider would change horses every 10 to 15 miles, and a new rider would carry the *mochilla*—the leather bag used to carry mail—every 75 miles. The first published schedule projected a 240-hour

journey. The miles a rider and horse could run per hour varied greatly, depending on the terrain and weather conditions. On open plains, a rider could cover a much greater distance in an hour. Confronted with steep inclines and winding mountain trails, the pace slowed considerably. Relay stations where riders changed horses and passed the mochilla were established at locations best suited to the circumstances.

The Paiute Indian War—Devastation in Nevada

America's "Manifest Destiny"—the great migration toward the West—was fueled by a combination of religious fervor, the quest for cheap land and, with the discovery of precious gold and silver, unmitigated greed. Between 1843 and 1849, emigrants to the West were, for the most part, nothing more than travelers trespassing across Indian homelands, leaving no permanent mark. From 1849 through the 1860s, the gold and silver strikes in California, Nevada and Colorado, as well as Mormon migration to Utah, gave whites a reason to "settle" in and around the hunting grounds, water sources and verdant areas of Indian territory.

The conflict between white settlers in the West and the people they called "savages" reached a boiling point in the 1860s. Indians had witnessed their essential buffalo herds hunted to near extinction. Disease and alcohol inflicted a terrifying physical toll. Many tribes suffered from starvation and deprivation. Weakened and forced to seek new lands, some tribes simply perished.

As if all of the suffering had coalesced into a perfect storm of rage and retribution at one moment in time, on May 7, 1860, a group of Paiute and Bannock warriors, enraged over the abduction of two of their young women by neighboring stage operators, descended on a small, crudely constructed station run by three brothers from Maine named Williams. Two of the Williams brothers and a couple of others were murdered. Their deaths ignited a war that brought the Pony Express to a halt.

The Two Battles of Pyramid Lake

When one of the brothers returned to the smoldering embers of Williams Station and discovered the dead men, including his brothers, he fled to nearby Buckland's Station. News of the "massacre" quickly reached Virginia City and the surrounding settlements. The telegraph transmitted the story to California, and the Pony Express carried the first reports eastward.

When Carson Valley's residents heard stories about "hundreds" of Indians killing settlers, they panicked. The men gathered, drank whiskey and vowed revenge. While cooler heads urged a more cautious response, the mob prevailed and hastily organized a militia to track down and kill Paiutes. Four groups of volunteers were assembled at Carson City, Virginia City, Genoa and Silver City. The leader of the Carson City detachment was Major William Ormsby, a local hotelier, former Pioneer Stage agent and previously a member of William Walker's filibustering expedition into Nicaragua.

Major Ormsby was given command of the 105-man militia. On the morning of May 10, he led his men northeast along the Carson River toward Williams Station. After two days and nights of extremely harsh weather, the ragtag army followed a path from the Truckee River to a place just a few miles south of Pyramid Lake. It was precisely where the Paiute War Chief Numaga wanted to meet his enemy.

The ambush quickly turned from a fight to slaughter. Three quarters of Ormsby's men were killed, including Ormsby himself. Another 29 were wounded. Scalps were taken, bodies mutilated and horses stolen.



War Chief Numaga

The first news of the disastrous battle was brought to Virginia City by a volunteer on horseback who had deserted his post. As the news of the First Battle of Pyramid Lake spread, fears of an Indian Armageddon caused widespread panic. Families took refuge in secure buildings. The residents of Silver City built themselves a wooden cannon. Officials sent desperate pleas to California and Washington to send troops.

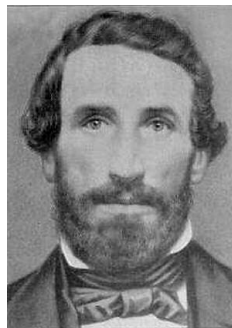
Disruption of Pony Express

Colonel John Coffee "Jack" Hays, a renowned former member of the Texas Rangers, was visiting Virginia City on business when news of Ormsby's annihilation reached the town. In the days that followed, California state militiamen marched over the Sierra Nevada and army regulars left Fort Alcatraz on the Carson Valley Expedition. Colonel Hays, an experienced Indian fighter, was given command of the forces gathered in Carson City. After another furious battle was fought at Pyramid Lake, both sides claimed victory and went their separate ways. Eventually, Numaga and his people returned to Pyramid Lake and lived in relative peace.

The Telegraph and the End of the Pony Express

The value of the Pony Express as a way to transmit news faster than any other means was destined to disappear once the transcontinental telegraph was complete. But the electronic communication technology that would soon render the horse-and-rider relay system obsolete actually complemented the Pony Express and made it more useful. By transmitting telegrams to receiving stations along the Pony route, it was possible to reduce the overall time required to send news from one coast to the other. As the telegraph lines lengthened and the gap between them narrowed, a message could be sent by wire and horse in as few as seven days.

The Overland Mail Company, which took control of COC&PP, was compelled to continue running the Pony Express as part of the government mail contract, but they did so reluctantly. Now that Congress favored the Central Route over the Southern Route—partly because COC&PP had demonstrated its reliability, and partly because the Civil War threatened the Southern Route—the public relations value of the Pony Express disappeared. The government contract had an escape clause: once the transcontinental telegraph was complete, they could discontinue the Pony Express. On October 24, 1861, the two ends of the telegraph lines met, and, other than its historical legacy, the Pony Express ceased to exist. ■



Major William Ormsby



Lot 52

LOT 52°

A perfect strike of the San Francisco Running Pony marking on a pristine cover carried by the Pony Express in November 1860, the month Lincoln was elected and the nation moved closer to the Civil War

ESTIMATE \$10,000-15,000

DESCRIPTION

“PONY EXPRESS/SAN FRANCISCO/NOV. 28” (1860) blue Running Pony oval handstamp, a perfect strike showing every detail of the horse, matching blue “The Central Overland California & Pikes Peak Express Company, San Francisco, Cal.” dateless oval handstamp on 10¢ Pale Green on Buff Nesbitt entire (U16a) addressed to “Mr. L. A. Booth, care J. R. Dickinson, Naval Office, New York”; carried on the eastbound Pony Express trip that left San Francisco on Wednesday, November 28, 1860, and arrived in St. Joseph on Tuesday, December 11; bold strike of “The Central Overland California & Pikes Peak Express Company, St. Joseph, Mo. Dec. 11” oval datestamp applied on arrival, entered mails with greenish-blue “Saint Joseph Mo. Dec. 12” double-circle datestamp, matching grid cancel struck on 10¢ embossed stamp

PROVENANCE

Robert W. Baughman, Siegel Auction Galleries, 5/25/1971, Sale 396, lot 3

CENSUS, LITERATURE AND EXHIBITION REFERENCES

Frajola-Kramer-Walske census no. E42

CERTIFICATION

The Philatelic Foundation (1975)

CONDITION NOTES

Extremely Fine; a few negligible faint toned spots

HISTORY AND COMMENTARY

The Ponies Run and the Owners Lose Money

The cover offered here was carried by Pony Express in November 1860. Since the resumption of service in July, the Pony riders had been running with only a few disruptions caused by Indian attacks. To encourage business, the rate was recalibrated to \$2.50 per *quarter* ounce—correspondents were able to keep letters under this limit by using very thin writing paper. The schedule was changed to twice-weekly departures. Nonetheless, the operating losses and Russell’s inability to secure a lucrative government contract began to push the company to the brink.

The Central Overland California & Pike’s Peak Express Company’s Pony Express service was not included in the U.S. mail contract that COC&PP acquired from Hockaday (April 1859), nor in the contract that was transferred by the government from Chorpenning to COC&PP (May 1860). Those two contracts paid about \$200,000 per year, which was insufficient to cover the costs of operating the route. Without an adequate mail contract and facing mounting debt, in January 1861 the COC&PP was taken over by its largest creditor, the “Stagecoach King” Ben Holladay, and Majors and Waddell left the firm.

This eastbound cover shows the typical markings of this phase of the Pony Express, including a perfect strike of the blue San Francisco Running Pony oval and the dateless oval COC&PP “frank” in matching blue. ■

PONY EXPRESS.

NINE DAYS FROM SAN FRANCISCO

To New York.

THE CENTRAL OVERLAND PONY EXPRESS CO. will start their **LETTER EXPRESS** from San Francisco to New York and intermediate points, **On Tuesday, the 3d day of April next,** And upon every **TUESDAY** thereafter, at **4 o'clock, P. M.** Letters will be received at San Francisco until **3¼ o'clock, P. M.,** each day of departure.

OFFICE—Alta Telegraph Office, Montgomery street

Telegraphic Dispatches will be received at Carson City until **6 o'clock, P. M.,** every Wednesday.

Schedule Time from San Francisco to New York:
For Telegraphic Dispatches, **9 days;**
For Letters, **13 days.**

Letters will be charged between San Francisco and Salt Lake City, **\$3** per half ounce and under, and at that rate according to weight. To all points **westward** Salt Lake City, **\$5** per half ounce and under, and that rate according to weight.

Telegraphic Dispatches will be subject to the same charges as Letters.

All Letters must be enclosed in stamped Envelopes.

WM. W. FINNEY,
Agent Central Overland Pony Express Co.
Times copy.

Early ad for the Pony Express in the San Francisco *Bulletin*, March 17, 1860.

Reproduced from Bloss, *Pony Express—The Great Gamble*.



Lot 53

LOT 53°

This “Prince Edward Pony” cover is unique in three important respects—it is the only Pony Express cover to Prince Edward Island, the only \$2 Horse & Rider stamp on a cover to a foreign destination, and the only combination of the 5¢ 1860 Issue with a Pony Express stamp—based on these facts, it is rightfully acclaimed one of the most outstanding covers in United States postal history

ESTIMATE \$300,000-400,000

DESCRIPTION

5¢ Brown, Type II (30A) and 10¢ Green, Type V (35), used with Wells, Fargo & Co., \$2.00 Red, Horse & Rider, First Issue (143L1), Position 5, three full to large margins, just barely in along top frame-line, all have bright and rich colors, all tied by blue “PONY EXPRESS/SAN FRANCISCO/MAY 29” (1861) blue Running Pony oval handstamp on yellow cover to Angus McFadyen in Charlottetown, Prince Edward Island; carried on the eastbound Pony Express trip that left San Francisco on Wednesday, May 29, 1861, and arrived in St. Joseph on Sunday, June 9; entered mails the next day with green “St. Joseph Mo. Jun. 10” circular datestamp struck three times (twice tying stamps), “St. John N.B. JU 14 1861” transit datestamp and “Prince Edward Island JU 17 1861” receiving datestamp struck on back

PROVENANCE

Provenance prior to Lichtenstein’s ownership is unknown

Alfred F. Lichtenstein, H. R. Harmer sale, 5/13/2004, lot 1511, to William H. Gross

CENSUS, LITERATURE AND EXHIBITION REFERENCES

Frajola-Kramer-Walske census no. E42 (illustrated on p. 77)

World Stamp Show 2016 Court of Honor (Gross)

CONDITION NOTES

Very Fine; 10¢ negligible toned spot and tiny perf flaws at top

HISTORY AND COMMENTARY

The Prince Edward Pony Unveiled

The existence of a Pony Express cover to the British North American province of Prince Edward Island was known to collectors for many years, based on a cryptic entry in the Nathan census. The story was told that the cover reposed in the legendary Pony Express collection formed by Alfred F. Lichtenstein during the first thirty years of the 20th century. Apart from some sections sold off decades earlier, the collection had not been seen by anyone outside the family and a small circle of insiders since Lichtenstein’s death in 1947—the centenary year of the first United States stamps—which cast a pall over the 1947 CIPEX exhibition.

Some said the collection was sitting in a bank vault. Others said it was held under lock and key at Harmer’s, the designated Dale-Lichtenstein auctioneers. A few individuals broke pledges of confidentiality by saying they had been shown photocopies, and the Prince Edward Pony was there, along with covers to Scotland and Germany, the First Trip cover, and other great Pony Express rarities.

Finally, in 2004, the Harmer firm unveiled the collection and the Prince Edward Pony. There, resting in one of the great old-time postal history collections, was the Pony Express cover to Prince Edward Island. Seeing it for the first time in color, one was immediately impressed. Not only is it unique, it is very beautiful. The yellow envelope provides a perfect backdrop for the stamps, markings and, equally important, the Prince Edward Island address. The \$2 Red Horse & Rider stamp is tied by a clear blue San Francisco Running Pony oval, and the 5¢ Brown and 10¢ Green stamps are tied to the other corner by the same marking and bright green St. Joseph circular datestamps. It is colorful, pristine, and unlike any other Pony cover.

How or when the Prince Edward Pony came to be in Lichtenstein’s possession is not known. It never appeared in any auction or exhibition catalogue prior to 2004. We do know Lichtenstein acquired the Worthington and Berthold Western Express collections intact—it could have been in one of those. Or maybe it was in the Goodfellow collection of Prince Edward Island, which he also bought intact. The question may never be answered.



Alfred F. Lichtenstein
(1876-1947)

continued on next page

Lot 53 continued

Pony Express Covers Beyond the United States

The Pony Express operated between St. Joseph, Missouri, and San Francisco, and points along the route. However, it was possible to address a letter to another country and have it enter the mail stream at the eastern terminus to get to its final destination. There are six recorded Pony Express covers addressed beyond the borders of the United States. They are listed below in chronological order, starting with the Frajola-Kramer-Walske census number.



- 1 **E38, November 7, 1860, to Glasgow, Scotland**, with 10¢ 1857 affixed over illustrated "Overland Mail" stagecoach design, **no Pony stamp**, currently in Haub collection



- 2 **E64, April 13, 1861, to Liverpool, England**, stampless with red S.F. Running Pony oval and datestamp, **no Pony stamp**, ex Dale-Lichtenstein (H. R. Harmer sale, 5/13/2004, lot 1509), Walske



- 3 **E87, May 29, 1861, to Prince Edward Island**, with 5¢ & 10¢ 1857 and **\$2.00 Red Pony stamp**, ex Dale-Lichtenstein (H. R. Harmer sale, 5/13/2004, lot 1511), **the cover offered in this sale**



- 4 **E126, July 27, 1861, to Metz, France**, 3¢ Star Die entire with Wells Fargo & Co. black frank and **\$1.00 Red Pony stamp**, ex Haas, "Edwards," currently in Haub collection



- 5 **E155, September 7, 1861, to Maggia (Ticino), Switzerland**, 10¢ Nesbitt entire with Wells Fargo & Co. red frank, 3¢ and 10¢ 1857 (two each and **\$1.00 Red Pony stamp**, ex Dale-Lichtenstein (H. R. Harmer sale, 5/13/2004, lot 1517) and Twigg-Smith (Siegel Auction Galleries, 12/5/2009, Sale 979, lot 34), currently in Haub collection



- 6 **E160, September 14, 1861, to Elmshoren (Holstein), Germany**, Civil War patriotic (Washington portrait) with 30¢ 1860 and **\$1.00 Red Pony stamp**, ex Matthies, Paliafito, Ishikawa (Christie's Robson Lowe sale, 9/28-29/1993, lot 355), currently in Kramer collection

The \$2 Horse & Rider Issue

Observing the six Pony covers to foreign destinations, the Prince Edward Island cover stands out not only for the destination, but it is the only one of the six with the \$2 Red Horse & Rider stamp. The other three covers with Horse & Rider stamps have the \$1 Second Issue, and two covers do not have any Pony Express stamps, because they predate the period when Wells, Fargo & Co. acted as agents and issued stamps to prepay the express charge.

The \$2 Red and \$4 Green First Issue stamps were distributed by Wells, Fargo & Co. during the period from April 1 to June 30, 1861, described by Frajola-Kramer-Walske as the Interim Phase, in which the Pony Express was operated as a joint private enterprise by COC&PP (controlled by Holladay) and the Overland Mail Company, with Wells, Fargo & Co. acting as agents for the business.

Prior to this period (on March 12, 1861), the Overland Mail Company won the passenger/mail contract for the Central Route (St. Joseph or Atchison to Placerville) at \$1,000,000 per year, effective July 1, 1861. On March 16 the company sub-contracted with COC&PP to run the stage-coach mail route between the eastern terminus and Salt Lake City, and to continue running the Pony Express, which was mandated in the government contract until the transcontinental telegraph was completed. On April 26, 1861, Bela Hughes, Holladay's cousin, replaced Russell as COC&PP president. Although COC&PP continued to operate the entire Pony Express route during this period, Wells, Fargo & Co. took on a prominent role as agent and issued stamps and envelopes.

When the Interim Phase started on April 1, 1861, the rate for a Pony Express letter was substantially reduced to \$2 per half ounce, down from the \$5 per half ounce or \$2.50 per quarter ounce rates in effect during the previous year. At the same time, Wells, Fargo & Co. had special stamps and envelopes printed for use on Pony Express letters. The \$2 rate was in effect for a brief period, from April 1 to June 30, 1861.

The \$2 and \$4 were printed by Britton & Rey in sheets of 20 (five wide by four high). Rather than build up the printing stone from intermediate transfer groups or from a primary matrix containing the denomination, the printers used a blank matrix to enter each subject on the stone for each value. This required a total of 40 transfers (20 for each value). The denomination (shaded numerals "2" and "4") then had to be individually transferred to each subject on both stones, thus requiring another 40 separate transfers.



\$2 Red, Horse & Rider, First Issue, printed by Britton & Rey



Ben Holladay's cousin, Bela Hughes, replaced William H. Russell as president of COC&PP in April 1861

It seems incredible that experienced lithographers did not simplify the process by using intermediate transfers. Based on the fact that the \$2 and \$4 of the July 1861 issue (in Green and Black) were printed from the same stones as the April 1861 issue, it is certain that the printers had retained the two original

stones. Lithographic stones were usually re-used by erasing the image and repolishing the surface, but in the case of the Pony Express stones, they were evidently preserved for future printings.

Before the government contract period commenced on July 1, 1861, the \$2 Red and \$4 Green stamps were withdrawn and replaced with the new \$1 stamps for the Pony Express rate mandated by Congress.

Angus McFadyen Receives a Pony Express Letter

The addressee, Angus McFadyen, received the cover and the letter it once contained on June 17, 1861, nineteen days after it was carried from California by the first Pony rider in the relay. The last Pony rider reached St. Joseph on Sunday evening, June 9, the day before the postmark date. Once it entered the mails, it was sent east by train.

The post office would have directed a letter addressed to Prince Edward Island to Boston, so that it could be carried on a contract mail steamer to St. John, New Brunswick. There are no Boston markings, but the St. John datestamp on back was applied on Friday, June 14, 1861, which corresponds to the regular arrival day of the steamer *New Brunswick*, which left Boston on Thursdays and arrived in St. John the next day. In June 1861 the official steamboat letter carrier was Joseph Gunnison, a former express operator (David D'Alessandris, "Boston to Saint John Steamboat Mail," *Chronicle* 202, May 2004). At St. John the Canadian post office took charge of sending it to the Charlottetown post office on Prince Edward Island, and it arrived three days later, on June 17.

Who might have spent \$2.15 to mail a letter to Angus McFadyen by Pony Express? One person located through a genealogical search seems to be a likely candidate. John W. McFadyen was born in Portsmouth, New Hampshire, on June 24, 1833, the son of Alexander and Mary McInnis McFadyen, both natives of Prince Edward Island. John's father died in 1859, and his mother died one year later. After his parents' deaths, John traveled to California. One account says he sailed aboard the Atlantic steamer *Empire City*, crossed Panama, and then boarded the Pacific steamer *Golden Age* to San Francisco. If this sailing information is accurate, he must have left before March 1858, because the *Golden Age* did not run after that. John farmed in the Sacramento County area and then worked as a teamster. He eventually relocated to Solano County and lived there into the 20th century. The relationship between John and Angus McFadyen is unclear, but Angus was a farmer on Prince Edward Island and probably a blood relative.

The Civil War's Impact

The Prince Edward Pony cover was sent from California after the bombardment of Fort Sumter in April 1861 and before the First Battle of Manassas (or Bull Run) was fought in Virginia. The war had finally given Congress a good reason to move the transcontinental mail contract from the Southern Route to the Central Route, away from the states in open rebellion. Even in Missouri, there was a threat from Confederate sympathizers and bushwhackers. When the railroad bridge near St. Joseph was sabotaged by bushwhackers in September 1861, causing the deaths of nearly 20 passengers, authorities moved the eastern mail terminus to Atchison, Kansas.

The stamps on the Prince Edward Pony cover paid the 15¢ rate from the West Coast to Canada and its provinces—5¢ more than it cost for letters originating east of the Rocky Mountains. The two stamps were soon to be replaced by a new issue, a necessary step to prevent Southerners from cashing in on supplies of federal stamps. By the fall of 1861, the old stamps could no longer be used on Pony Express mail.

Even the Pony Express had only a few more months to exist, as the two ends of the telegraph line moved closer and closer each day. The growth of electronic communication was close to rendering the era of horse flesh and saddle obsolete. ■



Lot 54

LOT 54°

A spectacular triple-rate Virginia City Pony Express cover with three 25¢ Blue Horse & Rider stamps used with the 10¢ 1861 on a Wells, Fargo & Co. 3¢ franked entire—unlike the few other multiple-rate covers, this is a small and attractive paste-up entire

ESTIMATE \$15,000-20,000

DESCRIPTION

10¢ Green (68), beautiful rich color, used with **Wells, Fargo & Co., Virginia City Pony Express, 25¢ Blue (143L8)**, **three singles**, each with clear to full margins, all stamps tied by four strikes of “Wells, Fargo & Co. Virginia City, N.T. Feb. 15” (1863-64) blue oval datestamp on 3¢ Pink on Buff entire (U35) with Wells, Fargo & Co. printed frank, used as a paste-up, therefore unaddressed and with adherences on back, this was undoubtedly carried to San Francisco

PROVENANCE

Probably from the Rudolf Wunderlich 1861 collection (sold privately by Harvey R. Warm)

Ryohei Ishikawa, Christie’s Robson Lowe sale, 9/28-29/1993, lot 414, to Craveri (later sold privately to William H. Gross)

CERTIFICATION

The Philatelic Foundation (1993)

CONDITION NOTES

Very Fine; 10¢ two short perfs, left 25¢ faintly creased from fold (not noted on certificate), cover slightly wrinkled as usual for paste-up usage

Signed on back by Henry Chaloner (collector)



Wells Fargo advertisement announcing the start of the “Pony Express to Washoe,” dated August 8, 1862, states that service will commence on Monday, August 11, from San Francisco.

HISTORY AND COMMENTARY

The Pony Rides Again

The gold and silver strikes in Utah Territory between 1859 and 1863 brought a huge influx of miners and settlers into the Carson and Washoe Valley region. At the beginning of the Civil War, the federal government moved quickly to ensure that the population of eastern California and western Utah Territory—along with its mineral wealth—remained loyal to the Union. Congress created Nevada Territory on March 2, 1861, carving out a portion of Utah Territory that included Carson City (the new capital of Nevada Territory), Genoa, Virginia City, Gold Hill, and Aurora.

Wells, Fargo & Co. and other express companies had long served this region. The transcontinental Pony Express of 1860-1861 passed through Carson City and Virginia City. Therefore, when there was demand for a fast express service between San Francisco and Washoe, it was relatively easy for Wells Fargo to organize a horse-and-rider relay along their existing routes. The “Pony Express to Washoe—Through in 24 Hours” was announced by Wells Fargo to start running on Monday, August 11, 1862. The schedule provided for a 4 p.m. departure from San Francisco and arrival in Virginia City by “the next evening.” Letters sent westbound from Virginia City would leave at 6 p.m. and arrive in San Francisco the “next evening, by Sacramento Boat.”

From August 1862 through January 1863, the rate for the Virginia City Pony Express was 10¢ per half ounce, which was paid by the brown stamp. Sometime shortly after January 1863, the rate was increased to 25¢, and a new stamp was issued in blue. The 25¢ rate continued through to the end of the express service, but the stamp color was changed to red around March 1864.

Multiple-rate Virginia City Pony Express covers are rare. Typically, they are large envelopes that held documents weighing a few ounces. The cover offered in this sale is the exception to the rule. It was stamped with the necessary postage and express fee, and affixed to a larger envelope bearing the address (later removed). The three 25¢ Horse & Rider stamps indicate the 75¢ rate for a letter weighing between one and one-and-a-half ounces. The 10¢ stamp would have covered the triple 3¢ postage (1¢ overpaid), but the franked entire was required, so the 3¢ embossed stamp was wasted.

This cover was not shown in the 1981 Ishikawa book. It was one of the “upgrades” to Ishikawa’s exhibit made in 1986 and 1987 for AMERIPEX and CAPEX with help from Harvey Warm. Since Warm handled the private sale of Rudolf Wunderlich’s 1861 collection, it is likely that this cover was part of that collection. ■



Lot 55

LOT 55°

This is the unique plate number block of the 10¢ 1861 Type I “First Design”—the lower left stamp is the Erased 90¢ Entry variety, which is also unique as an unused example and one of only two or three extant

ESTIMATE \$40,000-50,000

DESCRIPTION

10¢ Dark Green, Type I (58/62B), Positions 84-85/94-95R4, block of four from the bottom of the right pane of Plate 4 with “ENGRAVED BY THE NATIONAL BANK” part imprint and plate “NO. 4” in selvage at bottom, the lower left stamp—Position 94R4—shows traces of a **previous entry from the 90¢ 1861 transfer roll**, original gum, deep rich color in the characteristic dark “August” shade

PROVENANCE

Philip H. Ward, Jr. (bought privately, estate sold to Weills, 1963)

Benjamin D. Phillips (bought from Weills out of Ward estate, 1964; collection sold privately to the Weills, 1968)

Siegel Auction Galleries, 1969 Rarities of the World, 3/25/1969, Sale 350, lot 64

Stephen D. Bechtel, Sr. (probably bought in 1969 Rarities of the World sale; collection sold privately in 1993)

Siegel Auction Galleries, 1993 Rarities of the World, 11/20/1993, Sale 755, lot 105, to Levitt for Chapin

John C. Chapin (collection sold privately to William H. Gross, 2002)

CENSUS, LITERATURE AND EXHIBITION REFERENCES

Lester G. Brookman, *United States Postage Stamps of the 19th Century*, Vol. II, p. 42

CONDITION NOTES

Fine centering; some gum disturbance from hinge removal, short perfs and lightly creased along right side, slight thinning which does not affect Position 94R4, small hole in selvage clear of imprint



The digital image at right shows the lower left stamp, 94R4, with the 90¢ 1861 superimposed in the exact position of the erased entry—traces of the entry appear on the 10¢ where indicated with red arrows

HISTORY AND COMMENTARY

A Unique Plate Block and Remarkable Plate Variety

This is the only recorded plate number multiple of the 10¢ Type I, the “First Design” printed from a plate that was quickly replaced in 1861. This plate block was the key to unlocking the mystery of the Erased 90¢ Entry variety.

This unusual variety on the 10¢ 1861 was first reported by a stamp dealer, A. Krassa, in the July 1922 *Collectors Club Philatelist*. The article described a single example of the 10¢ Type I (First Design) that showed traces of a previous entry on the plate. The entry was identified as the 90¢ 1861, with the triangular shaped ornament showing clearly at bottom.

At the time, no one knew where this variety was positioned on the plate. It occurred when the printers erased a previous entry on the steel plate, in order to make a new entry from the transfer roll. Normally, an erased entry is the same design made from the same transfer roll, and the erasure and re-entry are done to correct a misaligned entry. In this case, the previous erased entry was an entirely different design, the 90¢, made from another transfer roll.

Sometime after Krassa reported the single stamp, the 10¢ block with the part imprint and plate “No. 4” selvage was acquired by Philip H. Ward, Jr. When Ward examined the block carefully, he discovered that the lower left stamp showed the same traces of the erased 90¢ entry found on the single example reported by Krassa. Thus, the mystery of the Erased 90¢ Entry position was solved—it is 94R4.

Ward kept the block in his collection until he died in 1963. The Weills purchased the entire Ward stock in 1963 and one year later sold the 10¢ Plate 4 block to their most important and closely-guarded client, Benjamin D. Phillips, for \$752. The Weills purchased the Phillips collection in 1968 for \$4.07 million and consigned the block to the 1969 Rarities of the World sale.

The next owner, who probably bought it in the Rarities sale, was Stephen D. Bechtel, president of the Bechtel Corporation from 1933 to 1960. After Bechtel’s death the collection was held until Mrs. Bechtel passed away. In 1993 the stamp collection was sold privately, and the 10¢ Plate 4 block was offered in the 1993 Rarities of the World sale. It was bought by Andrew Levitt as agent for John C. “Jack” Chapin, a World War II Marine veteran and historian, and a dedicated collector of classic plate number multiples (additional biographical information on page 189).

In 2002 the Chapin collection was acquired intact by the Shreves in a sealed bidding process organized by Andrew Levitt, and then the collection was sold to Mr. Gross. ■



Lot 56

LOT 56°

This magnificent pair of the rare 24¢ 1861 Steel Blue with full corner sheet selvage and original gum is so extraordinarily fresh and of such superb quality, it has often been used as the gold standard for the shade and issue

ESTIMATE \$50,000-75,000

DESCRIPTION

24¢ Steel Blue (70b), Positions 1-2L6, horizontal pair with **full top left corner sheet selvage**, original gum, very lightly hinged, incredibly deep rich color and proof-like impression, each stamp perfectly centered with wide and well-balanced margins

PROVENANCE

Siegel Auction Galleries, 1982 Rarities of the World, 4/24/1982, Sale 596, lot 210, to Robinson as agent for Klein

Walter C. Klein, Christie's Robson Lowe sale, 6/15-16/1988, lot 48, to Chang as agent for Drucker

Drucker Family, Siegel Auction Galleries, 10/9/2002, Sale 851, lot 79, to William H. Gross

CENSUS, LITERATURE AND EXHIBITION REFERENCES

World Stamp Show 2016 Court of Honor (Gross)

CERTIFICATION

British Philatelic Association (1962—no longer accompanies)

Giulio Bolaffi (3/21/1966)

The Philatelic Foundation (1982 and 2002)

CONDITION NOTES

Extremely Fine Gem pair—superb and flawless

HISTORY AND COMMENTARY

The Meaning of Post Office Fresh

The rarest of the myriad 24¢ 1861 shades are the Steel Blue (Scott 70b) and Violets (Scott 70c and 70d). Unlike the fugitive Violet shades, the Steel Blue is usually stable and readily distinguishable. Apart from the Blackish Violet (78c), the Steel Blue is the rarest in original-gum condition, and multiples are exceedingly rare. We record the following:

- 1 **Block of six**, original gum, sound, ex Worthington, Caspary, "European Connoisseur" (Siegel Auction Galleries, 12/15/2015, Sale 1115, lot 2220)
- 2 **Block of four**, original gum, perfs trimmed off bottom right, ex Duveen, Hind, Sinkler, Lilly, last offered in 1991 Rarities of the World, 4/20/1991, Sale 737, lot 387
- 3 **Horizontal pair**, Positions 1-2L6 with top left corner sheet margins, original gum, sound, ex Klein and Drucker, Siegel Auction Galleries, 10/9/2002, Sale 851, lot 79, **the pair offered in this sale**

A third block, with top sheet selvage, ex Henry C. Gibson, Sr., was offered in our 1974 Rarities of the World sale (Sale 448, lot 61), but since then it has been broken into singles.

Although we are compelled to write first about multiples, which are rare artifacts, condition is what sets this pair on a pedestal. Each of the two stamps is absolutely superb. The color is rich and true to the distinctive Steel Blue shade. All of the perforations are full, and the paper is crisp and bright. Unlike many original-gum stamps, the gum on this pair is lightly hinged and free of the messy hinge removal marks that affect so many classic stamps. And, as if the stamps alone were not enough to excite even the most jaded collector, the presence of full corner sheet selvage adds a finishing touch.

While the demand for single original-gum examples of this rarity is very strong, we fear that collectors who feel bound to the small area of an album space will pass by this pair, allowing the price to dip into "arbitrage" territory, where the temptation to break it into two singles overcomes any sense of ethical responsibility to preserve this important artifact. We hope it does not suffer the fate of the Gibson block, and we encourage collectors to find a different album page to accommodate this extraordinary pair (we will be happy to make one for the buyer).

This pair first appeared in the U.S. market in the 1982 Rarities of the World sale, where it was snapped up by Norman A. Robinson for Walter C. Klein's collection. When the Klein collection was sold in a 1988 Christie's Robson Lowe auction, another expert dealer, Albert Chang, outbid everyone to secure it for his clients, the Druckers. Finally, in the 2002 Siegel sale of the Drucker collection, yet another professional who knows enough to appreciate the quality of this pair, Charles Shreve, bought it for Mr. Gross. ■



Lot 57

LOT 57°

One of two recorded Abraham Lincoln “Split Rail and Flat Boat” Campaign covers to a foreign country—an outstanding cover from several perspectives: Lincoln, Transatlantic Mail, 1857 Issue and the Civil War

ESTIMATE \$7,500-10,000

DESCRIPTION

12¢ Black, Plate 1 (36), horizontal pair, tied by “Dubuque Iowa. Aug. 18” (1860) circular datestamp with “PAID/24” rate handstamp on light salmon cover with **Beardless Lincoln Portrait, Split Rail Fence and Riverboat Scene, 1860 Campaign design**, Baker imprint, “‘Honest Abe Lincoln’ on his flat boat” slogan at bottom, addressed to a Miss Teat in **Waltham on the Wolds, England**, red “19” credit handstamp also ties pair, Melton-Mowbray backstamp (September 3)

PROVENANCE

Siegel Auction Galleries, 1995 Rarities of the World, 6/5/1995, Sale 767, lot 142, to William H. Gross

CENSUS, LITERATURE AND EXHIBITION REFERENCES

Dr. James W. Milgram, *Abraham Lincoln Illustrated Envelopes and Letter Paper 1860-1865*, design AL-81

CONDITION NOTES

Very Fine cover with negligible slight wear in corners

HISTORY AND COMMENTARY

The Railsplitter Campaign

Based on contemporary journals, the Railsplitter image originated at the May 1860 Illinois Republican convention. Governor Richard J. Oglesby had two supporters enter the hall, carrying fence rails with a banner that read, “Abraham Lincoln the Rail Candidate for President in 1860.” The image of “Honest Abe” Lincoln as an 1840s frontiersman, wielding an axe to split rails, became wildly popular. Lincoln dutifully protested the theatrics, but must have realized the political benefit of a good campaign slogan.

The Railsplitter theme found a home on envelopes published during the 1860 campaign. A variety of designs blended Lincoln’s beardless portrait with images of his backwoods origins—chopping wood, piloting a flat boat, a split rail fence—ignoring the reality that Lincoln was a seasoned attorney, former U.S. congressman, and had not performed any frontier labor for many years.

The split rails and flat boat design on this envelope is rare, and examples are usually addressed within the boundaries of the (soon to be divided) United States. There are two covers with the same design addressed to another country: both come from the Miss Teat correspondence and were sent to England, each with a pair of the 12c 1857 Perforated paying the 24¢ treaty rate. It is believed that both were found by William O. Bilden, a dealer from Edina, Minnesota, who quietly handled many outstanding covers and collections during his career. ■

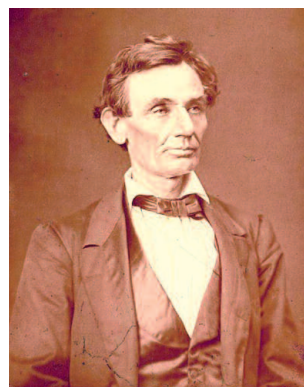
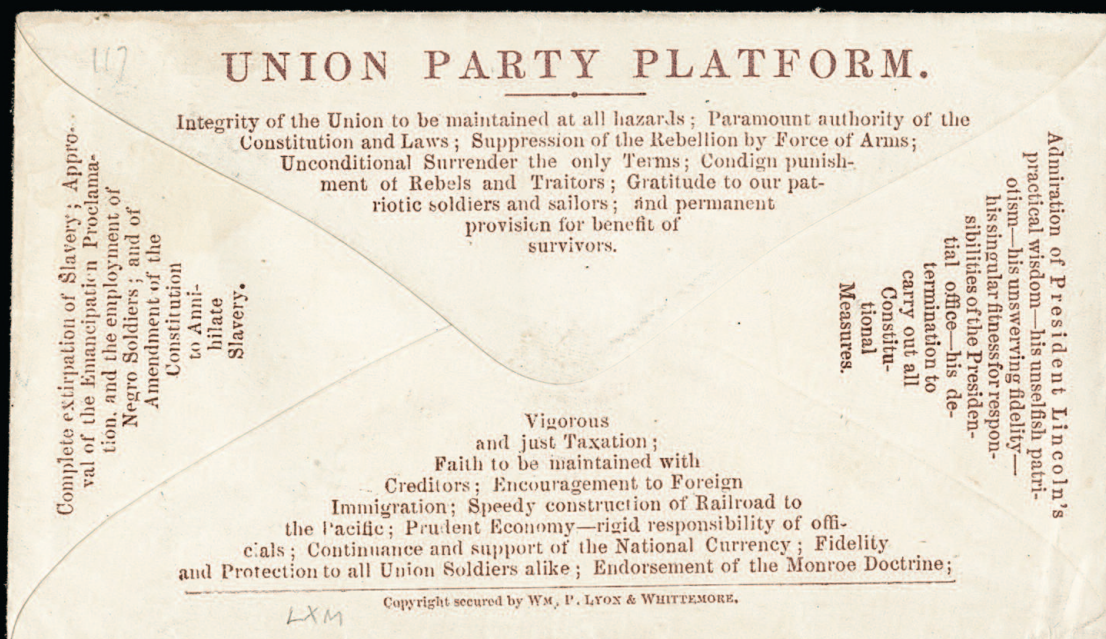
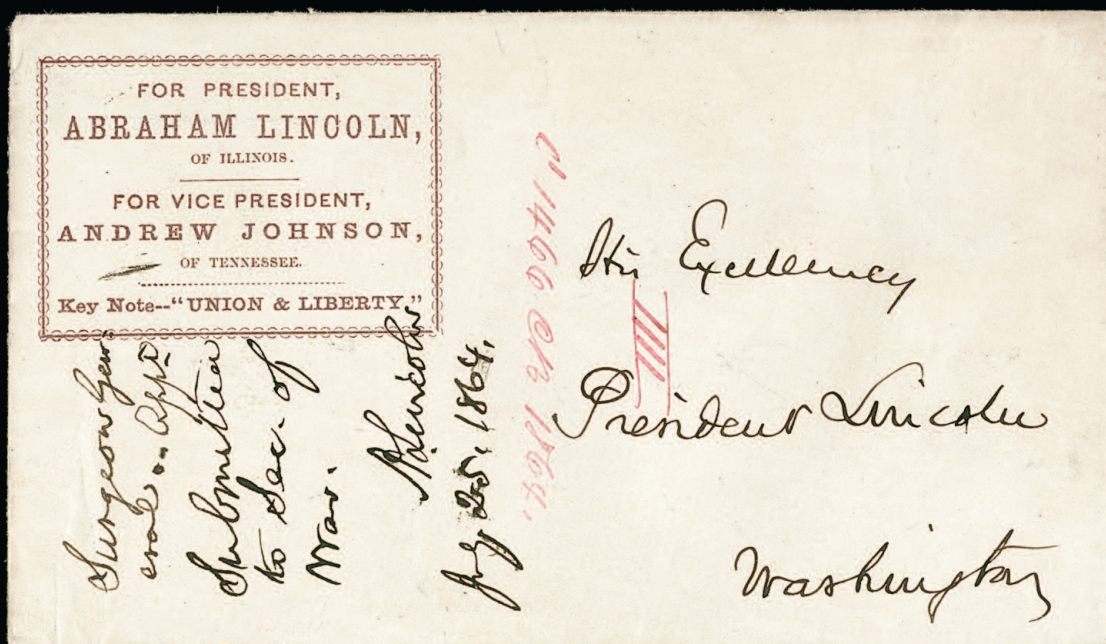


Photo of Abraham Lincoln without his beard, circa 1860



Lot 58 front and back

LOT 58°

The only known Lincoln campaign cover actually signed by Abraham Lincoln—
it is difficult to imagine a more historic presidential campaign cover

ESTIMATE \$10,000-15,000

DESCRIPTION

Abraham Lincoln, autograph five-line signed referral:

*Surgeon Gen-
eral.. Appt.
Submitted
to Sec. of
War.*

*A. Lincoln,
July 25, 1864.*

Boldly and clearly written by Lincoln on white envelope addressed to “His Excellency, President Lincoln, Washington,” purple seven-line **Lincoln-Johnson 1864 Campaign corner card** in frame at upper left, “Key Note -- ‘UNION & LIBERTY’”, “UNION PARTY PLATFORM” text on all four backflaps, Lyon & Whittemore imprint on bottom flap, hand-delivered to the White House without entering the mails, neat red docketing

PROVENANCE

Siegel Auction Galleries, 5/5/1995, Sale 766A, lot 1639, to William H. Gross

CENSUS, LITERATURE AND EXHIBITION REFERENCES

Dr. James W. Milgram, *Abraham Lincoln Illustrated Envelopes and Letter Paper 1860-1865*, design AL-161

CERTIFICATION

Charles Hamilton (3/9/1995 letter of authentication)

CONDITION NOTES

Extremely Fine

HISTORY AND COMMENTARY

The Republican Party Changes its Name

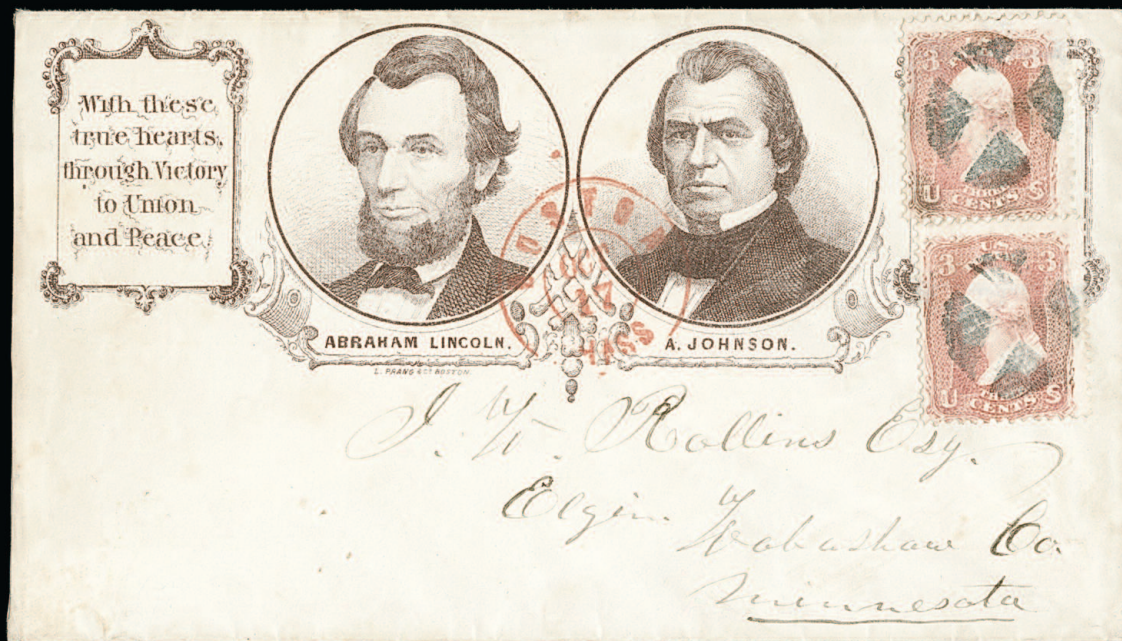
On June 8, 1864, the Republican Party convened in Baltimore and unanimously nominated President Lincoln for re-election, together with Andrew Johnson of Tennessee for vice president. For the election, they created the National Union Party, hoping to attract War Democrats. Technically, Lincoln is the last candidate outside the Republican or Democratic Party to win an election.

Soon after the nomination, the first of the Lincoln-Johnson campaign envelopes appeared. There are approximately fifteen to twenty different recorded varieties of Lincoln-Johnson 1864 election designs. The Lyons & Whittemore envelope offered here was published within weeks of the convention and does not bear the candidates’ portraits, as do later types. It has the “Union Party” name and platform on the back.

At the time President Lincoln received this hand-delivered envelope and its contents, the Union army was mired in a frustrating effort to gain momentum against the Confederates, while popular support for the war was faltering under pressure from the Peace Democrats and their constituency. The Democrats delayed their own convention until August 1864, hoping that the summer events would help their cause. However, the reverse proved true as Sherman’s army seized Atlanta on the closing day of the Democratic convention. By the November election, Lincoln was buoyed by the war’s momentum in favor of the Union.

It is interesting to observe that Lincoln was careful to write in the area clear of the corner card. The use of this campaign envelope to deliver a request for an appointment as Surgeon General shows a considerable degree of political patronage. Whether or not it worked we do not know.

There is no record of this cover we can locate. It came to our firm from William O. Bilden, a dealer from Edina, Minnesota, who quietly handled many outstanding covers and collections during his career. Mr. Gross acquired it in our Sale 766A, held on May 5, 1995 (lot 1639). ■



Lot 59

LOT 59°

A beautiful and rare Prang & Co. campaign design with three-quarter portraits of Abraham Lincoln and Andrew Johnson, the National Union Party candidates in the 1864 wartime election

ESTIMATE \$2,000-3,000

DESCRIPTION

3¢ Rose (65), two, bright shade, tied by quartered cork cancels, red “Boston Mass. Oct. 17” (1864) double-circle datestamp on cover to Elgin, Minnesota, with beautiful 1864 Campaign design in light purple, **Abraham Lincoln and Andrew Johnson three-quarter portraits** facing left in circular frames with campaign slogan at left—“With these true hearts, through Victory to Union and Peace”—and stamp collar at right, L. Prang of Boston imprint

CENSUS, LITERATURE AND EXHIBITION REFERENCES

Dr. James W. Milgram, *Abraham Lincoln Illustrated Envelopes and Letter Paper 1860-1865*, design AL-154

CERTIFICATION

The Philatelic Foundation (1994)

CONDITION NOTES

Extremely Fine

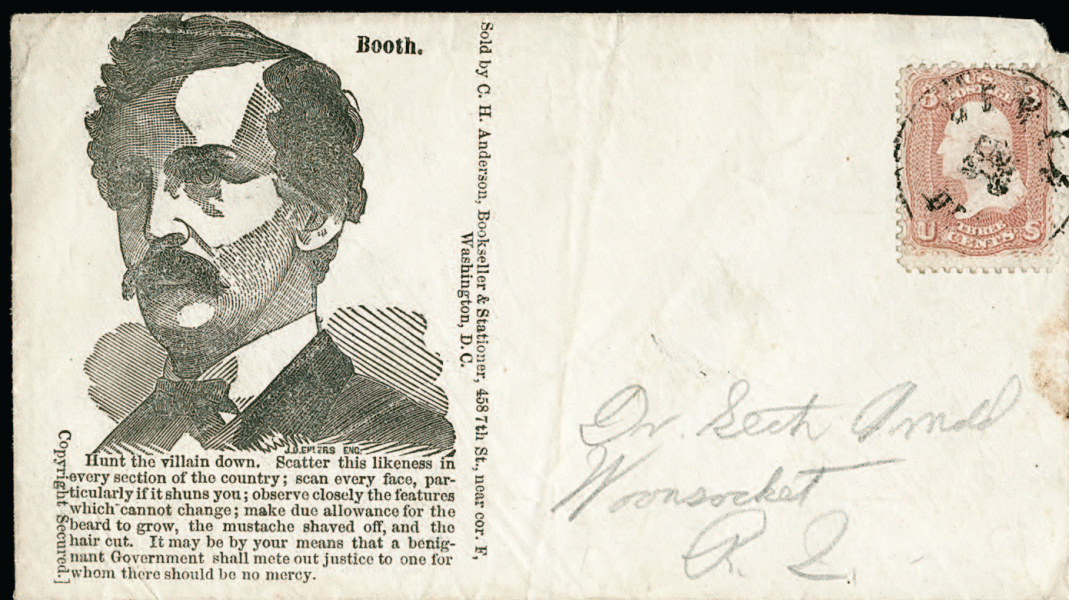
HISTORY AND COMMENTARY

Publishing Without a Cause

Louis Prang, a German-born immigrant whose family settled in Boston, was one of the leading printers of the 19th century. In 1860 Prang bought out his partner in the firm they started four years earlier, creating L. Prang & Company. The firm produced colored advertising material, maps and other printed material. In 1864 Prang traveled to Europe to learn a new German chromolithographic process. When he returned, Prang began to create high quality reproductions of major art works.

During the 1864 election campaign, Prang did not choose sides, which might have cut into his profits. He produced the Lincoln-Johnson campaign design—in two versions—and at the same time, his printing press was busy making envelopes depicting General McClellan and his Democratic Party running mate, George Pendleton. The slogan at upper left was changed to read, “Where Little Mack leads, the hearts of the people will follow.” Prang’s establishment seemed to know what moved the people’s hearts.

The Prang envelopes are among the most attractive of the different 1864 Campaign designs, and they are also among the rarest. ■



Lot 60

LOT 60°

This cover depicting Lincoln's assassin, John Wilkes Booth, and imploring the public to "Hunt the villain down," is one of two known—a visually striking and historically significant artifact of postal history and the Civil War

ESTIMATE \$10,000-15,000

DESCRIPTION

3¢ Rose (65), tied by "Lewis Del." circular datestamp (date unclear) on cover addressed in pencil to Dr. Seth Arnold, Woonsocket, R.I., with **John Wilkes Booth "Hunt the Villain Down" Wanted Design with woodcut engraving of Booth**, engraver's imprint "J. D. EHLERS ENG.", lengthy caption imploring citizens to search for the assassin with final encouragement "It may be by your means that a benignant Government shall mete out justice to one for whom there should be no mercy.", publishers imprint "Sold by C. H. Anderson, Bookseller & Stationer, 458 7th St., near cor. F, Washington, D.C."

PROVENANCE

Siegel Auction Galleries, 1995 Rarities of the World, 6/5/1995, Sale 767, lot 147, to William H. Gross

CONDITION NOTES

Fine; cover with some slight wrinkling, corner nick at top right and small toned spot at right edge, stamp has tiny margin flaw



Harper's Weekly,
April 29, 1865,
with engraved
portrait of Booth

HISTORY AND COMMENTARY

The Actor and Assassin

"Useless, useless."

John Wilkes Booth uttered those dying words after asking the soldiers guarding his paralyzed body to help raise his hands to his face. It was a pitiable final request, but there was little pity or mercy for the man who had shot President Lincoln in Ford's Theatre twelve days earlier. Booth's death from a fatal gunshot fired by Boston Corbett, one of the soldiers sent to capture the assassin and his accomplice on a Virginia farm, ended his part in the tragedy.

In the days leading up to his capture, while the nation mourned and a funeral train carried the martyred president back to his final resting place in Illinois, Booth had been seeking a way south, hoping that his desperate, delusional act of killing Lincoln might breathe life into the Confederacy's lost cause. The government offered a \$100,000 reward for Booth's capture, and "Wanted" posters appeared everywhere, including on envelopes.

Booth was a member of a prominent Baltimore family of actors—his brother Edwin is honored with a statue in New York's Central Park—and his image was easily obtained from the actor's cartes-de-visite and engravings in newspapers. The envelope offered here has a woodcut engraving that appears to have been made from *Harper's Weekly* (shown at left).

There is one type of Booth envelope known, and there are two examples of it. Prepared by a Washington, D.C., bookseller and stationer, C. H. Anderson, the envelope design carries the simple title "Booth" and the woodcut portrait. It was meant to function as a wanted poster, which Anderson's melodramatic text makes clear:

Hunt the villain down. Scatter this likeness in every section of the country; scan every face, particularly if it shuns you; observe closely the features which cannot change; make due allowance for the beard to grow, the mustache shaved off, and the hair cut. It may be by your means that a benignant Government shall mete out justice to one for whom there should be no mercy.

We have not been able to trace this cover beyond our 1995 Rarities of the World sale, where Mr. Gross acquired it. The consignor was William O. Bilden, a dealer from Edina, Minnesota, who quietly handled many outstanding covers and collections during his career. He was a close friend of Floyd Risvold, and no doubt this cover would have gone into the Risvold collection if the other recorded Booth cover was not already there. ■



Lot 61

Ladies at the Great Central Fair writing poems to be inserted in envelopes and mailed at the fairgrounds post office



LOT 61°

This beautiful Civil War Sanitary Fair cover is one of four recorded with a combination of Great Central Fair and regular postage stamps, and it is the only one with the stamps used on a Great Central Fair illustrated envelope

ESTIMATE \$30,000-40,000

DESCRIPTION

3¢ Rose (65), tied by duplex target cancel and “Phila. Pa. Jun. 15, 1864” circular datestamp, used with **Great Central Fair, Philadelphia, 10¢ Blue (WV11)**, cancelled by “Great Central Fair. June 15, 1864” circular datestamp—strongly impressed, leaving indentation through interior of envelope, effectively tying stamp—two additional strikes on **red illustrated Great Central Fair cover**, battlefield scene with fallen soldier and return address imprint at side, to A. B. Hall, M.D., at 89 Salem Street in Boston, “P.O. Phila. A Jun. 15 4th” circular datestamp on back

PROVENANCE

George Walcott, Robert Laurence sale 1/14/1935, lot 3090

Possibly Robert S. Emerson

Elliott Perry (collection sold privately to Kantors)

Alvin R. and Marjorie Kantor, Siegel Auction Galleries, 5/5/1995, Sale 766A, lot 1263, to William H. Gross

CENSUS, LITERATURE AND EXHIBITION REFERENCES

Alvin R. and Marjorie Kantor, *Sanitary Fairs: A Philatelic and Historical Study of Civil War Benevolences*, fig. 112, p. 127

ANPHILEX 1971 (Kantor)

CONDITION NOTES

Very Fine cover; cover slightly reduced at right and 3¢ has trimmed perfs at right, ink spot matching address (thus contemporary)

Pencil “Walcott Sale 1935, 40.00, L3090” (appears to be Emerson’s source code)

HISTORY AND COMMENTARY

Civil War Benevolences

On June 13, 1861, President Lincoln signed a document giving the Sanitary Commission semi-official status. Its purpose was to support sick and wounded soldiers. However, funds were not provided to carry on the work, so Sanitary Commission fairs were organized as fundraisers and to enlist volunteers. The Great Central Fair, held in Philadelphia from June 7 to 28, 1864, was the largest and best-organized of all the fairs. To raise funds, President Lincoln signed 48 copies of a special authorized edition of the Emancipation Proclamation.

Eight of the Sanitary Fairs issued stamps, but those produced for the Philadelphia fair exceed all others in their complexity and beauty. They were printed by Butler and Carpenter of Philadelphia (Carpenter was a member of the Post Office Committee of the fair). It depicts an eagle at center, similar to the James A. Clark Match stamp (Scott RO62). 34 stars were added to the background, for each of the states in the Union prior to the onset of the Civil War. These are also the only perforated Sanitary Fair stamps.

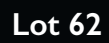
Three denominations were printed—10¢, 20¢ and 30¢—and the stamps were valid for use within the fair. Additional postage stamps were required for delivery within or beyond Philadelphia. The stamps were sold by young ladies at the fair’s post office booth, who would write a poem or note to the addressee—the length depended on the denomination.

There are four recorded covers with the Great Central Fair stamps used in combination with regular postage:

- 1 **10¢ (WV11), 3¢ Rose (65)**, on Great Central Fair illustrated cover to Boston, June 15, 1864, ex Walcott, Perry, Kantor (Siegel Sale 766A, 5/5/1995, lot 1263), **the cover offered in this sale**
- 2 **10¢ (WV11), 3¢ Rose (65)**, on Metropolitan Fair illustrated cover to Boston, “New-York (Apr?) 7, 1864”, ex Kantor (Siegel Sale 766A, 5/5/1995, lot 1262)
- 3 **10¢ (WV11), 2¢ Black (73) pair**, on magenta cover to Boston, GCF June 17, 1864, and Phila. June 24, ex Faust (Siegel Sale 1181, 4/23/2018, lot 1383)
- 4 **30¢ (WV13) and 2¢ Black (73) pair**, on cover to Boston, GCF June 11, 1864, and Phila. June 24, ex Faust (Siegel Sale 1181, 4/23/2018, lot 1384)

Several observations may be made about these covers, but the most relevant is that there are only two combination covers with illustrated designs, and only one—the cover offered in this sale—is a Great Central Fair design.

This cover was part of the famous Walcott collection of Civil War Patriotics sold in 1935. When the Alvin R. and Marjorie Kantor collection was sold by the Siegel firm in 1995, this cover was the front cover illustration, and it was purchased by Mr. Gross. ■



LOT 62°

A colorful and pristine folded letter to France, carried across the lines by Adams Express and stamped with the new 30¢ 1861 Issue—the use of this stamp on a Civil War express cover was possible for only one week in August 1861

ESTIMATE \$50,000-75,000

DESCRIPTION

30¢ Orange (71), vivid early color, beautifully centered with interpane margin at left, tied by bold strike of blue grid cancel and matching “Louisville Ky. Aug. 22” (1861) double-circle datestamp on blue folded letter to **Paris, France**, letter datelined “*New Orleans La. 7 Aug. 1861*” and addressed to “*Monsieur G. d’Arnaud de Vitrolles*”, perfect strike of “**Adams Ex. Co. * Louisville, Ky. * Aug. 21, 1861**” circular datestamp, red “New York Paid 24 Aug. 18” (date error) 24¢ credit datestamp overstruck by red grid, same red credit datestamp re-applied with August 28 date—carried on the Cunarder *Persia*, which sailed on August 28, arriving in Queenstown on September 7—bold red boxed “P.D.” handstamp and red Calais arrival datestamp (September 9), receiving backstamp, pencil “40” express rate (with code letters and pencil “30”)

PROVENANCE

Robert A. Paliafito, Christie’s Robson Lowe sale, 6/12/1990, lot 2045

“Sevenoaks” collection, Siegel Auction Galleries, 11/15/2000, Sale 831, lot 2300, to Hagendorf/Columbian for Schwartz

Barry K. Schwartz, Siegel Auction Galleries, 12/10/2009, Sale 981, lot 4124, to William H. Gross

CENSUS, LITERATURE AND EXHIBITION REFERENCES

Scott R. Trepel, “United States Classic Covers” (special color feature for AMERIPEX 1986), *Chronicle* 130, May 1986

Steven Walske and Scott R. Trepel, *Special Mail Routes of the American Civil War*, p. 49

World Stamp Show 2016 Court of Honor (Gross)

CERTIFICATION

The Philatelic Foundation (2001)

CONDITION NOTES

Extremely Fine

HISTORY AND COMMENTARY

Carrying Mail Across the Lines in 1861

At first glance, this appears to be a rather ordinary letter to France with the double treaty rate paid by a bright orange 30¢ 1861 stamp. But this cover has more than just its looks—it has a story of how overlapping events sometimes create a postal artifact of great rarity and importance.

The dateline inside tells us that the letter was written on August 7, 1861, in New Orleans. By then, Louisiana was a Confederate state. The steamers that carried mail to Europe departed from Boston or New York, so the writer had to send the letter north. That was a challenge, because the mail routes had been shut down by federal authorities since late May and early June. Express companies were the only ones transporting mail across the lines, for a price.

This is where the story gets interesting. The letter was carried by Adams Express to Louisville, arriving August 21. Five days later, on August 26, in accordance with a presidential order banning all commercial intercourse between the North and South, federal postal authorities banned express companies from carrying mail across the lines.

As the termination date approached, something else was happening. All stamps in circulation were demonetized and replaced by a new issue, to prevent the rebels from cashing in on supplies of postage stamps. The exchange period in Louisville began August 22 for three days; after August 24, no stamps other than the new 1861s would be accepted. The earliest recorded use of the 30¢ 1861 from any post office is August 20; therefore, for a period certainly no greater than seven days, beginning August 20, it was possible for a 30¢ 1861 to be used on an express cover sent via Louisville. In this case, the Adams Louisville office affixed the stamp in that very brief period. It was pure philatelic serendipity.

When the letter reached New York, the clerk applied an incorrectly dated credit marking, which he struck out with the grid. The letter was bagged for the August 28 sailing of the Cunarder *Persia* and postmarked with that date. The U.S. credited Great Britain with 24¢ of the 30¢ postage, which corresponds to the double 15¢ treaty rate and the double 12¢ credit for a letter carried by a British packet.

A cover from the same correspondence, carried by Adams Express but with different stamps, was postmarked in New York on August 17 and carried on the *Fulton* to Havre. The two covers were sold to Mr. Gross in the Siegel sale of the Barry K. Schwartz collection (Sale 981, lots 4123 and 4124). They tell a remarkable story of Civil War postal history. ■



Lot 63

LOT 63°

A rare single-franking use of the 90¢ 1861 Issue to pay the double rate to China on a colorful cover to Shanghai sent via Southampton, England

ESTIMATE \$15,000-20,000

DESCRIPTION

90¢ Blue (72), beautifully centered, deep shade, tied by two strikes of Philadelphia 12-bar grid in circle cancel on buff cover addressed to John M. Nixon, Jr., care of Blain, Tate & Co. in **Shanghai, China**, red Philadelphia “Paid” foreign-mail office circular datestamp very faintly struck (as often for this office in this period), magenta “48/2” double 24¢ credit to Great Britain at top center—carried on the Inman Line’s *Glasgow* from New York on May 9, 1863, arriving in Queenstown on May 22 and Liverpool the next day—red “London Paid BB MY 23 63” transit datestamp, red “1d” handstamp crossed out in red crayon and re-rated with manuscript “2” for double 1p British Colonial rate—carried on Peninsular & Oriental Steam Navigation Co. steamers from Southampton to Alexandria (Egypt), then overland to Suez, and from there to Hong Kong via Galle (Ceylon), “Hong-Kong C JY 19 63” receiving datestamp on back, the last leg from Hong Kong to Shanghai was made on another P&O steamer

PROVENANCE

Edward S. Knapp, Parke-Bernet Galleries, May 5-10, 1941, lot 2873

Louis Grunin (sold privately)

Sotheby Parke Bernet sale, 10/30/1979, Sale 38, lot 192

Siegel Auction Galleries, 1991 Rarities of the World, 4/20/1991, Sale 737, lot 397

CENSUS, LITERATURE AND EXHIBITION REFERENCES

William K. Herzog and Charles J. Starnes, “Cover Usages of the 90¢ 1861 and 1868 Issues,” *Chronicle* 140, November 1988, no. 13 in the census

CERTIFICATION

The Philatelic Foundation (1980)

CONDITION NOTES

Extremely Fine appearance; stamp has a small sealed tear at top and the cover is lightly cleaned (neither noted on certificate, but the tear is described in the 1941 Knapp sale catalogue)

Signed in pencil by Stanley B. Ashbrook, October 21, 1951

HISTORY AND COMMENTARY

Covers with a Single 90¢ 1861 Stamp

The handsome deep blue 90¢ 1861 was the second stamp of this top denomination, and it was issued only one year after the first made its debut in August 1860. The outbreak of the Civil War compelled federal postal authorities to demonetize all of the stamps in circulation in August 1861 and replace them with new stamps, to prevent Southerners from cashing in supplies of postage stamps. Surviving covers with the 90¢ are usually addressed to other countries and prepaid for multiple international rates.

In the world of philately beyond the United States, there is a premium attached to a cover bearing a single stamp of a high denomination. While multicolor frankings are colorful and quite desirable, the concept of one stamp paying one rate is appealing to collectors in other parts of the world. Less than 15% of all known 90¢ 1861 covers have a single-stamp franking.

In a published census of 90¢ 1861-1868 Issues on cover (*Chronicle* 140, November 1988), William K. Herzog and Charles J. Starnes recorded a total of six genuine covers with a single 90¢ franking (all 1861, Scott 72). Four are addressed to China, and two to Zanzibar. In addition to the six recorded by Herzog and Starnes 30 years ago, we can add six more with single 90¢ frankings—three to New South Wales, and one each to Hawaii, France and Germany. The tally of twelve single-franking 90¢ 1861 covers is not likely to increase significantly.

The cover offered here was once part of the voluminous postal history collection formed by Edward Spring Knapp, which was sold intact to a consortium of dealers after his death in 1940 at the age of 60. Most of the Confederate collection was sold privately. The core of the collection was sold in three parts by Parke-Bernet Galleries in 1941 and 1942. ■



Edward S. Knapp
(1879-1940)



Lot 64



Lot 65

LOT 64°

Little Piggy of Sandisfield, Massachusetts

ESTIMATE \$2,000-3,000

DESCRIPTION

Little Piggy, perfect strike on 3¢ Dull Red, Type III (26), “Sandisfield, Mass. Mar. 25” (circa 1861) double-circle datestamp on buff cover to Plymouth, Connecticut, very rare—one other off-cover strike known

PROVENANCE

Donald Malcolm

Clyde Jennings (collection sold privately to William H. Gross)

CENSUS, LITERATURE AND EXHIBITION REFERENCES

Skinner-Eno, *United States Cancellations 1845-1869*, p. 141, no. PA-E1

CERTIFICATION

The Philatelic Foundation (2000)

CONDITION NOTES

Extremely Fine



Detail

LOT 65°

Man in the Moon of Mason, Ohio

ESTIMATE \$1,000-1,500

DESCRIPTION

Man in the Moon, perfect strike on 3¢ Dull Red, Type III (26), bold “Mason, Ohio, Oct. 25” (circa 1860) circular datestamp on small cover to Lebanon, Ohio

PROVENANCE

Clifford C. Cole, Siegel Auction Galleries, 2/24/1988, Sale 689, lot 329

Clyde Jennings (collection sold privately to William H. Gross)

CENSUS, LITERATURE AND EXHIBITION REFERENCES

Skinner and Eno, *United States Cancellations 1845-1869*, no. PH-F89

CONDITION NOTES

Extremely Fine; address slightly faded

Signed by Stanley B. Ashbrook



Detail



LOT 66°

Bridgeport Fireman of Waterbury, Connecticut

ESTIMATE \$3,000-4,000

DESCRIPTION

Bridgeport Fireman, perfect strike with every detail of finely carved lines, tying 3¢ Rose (65) on small piece

CENSUS, LITERATURE AND EXHIBITION REFERENCES

Paul C. Rohloff, *The Waterbury Cancellations, 1865-1890*, no. E-6

CERTIFICATION

The Philatelic Foundation (2004)

CONDITION NOTES

Extremely Fine strike; small tear at lower right

LOT 67°

Clown in Top Hat of Waterbury, Connecticut

ESTIMATE \$2,000-3,000

DESCRIPTION

Clown in Top Hat, full and clear strike on 3¢ Rose (65)

PROVENANCE

Mattatuck Historical Society, The Collectors Shop (Keffer), 11/12/1959, lot 5
Morrison Waud, Siegel Auction Galleries, 3/23/1994, Sale 758, lot 276

CENSUS, LITERATURE AND EXHIBITION REFERENCES

Paul C. Rohloff, *The Waterbury Cancellations, 1865-1890*, no. E-4

CERTIFICATION

The Philatelic Foundation (1995)

CONDITION NOTES

Very Fine



LOT 68°

Eagle & Shield of Waterbury, Connecticut

ESTIMATE \$2,000-3,000

DESCRIPTION

Eagle & Shield, perfect full strike on 3¢ Rose (65)

PROVENANCE

B. H. Handy, The Collectors Shop (Keffer), 11/12/1953

CENSUS, LITERATURE AND EXHIBITION REFERENCES

Paul C. Rohloff, *The Waterbury Cancellations, 1865-1890*, no. A-8

CONDITION NOTES

Extremely Fine strike; stamp has long sealed tear and crease



LOT 69°

Dog in Collar of Waterbury, Connecticut

ESTIMATE \$2,000-3,000

DESCRIPTION

Dog in Collar, bold full strike on 3¢ Rose (65)

CENSUS, LITERATURE AND EXHIBITION REFERENCES

Paul C. Rohloff, *The Waterbury Cancellations, 1865-1890*, no. A-4

CONDITION NOTES

Extremely Fine strike; tear through upper left corner (reattached)



LOT 70°

Duck on Water of Waterbury, Connecticut

ESTIMATE \$2,000-3,000

DESCRIPTION

Duck on Water, full clear strike on 3¢ Rose (65)

PROVENANCE

Edward S. Knapp, Amos Eno, Clyde Jennings (collection sold to Gross)

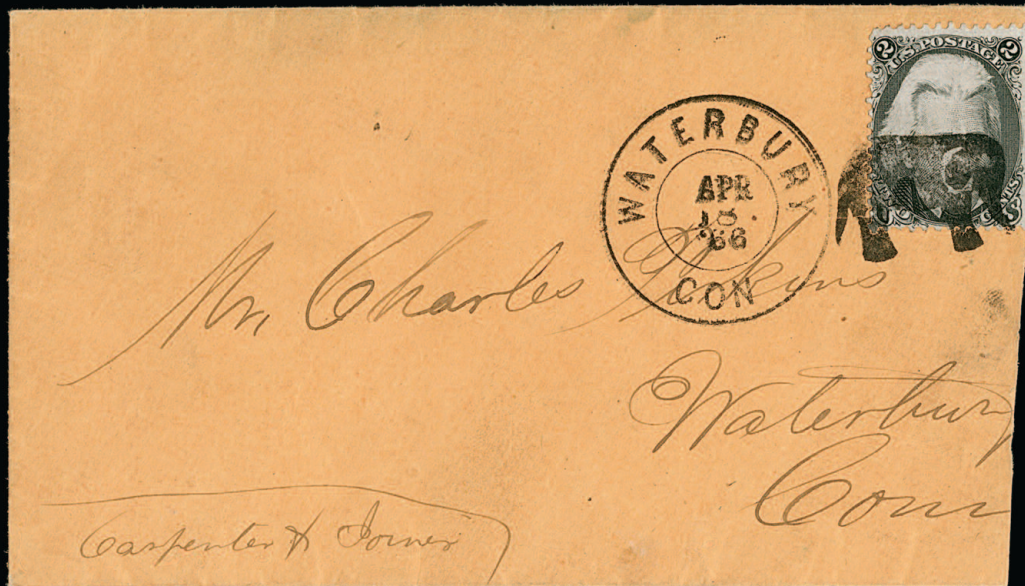
CENSUS, LITERATURE AND EXHIBITION REFERENCES

Paul C. Rohloff, *The Waterbury Cancellations, 1865-1890*, no. A-10

CONDITION NOTES

Extremely Fine strike; stamp with small piece out of margin





Lot 71



Detail

LOT 71°

Circus Elephant of Waterbury, Connecticut—one of the rarest and most fascinating of Postmaster John W. Hill's creations and the only strike known on a 2¢ "Black Jack"

ESTIMATE \$30,000-40,000

DESCRIPTION

Circus Elephant, a sharp and dark strike showing the ear and eye with perfect clarity, "Waterbury Con. Apr. 18 '66" double-circle datestamp, the Elephant ties **2¢ Black (73)** on buff cover to Charles Perkins, a local Waterbury resident

PROVENANCE

Mattatuck Historical Society, The Collectors Shop (Keffer), 11/12/1959, lot 51, to Matthies

Katharine Matthies, Siegel Auction Galleries, 1/11/1977, Sale 503, lot 338

Mary Ann Owens (sold privately to William H. Gross)

CENSUS, LITERATURE AND EXHIBITION REFERENCES

Paul C. Rohloff, *The Waterbury Cancellations, 1865-1890*, no. A-2

CERTIFICATION

The Philatelic Foundation (1977 and 1999)

CONDITION NOTES

Extremely Fine strike; cover slightly reduced at right

1858 advertisement for Sands, Nathan & Co.'s performing elephants



HISTORY AND COMMENTARY

The Big Top in Connecticut

John W. Hill, the whittling postmaster of Waterbury, was often inspired by local events when he created his hand-carved fancy cancellations. In April 1866, Bailey & Co.'s Menagerie and Circus displayed animals in nearby Hartford, including the only "gigantic living Hipopotamus [sic]" in America and the celebrated "comical performing Elephant" on display from Sands, Nathan & Co. A newspaper notice for this event is shown below, along with an earlier advertisement picturing elephants performing in Nathan's circus.

Bailey & Co.'s Menagerie and Circus.

On Thursday and Friday of this week, the Great Quadruple Combination of Geo. F. Bailey & Co., will be in Hartford and will exhibit afternoon and evening, commencing at 2 and 7 o'clock, on Colt's Meadows. This is the establishment that has with them the gigantic living Hipopotamus, the only one in America. Connected with the exhibition are also Sands, Nathans & Co.'s celebrated comical performing Elephant, "Anthony and Cleopatra," "Albert and Victoria"; Melville's Australian Circus, and an extensive Menagerie and Zoological collection of rare birds and beasts. We learn that an exhibition will be given for the benefit of families, children and schools of the hipopotamus, educated elephants and menagerie (without the circus) on the morning of Friday, the 20th inst., commencing at ten o'clock.

Newspaper notice for Bailey & Co.'s circus in Hartford, from the *Hartford Daily Courant*, April 24, 1866

The Waterbury Elephant was actually struck from two different carvings, listed as A-2 and A-3 in Rohloff's book. This version (A-2) has a more complete ear and straight back. In the other (A-3), the back is more curved, and the trunk is turned up at the end. They are known on covers dated within days of each other (April 18 and 20, 1866). A third version is listed in Rohloff as A-1, based on a strike on piece, but that piece needs to be further evaluated.

Waterbury covers with 2¢ Black Jack stamps are very rare, and this strike of the Elephant on a Black Jack is the only one recorded. It was part of the Mattatuck Historical Society collection formed by John P. Elton and sold in 1959 by Harry Keffer. It then became part of the famed Katharine Matthies Waterbury collection, sold by Siegel in 1977, and from this great female philatelist it passed to another, Mary Ann Owens, whose elephant thematic collection was sold through Nutmeg Stamp Sales in October 2000. Mr. Gross acquired the cover shortly after that auction. ■



Lot 72

LOT 72°

Man in Hat Smoking Pipe of Waterbury, Connecticut—a perfect strike of this wonderful, whimsical carving by Postmaster John W. Hill

ESTIMATE \$30,000-40,000

DESCRIPTION

Man in Hat Smoking Pipe, a perfect pitch black strike showing all of the details of this intricate carving, including the high collar and Hill's characteristic “smiling” eye, bold “Waterbury Con. Aug. 23 ‘67” double-circle datestamp, the Man ties 3¢ Rose (65) on small cover to Gertrude Cooke in Wolcottville, Connecticut, with original letter

PROVENANCE

Cooke correspondence first offered through Siegel Auction Galleries, 9/11/1985, Sale 651, this was lot 338

Milton Mitchell, Siegel Auction Galleries, 5/13/2003, Sale 859, lot 134, to William H. Gross

CENSUS, LITERATURE AND EXHIBITION REFERENCES

Paul C. Rohloff, *The Waterbury Cancellations, 1865-1890*, no. E-1

CONDITION NOTES

Extremely Fine strike; slight gum toning at top of stamp, cover slightly reduced at left



Detail



Lot 73

LOT 73°

Eagle & Shield of Waterbury, Connecticut—Postmaster Hill's patriotic tribute to the Union and *E. Pluribus Unum* after the Civil War

ESTIMATE \$10,000-15,000

DESCRIPTION

Eagle & Shield, intense pitch black strike with the eagle's feathers and talons in perfect clarity, full bold "Waterbury Con. Jan. 13 '66" double-circle datestamp, the Eagle ties 3¢ Rose (65) on cover to Samuel Hodgson in New York City

PROVENANCE

Dr. Glenn E. Jackson, Siegel Auction Galleries, 3/3/1970, Sale 369, lot 326, to Matthies

Katharine Matthies, Siegel Auction Galleries, 1/11/1977, Sale 503, lot 336, to Houser

Henry Houser, Christie's Robson Lowe sale, 12/13/1990, lot 4

CENSUS, LITERATURE AND EXHIBITION REFERENCES

Paul C. Rohloff, *The Waterbury Cancellations, 1865-1890*, p. 18, no. A-8

CERTIFICATION

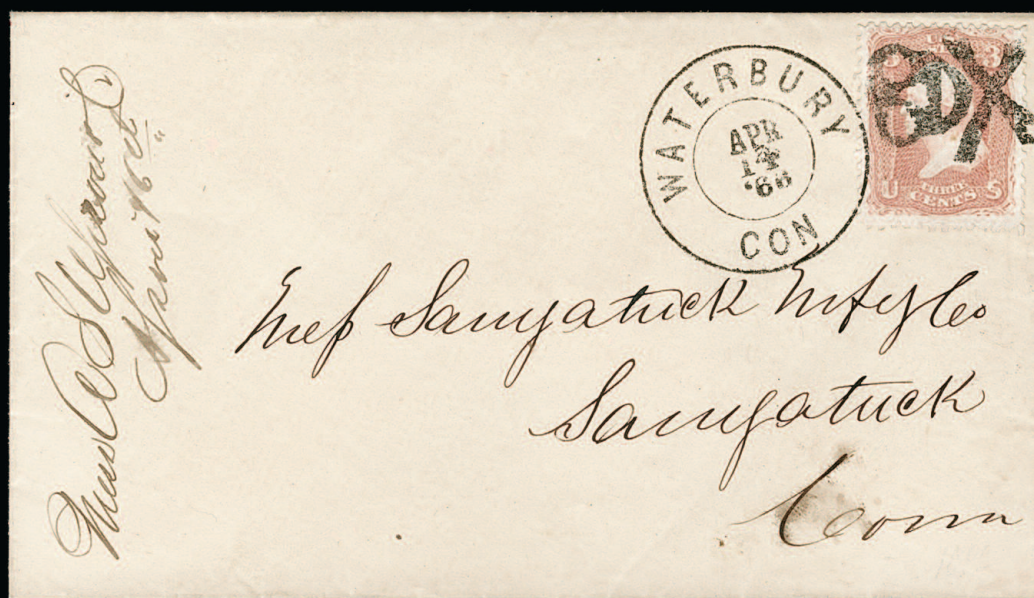
The Philatelic Foundation (1990)

CONDITION NOTES

Extremely Fine strike; cover has long repaired opening tear at top clear of Eagle and stamp, and just touching datestamp



Detail



Lot 74

LOT 74°

Skull & Crossbones of Waterbury, Connecticut—a message to everyone that the stamp was “dead” and may not be used again

ESTIMATE \$5,000-7,500

DESCRIPTION

Skull & Crossbones, full strike with equally sharp “Waterbury Con. Apr. 14 ‘66” double-circle datestamp tying 3¢ Rose (65) on cover to the Saugatuck Manufacturing Co. in Connecticut

PROVENANCE

E. N. Sampson

Sotheby Parke Bernet sale, 2/5-7/1980, Sale 41, lot 738

Siegel Auction Galleries, 2003 Rarities of the World, 5/31/2003, Sale 863, lot 334, to William H. Gross

CENSUS, LITERATURE AND EXHIBITION REFERENCES

Paul C. Rohloff, *The Waterbury Cancellations, 1865-1890*, no. R-1

CONDITION NOTES

Extremely Fine strike and cover



Detail



Lot 75



Detail

LOT 75°

**Baseball, Bats and Bases of Waterbury, Connecticut—carved by
Postmaster Hill after Waterbury’s team played a winning game**

ESTIMATE \$15,000-20,000

DESCRIPTION

Baseball, Bats and Bases, full sharp strike with mostly clear strike of “Waterbury Con. Sep. 9 ‘67” double-circle datestamp, cancel ties 3¢ Rose (65) on buff cover to Joseph A. Rogers in New York City

PROVENANCE

Mattatuck Historical Society, The Collectors Shop (Keffner), 11/12/1959, lot 32, to Matthies

Katharine Matthies, Siegel Auction Galleries, 1/11/1977, Sale 503, lot 330, to Houser

Henry Houser, Christie’s Robson Lowe sale, 12/13/1990, lot 80, to Mitchell

Milton Mitchell, Siegel Auction Galleries, 5/13/2003, Sale 859, lot 133, to William H. Gross

CENSUS, LITERATURE AND EXHIBITION REFERENCES

Paul C. Rohloff, *The Waterbury Cancellations, 1865-1890*, p. 178, no. O-2

CERTIFICATION

The Philatelic Foundation (1990)

CONDITION NOTES

Extremely Fine strike and cover; slight reduced at left

HISTORY AND COMMENTARY

Waterbury’s Victory in 1867

Postmaster John W. Hill was interviewed before he died in 1921 and explained some of the inspirational events behind his fancy cancellations. The Baseball cancel was carved in the summer of 1867, after Waterbury’s Excelsiors won a home game against the Naugatuck Valley Nine, 43 to 29. In his comprehensive census, William T. Crowe records six covers, used between September 2 and 10, 1867.

According to The Baseball Archive website: “the exact origins of baseball are unknown. Most historians agree that it is based on the English game of rounders. It began to become quite popular in this country in the early 19th century, and many sources report the growing popularity of a game called ‘townball,’ ‘base,’ or ‘baseball.’ Throughout the early part of that century, small towns formed teams, and baseball clubs were formed in larger cities. In 1845, Alexander Cartwright wanted to formalize a list of rules by which all teams could play. Much of that original code is still in place today. Although popular legend says that the game was invented by Abner Doubleday, baseball’s true father was Cartwright. The first recorded baseball contest took place a year later, in 1846. Cartwright’s Knickerbockers lost to the New York Baseball Club in a game at the Elysian Fields in Hoboken, New Jersey. These amateur games became more frequent and more popular. In 1857, a convention of amateur teams was called to discuss rules and other issues. Twenty five teams from the northeast sent delegates. The following year, they formed the National Association of Base Ball Players, the first organized baseball league. In its first year of operation, the league supported itself by occasionally charging fans for admission. The future looked very bright.

“The early 1860s, however, were a time of great turmoil in the United States. In those years of the Civil War, the number of baseball clubs dropped dramatically, but interest in baseball was carried to other parts of the country by Union soldiers, and when the war ended there were more people playing baseball than ever before.” ■



Lot 76

LOT 76°

Duck on Water of Waterbury, Connecticut—Postmaster John W. Hill's celebration of duck hunting season in the autumn of 1867

ESTIMATE \$10,000-15,000

DESCRIPTION

Duck on Water, clear strike with “Waterbury Con. Sep. 24 ‘67” double-circle datestamp tying 3¢ Rose (65) on cover to the Samuel Hodgson in Blackstone, Massachusetts

PROVENANCE

Katharine Matthies, Siegel Auction Galleries, 1/11/1977, Sale 503, lot 335, to Houser

Henry Houser, Christie's Robson Lowe sale, 12/13/1990, lot 5

CENSUS, LITERATURE AND EXHIBITION REFERENCES

Paul C. Rohloff, *The Waterbury Cancellations, 1865-1890*, no. A-10

CERTIFICATION

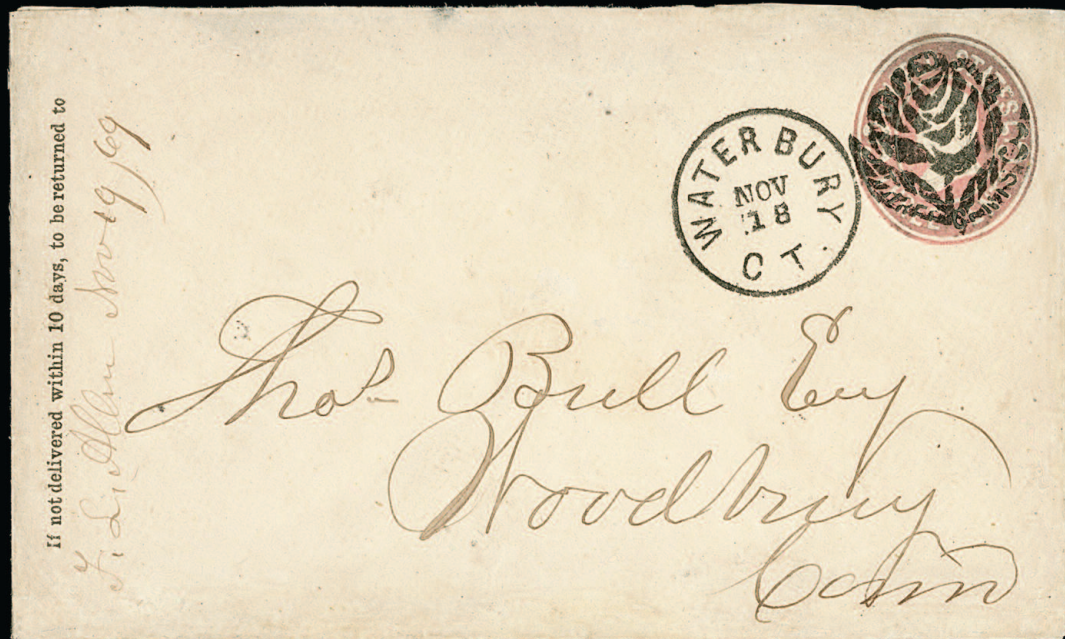
The Philatelic Foundation (1990)

CONDITION NOTES

Very Fine strike and cover



Detail



Lot 77

LOT 77°

Rose Blossom of Waterbury, Connecticut—a beautiful strike of one of Postmaster Hill's most intricate carvings

ESTIMATE \$4,000-5,000

DESCRIPTION

Rose Blossom, a spectacular perfect strike with “Waterbury Ct. Nov. 18” (1869) circular datestamp on 3¢ Pink on White entire (U58) to Thomas Bull in Woodbury, Connecticut, with original letter from F. L. Allen, a Waterbury hardware dealer, the letter and receipt docket referring to the letter are dated November 19, but the Waterbury November 18 datestamp is probably the true mailing date

CENSUS, LITERATURE AND EXHIBITION REFERENCES

Paul C. Rohloff, *The Waterbury Cancellations, 1865-1890*, no. F-2

CERTIFICATION

The Philatelic Foundation (2007)

CONDITION NOTES

Extremely Fine strike; the certificate describes some skillful restoration, including the back reattached, small surface scuffs and cleaning; the left edge has also been slightly extended in the process (not noted)



Detail



LOT 78°

Old Woman in Bonnet of Waterbury, Connecticut

ESTIMATE \$2,000-3,000

DESCRIPTION

Old Woman in Bonnet, bold full strike showing every detail of the bonnet and the lady's frowning face, rim of datestamp at left, tying 1¢ Buff (112) on piece, stamp has interpane margin at right

PROVENANCE

Mattatuck Historical Society, according to a note on back, but not in auction held by The Collectors Shop (Keffer), 11/12/1959

CENSUS, LITERATURE AND EXHIBITION REFERENCES

Paul C. Rohloff, *The Waterbury Cancellations, 1865-1890*, no. E-10

CONDITION NOTES

Extremely Fine strike; small piece of stamp torn off at upper left when separated by original user

LOT 79°

African-American of Waterbury, Connecticut

ESTIMATE \$5,000-7,500

DESCRIPTION

African-American, Postmaster Hill's unmistakable profile image, bold full strike showing every detail of the smiling face, on 3¢ Ultramarine (114) with straight edge at left

CENSUS, LITERATURE AND EXHIBITION REFERENCES

Paul C. Rohloff, *The Waterbury Cancellations, 1865-1890*, no. E-8

CERTIFICATION

The Philatelic Foundation (1991)

CONDITION NOTES

Extremely Fine strike





LOT 80°

**Running Chicken of Waterbury, Connecticut—
Postmaster Hill's most famous creation**

ESTIMATE \$5,000-7,500

DESCRIPTION

Running Chicken, full clear strike showing the fine detail of the wings, head and legs—the back leg is broken off, indicating a later stage of the cancel—on 3¢ Ultramarine (114)

PROVENANCE

Siegel Auction Galleries, 1981 Rarities of the World, 4/29/1981, Sale 579, lot 158

CENSUS, LITERATURE AND EXHIBITION REFERENCES

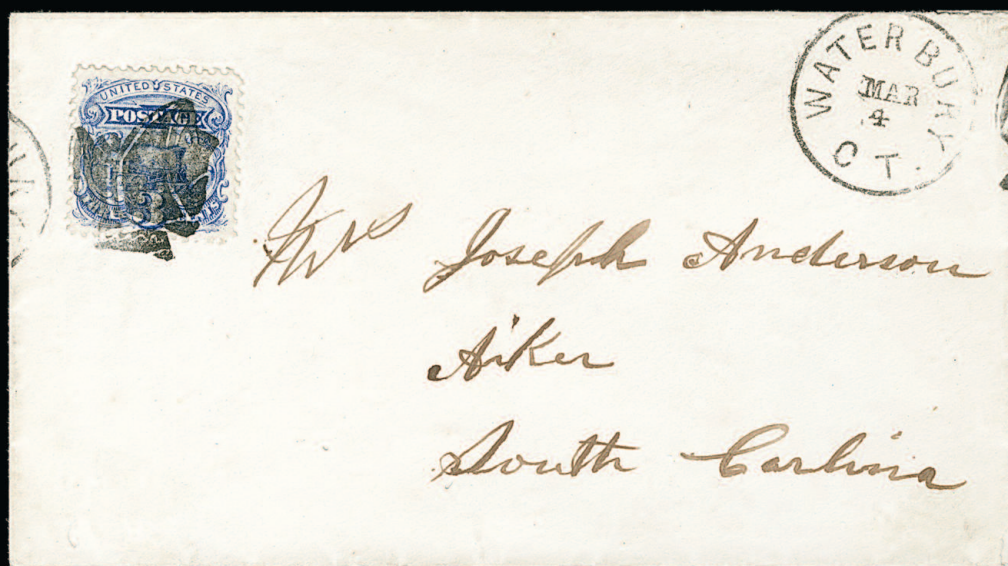
Paul C. Rohloff, *The Waterbury Cancellations, 1865-1890*, no. A-11

CERTIFICATION

The Philatelic Foundation (1978)

CONDITION NOTES

Very Fine strike; stamp has corner crease and small margin tear



Lot 81

LOT 81°

Old Woman in Bonnet of Waterbury, Connecticut—one of the iconic images carved by Postmaster John W. Hill

ESTIMATE \$15,000-20,000

DESCRIPTION

Old Woman in Bonnet, bold strike with “Waterbury Ct. Mar. 4” (1870) circular datestamp, cancel tying 3¢ Ultramarine (114) at left of cover to Mrs. Joseph Anderson in Aiken, South Carolina, the duplex datestamp is struck off the edge of cover at left but restruck at upper right and a small part of the lady shows

PROVENANCE

L. Moeldner, Daniel F. Kelleher sale

Robert S. Emerson, Daniel F. Kelleher, 10/19/1937, Sale 394, lot 209, to Keffer (Emerson’s note on back: “DFK L. Moeldner”)

Dr. Glenn E. Jackson, Siegel Auction Galleries, 3/3/1970, Sale 369, lot 400

CENSUS, LITERATURE AND EXHIBITION REFERENCES

Paul C. Rohloff, *The Waterbury Cancellations, 1865-1890*, no. E-10

CERTIFICATION

The Philatelic Foundation (2000)

CONDITION NOTES

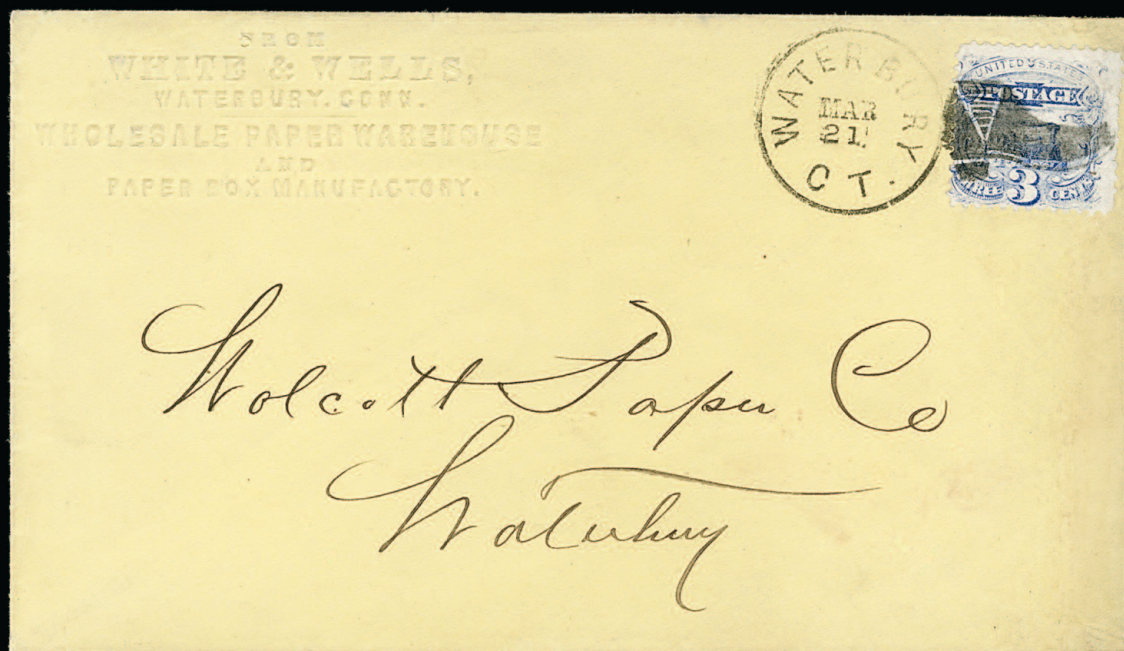
Extremely Fine strike and cover



Detail



Lady's bonnet of the era



Lot 82



Lot 83

LOT 82°

Congress Gaiter of Waterbury, Connecticut

ESTIMATE \$2,000-3,000

DESCRIPTION

Congress Gaiter (Shoe), sharp strike showing fine lines of elastic bands with "Waterbury Ct. Mar. 21" (1870) circular datestamp, cancel ties 3¢ Ultramarine (114) on yellow cover to Wolcott Paper Co. in Waterbury, overpaid for drop rate, embossed corner card of White & Wells, wholesale paper warehouse and manufactory

PROVENANCE

Dr. Glenn E. Jackson, Siegel Auction Galleries, 3/3/1970, Sale 369, lot 389

CENSUS, LITERATURE AND EXHIBITION REFERENCES

Paul C. Rohloff, *The Waterbury Cancellations, 1865-1890*, no. O-12

CONDITION NOTES

Very Fine strike; right edge restored and stamp has faults



Detail

LOT 83°

Beer Mug of Waterbury, Connecticut

ESTIMATE \$4,000-5,000

DESCRIPTION

Beer Mug, wonderful bold strike with "Waterbury Ct. Jun. 21" (1869) circular datestamp, cancel ties 3¢ Ultramarine (114) on large cover to Louisa A. Conder in Oxford, Connecticut

PROVENANCE

Katharine Matthies, Siegel Auction Galleries, 1/11/1977, Sale 503, lot 395, to Houser

Henry Houser, Christie's Robson Lowe sale, 12/13/1990, lot 86

CENSUS, LITERATURE AND EXHIBITION REFERENCES

Paul C. Rohloff, *The Waterbury Cancellations, 1865-1890*, no. O-9

CONDITION NOTES

Extremely Fine strike; cover refolded to reduce size; stamp has small tear and light crease from fold



Detail



Lot 84



Lot 85

LOT 84°

The unique 15¢ Lincoln plate block

ESTIMATE \$100,000-150,000

DESCRIPTION

15¢ Black, F. Grill (98), Positions 84-87/94-97L41, block of eight from the left pane with “ENGRAVED BY THE NATIONAL BANK NOTE COMPANY CITY OF NEW YORK.” imprint and “NO. 41 Plate.” in wide bottom selvage, lightly hinged original gum, tiny hinge slivers along perimeter to protect the integrity of the perforations, deep shade, fresh and exceptionally well centered for a 15¢ Lincoln multiple

PROVENANCE

Henry C. Gibson, Sr. (bought and sold privately)
Col. Oliver S. Picher, Philip H. Ward, Jr., sale, 10/23/1946, lot 425
Philip H. Ward, Jr. (estate sold to Weills, 1963)
Benjamin D. Phillips (bought from Weills out of Ward estate, 1964)
Siegel Auction Galleries, 1975 Rarities of the World, 3/25/1975, Sale 468, lot 90, to Chapin
John C. Chapin (collection sold privately to William H. Gross, 2002)

CENSUS, LITERATURE AND EXHIBITION REFERENCES

World Stamp Show 2016 Court of Honor (Gross)

CONDITION NOTES

Very Fine; a few negligible small stain spots; slight crease in selvage

LOT 85°

The unique 24¢ Washington plate block

ESTIMATE \$100,000-150,000

DESCRIPTION

24¢ Gray Lilac, F. Grill (99), Positions 84-87/94-97R6, block of eight from the right pane with “ENGRAVED BY THE NATIONAL BANK NOTE COMPANY CITY OF NEW YORK.” imprint and “NO. 6 Plate.” in bottom selvage, lightly hinged original gum with tiny hinge slivers along perimeter to protect the integrity of the perforations, a few separations in selvage, crisp shade

PROVENANCE

George H. Worthington, J. C. Morgenthau sale, 8/21-23/1917, lot 391
Wharton Sinkler (not in sales; *Mekeel's* 1/4/1926 and 3/25/1935)
Amos Eno, Harmer, Rooke sale, 5/18/1954, lot 33, to Weills for Phillips
Benjamin D. Phillips (collection sold privately to Weills, 1968)
Siegel Auction Galleries, 1983 Rarities of the World, 4/23/1983, Sale 618, lot 119, to Chapin
John C. Chapin (collection sold privately to William H. Gross, 2002)

CENSUS, LITERATURE AND EXHIBITION REFERENCES

John C. Chapin, *A Census of United States Classic Plate Blocks 1851-1882*, 1984 Supplement, *Collectors Club Philatelist*, May-June 1984, fig. 2
World Stamp Show 2016 Court of Honor (Gross)

CONDITION NOTES

Very Fine; ink spot and inclusion in top right stamp, minor separations

HISTORY AND COMMENTARY

The Most Outstanding Pair of Classic U.S. Plate Blocks

Plate number strips and blocks have been popular with collectors for many years, but the presence of an imprint or plate number on a stamp or multiple issued prior to 1888 is unusual. The simple reason is that classic issues rarely survived in sheets or multiples with intact imprints.

The two plate blocks offered here are the **only recorded full plate number blocks of the 15¢ Lincoln and 24¢ Washington designs** issued in 1861 (24¢), 1866 (15¢) and with grills in 1868. There are no full plate blocks (eight stamps) for any other value above the 3¢ issued from 1861 through 1868. Therefore, from a design perspective, each of the plate blocks offered here is a **unique representation of the issue**.

The 15¢ plate block is listed in the 1946 Ward sale of the Col. Oliver S. Picher collection as ex Henry C. Gibson, Sr., but it must have been bought and sold privately, since we are unable to locate an earlier sale containing the block. In the Picher sale, it was probably bought by Ward, who owned it at the time of his death. One year after the Weills bought his philatelic estate in 1963, they sold the block to their most important and closely-guarded client, Benjamin D. Phillips. The Weills bought the Phillips collection in 1968 for \$4.07 million, and the block stayed in their domain until the 1975 Rarities of the World sale, where it was bought by Chapin.



John C. Chapin
(1920-2008)

John C. “Jack” Chapin served with the U.S. Marine Corps as a second lieutenant rifle platoon leader in the South Pacific, receiving two Purple Hearts for his valor. Long interested in military history—World War II in particular—Chapin was the author of *Uncommon Men: The Sergeants Major of the Marine Corps* and numerous monographs for the Marine Corps Historical Center. Chapin was also a collector of classic plate number multiples. In 1982 he published a census of all classic plate number blocks known to him, and in 1984 he updated the census with an article in the *Collectors Club Philatelist*.

Once Chapin acquired the unique 15¢ plate block, he was on the prowl for the 24¢. The only thing close to the 24¢ plate block of eight is a 24¢ 1861 vertical block of six with part of the imprint and “No. 6” plate number. The plate block of eight had first appeared in the 1917 sale of the George H. Worthington U.S. collection, following Lichtenstein’s purchase of the entire collection for \$445,000 in the same year. After the Worthington sale the block was acquired by Wharton Sinkler, who showed it at the Collectors Club of New York in 1929 and again in 1935. In 1940 there were two sales of Sinkler’s collection held by Eugene Klein, probably under Ward’s control, but the plate block did not appear in either sale (there was only a block of four). The next auction appearance of the 24¢ was in the sale of Amos Eno’s plate block collection through Harmer, Rooke in 1954, where it was purchased by the Weills on behalf of Phillips, apparently the first collector of record to own both. The 15¢ and 24¢ plate blocks parted company for a number of years until Chapin bought the 24¢ in the 1983 Rarities sale and reunited it with the 15¢ he had in his collection. In 2002 the Chapin collection was acquired intact by the Shreves in a sealed bidding process organized by Andrew Levitt, and then the collection was sold to Mr. Gross. ■



Lot 86

LOT 86°

The only recorded intact cover with the 10¢ 1869 Pictorial and French stamps used together in a mixed franking during the post-treaty period—one of the most outstanding 1869 Pictorial Issue covers extant

ESTIMATE \$50,000-75,000

DESCRIPTION

10¢ Yellow (116), intense shade, perfs in at top, tied by circle of wedges cancel, used in combination with **France 1867-68 20c Blue and 40c Orange, Napoleon III (33, 35a)**, both French stamps tied by a single strike of Anchor in Diamond of Dots cancel, 20c also tied by red “Etats-Unis Paq. Fr. H. No. 1 5 Fevr. 70” (February 5, 1870) French Ligne H octagonal datestamp and matching framed “P.P.” (Paid to Port) handstamp—the French stamps and markings were applied on the ship in New York harbor—on blue folded cover **to Bordeaux, France**, red “New York Feb. 5” circular datestamp, “H. Astie & Co. New-York Feb. 4, 1870” blue oval datestamp applied by sender—this was carried on the Compagnie Générale Transatlantique line’s *Péreire*, which departed New York on February 5, 1870 (the date of the New York and Ligne H postmarks) and arrived at Brest on February 16 and Le Havre the next day—three backstamps including Paris and Paris-to-Bordeaux railway (both February 17) and Bordeaux (February 18), back panel docketed with February 4 correspondence date

PROVENANCE

Dr. Joseph Schatzkés

Edgar Kuphal (“A European’s Large Gold Collection of The 1869 Pictorial Issue”), Siegel Auction Galleries, 12/13/1999, Sale 819, lot 2251, to William H. Gross

CENSUS, LITERATURE AND EXHIBITION REFERENCES

Michael Laurence, *United States Ten-Cent 1869 Covers: A Postal Historical Survey*, fig. 14-5, p. 170

CONDITION NOTES

Very Fine; trivial small sealed tear in cover at right, file fold at bottom clear of stamps

Roger Calves handstamp at lower right



The U.S. and French stamps were cancelled on board the CGT *Péreire*

HISTORY AND COMMENTARY

United States and French Stamps on One Cover

This cover with its colorful array of stamps demonstrates the difficulty the public experienced after the postal treaty between the United States and France expired in 1870, when there was no practical way to pay the full postage on letters from one country to the other. While many covers to France are known with the 1869 Pictorial Issue, only two have 1869s and French stamps paying the separate postage rates of 10¢ and 60 centimes. The combination of the three stamps on this cover is unique.

The expiration of the 1857 U.S.-French postal treaty on January 1, 1870, left both countries without a new agreement to govern the exchange of mails and division of postage. The U.S. announced that letters sent direct to and from France would be charged 10¢, the rate applied to any country with which the U.S. had no postal treaty. Letters could also be sent by British Open Mail via England at the 4¢ rate. The Phantom Rate, announced only for Algeria, but also applicable to France, provided a means of prepaying postage to France via England. However, the publicized options did not allow someone to prepay postage with his own country’s stamps, and covers from this post-treaty period typically show due markings of the receiving country.

In this instance, the blanket U.S. rate to France was prepaid with a 10¢ 1869 stamp. The cover was postmarked at the New York post office and delivered to an agent on board the Compagnie Générale Transatlantique Ligne H steamer No. 1, the *Péreire*, anchored in New York harbor. The sender affixed two French stamps totaling 60 centimes to prepay the internal postage. The CGT mail agent cancelled the stamps with the widely-used Anchor marking and marked the cover with the French Ligne H No. 1 datestamp. The French stamps ensured that the letter would be treated as prepaid and delivered to the addressee without postage due. The absence of any French due markings confirms this treatment.

The rarest and most desirable mixed-franking covers have stamps of two or more countries applied conjunctively to pay the rate or rates necessary to carry the letter from the sender to the addressee. This cover was one of the finest mixed-franking covers in the vast collection of French maritime mail formed by Dr. Joseph Schatzkés (1898-1984), one of the world’s premier experts on the subject. After the sale of his collection, the cover was acquired by Edgar Kuphal, a major collector and exhibitor who lived in Berlin, Germany. In the 1999 Siegel sale of Kuphal’s award-winning 1869 exhibit collection, the cover was purchased by Mr. Gross. ■



Lot 87

LOT 87°

The finest known block of the 15¢ Type I 1869 Pictorial Issue—acclaimed in the 1956 Caspary sale to be “one of the most outstanding 1869 items known”

ESTIMATE \$75,000-100,000

DESCRIPTION

15¢ Brown & Blue, Type I (118), horizontal block of six, original gum, each stamp superbly centered, bright colors and fresh paper

PROVENANCE

Henry J. Duveen (listed in Phillips's November 1922 book; sold privately to Hind through Phillips)

Arthur Hind, Phillips-Kennett sale, 11/20-24/1933, lot 386, to Colson for Caspary

Alfred H. Caspary, H. R. Harmer sale, 11/19-21/1956, lot 388, to Weills for Phillips—featured as “A magnificent block and a great showpiece. One of the most outstanding 1869 items known”

Benjamin D. Phillips (collection sold privately to Weills, 1968)

Stephen D. Bechtel, Sr. (collection sold privately in 1993; block sold privately to Zoellner)

Robert Zoellner, Siegel Auction Galleries, 10/8-10/1998, Sale 804, lot 288, to William H. Gross

CENSUS, LITERATURE AND EXHIBITION REFERENCES

Lester G. Brookman, *United States Postage Stamps of the 19th Century*, Vol. II, p. 174

Jonathan W. Rose, *United States Postage Stamps of 1869*, p. 108

World Stamp Show 2016 Court of Honor (Gross)

CONDITION NOTES

Extremely Fine; top left stamp has a few tiny thin specks in grill (one has pinpoint break)



15¢ 1869 vignette is based on an oil painting *Landing of Columbus* by Vanderlyn

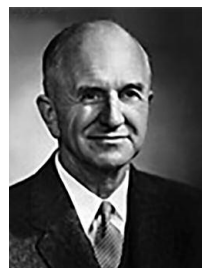
HISTORY AND COMMENTARY

A Superb Block from the First Bicolored Issue

The 1869 Pictorial Issue was a transformative set of stamps created during a period of historic transition. The Civil War had ended four years earlier. Congress was controlled by the Radical Republicans, who, after their failed attempt to impeach President Andrew Johnson, had helped elect President Ulysses S. Grant, a sympathetic Republican. The 1869 Pictorial stamps, with their novel shapes and imagery, were created by President Johnson's postmaster general, Alexander Randall, and inherited by Grant's new postmaster general, John A. J. Creswell. In the midst of Reconstruction's political controversies, the 1869s were spurned by the public and quickly replaced with the 1870 Issue, bearing traditional portraits of statesmen, war heroes and Founding Fathers.

The 15¢ stamp's blue vignette is a miniature engraving by Smillie, based on Balch's engraving from an 1839 oil painting entitled *Landing of Columbus* by John Vanderlyn. A similar engraving by Charles Burt appears on the back of the 1863 First Charter \$5 note, and another version was engraved by Alfred Jones and Charles Skinner for the 1893 2¢ Columbian Issue. Once it was decided to issue bicolored stamps, separate dies were created for the 15¢ vignette and frame. There were two 15¢ frame dies. The first did not have any shading lines or diamond-shaped ornament in the “picture frame” where the vignette was to be printed. This die was used to make the first frame plate, which produced Type I stamps (Scott 118). This plate was modified by adding shading lines to each of the 100 subjects. A second frame die was then made with the diamond ornament and shading lines in the picture area. Every position on the Type II plate (made from the second die) exactly reproduces these lines. Stamps printed from this plate are Type II (Scott 119).

The 15¢ Type I is rarer than the Type II, especially in multiples. One larger block (of nine) exists, but it is far off center. There are three recorded unused blocks of four, including one at Brown University, but these, too, are off center. The block of six offered here is unquestionably the finest multiple, unused or used.



Stephen D. Bechtel
(1900-1989)

The block has been a featured item in a string of important collections—Duveen, Hind, Caspary and Phillips—and among those philatelic luminaries was Stephen D. Bechtel, president of the Bechtel Corporation from 1933 to 1960. After both Bechtel and his surviving spouse passed away, the collection was sold privately, and the block was purchased privately by Robert Zoellner. Mr. Gross acquired the block in the 1998 Siegel sale of the Zoellner collection. ■



Lot 88

LOT 88°

**The only cover with this combination of 1869 Pictorial Issues in private hands—
an extraordinarily beautiful and rare cover from the famous Portchester find**

ESTIMATE \$20,000-30,000

DESCRIPTION

24¢ Green & Violet (120), rich colors, centered to upper right, used with **horizontal pair of 10¢ Yellow (116)**, well-centered, intense shade, tied by circle of wedges cancels, mostly clear “New-York Apr. 5” (1870) circular datestamp on bright white cover **to Lima, Peru**, sender’s notation “*Photograph*” at lower left, red “24” credit handstamp, large red crayon “2”—carried on the Pacific Mail Steamship Co. steamer *Alaska*, departing New York on April 5, 1870—blue Lima receiving backstamp

PROVENANCE

Siegel Auction Galleries, 5/29/1974, Sale 452, lot 567, to Grunin

Louis Grunin (cover collection sold privately, 1979-80)

Siegel Auction Galleries, 9/7/1984, Sale 637, lot 842, to Dr. LeBow

Dr. Robert LeBow, Siegel Auction Galleries, 9/26/1994, Sale 761, lot 762, to Mandel for Kuphal

Edgar Kuphal (“A European’s Large Gold Collection of The 1869 Pictorial Issue”), Siegel Auction Galleries, 12/13/1999, Sale 819, lot 2323, to William H. Gross

CENSUS, LITERATURE AND EXHIBITION REFERENCES

Michael Laurence, *United States Ten-Cent 1869 Covers: A Postal Historical Survey*, fig. 7-11, p. 89

CONDITION NOTES

Extremely Fine; tiny opening tear at bottom right corner

“R.H.W. Co.” backstamp (Weill)

HISTORY AND COMMENTARY

1869 Pictorial High Values on Covers to Peru

The Davis correspondence, also known as the famous “Portchester Find” for the New York town where many of the covers originated, provided a large number of high-value 1869 covers, all addressed to Lima, Peru. The story of their discovery and sale was first told by Elliott Coulter in the *1982 Register* and summarized by Michael Laurence in *United States Ten-Cent 1869 Covers: A Postal Historical Survey*. The large group of covers entered the market through more than one channel and years apart. It is thought that they were split between the two workmen who found them in a building under demolition.

The 1869 covers from the Davis correspondence include several 24¢ and 10¢ combinations for the 34¢ rate. However, after the rate reduction to 22¢ on February 16, 1870, only 44¢ double-rate covers required a 24¢ stamp. Two recorded covers to Peru are franked with a 24¢ and pair of 10¢ 1869s, one of which is part of the Charles A. Hirzel collection in the Swiss Museum of Communications in Berne. Only the cover offered in this sale remains in collectors’ hands.



Dr. Bob LeBow
(1940-2003)
biking in Tibet

The cover was purchased by Mr. Gross in the 1999 Siegel sale of Edgar Kuphal’s award-winning 1869 Pictorial exhibit. Kuphal had acquired the cover in another Siegel sale, in which an impressive group of covers had been consigned by Dr. Robert LeBow, before his tragic biking accident. An avid cyclist, Dr. LeBow flipped over when the front wheel of his bicycle locked, causing a spinal injury that left him paralyzed from the neck down. He died several years later, leaving a legacy of medical care for the poor and inspiring others to push for healthcare reform. Dr. LeBow was also one of the Siegel firm’s “oldest” clients, attending sales when he was still in school in the 1950s. Offering this cover gives us an opportunity to eulogize one of the great collectors and, more important, a great humanitarian. ■



Lot 89

LOT 89°

**The unique block of the 24¢ 1869 Pictorial Inverted Center error—
widely acclaimed the most important item in United States philately,
and eloquently described by the stamp expert Fred Melville in 1938
as “one of the most wonderful of all the surprising survivals”**

ESTIMATE \$750,000-1,000,000

DESCRIPTION

24¢ Green & Violet, Center Inverted (120b), block of four, beautifully centered, rich colors and sharp clear impressions clearly showing the inverted vignettes, segmented cork cancels of New York City

PROVENANCE

Discovered in Liverpool merchant's correspondence files, circa 1888, by the so-called “Upside Down Man” (sold to a vest-pocket dealer)
Thomas Ridpath (bought from dealer for £5, circa 1888; sold or consigned to Henry Collin, Scott Stamp and Coin Co., mid-1888)
William Thorne (bought from Scott Stamp and Coin Co., 1888, for \$200; collection sold privately to New England Stamp Co., 1902)
William H. Crocker (bought privately from New England Stamp Co.), Harmer, Rooke & Co., 11/23-25/1938, lot 285, to Y. Souren
Esmond Bradley Martin, Sr. (bought from and sold privately to Souren)
Leslie White (bought privately from Souren; collection sold privately to the Weills, circa 1949)
Benjamin D. Phillips (bought privately from Weills, October 1949, for \$24,000; collection sold privately to Weills, 1968)
Ryohei Ishikawa (bought privately from Weills, circa 1977), Christie's Robson Lowe sale, 9/28-29/1993, lot 746, to Siegel Auction Galleries
Steven Walske (bought privately from Siegel, 1997), Bennett sale, 5/2/2003, lot 1341 (later sold privately to Hagendorf/Columbian; resold privately to William H. Gross)

CENSUS, LITERATURE AND EXHIBITION REFERENCES

Lester G. Brookman, *United States Postage Stamps of the 19th Century*, Vol. II, p. 182
Michael Laurence, “The 24¢ 1869 Invert Block,” *Chronicle* 85, Feb. 1975
Donna O'Keefe, *Linn's Philatelic Gems II*, pp. 151-152
L. N. Williams, *Encyclopaedia of Rare and Famous Stamps*, Vol. I, p. 318
Scott R. Trepel, “The Ishikawa 1869s,” *Chronicle* 162, May 1994
Stamp Exhibition, Eden Musée, New York City, March 1889 (Thorne)
London Philatelic Exhibition 1897, held at the Royal Institute of Painters in Water Colours, Great Britain (Thorne)
ANPHILEX 1971 “Aristocrats of Philately” (Weill)
INTERPHIL 1976 “Aristocrats of Philately” (Weill)
ANPHILEX 1996 “Aristocrats of Philately” (Siegel Auction Galleries)
Collectors Club of New York “Aristocrats of United States Philately” exhibit, December 2000 (Gross)
World Stamp Show 2016 Court of Honor (Gross)

CONDITION NOTES

Very Fine; one stamp has tiny thin speck and small margin scuff

HISTORY AND COMMENTARY

The Miraculous Survivor

The rarest and most valuable items in philately are the miraculous survivors: the unique British Guiana One-Cent Magenta, found by a boy rummaging through family papers; the “Post Office” Blue and Red Mauritius cover, also found by a young boy allowed to probe the files of an old business in France; the Dawson cover with a 2¢ Hawaiian Missionary stamp, plucked from a half-charred bundle of old papers; and the 24¢ 1869 Inverted Center Error block offered here, which was found in Liverpool in the 1880s, nearly 20 years after it made the transatlantic journey from New York City to England on a heavy parcel.

Fred Melville, one of philately's premier worldwide stamp experts, described the block as “one of the most wonderful of all the surprising survivals.” Others have placed it at the top of the list of “most important” United States philatelic items, and of worldwide rarities in general. When LIFE magazine presented a cover story and multipage spread of the world's rarest stamps in 1954, the 24¢ Invert block was shown with a \$65,000 value, more than *twice* the value for the Inverted Jenny block of four pictured on the same page.

The 24¢ Invert is a great rarity in any form. By last count—and these stamps have been carefully photographed and counted—only 94 are known, including this block. Used blocks of the 24¢ 1869 *without* the error are also extremely rare—just six are known. Apart from the 24¢ block, the only multiple of any of the three 1869 Pictorial Inverts is a mere pair of the 24¢, which some have said was found on the same cover bearing the block, but the cancels are different.

From discovery to its current temporary residence in the Siegel vault, the 24¢ Invert block has survived, traveled the world, been bought and sold by individuals of tremendous wealth, and dazzled the public with appearances in exhibits and in Courts of Honor and Aristocrats of Philately displays. To fully appreciate the significance of the 1869 Pictorial Issue, the inverted center errors and the 24¢ block of four, one should start at the beginning, in 1869, when the Post Office tried and failed at a bit of design innovation.

The 1869 Pictorial Issue—Miniature Works of Art

The 1869 Pictorial Issue was a transformative set of stamps created during a period of historic transition. The Civil War had ended four years earlier. Congress was controlled by the Radical Republicans, who, after their failed attempt to impeach President Andrew Johnson, had helped elect President Ulysses S. Grant, a sympathetic Republican. The 1869 Pictorial stamps, with their novel shapes and imagery, were created by President Johnson's postmaster general, Alexander Randall, and inherited by Grant's new

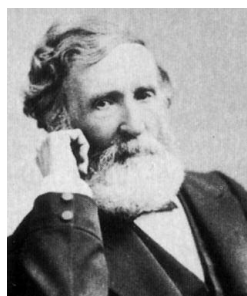
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Lot 89 continued

postmaster general, John A. J. Creswell. In the midst of Reconstruction's political controversies, the 1869s were spurned by the public and quickly replaced with the 1870 Issue, bearing traditional portraits of statesmen, war heroes and Founding Fathers.

The vignettes on the 15¢, 24¢ and original 30¢ Burgoyne essay (the 30¢ was redesigned for the issued stamp) are intricately engraved depictions of historical events, based on oil paintings hanging in the Rotunda of the Capitol. Similar engravings were used on First Charter National currency in 1863. The Lincoln vignette on the 90¢ 1869 is essentially identical to the vignette on the 1866 15¢ Lincoln stamp issued one year after his assassination.

The overall designs of the 15¢, 24¢, original 30¢ Burgoyne essay and 90¢ (and 1¢ and 6¢ 1869) have been attributed to someone known as "E. Pitcher," without a full first name. At least one student of security printing has speculated that "E. Pitcher" actually might have been a female artist, the daughter of a family known to the engraver, and that she assisted in the early design phase.



James Smillie, engraver
of 24¢ 1869 vignette

The 15¢, 24¢ and 30¢ Burgoyne vignettes were engraved by one of National's most talented engravers, the Scottish-born James Smillie (1807-1885), who had previously been a partner with Rawdon, Wright and Hatch. Smillie joined National in 1861, and shortly after engraving the 1869s he moved to the American Bank Note Company.

The 24¢ vignette was engraved by Smillie from John Trumbull's oil painting *Declaration of Independence*. There are two versions of this painting; one in the Capitol Rotunda, and the other at Yale

University. Contrary to the popular belief that this painting depicts the signing ceremony, Trumbull actually painted a romanticized image of the presentation of the Declaration draft. There are 47 individuals portrayed in the painting, and the tiny engraving captures virtually all of them in minute detail. A similar engraving appears on the 1863 First Charter \$100 note.

The frames of the 15¢, 24¢ and 90¢ were engraved by Douglas S. Ronaldson (1825-1902), who is also credited with designing and engraving the 10¢ and 30¢ Eagle-and-Shield dies. The lettering on the 15¢, 24¢ and 90¢ (and 1¢ and 6¢) was engraved by J. C. Kenworthy.



Douglas S. Ronaldson,
engraver of 24¢ frame



24¢ 1869 vignette is John Trumbull's painting *Declaration of Independence*

Early Discoveries of 1869 Invert Errors

The 1869 Pictorial Issue was on sale in post offices in March 1869. The first published report of an invert error appeared in the December 20, 1870, issue of J. Walter Scott's *American Journal of Philately*. The report states that "after a few hundred sheets of the 15 and 24 cent stamps of the 1869 issue had been delivered, it was discovered that a few of the stamps on each sheet had the picture inverted in the frames." This early report is most definitely inaccurate. All of the known 15¢ errors are Type II stamps, and Type IIs were not issued until May 1869. To accept Scott's version of the story, one must make a leap of faith and believe that a 15¢ Type I Invert once existed. However, Scott's article indicates that he was aware of the invert error on both values in December 1870. The 30¢ Invert was discovered later, and by 1876 it was listed in the Scott Catalogue.

John N. Luff gives another version of the 15¢ Invert discovery. In Luff's account the first sheet of inverts was bought by David H. Anthony, who advertised himself as a buyer of "Revenue stamps—all kinds if perfect," as well as stamped documents, checks and mutilated currency. According to Luff, Anthony sold one of the 15¢ Inverts to an early collector named Ramus and exchanged the rest for normal stamps at the post office. These events would have occurred while the issue was current, sometime between the May 1869 Second Printing and the discontinuance of the issue in early 1870.

The majority of high-denomination 1869 stamps were used on mail addressed to foreign countries. From the time of issue until December 31, 1869, the treaty rate to France was 15¢, so the 15¢ and 30¢ denominations prepaid the single and double rates. Some of the cancellations on 15¢ Inverts do not conform to the New York City foreign-mail office, indicating those stamps might have been found on domestic registered covers (the registry fee was 15¢). The 24¢ stamp paid multiples of the 3¢ domestic rate, and it also paid a multiple of the 12¢ rate to Great Britain through December 31, 1869, and 6¢ thereafter. Based on the applicable rates, most used inverts were probably found on covers in England and France. In the case of the 24¢ block, it was most definitely used on a heavy piece of mail to Liverpool, England, where it was discovered.

The "Upside Down Man" and the 24¢ Invert Block

The discovery of the 24¢ 1869 Invert block has been traced to Liverpool around 1888 or a bit earlier. It has been written and often repeated that the block originally comprised six stamps—two across and three high—and that a horizontal pair was separated from the block and still exists. The only recorded pair does not fit the block, and it could not have been on the same package wrapper, because the cancels are nothing alike.

The block was found by the so-called "Upside Down Man," who obtained it for a pittance from a Liverpool business establishment's correspondence files. The discoverer sold it to a vest-pocket stamp dealer, one of the "pickers" who brought goods to the bigger dealers. The picker sold his new find to the leading dealer in Liverpool at the time, Thomas Ridpath, who earned philatelic fame ten years earlier when he bought the British Guiana One-Cent Magenta and sold it to Ferrary. Ridpath paid the satcheleer £5 (about \$25) for the block.

From Ridpath the block made its second transatlantic journey, back to New York City. In the December 1888 *Philatelic Journal of America* (p. 313), a short news item reported the sale of the block:



Thomas Ridpath

Mr. Henry Collin, the manager of the philatelic department of the Scott Stamp and Coin Company, has been in Europe for some weeks and returned the 19th. He was in attendance

at the meeting and a number of stamps he picked up while abroad were shown. The most interesting were a block of four 24c, 1869, with inverted medallions—beautiful used specimens. This block of stamps was purchased by Mr. Thorne for \$200.00, which was regarded by many as very cheap.

William Thorne (1845-1907) was a millionaire from one of the oldest families to settle on Long Island. With a fortune from the tannery business and other investments, Thorne retired and used some of his money and leisure time to build a stamp collection that was described as “magnificent” and “replete with gems of the first water.” He was very active in the 1880s and became a member of the prestigious Philatelic Society, London, in 1892, and a founding member of the Collectors Club of New York in 1896. He served as the club’s second president.



William Thorne
(1845-1907)

Thorne was one of the first collectors to specialize in blocks and earned a reputation for having one of the finest holdings of rare multiples of United States stamps. Soon after acquiring the 24¢ Invert block, Thorne participated in one of the earliest public exhibitions of stamps, held in March 1889 by members of the Brooklyn Philatelic Club, the National Philatelic Society and the Staten Island Philatelic Society. Inside the Eden Musée, an amusement center located on West 23rd Street just off Fifth Avenue, 272 pages of stamps from 161 countries were displayed by 31 members, including Ernest R. Ackerman, Henry C. Needham, J. W. Scott and Thorne.

The *American Journal of Philately* reported that among the United States stamps displayed was “the superb block of 1869 24c. with inverted centre...” Reviews of the exhibition were published in the leading newspapers, and the *New York Times* marveled that there were more than 10,000 stamps worth \$200,000 in one place.

In 1897 Thorne took his block on its third transatlantic voyage to participate in the Philatelic Society, London, exhibition inside the Royal Institute of Painters in Water Colours. The Philatelic Society, London, as it was then known, was founded in 1869. It received permission to add the word “Royal” from HM King Edward VII in 1906. The inaugural ceremony of the London Philatelic Exhibition was attended by their Royal Highnesses the Duke and Duchess of York. A year earlier, HRH The Duke of York, an avid stamp collector, had become president of the society, and in 1910 he would become renowned as King George V, the king who collects stamps.

The scale of the London Philatelic Exhibition dwarfed the event in New York eight years earlier. There were classes, divisions and awards. Sir William B. Avery and Henry J. Duveen showed several country collections filled with rarities, including Avery’s unused “Post Office” Mauritius stamps and Duveen’s pair of British Guiana 2¢ “Cottonreels” on cover. In Class III, “Collections of Rare

Stamps,” Thorne won the top award for his exhibit of “100 rare stamps,” which the *London Philatelist* commentator called “unrivalled in this class.” Mentioned in the description of Thorne’s spectacular display is the block, described as “1869, the series with inverted centre, including a block of four of the 24 c.,” which the commentator wrote was “the apotheosis of bloating!”

Thorne has been credited with the alleged act of severing a horizontal pair from the block when it was discovered, in order to form a symmetrical block of four, but this is certainly untrue. There is one pair with similar centering and vignette/frame registration, but not close enough to form a contiguous block of six, and the cancels are entirely different. The more likely scenario, if we accept the basic premise that the discoverer found six stamps, is that Thorne acquired the block still adhering to the original piece, and he soaked them off. The other two were singles or a pair that was later divided. There are a few candidates with matching centering, vignette and frame registration, and cancels.

Thorne returned from London with his block and medal, and enjoyed his collection for a few more years. In 1902 he sold it to A. W. Batchelder of the New England Stamp Co., possibly negotiating with the firm’s representative, Warren H. Colson. Thorne started another collection before his death in 1907, but never reached the heights he achieved with his first collection of blocks.

One of New England Stamp Co.’s best clients was William H. Crocker, president of Crocker National Bank in San Francisco and a first cousin of Henry J. Crocker, a collector and more serious student of philately (from this point, we shall refer to William as “Crocker.”) Crocker became the block’s next owner.



Illustration of the exhibition held in March 1889 at the Eden Musée, where the 24¢ block was displayed by William Thorne

Bidding by Phone in 1938

William Crocker began collecting U.S. and foreign stamps in 1884 and, by the start of the 20th century, had already assembled a world-class holding. Through acquisitions from the collections formed by Craig, Castle, de Coppet, Ayer, and Worthington, Crocker’s collection evolved into what is today still considered one of the greatest worldwide collections ever formed.

Crocker supported philately until the end of his life, serving as regional representative for the 1936 TIPEX exhibition in New York. He died in September

1937. Arrangements were quickly made to sell Crocker’s 42-volume collection at auction through Harmer, Rooke & Co., a London-based firm run by Gordon Harmer. For the fifth time since the block first crossed the Atlantic in 1869, it made another voyage to England, where the nine sales would be held from April 1938 through February 1939. The U.S. portion was sold on November 23-25, 1938. On the second day, the 24¢ Invert block was offered to a room filled with major collectors and dealers from around the world, including a 25-year old stamp dealer from New York City named Bob Siegel.



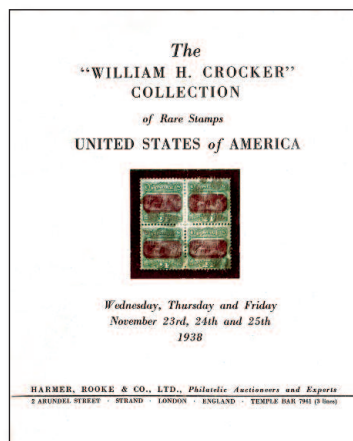
William H. Crocker
(1861-1937)

continued on next page

Lot 89 continued

One measure of the 24¢ Invert block's significance is its place in the publication released by Harmer, Rooke & Co. prior to the sales, entitled *The William H. Crocker Collection of Rare Stamps of the Whole World*. This 42-page soft cover booklet featured a commentary by Fred Melville and displayed major rarities from the Crocker collection. It also employed color printing to illustrate five items, the star piece being the 24¢ Invert block. This color image was also printed on the cover of the sale catalogue. Color printing was an unusual and expensive printing method for that time.

Harmer, Rooke & Co. 1938 sale catalogue of the Crocker collection with a color photo of the 24¢ Invert block on the cover—use of color printing was very rare for the time



The sale of the 24¢ Invert block was surrounded by considerable fanfare. Theodore Behr, who attended the sale in London, was connected by a special transatlantic telephone line to his principal in New York City, the publicity-hungry stamp dealer, Y. Souren. The block sold to Souren for approximately \$12,000 (converted from sterling), and the first-time use of the transatlantic telephone cable for bidding drew enormous press coverage. Fox Movietone News, newspapers and magazines (*Life*, *Newsweek*, *Tillie*, *The New Yorker*) told the story of Souren's clever use of new technology. The photograph below appeared in *Mekeel's Weekly Stamp News*, showing Souren holding his new acquisition across the desk from Behr.



Y. Souren (at right) holding the 24¢ 1869 Invert block he purchased in the 1938 Crocker sale in London, after bidding by transatlantic telephone

It is well-known stamp lore that Souren kept the 24¢ Invert block between two glass plates, especially fitted for his jacket pocket, and enjoyed flashing his prize to anyone who might be interested. Souren, motivated more by profit than possession, sold the block to a collector who certainly had the means to buy it, but apparently lost the inclination to keep it. His name was Esmond Bradley Martin, the grandson of Henry Phipps, a Pittsburgh steel magnate and partner of Andrew Carnegie.

When he bought the block from Souren, Martin was probably not much older than he appears in the photograph at right. For reasons unknown—perhaps buyer's remorse or familial disapproval—he either sold the block back to Souren or cancelled the deal. Martin continued to collect stamps, as well as pocket watches, books and English furniture from his estate in Old Westbury. For years Martin was the world's fly-fishing record holder for Atlantic salmon. Sadly, his son, Esmond Bradley Jr., was murdered in 2018 in retaliation for his investigations into the illegal rhino and ivory trade.



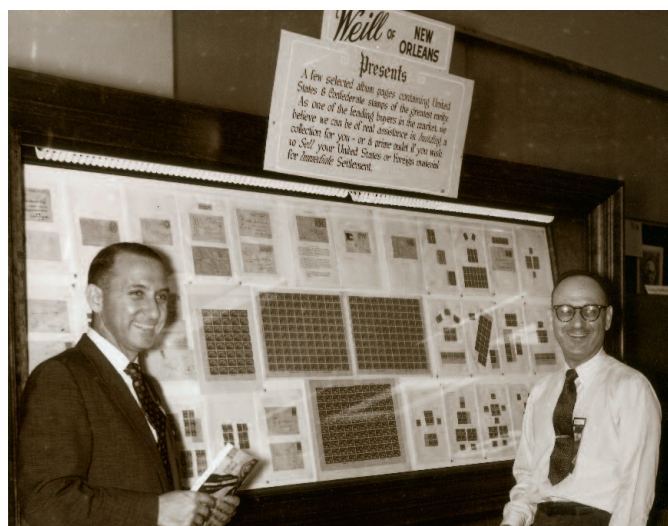
Esmond Bradley Martin, Sr. (1915-2002)

The block returned by Martin did not remain with Souren very long. Souren found another wealthy buyer named Leslie White, a Connecticut industrialist, who kept the block until 1949, when he sold his entire collection to the Weills. In October of the same year, the Weills sold the block for \$24,000 to a collector who was fast becoming their most important client and whose identity they would keep secret until decades after his death. Benjamin D. Phillips was the scion of the T. W. Phillips family, owners of a large natural gas and oil company in Butler, Pennsylvania. Phillips started collecting in 1946, initially with purchases from Colson. Within a few years the Weills had gained Phillips as a client and helped him build one of the greatest United States collections ever formed. The Weills purchased the collection in 1968, around the time Phillips died, for \$4.07 million.

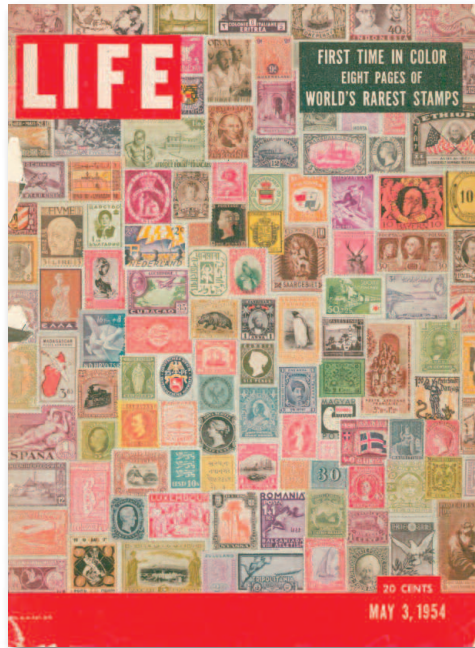


Benjamin D. Phillips (1885-1968)

The photograph below shows the Weills in front of their display at the 1956 FIPEX exhibition. Shown on pages are fabulous U.S. and Confederate rarities, including many purchased during the past five months for Phillips. The Weills made their big splash in the 1955 and 1956 Caspary sales, and they were well on their way to completely dominating the U.S. rarities market for decades to come.



Raymond and Roger Weill (left and right) in front of their display at the 1956 FIPEX show—many of the items in the frames were owned by their most important client, Benjamin D. Phillips



May 3, 1954 LIFE magazine feature on the world's rarest stamps and "U.S. Errors" page with the 24¢ 1869 Invert block offered in this sale, then valued at \$65,000—the Inverted Jenny block at lower right is valued at \$30,000

The 24¢ Invert block stayed in the Weills' domain for the next ten years. While Phillips owned it, the block made an appearance in the 1954 LIFE magazine color feature of the world's rarest stamps. Unfortunately, counterfeiting laws prevented the publisher from showing the U.S. rarities in color, so the block and seven other famous errors appeared in grayscale. Nonetheless, the values under the photos made it clear that the 24¢ 1869 block—as opposed to the 24¢ Inverted Jenny block—was the most valuable item.

After the Weills acquired the Phillips collection and all of the magnificent rarities it contained, they started to feed items to their exclusive clients and into Siegel Rarities of the World sales and other channels deemed worthy of their trust. Items rarely left the Weills' orbit—their business model relied on the closed loop of buying and selling, and then buying back items, all at prices which allowed them to box out the competition.



Ryohei Ishikawa

Then, Ryohei Ishikawa lost to Louis Grunin at INTERPHIL '76 in Philadelphia. Ishikawa, a highly competitive Japanese businessman and stamp collector, tried to win with his display of the 1¢ 1851-57 Issue, but the judges gave the Grand Prix National to Louis Grunin's survey exhibit of 1847 to 1869 Issues, deciding that a single-stamp study could not win against a broader exhibit of classics. Ishikawa left Philadelphia without feelings of brotherly love. He set out to show what a Grand Prix exhibit of U.S. classics would look like if he did it.

Ishikawa's determination, combined with his financial resources, convinced the Weills to let loose of some of the brightest stars in their philatelic constellation. The 5¢ 1847 Lord Crawford Block, the 10¢ 1847 Bible block, and the 24¢ 1869 Invert block would be of great value to Ishikawa in his quest for a Grand Prix, and the Weills accommodated him by selling the three pieces for a substantial seven-figure price. While Raymond and Roger might have winced at the thought of seeing their greatest treasures go to a collector

who might never bring them back to 407 Royal Street, their father Fernand had always said they were dealers, not collectors, and everything was for sale. After making the sale, Raymond might have allowed himself a quiet celebration in the room reserved for him at Antoine's, where a bottle of Dom Perignon or Grand Cru Montravel Marquis de Laguiche would soothe his seller's remorse.

When Ishikawa's collection was sold at Christie's Robson Lowe in 1993, Mr. Gross did not bid for the block. It was close to the end of the sale. Prices had been strong, and he had bought about \$2 million worth of lots. When the auctioneer asked for the opening bid of \$450,000, the Siegel firm's new part-owner and president, Scott Trepel, said "sure" and bought the block—an impulse purchase that cost almost exactly what Lichtenstein had paid for the entire Worthington collection in 1917.



Steven Walske



Sonny Hagendorf

The Siegel firm displayed the block at the Collectors Club centenary, ANPHILEX 1996, where it caught the eye of Steven Walske, the CEO of a computer technology company. A few months after the show, Walske acquired the block for a price that was within the estimate range in this auction. When the Walske collection was sold through Bennett in 2003, the block did not immediately find a buyer, but was later sold to Harry (Sonny) Hagendorf of Columbian Stamp Co. Within a year, Mr. Gross purchased the block from Hagendorf, adding it to his exhibit for Washington 2006. ■



Lot 90

LOT 90°

This colorful 1869 Pictorial Issue cover is one of only three known to Japan with the 30¢ Eagle-and-Shield bicolored stamp—in this case an error in the New York foreign-mail office resulted in a longer trip, despite extra postage paid for the faster route via Marseilles, France

ESTIMATE \$50,000-75,000

DESCRIPTION

30¢ Ultramarine & Carmine (121), perfectly centered, wide margins, rich colors and proof-like impression, used with 12¢ Green (117), tied by segmented cork cancels on folded letter datelined “*New York 3rd Decem 1869*” from Weston & Wolf with duplicate of November 24 letter, addressed to Charles Thorel & Company in Yokohama, Japan, blurry red New York December 4 datestamp on back, sender’s ship and route directive “*p City of Brussels & via Marseilles*”—carried on the Inman Line’s *City of Brussels*, which broke the speed record on this trip, leaving New York on December 4, 1869, and arriving with its mail at Liverpool on December 13—the New York foreign-mail office incorrectly applied a “26” cents credit instead of 32¢ for faster service via Marseilles (which was paid for with 42¢ postage), red “London Paid” transit datestamp (December 13) and black two-line handstamp “INSUFFY.STAMPED/VIA MARSEILLES”, applied in London because of the incorrect credit (despite correct prepayment), red “1d” handstamp for British Colonial rate—carried on Peninsular & Oriental Steam Navigation Co. steamers from Southampton to Alexandria (Egypt), then overland to Suez, and from there to Hong Kong via Galle (Ceylon), “Hong Kong C FE 12 70” transit datestamp on back (61 days, indicating a longer trip), the last leg from Hong Kong to Shanghai was made on another P&O steamer, blue “Yokohama A FE 22 70” receiving datestamp on back

PROVENANCE

Henry C. Gibson, Sr., Philip H. Ward, Jr., sale, 6/14-15/1944, lot 493
Ryohei Ishikawa, Sotheby Parke Bernet sale, 7/7/1981, Sale 58, lot 120
Jonathan W. Rose, Siegel Auction Galleries, 9/27/1997, Sale 794, lot 632, to William H. Gross

CENSUS, LITERATURE AND EXHIBITION REFERENCES

Scott R. Trepel, “More High-Denomination 1869 Covers from the Thorel and Gomez Correspondences,” *Chronicle* 246, May 2017, fig. 3

CONDITION NOTES

Extremely Fine
Gibson sale backstamp

HISTORY AND COMMENTARY

Silk Traders in Japan in 1869

Charles (or Karl) Thorel was one of many western merchants doing business in Japan after the 1858 Harris Treaty formalized commercial relations between the United States and Japan. Thorel partnered with a Swiss-born merchant named Karl Ziegler in the silk-trading firm of Thorel, Ziegler & Company. The company was based in Yokohama and operated from 1865 to 1868, at which point the partnership dissolved. Thorel continued in business under the name Charles Thorel & Company. Were it not for the Thorel correspondence, collectors would have no 24¢ or 30¢ 1869 covers to Japan. In addition, there are quite a few Thorel covers with stamps of earlier issues or other 1869 values.

To send a letter from the United States to the Far East using the widespread and extremely reliable British Mail system, one had to pay total postage incorporating the U.S. inland and transatlantic postage to Great Britain. The route designation “via Marseilles” on mail to the Far East indicated the sender’s desire to use an optional mail route that was faster and cost an additional 8¢. Instead of waiting for the next ship departure from Southampton, “via Marseilles” mail was carried across the English Channel to France and taken by rail to the Mediterranean port of Marseilles, where the steamer picked up mail for the trip to Suez and beyond. By taking this shortcut across France, the mail bag connected with a steamer that had left Southampton a week earlier, saving many days (sometimes weeks) in transit time. Since this faster route involved the French postal system, the British Post Office had to pay France the equivalent of 8¢ (per quarter ounce), and this charge was passed on to the sender.

There are three 30¢ covers to Japan, all addressed to Thorel & Company with 30¢ and 12¢ stamps for the 42¢ rate via Marseilles. On the other two, the correct “32” cents credit was applied. On this one the foreign-mail office incorrectly credited Great Britain 26¢ instead of 32¢, which, from the British perspective, was insufficient for their cost in using the Marseilles route. Instead, they marked this letter with equivalent of “insufficiently paid to go by Marseilles route” and bagged it for the regular Southampton route.

Thus, in this cover we have a spectacular high-denomination 1869 Pictorial Issue franking and extremely rare destination, and a story of international mail complexities and bureaucratic mishandling that resulted in a unique postal history artifact. This unusual “error” cover was in the Gibson and Ishikawa collections. It was bought by Mr. Gross in the 1997 Siegel sale of Jon Rose’s 1869 collection. ■



Lot 91

LOT 91°

A colorful and extremely rare combination of the 10¢ 1869 Pictorial and 3¢ 1868 Grilled stamps on a cover from the American Postal Agency in Shanghai, China, which crossed the Pacific and Atlantic oceans, and the continental United States, to reach its destination in Ireland

ESTIMATE \$10,000-15,000

DESCRIPTION

10¢ Yellow (116), perfectly centered, bright shade and vivid color; used with pair of **3¢ Red, F. Grill (94)**, well-centered, few nibbed perfs, tied by three bold strikes of circle of wedges cancel and **U.S. Postal Agency in Shanghai** “**P.O.D. U.S. Con. Genl. Shanghai Sep. 12**” (1871) circular datestamp on cover **to Dublin, Ireland**, magenta “San Francisco Cal. Oct. 17 Paid” transit datestamp, Dublin receiving backstamp (November 7, 1871)—carried on the Pacific Mail Steamship Co. branch line steamer *New York*, departing Shanghai on September 12, 1871, and arriving in Yokohama days later; from Yokohama it was carried on the PMSS *America*, departing September 23, and arriving in San Francisco on October 15; the cover was then sent overland by railroad and reached New York for a steamer to England (ship information cannot be reliably determined)

PROVENANCE

Edgar Kuphal (“A European’s Large Gold Collection of The 1869 Pictorial Issue”), Siegel Auction Galleries, 12/13/1999, Sale 819, lot 2272, to William H. Gross

CENSUS, LITERATURE AND EXHIBITION REFERENCES

Michael Laurence, *United States Ten-Cent 1869 Covers: A Postal Historical Survey*, fig. 22-10, p. 283

CONDITION NOTES

Extremely Fine

HISTORY AND COMMENTARY

The U.S. Post Office in China

Prior to the American War for Independence, trade between the American Colonies and China was channeled through Great Britain. After Independence, U.S. merchants started to deal directly with China, trading for valuable commodities such as silk, spice, tea and wood. With the increase in trade came an increased need for communication between company outposts in China and their offices and trading partners back in the United States.

The local Chinese postal system was inefficient and unreliable. Due in part to isolationist attitudes and a lack of deep-water-capable vessels, China could not be relied on to carry mails. Most mail during the early period was carried privately aboard ships to and from China.

After the First Opium War and the signing of the Treaty of Nanking in 1841, the British set up a system of post offices in strategic port cities to facilitate their trade with China. It was not long before other major powers, including France, Japan and the United States, followed, gradually expanding from Shanghai to other cities such as Amoy, Tientsin and Nanking. Shanghai was a strategically important city, as it was the northernmost deep-water port that could be kept open all year, and served as a conduit for goods from northern China.

Mail to and from the U.S. was sent through the U.S. Consulate in Shanghai, and at first there was no dedicated postal employee. The sorting and sending of the mails was handled by consular employees, who frequently had to stop other duties to handle the increasing volume of mail. As the volume increased, a petition was made and eventually granted for the Consulate to hire a separate paid clerk to sort the mails, with a budget and authorization to hire additional workers as needed.

This cover was sent from the U.S. Consulate post office in Shanghai in 1871. The circular marking has an abbreviation for Post Office Department, U.S. Consular General. It was applied when the letter was posted in Shanghai, and the stamps were cancelled there before the mail was put on the next steamer bound for Yokohama, the last stop in the Far East before departing for San Francisco.

Michael Laurence, in his book on the 10¢ 1869, commented about this cover: “I have earlier remarked on the scarcity of the 10¢ 1869 plus 3¢ 1861-67 combination. Only two covers are known.” ■



Lot 92



Lot 93

LOT 92°

An extraordinary Bank Note Issue cover from China to Peru

ESTIMATE \$7,500-10,000

DESCRIPTION

2¢ Red Brown (146) and 10¢ Brown (150), two 2¢ and four 10¢ stamps tied by circle of wedges cancels, “**U.S. Postal Ag’y Shanghai Jul. 3**” (1874) circular datestamp on cover to Heinrich Harbeck, care of Frederick Huth, Gruning & Co. **in Tacna, Peru**, printed return address on backflap “J. Groth & Co., Ningpo” and manuscript “*Despatched by Carl Timm, China*”—Carl F. Timm is listed in 1875 directory as a merchant—sender’s route directive “*via San Francisco*”, carried on the Pacific Mail Steamship Co. branch line steamer *New York*, departing Shanghai on July 9, 1874, and arriving in Yokohama on July 15, in time to catch the PMSS *Colorado* departure on July 19, which arrived in San Francisco on August 8—“San Francisco Cal. Aug. 9” transit datestamp, magenta “12” credit handstamp applied in San Francisco; prepaid for the obsolete 34¢ British Mail rate to Peru (plus 10¢ from China to U.S.), but the rate was reduced to 22¢ in 1871, so this was overpaid 12¢ (credit to British post office was 12¢)

PROVENANCE

Seymour Kaplan (bought in Siegel 1977 Rarities of the World, 3/23/1977, Sale 510, lot 123)
Stephen Albert, Richard C. Frajola private treaty catalogue, lot 178
Drucker Family, Siegel Auction Galleries, 2/25/2003, Sale 855, lot 23, to William H. Gross

CENSUS, LITERATURE AND EXHIBITION REFERENCES

Frajola-Perlman-Scamp, *U.S. Post Offices in China and Japan 1867-1874*, fig. 6-42, p. 123

CONDITION NOTES

Very Fine; small rectangular piece cut out of backflap, a few tiny stamp flaws

LOT 93°

The only recorded 5¢ Taylor on a registered cover from China

ESTIMATE \$10,000-15,000

DESCRIPTION

5¢ Blue (179), three, tied by three strikes of “**U.S. Postal Agency Shanghai, Registered, Jun. 18, 187-**” circular datestamp (circa 1877, last digit of year is omitted), a fourth bold strike at left on cover to Mrs. Edgar Ellis, 20th Street, above Guerrero Street in San Francisco, sender’s name (Edgar Ellis) written on back as required for registered mail, manuscript “68” registry number and red crayon of unknown meaning, no other markings; there is an E. W. Ellis listed in the 1875 directory as a clerk with the Shanghai Steam Navigation Co. at the “Kin-foong-tung wharf” in Shanghai

PROVENANCE

Drucker Family (bought from Siegel Sale 789, lot 971), Siegel Auction Galleries, 2/25/2003, Sale 855, lot 28, to William H. Gross

CONDITION NOTES

Very Fine; slightly reduced at left, slight vertical bend clear of stamps



Lot 94

LOT 94°

The finest of the 4¢ Columbian Blue color error plate number multiples—
one of the greatest United States commemorative rarities extant

ESTIMATE \$100,000-150,000

DESCRIPTION

4¢ Columbian, Blue Error of Color (233a), strip of four from the lower right of the plate of 200 with “AMERICAN BANKNOTE COMPANY” imprint, plate “No. 17” and plate letter “D”, original gum, very deep shade of the Blue color, which resulted from an ink mixture error and exists in lighter and darker shades

PROVENANCE

Benjamin D. Phillips (bought in H. R. Harmer sale, 10/4/1966; collection sold privately to Weills, 1968)

Bought by William H. Gross privately from Hagendorf/Columbian

CENSUS, LITERATURE AND EXHIBITION REFERENCES

David Lidman, *Treasury of Stamps: 1,200 Rare and Beautiful Stamps in Color*, fig. 137, p. 79

CERTIFICATION

The Philatelic Foundation (1998)

CONDITION NOTES

Extremely Fine; right stamp has negligible small thin spot at center



Comparison of 4¢ Blue Color Error at left with normal Ultramarine

HISTORY AND COMMENTARY

A Cleveland Tycoon Discovers Blue Gold

The World's Columbian Exposition was held in Chicago in 1893 to promote industry, commerce, technology, the arts and social causes. Over 183 days, from May 1 to October 30, the Columbian Exposition attracted nearly 27 million visitors to the specially constructed “White City.” They came to see a spectacular array of exhibits, amusements and demonstrations, and to ride on the original Ferris Wheel.

The Columbian Exposition also provided the Post Office Department with its first opportunity to capitalize on the increasingly popular hobby of stamp collecting with the country's first commemorative postage stamps. Postmaster General John Wanamaker, a successful businessman and department store owner, sensed an opportunity to profit from stamp collectors by creating a special Columbian commemorative set. The sixteen Columbian stamps, commemorating the 400th anniversary of Columbus's voyage to America, were issued in denominations ranging from 1¢ to \$5.00, for a total face value of \$16.34—about \$411 in today's dollars.

More than 19 million 4¢ stamps were issued. Within a year or two, a small group turned up in Ohio that were a distinctive color. They were found by John Vickers Painter, a wealthy railroad man, banker and partner with a fellow stamp collector, George H. Worthington, in the Cleveland Stone Company. Painter recognized the 4¢ stamps as being blue versus ultramarine and reported his discovery to leading stamp experts. The first announcement of the error was published in the *Philatelic Journal of America* in January 1895. Painter sold a half sheet to his friend, Worthington, and sold others through various channels, but kept some tucked away. A few used copies turned up later.



John Vickers Painter
(1835-1903)

The error was the result of an ink mixture error at the American Bank Note Company during printing. Spectrographic analysis, which only became available much later, confirmed what early philatelists suspected—the blue inks of the 4¢ error and 1¢ Columbian have the same components. The photo at left shows the relative difference between the normal Ultramarine and Blue error.

This imprint and plate number strip is from the lower right pane in the sheet of 200 printed from Plate D17, the plate number on the first stamps sold by Painter. The other known plate number multiples are a strip of four (lower left pane, Plate D18) and a plate block of 16 (lower right pane, Plate D18). ■



Lot 95

LOT 95°

One of two extant plate number blocks of the 8¢ Trans-Mississippi error from the only pane ever discovered without horizontal perforations

ESTIMATE \$100,000-150,000

DESCRIPTION

8¢ Trans-Mississippi, Vertical Pair, Imperforate Horizontally (289a), bottom margin block of four with “**BUREAU, ENGRAVING & PRINTING**” imprint and plate number 609, block containing two error pairs, original gum, deep rich color, detailed impression, choice centering

PROVENANCE

Pane of 50 (as discovered):

Robert Watts (discoverer), sold privately to Herman Lewis for \$8

Sold privately to William S. F. Pierce (Pierce divided the pane into three units—he kept block of 20 with top and bottom plate blocks)

Block of 20 with plate blocks: Sold by Pierce to New England Stamp Co.

Bottom plate number block (offered in this sale):

Col. Edward H. R. Green, Part 26, Harmer, Rooke sale, 3/25-29/1946, lot 236, to Eno

Amos Eno, Harmer, Rooke sale, 5/18/1954, lot 125

H. R. Harmer 1000th Sale, 4/11/1956, lot 589, to Cole

Arthur Hetherington, “Quality” collection, H. R. Harmer sale, 10/27/1983, lot 22, to Weills for Kobacker

Arthur J. Kobacker, Christie’s Robson Lowe sale, 9/25/1991, lot 531, to Hagendorf/Columbian (sold privately to William H. Gross)

CENSUS, LITERATURE AND EXHIBITION REFERENCES

Donna O’Keefe, *Linn’s Philatelic Gems* 4, p. 144

World Stamp Show 2016 Court of Honor (Gross)

CERTIFICATION

The Philatelic Foundation (1957 and 1983)

CONDITION NOTES

Very Fine; a few natural gum wrinkles as usual



Federal Troops Convoying a Wagon Train, wash drawing by Frederic Remington

HISTORY AND COMMENTARY

The Great Western Wagon Train Error

The Trans-Mississippi and International Exposition was held in Omaha, Nebraska, from June 1 through November 1, 1898. Over 154 days the Exposition drew an estimated 2.6 million visitors, who came to see more than 4,000 exhibits and attractions housed in 21 main buildings and hundreds of smaller structures erected on the 180-acre fairgrounds. The Exposition promoted the theme of economic and social development west of the Mississippi River. During the last three months of the Exposition, it was also the site of the Indian Congress, the largest gathering of Native American Indians in the ten years following the end of the Indian Wars.

On January 13, 1898, the Post Office announced that a set of nine stamps would be issued, from 1¢ to \$2.00 values. The announcement listed the initial design choices, six of which were eventually used. The decision to issue another commemorative set, with a face value of \$3.80, aroused protests from the stamp collecting community, which still harbored resentment over the Columbian Issue five years earlier. Within days the newspapers reported philatelic groups’ objections to costly stamps honoring what was perceived as a commercial enterprise, but postal officials were undeterred. Work on the stamps began immediately at the Bureau of Engraving and Printing.

The image chosen for the 8¢ was based on a wash drawing by Frederic Remington titled *Federal Troops Convoying a Wagon Train*. This is one of the two Trans-Mississippi vignettes based on the work of Remington, a hugely popular artist of the time who created romantic depictions of life on the western frontier (the other is the 50¢). This image of U.S. troops defending a wagon train—the soldier in the foreground at right actually takes aim—was placed on a stamp in the aftermath of the Indian Wars and the defeat of the last tribes.

One error pane of 50 without horizontal perforations was discovered by Robert Watts, a stamp clerk at one of the sales windows at the Philadelphia General Post Office, who found it between the wrapping paper of a bundle of stamps. He sold it for double face value (\$8) to Herman Lewis, a locksmith in Philadelphia. Lewis soon sold it to William S. F. Pierce, who broke it into three pieces: a vertical strip of ten with sheet margin and full arrow at right, a vertical block of 20 containing both plate blocks, and a vertical block of 20 with natural straight edge at left.

The block of ten was reportedly sold for \$15 and was taken to Europe when the owner moved there. It returned to the U.S. in the 1930s, when it was broken. The vertical block of 20 with straight edge at left was sold to Arthur E. Tuttle, a Philadelphia stamp dealer, who retailed them for \$10 per pair. The block of 20 with both plate numbers was retained by Pierce, who later sold the top and bottom plate blocks to the New England Stamp Co. for \$175. The bottom plate number block was sold to Colonel Green. ■



Lot 96



Lot 97

LOT 96°

Rare 50¢ Trans-Mississippi plate block of eight

ESTIMATE \$5,000-7,500

DESCRIPTION

50¢ Trans-Mississippi (291), block of eight from bottom of right pane with “**BUREAU, ENGRAVING & PRINTING**” imprint and plate number **603**, half arrow and straight edge at left, original gum, hinge remnants and sliver reinforcements, remarkably fresh, exceptionally choice centering for this Bureau commemorative issue

CONDITION NOTES

Fine-Very Fine; slight natural gum creases



The Gold Bug, wash drawing by Frederic Remington

LOT 97°

\$1.00 Trans-Mississippi plate block of four

ESTIMATE \$15,000-20,000

DESCRIPTION

\$1.00 Trans-Mississippi (292), block of four from bottom of left pane with “**BUREAU, ENGRAVING & PRINTING**” imprint and plate number **606**, original gum, left pair Mint N.H., other two stamps previously hinged, deep shade, fresh paper

CERTIFICATION

Professional Stamp Experts (2001)

CONDITION NOTES

Fine-Very Fine



Original painting by MacWhirter, depicting Scottish cattle in the Western Highlands



Lot 98

LOT 98°

This is the only \$2.00 Trans-Mississippi plate number block of six—one other plate block of 25 is known to survive—making it the rarest of all non-error United States commemorative plate blocks

ESTIMATE \$200,000-300,000

DESCRIPTION

\$2.00 Trans-Mississippi (293), block of six from top of left pane with **“BUREAU, ENGRAVING & PRINTING” imprint and plate number 613**, original gum, previously hinged, astoundingly well-centered, deep rich color

PROVENANCE

“Ambassador” collection, Siegel Auction Galleries, 5/2/1966, Sale 300, lot 337

Arthur J. Kobacker, Christie’s Robson Lowe sale, 9/25/1991, lot 536, to Weills for Dr. Test

Dr. Charles E. Test, “Westport” collection, Christie’s Robson Lowe sale, 2/2/1994, lot 24, to William H. Gross

CERTIFICATION

The Philatelic Foundation (1994)

CONDITION NOTES

Extremely Fine; very slightly oxidized color at left and right



Top:

Photograph of Eads bridge across the Mississippi River in St. Louis, the subject of \$2.00 engraved vignette

Bottom:

Ticket for the Republican National Convention of 1896, with the design used for the \$2.00 Trans-Mississippi vignette

HISTORY AND COMMENTARY

The Great Rarity of Plate Blocks of Six or More

Imprint and plate number multiples of the Trans-Mississippi dollar-value stamps are very rare, even in the format most often seen—a pair with the imprint on one selvage tab and the number on the other. Collectors at the start of the 20th century preferred pairs showing the imprint and plate number. A few wanted blocks of four, but the symmetry of a block of six with the imprint in the center selvage tab was not appreciated until much later. By then, most panes and imprint multiples had been reduced to pairs and a small number of blocks of four. For this reason, any collector trying to assemble a set of 1898 Trans-Mississippi commemoratives in symmetrical plate blocks of six faces an enormous hurdle presented by the \$1 Cattle in Storm and \$2 Eads Bridge.

The entire supply of the \$2 was printed in one day. The high denomination was too much for most collectors, and sales were disappointing. Today, there are just two known \$2 multiples of six or more with sheet selvage showing the imprint and number. One is a block of 25 from the lower right corner, and the other is this top-margin plate block of six from the top left of the sheet of 100. For the record, there is a bottom right corner plate block of eight photographed in a J. C. Morgenthau sale catalogue from 75 years ago (September 20-24, 1943, lot 426), but that is the last and only appearance of that block we are aware of, and it seems doubtful that it remained intact—we mention it in the spirit of full disclosure.

The plate block of six offered in this sale was part of the “Ambassador” collection—so named because the stamps were kept in an Ambassador stamp album. The collection was sold in a 1966 Siegel auction, and the block was bought by the Weills. Several years later they sold it to Arthur J. Kobacker, a Columbus, Ohio, entrepreneur whose collection boasted not one, but two Inverted Jenny blocks. In the 1991 Kobacker sale, the Weills bought the plate block for Dr. Charles E. Test, whose 20th century holding was sold in a 1994 Christie’s Robson Lowe auction under the name “Westport.” Mr. Gross was the buyer. ■



Lot 99

LOT 99°

**The unique 50¢ Trans-Mississippi cover postmarked on the First Day of Issue—
one of the most outstanding of all United States First Day covers**

ESTIMATE \$50,000-75,000

DESCRIPTION

50¢ Trans-Mississippi (291), left straight edge margin with centerline, rich color, tied by “collector friendly” lightly struck Washington, D.C. oval cancel, five-line purple **“REGISTERED/JUN 17 1898/WASHINGTON, D.C./Sub-Station No. 29/No. 768”** registry datestamp with manuscript number struck on **June 17, 1898, First Day of Trans-Mississippi Issue** cover, manuscript return address *“J. M. Bartels, Washington”*, typewriter address to *“Herrn Hermann August Kah., Baden-Baden, Germany”*, red “23679” handstamped registry number, New York “Exchange” registry label (number 59442), backstamped with “New York, N.Y., Regy. Div. 6-18 1898” double-oval datestamp and purple “6/18/98” in circle registry datestamp over flap, Baden-Baden receiving backstamp (Jun. 26, 1898), blue crayon “337” on flap

PROVENANCE

Fred Langford, Schuyler Rumsey Philatelic Auctions, 1/24-27/2012, Sale 45, lot 1377, to William H. Gross

CENSUS, LITERATURE AND EXHIBITION REFERENCES

Henry Scheuer, “The King of First Day Covers,” Virtual Stamp Club http://www.virtualstampclub.com/king_fdc.html

CERTIFICATION

The Philatelic Foundation (2011)

CONDITION NOTES

Very Fine

HISTORY AND COMMENTARY

The Bartels Trans-Mississippi First Day Covers

The weather in the District of Columbia was cloudy and cool on Friday, June 17, 1898, when a 26-year old German-born stamp dealer named John Murray Bartels walked the half mile from his office on 14th Street N.W. to the post office sub-station number 29 at 9th and F Streets, carrying three small envelopes addressed to Germany.



J. Murray Bartels
(1871-1944)

Even at his youthful age, Bartels was a rising star in the philatelic world. He advertised regularly in local newspapers, looking to buy “old postage stamps” and suggesting that people “look up old correspondence” for valuable stamps. The previous year, he and a few local collectors founded the Washington Collectors Club, with their office at the same address Bartels used in his ads. He would go on to build a name for himself and a lasting legacy as an expert in postal stationery. For now, however, his Friday morning task

was to buy the new “Omaha” stamps and put them on three envelopes he had carefully addressed with his typewriter.

When Bartels arrived at the post office, he was ready to buy the stamps, place them on the three envelopes, and, most important, instruct the clerk to lightly apply the cancels and clearly postmark the envelopes. On the envelope to Hermann Appel in Metz, Germany, he neatly arranged one each of the six values from the 1¢ through the 10¢. The two other envelopes were addressed to Hermann August Kah in Baden-Baden. On one he affixed the 50¢ Mining Prospector stamp, and on the other the beautifully engraved \$1 Cattle in the Storm. We cannot be sure Bartels did not have other covers prepared for the first day of the Trans-Mississippi issue—perhaps one with the \$2 Eads Bridge—but the three with eight of the nine values have survived to tell us that he spent at least \$1.80 that day to create a unique trio of First Day of Issue covers.

The Bartels covers went separate ways, but two of them were reunited by Fred Langford (1916-2010), who owned the 50¢ when he spotted the \$1 in a 1962 catalogue for an auction in Switzerland. Half of the envelope—the important half with the postmark date—was covered up in the photo, but Langford saw the addressee’s name and sequential registration number, and he took a chance. It paid off. Langford had both covers in his collection until he died. When they were offered in a Rumsey auction in 2012, the 50¢ sold to Mr. Gross for \$100,000 hammer, and the \$1 First Day brought \$150,000 hammer—Langford had paid \$125 for his \$1 cover in the 1962 Swiss auction. ■



Lot 100

LOT 100°

The magnificent Trans-Mississippi Complete Set cover to England with all nine values, totaling \$3.80 postage—a spectacular cover, which is one of three known with the entire set

ESTIMATE \$40,000-50,000

DESCRIPTION

1¢-\$2.00 Trans-Mississippi (285-293), the complete set of nine values, \$1.00 well-centered, \$2.00 centered to top, lightly cancelled and tied by New York Station P double-oval cancels, purple framed “REGISTERED/OCT 7 1898/BRANCH P.O./STATION P/NEW YORK P.O.” registry datestamp on large blue cover with printed address to The Bank of British North America, **in London, England**, the name “C. A. Hoare” is written above the bank name, sender’s ship directive “Per S.S. *Etruria*”, red and black London receiving datestamps (Oct. 15 and 17), transit and receiving backstamps, red wax seals

PROVENANCE

Ethel B. McCoy (collection sold privately)

Dr. Alfred S. Martin, Siegel Auction Galleries, 3/30/2005, Sale 893, lot 156, to William H. Gross

CENSUS, LITERATURE AND EXHIBITION REFERENCES

United States Specialist, October 1972

CERTIFICATION

The Philatelic Foundation (1986)

CONDITION NOTES

Very Fine appearance; all stamps have slight creasing or small fault; left side of cover has been refolded underneath to reduce size for exhibit page, some mounting glue stains on back

HISTORY AND COMMENTARY

The Ultimate Philatelic Souvenir in 1898

Considering the cost of creating a souvenir cover with the entire set of nine Trans-Mississippi stamps—\$3.80 in 1898—it is not surprising that so few exist. Further reducing the number of surviving covers was the Edwardian era preference for single stamps off cover, rather than on “originals,” to use the language of the day. For every cancelled \$1 or \$2 Trans-Mississippi stamp seen today, there was a cover and a tub of warm water that met sometime in the past.

Although it has been reported in the literature that four Trans-Mississippi Complete Set covers are known, we know that is wrong—one cover on the list was counted twice. The three covers we record are:

- 1 **July 18, 1898**, New York Madison Square Branch to Munich, Germany, G. B. Calman corner card, ex Rosenthal, “World’s Fair” collection (Siegel Auction Galleries, 11/6/2013, Sale 1056, lot 374)
- 2 **October 4, 1898**, Exposition Sta. Omaha Neb. datestamp, to St. John, Newfoundland, ex Saffin (Christie’s Robson Lowe sale, 9/16/1982, lot 471)
- 3 **October 7, 1898**, New York Sta. P to London, England, ex McCoy, Dr. Martin (Siegel Auction Galleries, 3/30/2005, Sale 893, lot 156), **the cover offered here**

The name written above the printed address is C. A. Hoare. The British firm of C. Hoare & Co. is still in existence, the sole survivor of the private deposit banks established in the 17th and 18th centuries. The bank has been owned and directed by members of the Hoare family since it was founded in 1672.

This cover was once part of the collection formed by Ethel McCoy, of “Stolen McCoy Block” fame. The daughter of Charles Milford Bergstresser, a journalist who with Charles Dow and Edward Jones was a founder of Dow Jones & Company, McCoy used her inherited wealth to enjoy collecting stamps, including airmails and palm tree designs.

McCoy became a director of the American Air Mail Society in 1937, when few women held office in philatelic organizations. The highlight of her U.S. airmail collection was a block of four of the 24¢ Inverted Jenny, which was stolen from her exhibit in 1955. As of 2018, three stamps from the block have been recovered (Positions 65, 75 and 76), one of which was sold by Siegel in 2017.

The cover offered here was part of McCoy’s Trans-Mississippi collection, which was bought by Robert Siegel years ago. It was sold in 2005 by Siegel Auction Galleries in the sale of the Dr. Alfred Martin collection, where Mr. Gross acquired it. ■



Ethel B. McCoy
(1893-1980)



Lot 101

LOT 101°

This block of twenty of the 1¢ Pan-American Invert is unique—it is by far the largest known multiple of any Inverted Center postage stamp error, and ranks as one of the most outstanding items in United States philately

ESTIMATE \$300,000-400,000

DESCRIPTION

1¢ Pan-American, Center Inverted (294a), block of 20 (five by four), eleven stamps are Mint N.H. (the entire second and third rows plus top center stamp), the other nine are lightly hinged, deep rich colors and proof-like impressions, the centering of six stamps in the lower two rows at left is superb, and overall the block is beautifully centered and as fresh as the day it left the post office

PROVENANCE

Warren H. Colson (exhibited by him in 1926)

Owned by an anonymous collector and kept in a bank vault in Boston after the collector's death in 1951; bought privately from the heirs by the Weills in 1975

Sold to Alex Acevedo, Alexander Gallery (private transaction)

Christie's Robson Lowe sale, 2/2/1994, lot 28, to William H. Gross

CENSUS, LITERATURE AND EXHIBITION REFERENCES

New York International Philatelic Exhibition 1926 (Colson)

INTERPHIL 1976 "Aristocrats of Philately" (Weill)

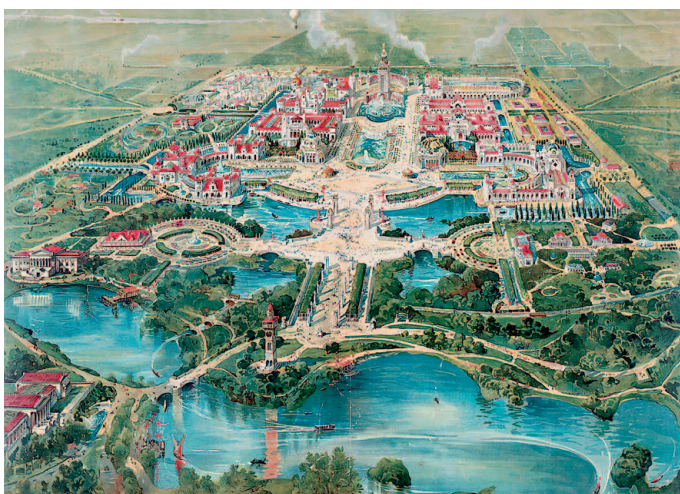
ANPHILEX 1996 Invited Exhibits (Gross)

Collectors Club of New York "Aristocrats of United States Philately" exhibit, December 2000 (Gross)

World Stamp Show 2016 Court of Honor (Gross)

CONDITION NOTES

Very Fine-Extremely Fine and flawless



Contemporary birds-eye view of the Pan-American Exposition fairgrounds

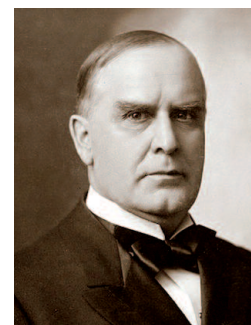
HISTORY AND COMMENTARY

New Stamps for a New Century

The Pan-American Issue was the first set of United States stamps of the 20th century. The six-value commemorative issue was released for the Pan-American Exposition, held in Buffalo from May 1 to November 2, 1901.

The Pan-American Exposition—to promote “commercial well being and good understanding among the American Republics”—was conceived in 1897 and originally intended to be held in 1899 on Cayuga Island, just north of Niagara Falls. For logistical and other reasons the venue was changed to Buffalo, and due to the outbreak of the Spanish-American War the opening was delayed until May 1, 1901. From May to November, the 350-acre exposition grounds featured a wide variety of exhibits and attractions in more than a dozen faux marble buildings specially constructed for the event. The buildings and grounds were illuminated using Tesla’s recently invented alternating-current system for transferring electricity across long distances.

Toward the end of the exposition, on September 6, 1901, President William McKinley was shot while he greeted the public inside the Temple of Music. The assassin was Leon Czolgosz, an anarchist who was disgruntled over the loss of his job. For a week President McKinley seemed to be recovering, but the internal abdominal wound had turned gangrenous. On September 14 the President succumbed to the infection. Czolgosz was quickly tried and executed in the electric chair just six weeks later, on October 29.



President William McKinley

Upon McKinley’s death, Vice President Theodore Roosevelt was sworn into the President’s office and served out the remainder of the term. Roosevelt, a Republican, was successfully elected to a second term in 1904.

Charles Emory Smith was postmaster general under McKinley and Roosevelt, from April 1898 until January 1902. While Postmaster General Smith did much to improve the postal system, including the expansion of free rural delivery service, his department was marred by a series of scandals involving influence peddling and kickbacks for government contracts. Smith was succeeded by Postmaster General Henry C. Payne in January 1902.

In 1899 the Pan-American Exposition promoters petitioned the Post Office Department for a set of commemorative stamps to be issued in conjunction with the event. The philatelic community was wary of the idea, still feeling

continued on next page

Lot 101 continued

burned by the costly Columbian and Trans-Mississippi sets. There was also a problem with the inscription that was requested—"Pan-American Series-1901"—because it was deemed to be a commercial advertisement by Assistant Attorney General James N. Tyner and, therefore, prohibited by law from appearing on postage stamps (*New York Times*, July 14, 1900).

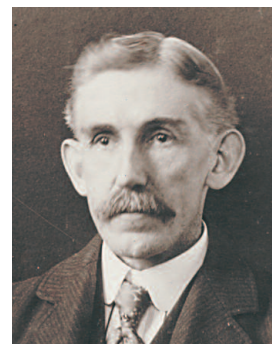
The protests of collectors against high face-value stamps in response to the earlier commemorative issues had been heard. The six Pan-American stamps were issued with denominations totaling 30 cents, versus \$3.80 for the Trans-Mississippi and \$16.34 for the Columbian Issue. They became immediately popular with the public, and shortly after the Pan-American set made its debut, the *New York Times* reported that 5 to 6 million stamps per day were being purchased.

The Pan-American stamps depict images capturing new concepts and ideas for a new century—an automobile, train, fast steamships, and a man-made canal. To express this high-tech era with enthusiasm, each stamp was printed in two colors. The set was the Bureau of Engraving and Printing's (BEP) first attempt at bicolored postage stamps and the Post Office Department's first bicolored issue since the 1869 Pictorial Issue. The BEP had intended to print the Trans-Mississippi Issue in two colors, but the color scheme was changed to a single color for each stamp due to demands on the BEP for revenue stamp production resulting from the 1898 taxes enacted to finance the Spanish-American War.

The stamps were printed from frame and vignette plates of 200 subjects each, arranged in 20 horizontal rows of 10, with imprints at the top and bottom. Vignettes were printed first, followed by frames. Full printed sheets were cut horizontally into upper and lower panes of 100 stamps with straight edges at the top or bottom. The panes could be further divided vertically into two panes of 50.

The entire set was designed by Raymond Ostrander Smith (1873-1933). Smith started working at the American Bank Note Company in New York City at the age of 14. He later joined the BEP and continued working there until the end of 1902, when he returned to employment with American. During his BEP years, Smith designed many of the most beautiful stamps ever produced by the United States, including the Trans-Mississippi commemorative issue.

The vignettes used on the 2¢ through 10¢ were engraved by Marcus W. Baldwin (1853-1925), one of the most talented and accomplished security engravers of all time. Baldwin apprenticed at the American Bank Note Company under Alfred Jones and Luigi (Louis) Delnoce. In 1880 he formed his own engraving company, Baldwin, Gleason & Co., in New York City. Baldwin joined the BEP in 1897 and spent more than two decades there before returning to American. One of his earliest engravings for the BEP was the vignette for the \$1 Trans-Mississippi stamp, considered by many to be the most beautiful ever issued by the United States.



Marcus W. Baldwin

The 1¢ vignette was engraved by George F. C. "Fred" Smillie (1854-1924), who studied under his uncle, James, and Alfred Jones. After working for the American Bank Note Company from 1871 to 1887, and for various other bank note printers



Raymond Ostrander Smith



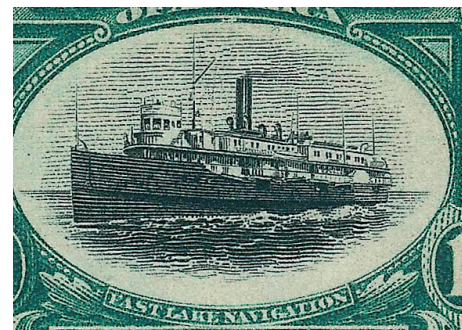
George F. C. Smillie, engraver of the 1¢ Pan-American vignette

from 1887 to 1894, Fred Smillie joined the BEP in March 1894 as chief engraver. He worked for the BEP until 1911, when he left to join American. His diary of work records approximately 300 portraits and 135 vignettes.

Two other engravers worked on the Pan-American Issue: Lyman F. Ellis (b. 1870) and Robert Ponickau (1846-1920). Ellis worked for the BEP at different times between 1894 and 1923. Ponickau started working for the BEP in 1894. The Hessler and Johl books are in agreement that the lettering and numerals were

executed by Ellis. However, the two sources have conflicting information about the frame engravings. Johl states that Ponickau engraved the frame of the 1¢ only, and Ellis engraved the letters and numerals (as well as the 2¢-10¢ frames). Hessler lists Ponickau as the frame engraver for all values, which is supported by the BEP records.

1¢ vignette engraving made from the photograph of *City of Alpena*



The vignettes for the Pan-American Issue were based on contemporary photographs and illustrations. Each was selected to represent technological advancement in transportation.

The 1¢ vignette is captioned "Fast Lake Navigation," and it depicts a steamship based on a contemporary photograph of the *City of Alpena*, a 1,282-ton sidewheel steamer that navigated the Great Lakes (the 10¢ Pan-American stamp depicts an ocean steamship). The vessel on the 1¢ stamp is sometimes confused with others with a similar name. This ship was launched in 1893 by the Detroit & Cleveland Line, which served ports throughout Lake Erie and Lake Huron. The *City of Alpena* could carry 400 passengers and commercial freight. She operated under different names until 1957.

Discoveries of 1¢ Pan-American Inverts

More than 91 million 1¢ stamps were issued. The earliest purchases of Inverts from post offices occurred during the first week of sale. There are several accounts of these early discoveries of the 1¢ Inverts. Some stories have been retold by philatelic writers without the benefit of first-hand testimony or documentation. The following summarizes the various reports (accounts with minimal credibility are marked with a † symbol).

1¢ Invert Reports:

- A worker at the Summit Thread Co. in East Hampton, Conn., bought a 1¢ sheet. A company officer noticed they were errors and ordered another worker, William Smith, to exchange them for normal stamps. Instead, Smith returned 50 and paid for the other 50 for himself, then sold them to J. W. Scott for \$3 each. 42 of the returned stamps were bought by a local New Haven collector, Ralph Waite, who sold 34 to Frank P. Brown, a Boston stamp dealer.
- A sheet of 100 1¢ Inverts was found in Anderson, Indiana. 35 of those stamps were bought by a local postal clerk named Minot Cleveland. Another 65 were bought by a resident, A. A. Small. The stamps were sold through C. H. Mekeel, a St. Louis dealer.
- A sheet of 100 1¢ Inverts was found in Bessemer, Ala., and used on mail from the Carrel Jewelry Co.
- † E. J. Rice, a coal dealer in Syracuse, N.Y., bought a sheet of 100 1¢ Inverts on the first day of issue and used one on a first day cover.
- † A sheet of 100 1¢ Inverts was found in Branford, Connecticut.

FREAK PAN-AMERICAN STAMPS.

Printed by Accident with the Engine
Upside Down—Commanding
Fancy Prices.

Two-cent stamps, (Buffalo Exposition series,) worth considerably more than their face value, may be the sequel to a blunder said to have been made by the Bureau of Printing and Engraving at Washington. These stamps are in two colors, being the first of that kind issued since 1869, and, according to philatelists, anything odd about them immediately enhances their value. It is said that one sheet, containing 100 stamps, was reversed before being run off, thus causing the Empire State Express to be printed inverted within the red border. They are likely to become known as the "train upside down" stamps, and as there are but 100 of them in existence, collectors are already looking out for them.

The sheet was not noticed by the authorities at Washington, and the story goes that it was sent in the ordinary course of business to Brooklyn, where it was placed on sale. A manufacturing firm bought ten of the stamps, and instead of recognizing their value, wrote to the department at Washington complaining of them, using one of the very stamps in transmitting its letter of protest.

Thus the fact came out and an enterprising philatelist at the capital at once set about trying to secure as many of them as possible. He secured four by paying a Brooklyn man \$20 each for them. The Scott Stamp and Coin Company is also said to have secured two of the stamps.

It is said that there are a few stamps in colors, in which the same blunder was made, of the issue of 1869, and that they now command fancy prices. They are of the twenty, twenty-four, and thirty-cent denominations.

New York Times, May 11, 1901, reporting
discovery of 2¢ Pan-American Invert

© The New York Times



Warren H. Colson
(1882-1963)

The Colson Block

It is impossible to say which of the discoveries was the source of the 1¢ Invert block of 20. There were more blocks of the 1¢ than of any other Pan-American Invert (after the 4¢ panes were broken up). Some of the 1¢ blocks and plate number strips seem to be similar in shade and centering, but it would be very difficult to create accurate reconstructions from digital images.

The earliest mention of the large block is in the catalogue of the 1926 International Philatelic Exhibition in New York. Class VIII-A was a section

of the exhibition devoted to "Rarities," which stipulated "limited to fifty items—a block, sheet, or reconstructed pane or sheet to count as one item." Listed as the first entry in this section, number 259, is Warren H. Colson's one-frame exhibit of United States and world-wide rarities, which was "not for competition." It was followed by Arthur Hind's Rarities exhibit. The caliber of the 1926 exhibition was outstanding, no doubt due to the dispersal of the vast Ferrary and Worthington collections during the decade that preceded the event.

Colson displayed U.S. and Confederate provisionals, the famous Buenos Aires One (In) Peso tête-bêche vertical pair (ex Caspary), the piece with 2¢ and 13¢ Hawaiian Missionary stamps, and an array of wonderful British and European rarities. The item of greatest interest in the context of the Gross collection is mentioned a few lines down in the catalogue entry (boldface added for emphasis):

also a block of twenty 1c. Pan-American, with center inverted, largest block extant.

Colson owned the 1¢ Invert block in 1926 and, therefore, deserves to have his name attached to it for posterity. Fifty years after he showed it in New York, the block was publicly displayed for the second time at INTERPHIL 1976 in the Aristocrats of Philately section. During the prior year, the Weills had acquired this astonishing multiple from the heirs of a long-deceased collector (and Colson client). They found the block in a safe deposit box, where it had apparently been resting since the collector's death in 1951.

With the inflation-driven tangibles boom of the late 1970s, money was flowing into the stamp market from many different places. There is almost no written record of when and to whom the Weills sold the block, but it is believed that a Manhattan art dealer, Alex Acevedo (Alexander Gallery), eventually purchased it. Acevedo offered the block and a few other philatelic items in his "Christmas of 1988: Something for Everyone" net priced catalogue, which really did have something for everyone—Dorothy's dress from the Wizard of Oz, a rare "St. Tammany" copper weather vane, Native American art, coins and jewelry. Priced at \$450,000, the block did not find a place under someone's Christmas tree.

The block made its most recent and successful market appearance in the 1994 Christie's Robson Lowe auction that featured the 1898-1920s material from the Dr. Charles E. Test collection. Dr. Test was a Weill client, and the block might have been part of the collection in 1994. In any case, it found the right home in Mr. Gross's collection, where it has been appreciated for 25 years, the same length of time it spent in a dark bank vault before the Weills bought it. ■



Lot 102



Digital reconstruction of plate block and three adjoining singles

LOT 102°

**The unique plate block of the 4¢ Pan-American Invert Error—
an iconic rarity of United States 20th century philately**

ESTIMATE \$100,000-150,000

DESCRIPTION

4¢ Pan-American, Center Inverted (296a), block of four with selvage showing frame plate's "Bureau, Engraving & Printing." imprint and plate number "1145" in Red Brown and vignette plate's string of plate pressmen's initials in Black, top pair with original gum and hinge remnants, bottom pair has traces of gum, most of which was lost when the pane in the National Museum (predecessor of the Smithsonian National Postal Museum) was removed from paper to which it was affixed

PROVENANCE

National Museum accession (complete pane of 100), inventoried in July 1913

Either "Exchange No. 3" to Nassau Stamp Company (77 copies) or "Exchange No. 4" to H. F. Colman, Washington D.C. dealer (20 copies)

Supposedly discovered in a cigar box of duplicate stamps

Weill Brothers' Stock, Christie's Robson Lowe sale, 10/12/1989, lot 263, to Jack Rosenthal (collection sold privately to Andrew Levitt; later acquired by William H. Gross)

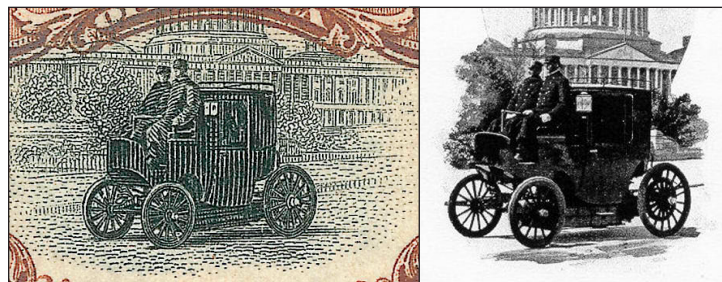
CENSUS, LITERATURE AND EXHIBITION REFERENCES

INTERPHIL 1976 "Aristocrats of Philately" (Weill)

ANPHILEX 1996 Invited Exhibits (Rosenthal)

CONDITION NOTES

Fine appearance; top left stamp has two small thin spots; brown color slightly affected by oxidation; some vertical perf separations



The passenger pictured on the left in the electric-powered hansom cab is a Baltimore & Ohio Railroad employee named Samuel B. Hege—the vignette was based on an illustration in B&O's advertising material

HISTORY AND COMMENTARY

The 4¢ Invert Special Printing

Everything about the 4¢ Pan-American Invert—from the design, which was based on a newly-launched commercial hansom cab service, to the highly irregular way in which the errors reached the public—is steeped in intrigue. When the first examples reached the public in 1901 and 1902, they sparked controversy and cries of foul play among philatelists. The Third Assistant Postmaster General, Edwin C. Madden, was handing out 4¢ Inverts as gifts to colleagues, business associates, dignitaries and even to his own two sons, at a time when the Post Office faced accusations of manipulation, underhanded procurement schemes, kickbacks and favoritism. The events surrounding the 4¢ Invert left a lasting legacy, not unlike that of the famous 1913 Liberty Head nickel.

The 4¢ vignette was an unusual and technically unlawful choice for a postage stamp. The electric automobile pictured on the stamp was operated by the Baltimore & Ohio Railroad to transport passengers throughout areas surrounding their stations. The engraving was based on an illustration from B&O's advertising brochures, and the passenger in the car was a living person—Samuel B. Hege, B&O's agent who served on the committee for Roosevelt's 1905 inauguration.

After reading reports of Inverts in the newspapers, Madden ordered the BEP to return any error sheets to his office. In response the BEP furnished four sheets of 100 of the 4¢ Invert and nothing else. As officials later testified, the BEP had no invert sheets on hand, so they printed 4¢ Inverts. Two plates were used: plate 1142 for the black vignette, and plate 1145 for the brown frame. Each plate was configured with 200 subjects arranged in 20 horizontal rows of 10 across, with the BEP imprint and plate number at top and bottom, and various other marginalia. The BEP supplied the top halves—from their perspective—of four full printed sheets of 200, rather than tops and bottoms from two sheets.

The stamps Madden received were given out as souvenirs or gifts to a variety of dignitaries and acquaintances, applying a "Specimen" handstamp to some, but not all. In total, 173 stamps were distributed. The rest were destroyed, except for one sheet of 100, which was transferred to the National Museum and affixed to an album page. The collection was curated by Joseph B. Leavy, who wanted the museum to have a complete U.S. collection. He made a "want list" of missing items and, instead of using cash resources to acquire the stamps, exchanged duplicate or unnecessary items. In 1914 Leavy arranged for two exchanges with stamps from the 4¢ Invert sheet: 77 went to Nassau Stamp Company and 20 to H. F. Colman, a Washington D.C. dealer. The plate block and the unique imprint and plate number strip of four come from the left and right sides of the same sheet, which is presumed to be the one sent to the museum. ■



Lot 103



Detail

LOT 103°

The finest known used single of the 4¢ 1908 Imperforate Issue, used on a pristine cover addressed to Karl Koslowski, the discoverer of the entire supply of this 20th century rarity

ESTIMATE \$100,000-150,000

DESCRIPTION

4¢ Brown, Imperforate, Schermack Type III (314A), huge margins with left sheet margin, superbly centered, rich color, neatly tied by “Sicklerville N.J. Apr. 8 1909” circular datestamp and duplex grid cancel on self-addressed cover to “Mr. K. Koslowski, 329 Cass Ave., Detroit, Mich.”, Philadelphia transit backstamp (Apr. 8, 7:30 p.m.)

PROVENANCE

The stamp comes from the supply discovered and acquired by Karl Koslowski, May 1908; affixed by Koslowski to self-addressed envelope and sent inside parcel to his brother in Sicklerville, N.J., bearing a strip of three of 314A, with instructions to return the cancelled strip in envelope bearing single—postmarked at Sicklerville April 8, 1909

Sold to or through William C. Rhodes, Hugh M. Clark sale, June 9, 1911, to Worthington

George H. Worthington, J. C. Morgenthau sale, 8/21-23/1917, lot 1050, to Cameron Sperling (Lawrence citation from marked catalogue)

Siegel Auction Galleries, 1965 Rarities of the World, 2/24/1965, Sale 283, lot 115

Siegel Auction Galleries, 11/25-26/1969, Sale 362, lot 949—this sale included part of the A. T. Seymour collection

Siegel Auction Galleries, 1985 Rarities of the World, 4/20/1985, Sale 645, lot 265, to Dr. Agris

Dr. Joseph Agris, Shreves Philatelic Galleries, 9/5/1997, lot 254, to William H. Gross

CENSUS, LITERATURE AND EXHIBITION REFERENCES

Siegel census no. 314A-COV-03
<https://siegelauctions.com/census/us/scott/314A>

Ken Lawrence, “The Scarce Imperforate 4¢ Ulysses S. Grant Stamp of 1908,” *Linn’s Stamp News*, August 3, 2017 (online)

World Stamp Show 2016 Court of Honor (Gross)

CONDITION NOTES

Extremely Fine stamp and cover

Separate pencil notations in different hands:

“6/9/11 W C Rhodes” (Worthington’s source notation)

“Worthington Sale 8/22 1917” and “Rarity, only 31 copies known of which 15 are unused” in same hand

“RSS 28 Kelleher” on hinge

“R.H.W. Co.” backstamp (Weill)

HISTORY AND COMMENTARY

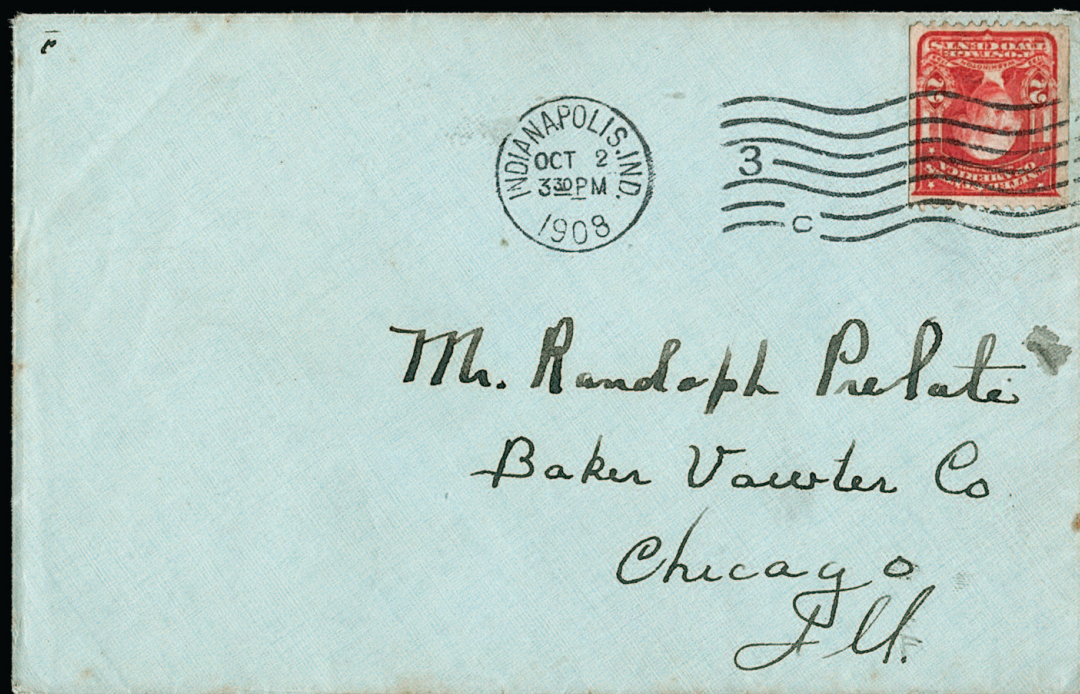
Koslowski’s Fortuitous Find

With the rising popularity of vending and affixing machines, numerous requests were made by manufacturers for supplies of imperforate stamps, which could then be privately perforated to conform to each firm’s machine. In May 1908, a supply of 25 sheets (400 stamps per sheet) of the 4¢ 1902 Issue, without perforations, was delivered to the Schermack Mailing Machine Co. in Detroit. The entire supply was cut into coils with Schermack Type III perforations, designed for the firm’s patented affixing machine and delivered to the Winfield Printing Co. for use on mass mailings of advertising material. Approximately 6,000 were used on a mailing for Hamilton Carhartt Manufacturer, and almost all of the 4,000 balance were used on a mailing for Burroughs Adding Machine Co.

All of the Scott 314A stamps in unused condition originate from a local Detroit stamp collector, Karl Koslowski, who was the only one to purchase some of the 4¢ Imperforates, from the Winfield Printing Company. His earliest account of the event appeared two years later in the *Philadelphia Stamp News*, and is considered to be the most reliable of several conflicting stories told by Koslowski (and interpreted by others) at later dates. In the 1910 article, Koslowski explains that he purchased 50 stamps and expected to be able to buy more, but the supply was destroyed when he returned. We can account for 34 of the 50 stamps Koslowski claims he acquired. There are 21 unused stamps currently in our census, all of which must have come from him, and he used at least 13 stamps on mail to friends, including the strip of three on a Koslowski cover, two used strips of three off cover (the mass mailings were all singles), a used pair, and two singles on separate Koslowski covers.

The earliest known cover is dated at Detroit on May 27, 1908, from Koslowski to a friend in Austria, and the latest is dated April 8, 1909, which is the cover offered here with a sheet-margin single. Apart from the stamps Koslowski used, there is one recorded commercial cover (June 2, 1908) and 32 used single stamps, most of which were probably removed from the mass-mailing covers.

This self-addressed cover bears a stamp that is the finest known used example. Koslowski undoubtedly selected for his self-addressed envelope a stamp with the widest margins and best centering, cut from the end of the strip with the left sheet margin intact. The cover was sold to or through William C. Rhodes and appeared in the June 9, 1911, auction held by Hugh M. Clark. It was bought in that sale by George H. Worthington, whose philatelic secretary wrote in pencil on the back “6/9/11 W C Rhodes.” After 86 years gracing various collections, the cover was sold to Mr. Gross in the 1997 Shreves auction of the Dr. Joseph Agris collection. ■



Lot 104



Detail



Detail of back

LOT 104°

This cover bears a genuine example of one of the rarest stamps in the world, the 1908 2¢ Vertical Coil, Scott 321, of which four pairs are in private hands and one other single is recorded, but has not been seen in the last 47 years—from the perspective of provenance, this is the most fascinating of all

ESTIMATE \$150,000-200,000

DESCRIPTION

2¢ Carmine, Type I, Vertical Coil (321), deep rich color, well-centered, tied across both sides by “Indianapolis, Ind. Oct. 2 3:30PM 1908” postmark and wavy-line machine cancel on light blue cover addressed to “*Mr. Randolph Prelate, Baker Vawter Co., Chicago, Ill.*”, backflap with engraved McKinley Club seal of a “GOP” elephant, monogram “MC” and “INDIANAPOLIS” city location, sender’s signature “*R. C. Griffith*” below the printed design, with original letter enclosure on matching McKinley Club engraved stationery—mentions looking for employment, selling a house for “mother” and running into an old girlfriend

PROVENANCE

Edwin P. Seebohm, San Francisco, June 1939, Sale 68, lot 16, to Milton

Maxwell C. Milton (collection bought and sold privately through Weills; the cover sold privately to Zoellner, 1993)

Robert Zoellner, Siegel Auction Galleries, 10/8-10/1998, Sale 804, lot 531, to William H. Gross

CENSUS, LITERATURE AND EXHIBITION REFERENCES

Siegel census no. 321-COV-01

<https://siegelauctions.com/census/us/scott/321>

World Stamp Show 2016 Court of Honor (Gross)

CERTIFICATION

The Philatelic Foundation (1994)

Accompanied by notarized affidavit from Randolph Prelat, the addressee, dated June 21, 1939, attesting that:

...the certain United States Postage Stamp described on Page 4 of catalogue of Edwin P. Seebohm (68th Public Auction) as Lot No. 16 has not been tampered with and has been in my possession since it was originally mailed from Indianapolis, Indiana, in 1908

CONDITION NOTES

Extremely Fine stamp and cover

HISTORY AND COMMENTARY

An Unemployed Gentleman Uses a Rare 2¢ Stamp in 1908

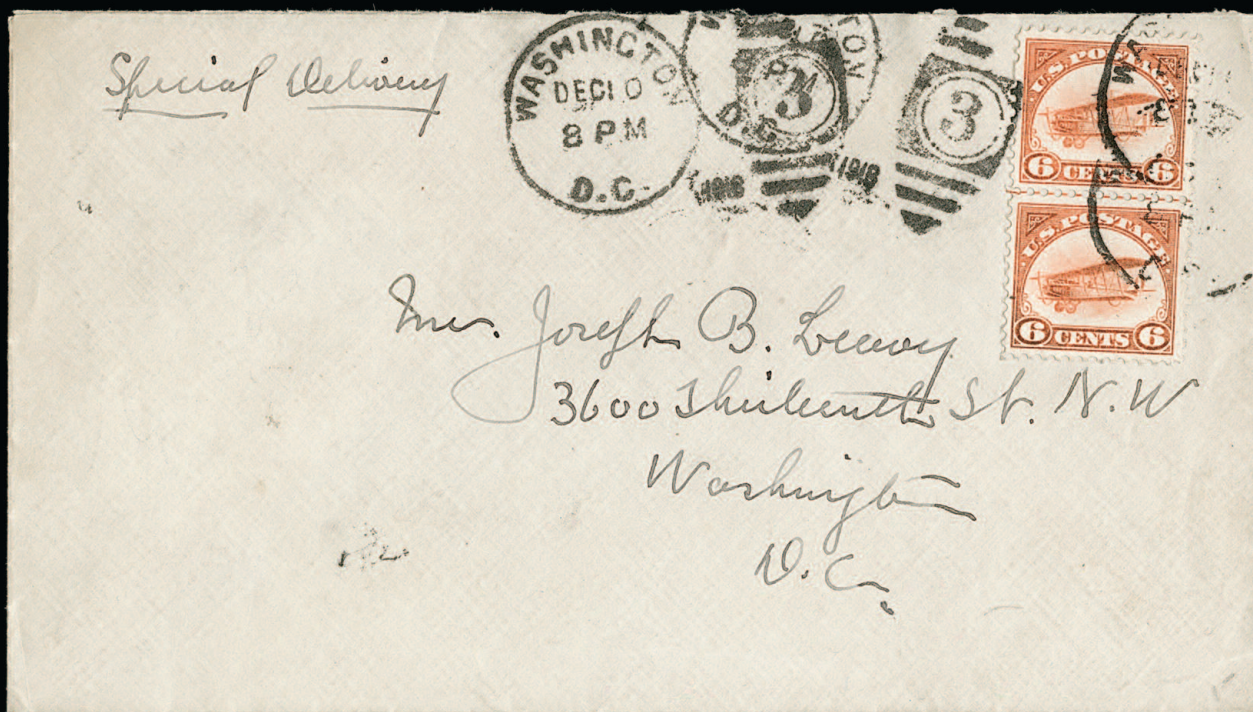
The first government coil stamps were experimental, and philatelists at the time were generally unaware they existed. Sheets of 400 were printed and perforated in one direction. They were then cut into strips of 20 and hand-assembled into rolls for sale in vending machines. Only small numbers of these experimental coils were produced before the Washington-Franklin series superseded them.

One of the rarest stamps in the world is Scott 321, the 2¢ Shield Vertical Coil. In February 1908, four rolls of 1,000 were produced, and the vertical format was never repeated. A supply was sent to the Parkhurst Vending Machine Co. in Indianapolis, the only city where Scott 321 is known to have been used. Our census of Scott 321 records only five unused pairs, one of which is in the Miller collection, owned by The New York Public Library.

In addition to the unused examples, there are two single used Scott 321 stamps that are considered genuine, but one has become a phantom. It was used on a legal-size cover from Indianapolis, dated December 20, 1908, which had a pair of the 5¢ Lincoln Imperforate (Scott 315) that paid the special delivery fee. The cover was sent from an attorney to Arthur M. Travers in the Third Assistant Postmaster General’s office, who noted the rarity of the 5¢ pair, but did not comment on the 2¢. The cover was photographed in its original state, but when it was offered in the Siegel sale of Grunin’s 20th century (Sale 404, lot 81), the 5¢ pair had been removed. We have searched in vain for that cover. The 5¢ pair was last sold in our Sale 930 and awaits a reunion.

The other genuine used Scott 321 is on the cover offered here, which was mailed from Indianapolis on October 2, 1908, the earlier of the two recorded dates. The sender, R. C. Griffith (signed “Dick”) used McKinley Club stationery to write a letter to Prelat, telling him he still has not found a job, but is hoping to work for a coal company. The McKinley Club in Indianapolis was a Republican organization.

The cover was sold through Edwin P. Seebohm, a San Francisco dealer and auctioneer, in his 68th sale in 1939. It is accompanied by an affidavit from the addressee, Randolph Prelat (the spelling on the document), dated June 21, 1939, who presumably was asked by Seebohm to attest to that fact that he possessed the cover since 1908 and never altered the stamp. It sold to Maxwell C. Milton (1881-1947), a prominent collector in the San Francisco area. Milton’s collection was purchased in 1993 by the Weills, and parts of it were resold privately and at auction. The cover was sold to Robert Zoellner, and in the 1998 Siegel sale of his collection, it was purchased by Mr. Gross. ■



Lot 105

LOT 105°

The only recorded genuine cover with the 6¢ 1918 Air Post stamp mailed on the First Day of Issue—an important 20th century postal history rarity

ESTIMATE \$30,000-40,000

DESCRIPTION

6¢ Orange, 1918 Air Post (C1), vertical pair paying 2¢ postage and 10¢ special delivery fee on **December 10, 1918, First Day Cover** self-addressed by Joseph B. Leavy, then curator of the National Museum (1913-21), to his residence at 3600 13th Street, N.W., in Washington D.C., stamps tied by “Washington D.C. Dec. 10 8 PM” duplex date-stamp with “1918” yeardate and numeral “3” grid cancel—the clerk (or perhaps Leavy) was evidently not satisfied with the clarity of the first strikes, and two more were struck which clearly show the date—in addition, there is a Washington Post Office Special Delivery Department “DEC 10 P.M.” purple time/date handstamp on the back

PROVENANCE

Whereabouts unknown until 2007; pencil note on back indicates it was bought in September 1943 for \$125

Found in a collection consigned to Siegel Auction Galleries, 2/19/2007, Sale 950, lot 2424, to William H. Gross

CENSUS, LITERATURE AND EXHIBITION REFERENCES

Documented by both Joe R. Kirker and Ken Lawrence as the only genuine 6¢ 1918 Air Post cover

Joe R. Kirker, “The six-cent Jenny of 1918—First Day of Use!!!”, *Airpost Journal*, February 2009

Ken Lawrence, “First Day Covers of 1918 Air Post Stamps—or are they? Part 3,” *United States Specialist*, April 2015

CERTIFICATION

The Philatelic Foundation (2008)

CONDITION NOTES

Very Fine

Pencil note on back “9/43 [\$]125 Pre First Day C1”

HISTORY AND COMMENTARY

The National Philatelic Collection Curator’s First Day

Joseph Britton Leavy was the nation’s first “Government Philatelist,” who was hired in 1913 to curate the stamp collection at the Smithsonian’s U.S. National Museum. The massive collection had been transferred to the museum from the Post Office Department the previous year. Leavy, a well-known and reputable philatelist from New York City, was chosen from several candidates applying for the position and paid a salary of \$100 per month. Coincidentally, he started the year that Bob Siegel was born.

Leavy was curator until 1921, and during those eight years one of his strategies was to build the collection by trading duplicate or unimportant material for items that filled in gaps in the collection. He prepared a catalogue of the National Museum’s collection, *Catalogue of the Postage Stamps and Stamped Envelopes of the United States and Possessions Issued to January 1, 1919*, to encourage donations of material needed to complete the collection.



Joseph B. Leavy
Custodian
National Museum

Leavy mounted the collection and displayed it in special frames in the National Museum Building (known today as the Arts and Industries Building). It became one of the museum’s most popular exhibits, and many of the pages he mounted were on display well into the 1960s.

As a scholarly philatelist who was situated in the heart of the postal system, Leavy was privy to production information from postal officials. He was given early notice about new issues at a time when there were no “First Day of Issue” ceremonies. He must have known that the 6¢ Air Post stamp would go on sale in

Washington on December 10, 1918, even though the rate for which it was created would not go into effect until December 16. Leavy used two 6¢ stamps of the new issue to pay the 2¢ postage and 10¢ special delivery fee, and a messenger delivered it to his home the same night.

While fake First Day covers with the 6¢ 1918 Air Post appeared over many years, this cover apparently traded just once, in 1943, because no experts knew of its existence. Now that all of the other 6¢ First Day covers have been discredited as fake, this one true genuine December 10, 1918, cover is the sole example of the stamp postmarked on the first day it went on sale anywhere. ■



Lot 106

LOT 106°

**One of the world's rarest, most iconic and most valuable stamps—
the legendary 2¢ Blue “Hawaiian Missionary”—the only unused example and
the finest among the fifteen recorded, of which ten are in private hands**

ESTIMATE \$500,000-750,000

DESCRIPTION

Hawaii, 1851, 2¢ Blue (1), Type II--the right position in the setting of two—**unused**, full deep impression on bright fresh paper, large margins with framelines complete all around and just touched at lower left, a few spots of blue printer's ink on back, completely sound

PROVENANCE

Gaston Leroux (reported to have been owned by Leroux in the 19th century and sold to Ferrary)

Philipp von Ferrary (also Philip Ferrari de La Renotière), Hotel Drouot, Paris, supervised by M. G. Gilbert, Sale 1, 6/23/1921, lot 56, to Burrus

Maurice Burrus, H. R. Harmer sale, 5/27/1963, lot 160, to Weills for Phillips

Benjamin D. Phillips (collection sold privately to Weills, 1968)

Alfred J. Ostheimer III (bought privately from Weills and sold privately through Weills to Twigg-Smith, circa 1970)

Thurston-Twigg Smith (collection owned by Honolulu Advertiser newspaper and Persis Corporation family holding company)

Honolulu Advertiser (Persis), Siegel Auction Galleries, 11/7-11/1995, Sale 769, lot 11, to Walter J. Mader (bidding for Greg Manning)

Ivy & Mader PACIFIC '97 auction, 6/2/1997, lot 1063, to William H. Gross

CENSUS, LITERATURE AND EXHIBITION REFERENCES

Siegel census no. 1-II-UNC-1
<https://siegelauctions.com/census/hawaii/scott/1>

Meyer-Harris census no. 8

Brewster census no. 1-II-Unused-1

L. N. Williams, *Encyclopaedia of Rare and Famous Stamps*, Vol. I, pp. 137-139

ANPHILEX 1971 Invited Exhibits (Honolulu Advertiser)

World Stamp Show 2016 Court of Honor (Gross)

CERTIFICATION

The Philatelic Foundation (1995)

CONDITION NOTES

Extremely Fine—perfection

HISTORY AND COMMENTARY

The Hawaiian Missionaries

Few stamps in the world inspire such awe and acquisitiveness as do the Hawaiian Missionaries. With their simple type-set composition, Pacific Blue color, exotic origin and historic purpose, the Missionaries have commanded the attention of collectors for as long as philately has existed. No other stamp has been described in LIFE magazine as “pound for pound, the most valuable substance on earth.” One even had a major role in a Hollywood movie starring Cary Grant and Audrey Hepburn.

There are only fifteen 2¢ Hawaiian Missionary stamps known, and, considering how long collectors have been searching for more without success, that number is unlikely to increase. Five of the stamps are held by museums, leaving collectors with ten to possess.

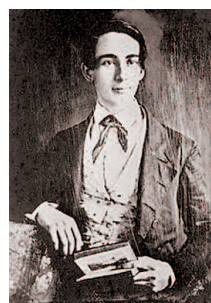
Twelve 2¢ Missionaries have faults or repairs, and only three are considered sound. A sound stamp off cover was bought by the Smithsonian National Postal Museum in 1995, which removed it from the collector market forever. Another sound 2¢ is on the famous Dawson cover. The only sound stamp in private hands and off cover is this one, which is not only flawless, but miraculously was never cancelled.

One cannot help marveling at the condition of this stamp, which is printed on pelure paper so delicate, it curls in the palm of the hand. Everything about the stamp is perfect, as though a Missionary's prayer to protect it from the ravages of time was answered.

To fully appreciate the 2¢ Hawaiian Missionary, a good place to start is the reason for its existence.

The Honolulu Post Office and its American Postmaster

In December 1850 the Hawaiian government created the first official post office and established postage rates on inbound and outbound mail (inter-island mail was carried free until 1859). In June 1851 the first postmaster, Henry M. Whitney, was authorized by the privy council to issue stamps to prepay the new rates. Whitney, an American, used the



Henry M. Whitney

printing press at the office of the government newspaper, *The Polynesian*, to print the first issue, known to philatelists as the Missionaries.

The Missionaries were issued in three denominations that prepaid rates within Hawaii and to the United States: 2¢ for newspapers to the U.S.; 5¢ for the Hawaiian postage; and 13¢ for the rate to the U.S. East Coast (5¢ Hawaiian, 2¢ ship fee, and 6¢ transcontinental U.S. postage).

continued on next page

Lot 106 continued

Postmaster Whitney issued the Missionary stamps on October 1, 1851, and they remained in use as Hawaii's only postage stamps until the Kamehameha III issue was placed on sale in May 1853. The Missionaries continued to be used in 1853 and 1854, and examples have been found dated as late as March 1856, when supplies of the 5¢ Kamehameha III stamps were running out. The earliest dated Missionary was used on December 30, 1851.

The Polynesian Printing Press

The Missionaries were printed on a small hand-operated press. The designs were created by assembling type and ornaments into two nearly-identical side-by-side settings. The ornaments surrounding the numeral value come from a stock font sold by several 19th century type foundries. Remarkably, these ornaments show little change between settings.

Sheets of an unknown number of stamps were made by making multiple impressions from these dual settings. The lefthand stamp in the setting (as printed) is known as Type I, and the righthand stamp is Type II. On Type I the "P" of "Postage" in the top label is slightly indented; on Type II, the "P" is flush left with the "H" of "Hawaiian." The relative positions of the two types were a mystery until the Dawson find in 1904, which included the cover bearing a strip of three 13¢ "Hawaiian Postage" Missionaries, proving beyond doubt that Type I ("P" indented) was on the left and Type II ("H" and "P" aligned) was on the right, as printed.

The ink used to print the Missionaries is a consistent shade of bright metallic blue. The ink and paper are very similar to those used to print the first Carrier Department stamps of Boston in 1849. The paper is called pelure and has a very thin tissue-like texture. Without gum it is soft and flexible, but prone to tears. With gum it can become brittle. For these reasons 90% of all Missionaries have faults to some degree, and more than 60% have serious defects or repairs. Examples of Missionaries have been found as fragments or with pieces missing before they were cancelled in Honolulu, proving that the peculiar paper was difficult to handle even at the time of issue. One wonders if the stout card stock used for the 1853 Kamehameha III issue was specifically requested by Postmaster Whitney as a reaction to his experience with the Missionaries.

The 2¢ Missionary

The remarkable sound unused 2¢ Missionary is the finest of the fifteen recorded examples, of which ten are in private hands. All fifteen are shown on the opposite page, and provenance details for each may be found on the Siegel website Census section.



Philipp von Ferrary
(1850-1917)

The unused 2¢ first appeared in the opening sale of the famed Ferrary collection, held at the Hotel Drouot in Paris on June 23, 1921, under the supervision of M. G. Gilbert. In the sale this stamp was described "*probablement le plus bel exemplaire qui existe de ce timbre*" ("probably the most beautiful example of this stamp that exists"). It has been reported that Ferrary bought the stamp before 1900 from a collector named Gaston Leroux. There is also an apocryphal story about Leroux being murdered by another collector who desperately wanted the stamp.

The 2¢ Missionary was purchased in the Ferrary sale by Maurice Burrus, the Alsatian tobacco magnate, for the U.S. dollar equivalent of \$14,700—the highest price ever paid for a single stamp at that time. By comparison, in subsequent Ferrary sales the Swedish 1857 3-skilling banco Yellow (Gold) color error was sold for \$3,095, the Baden 1851 9-kreuzer Blue-Green color error on cover sold for



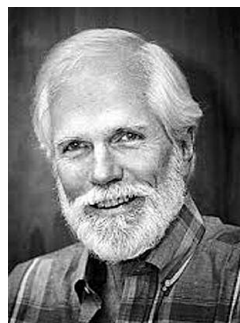
Maurice Burrus (1882-1959)

\$8,087, and an unused Mauritius 1847 One-penny "Post Office" realized \$9,733. When the 2¢ Missionary was featured in LIFE magazine's "World's Rarest Stamps" (May 3, 1954), courtesy of Burrus, it was valued at \$20,000. The massive Burrus collection was dispersed after his death in numerous auctions in the 1960s, and the Hawaii was sold by H. R. Harmer of New York on May 27, 1963. In that sale the 2¢ soared to the world-record price of \$41,000. The successful bidders were Raymond and Roger Weill, on behalf of Benjamin D. Phillips. When asked why the stamp was so valuable, Raymond answered that it "was one of the two or three sound copies of an extremely rare stamp, unique in unused condition, intriguing through ancestry, and issued by an American postmaster for what is now the 50th state in the union..." The record sale was reported extensively in the news media, but nowhere so imaginatively as in LIFE magazine (November 29, 1963), which devoted a full page in color to proclaim, "This, pound for pound, is the most valuable substance on earth." Weighing in at a mere one two-thousandths of a troy ounce, its value was calculated at \$1,195,833,395.61 per pound.

Months after the Burrus auction, the Missionary earned fame in the Oscar-nominated motion picture *Charade*, which cast the fabled stamp in a starring role with Cary Grant and Audrey Hepburn (we will not tell the ending). The unused 2¢ joined the unique 2¢ Dawson cover in the Phillips collection, and after acquiring the collection in 1968, the Weills sold these two stellar rarities to Alfred J. Ostheimer III. By this point, Ostheimer's friend, Thurston Twigg-Smith, had become much more seriously interested in building his collection of Hawaii, and Ostheimer agreed to sell him his collection, with their mutual friend, Raymond Weill, brokering the transaction.



Alfred J. Ostheimer III
(1908-1983)



Thurston Twigg-Smith
(1921-2016)

Twigg-Smith was a descendant of the first missionaries and formed the most outstanding collection of Hawaii's stamps and postal history ever assembled, which was sold by the Siegel firm in 1995. Walter J. Mader, a former Siegel employee who was working for Greg Manning at the time, attended the historic Honolulu Advertiser sale on Manning's behalf. Mader executed the winning bid of \$600,000 for the stamp, which was exceeded in the sale only by the \$1.9 million bid for the Dawson cover.

The Missionary was sold by Manning to Mr. Gross two years later at PACIFIC '97 in San Francisco, where the Ivy & Mader firm (a Manning company) held a special show auction. Since then the stamp has been one of Mr. Gross's personal favorites, and its placement as the ultimate lot in this sale of United States stamps is a nod to Postmaster Whitney, the American who helped the Kingdom of Hawaii establish its first postal system and its timeless philatelic legacy. ■

The Fifteen Recorded 2¢ Missionary Stamps



1—Unused

• = Museum ownership (5 stamps)



• 2—Used



3—Used



• 4—Used



5—Used



6—Used



7—Used



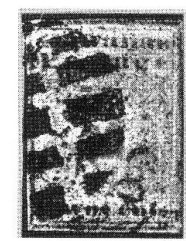
• 8—Used



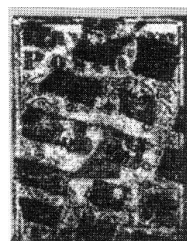
9—Used



10—Used



11—Used



• 12—Used



• 13—Used



14—On Piece



15—The Dawson Cover

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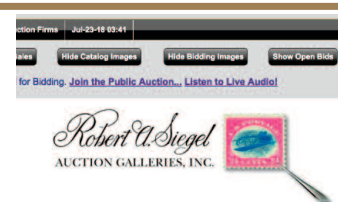
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Lot and Description		Bidding
		<input type="button" value="Bid 280000"/>
United States Inverted Jenny Positions 15 and 6 Lot 91. 24c Carmine Rose & Blue, Center Inverted (C3a). Position 15, the fifth stamp from the left in the second row of the sheet, original gum, deep rich colors, tiny thin spot just below the plane, faint traces of purple ink above the bottom left "2" (Image)		<input type="button" value="Bid 290000"/>
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		<input type="button" value="Bid 310000"/>
		<input type="button" value="Bid 320000"/>
		<input type="button" value="Bid 330000"/>
		Send a Message to the Auc

\$ 450,000.00

Sold for \$ 270,000.00

Your Bid \$ 0.00

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Acknowledgments

We are grateful to the following individuals and organizations for their assistance in providing information and images for this catalogue:

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Ken Lawrence

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Michael Perlman

David Petruzelli, The Philatelic Foundation

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Wade E. Saadi

Scott Tiffney, Director of Information Services/Librarian, American Philatelic Research Library

Richard F. Winter

Index of Philatelists and Dealers

Philatelist/Dealer Name	Lots Owned	Page Reference (Photo=Bold)
Acevedo, Alex	101	221
Ackerman, Rep. Ernest R.	13, 15, 17, 25, 26	10 , 11, 45, 47 , 51, 55, 59, 75, 77, 78, 79, 199
Agris, Dr. Joseph	103	227
Albert, Stephen	92	207
Allen, James A.		113, 115
"Ambassador" Collection	98	215
Armitage, G.W.		133
Ashbrook, Stanley B.	30, 50	55, 73, 85, 87, 91, 101, 131, 133
Avery, Sir William B.		26, 199
Ayer, Frederick Wellington	4, 35	11, 21, 41, 97, 98, 99, 124, 125
Bailar, Benjamin F.		119
Baker, J. David	31, 39, 49	89, 107, 129
Bartels, John Murray		217
Batchelder, A.W. (NESCo)	89	197, 199
Baughman, Robert W.	52	139
Bechtel, Stephen D.	55, 87	147, 193
Bilden, William O.		151, 153, 157
Boker, John R. Jr.	17, 18, 21, 22, 23, 28, 45	10 , 11, 19, 26, 35, 43, 59, 61 , 67, 69, 83, 119
Brigham, Alfred R.	19, 24	63, 71, 73
Brown, Malcolm L.	15	55
Burger, Gus A. (Burger Bros)	3	17, 18
Burrus, Maurice	106	11, 63, 233, 234
Caspary, Alfred H.	3, 5, 9, 31, 37, 41, 87	10 , 11, 17, 18, 19 , 21, 23, 35, 41, 89, 103, 111, 124, 133, 149, 193, 200, 223
Castle, William A.	3	17, 18
Chapin, John C.	38, 48, 55, 84, 85	105, 127, 147, 189
Chase, Carroll	48	55, 127
Cipolla, Roland H.	32	91
Clapp, John H.	30	87
Cole, Clifford C.	65	165
Cole, Ezra D.	26	11, 77, 79, 101, 111
Collin, Henry (SS&CCo)	89	197, 198
Colson, Warren H.	1, 3, 4, 6, 9, 101	11, 13, 17, 19, 21, 25, 27, 35, 51, 99, 109, 199, 223
Craveri, Guido	24, 26, 54	71, 73, 77, 79, 145
Crocker, William H.	89	11, 197, 199 , 200
Davis, T. Cullen ("Texas")	10	37
DeWindt, Clara	29	85
Dick, Jack ("Deluxe")		133
Downing, Lester	29	85
Drucker Family	56, 92, 93	149, 207
Duckwall, Herbert R.	9	35
Dutcher, Frank J.	6	25, 26 , 27
Duveen, Henry J.	33, 35, 47, 87	10 , 11, 52, 53, 93, 97, 99 , 123, 125, 149, 193, 199
Emerson, Judge Robert S.	15, 18, 19, 21, 29, 50, 51, 61, 81	11, 55, 61, 63, 67, 85, 131, 133 , 135, 159, 185
Engel, A. Richard	16	57
Eno, Amos	48, 70, 85, 95	127, 167, 189, 211
Eubanks, Gordon		89
"European Connoisseur"		149
Faiman, Margie and Robert	11, 37	35, 39, 41, 103
Faust, Bernard		159
Ferrary, Philipp von	106	10 , 11, 18, 19, 27, 198, 117, 124, 233, 234
Filstrup, Alvin W.	48	127, 133
Fisher, Laurence S.	29	85
Fortgang, Morris	29	85
Frelinghuysen, Sen. Peter H.B.	3, 4, 6	17, 19, 21, 25, 27
Garrett, Duane	17, 18, 24, 25, 42	59, 61, 71, 73, 75, 79, 103, 113
George V. King of England		11, 199
Gibson, Henry C. Sr.	1, 4, 14, 17, 24, 25, 26, 27, 33, 44, 49, 84, 90	11,13, 21, 41, 47, 49, 50, 51 , 52, 53, 59, 71, 73, 75, 77, 78, 79 , 81, 93, 98, 111, 117, 129, 133, 149, 189, 203
Goldberg, Alan	19	63
Golden, David	44	117
Green, Col. Edward H.R.	28, 43, 95	11, 52, 53, 83, 115, 211
Grombacher, Edward ("Edwards")	1, 7, 9, 12	13, 19, 29, 31, 35, 43, 135, 142
Grunin, Louis	2, 33, 34, 40, 43, 45, 46, 49, 63, 88	15, 47, 51, 85, 91, 93, 95, 99, 101, 109, 113, 115, 119, 121 , 129, 133, 163, 195, 201, 229
Haas, Marc	8, 17, 25, 28, 34, 40, 43, 45	33, 59, 75, 83 , 95, 109, 115, 119, 142
Hackmey, Joseph	24, 25, 26, 34, 36, 43	71, 73, 75, 77, 79 , 95, 101, 109, 113, 115
Hagendorf, Harry (Columbian)	18, 28, 47, 89, 94, 95	61, 83, 123, 161, 197, 201 , 209, 211
Hall, John H. Jr.	27	81
Hall, Katherine	20	65
Handy, Byron H.	68	167
Hanes, E.B.		31
Hart, Creighton C.	21	67, 81
Haub, Erivan K.		11, 26, 142
Hayes, Muriel B.	5	23
Hessel, Sydney A.		35
Hetherington, Arthur ("Quality")	95	211
Hewitt, James	30	87
Hind, Arthur	33, 35, 37, 47, 87	10 , 11, 19, 52, 53, 91, 93, 97, 99 , 103, 123, 125 , 149, 193
Hindes, Barrett G.		133
Hinrichs, Dr. Robert	16	57
Hirzel, Charles A. (Swiss Museum)		52, 53, 113, 195
Hollowbush, Frank A.	45	119
Houser, Henry	73, 75, 76, 83	173, 177, 179, 187
Ishikawa, Ryohei	13, 14, 22, 26, 32, 35, 37, 38, 41, 43, 50, 54, 89, 90	9, 10 , 11, 45, 47, 49, 51 , 69, 77, 79 , 91, 97, 99, 103, 105, 111, 115, 121, 124, 131, 133, 142, 145, 197, 201 , 203
Jackson, Dr. Glenn E.	73, 81, 82	173, 185, 187
Jacobs, Ernest R.	50	11, 131, 132, 133
Jarrett, David L.	46	121
Jennings, Clyde	64, 65, 70	165, 167
Jessup, Edgar B.	25, 38, 43, 51	75, 105, 115, 135
Jones, G.E.	1	13
Kantor, Alvin R. and Marjorie	61	159
Kapiloff, Dr. Leonard A.	17, 18, 24, 25, 28, 47	52, 53, 59, 61, 71, 73 , 75, 79, 83, 101, 123, 125, 133
Kaplan, Seymour	92	207
Kelleher, Daniel F.	50	131, 133
Klein, Eugene		11, 53, 99, 125, 189
Klein, Walter C.	16, 33, 36, 56	52, 53, 57, 93, 99, 101, 149
Klemann, John A.		18, 19, 47
Kobacker, Arthur J.	95, 98	211, 215

Philatelist/Dealer Name	Lots Owned	Page Reference (Photo=Bold)
Knapp, Edward S.	51, 63, 70	135, 163 , 167
Knight, Webster		98
Kramer, George J.		133, 142
Kuphal, Edgar (European 1869)	86, 88, 91	191, 195, 205
"Lake Shore"		133
Langford, Fred	99	217
Lapham, Henry & Raymond	1, 3, 4, 6	11, 13, 17, 19, 21, 25, 27 , 41, 133
LeBow, Dr. Robert	88	195
Lehman, Robert "Bobbie"	37	103
Leroux, Gaston	106	233, 234
Levitt, Andrew J.	2, 37, 50, 102	15, 61, 83, 91, 103, 127, 131, 133, 147, 189, 225
Lewis, Herman	95	211
Lichtenstein, Alfred F.	44, 53	10 , 11, 117, 125, 141 , 142, 189, 201
Lilly, Josiah K.	41	10 , 11, 19, 111 , 149
Lindsay (Earl of Crawford)	3, 13	11, 17, 18, 19 , 45, 47 , 50, 51, 79, 201
Mader, Walter J.		9, 233, 234
Malcolm, Donald	64	165
Manning, Greg	106	233, 234
Martin, Alfred S.	100	219
Martin, Esmond Bradley	89	197, 200
Matthies, Katharine	19, 71, 73, 75, 76, 83	63, 142, 169, 173, 177, 179, 187
Mattatuck Historical Society	67, 71, 75, 78	166, 169, 177, 179, 182
Mayer, Frederick R.	35, 36	97, 99 , 101
McCoy, Ethel B.	100	219
McDaniel, A.K.	15, 17	55, 59
Mekeel, C.H.		37, 41, 223
Meroni, Charles F.	17, 39	59, 107
Middendorf, Hon. J. William II	12	19, 43
Miller, Benjamin K.		113, 117, 229
Milton, Maxwell C.	104	229
Mirsky, Harvey		52, 53
Mitchell, Milton	72, 75	171, 177
Moeldner, L.	81	185
Moody, William L.	43	115
Morris, Dr. Vernon R. Jr.		67, 117
Myers, Blake M.		133
Needham, Henry C.		133, 199
Neinken, Mortimer L.	32, 40, 48	91, 109, 127
Newbury, Saul	34, 50, 132	10 , 11, 89, 95, 131, 133
Ostheimer, Alfred J. III	106	233, 234
Owens, Mary Ann	71	169
Painter, John Vickers		124, 209
Pallafitto, Robert A.	62	133, 142, 161
Parrish, Percival (Phil. Stamp Co.)		50
Pearce, Basil C.	25, 38, 43, 51	75, 105, 115, 135
Perry, Elliott	61	51, 55, 59, 117, 159
Peyton, Bernard ("Isleham")		41
Phillips, Benjamin D.	12, 13, 14, 33, 35, 47, 50, 55, 84, 85, 87, 89, 94, 106	10 , 11, 19, 43, 47, 49, 51 , 93, 97, 99, 111, 123, 125, 131, 133, 147, 189, 193, 197, 200 , 209, 233, 234 19, 21, 93, 97, 99, 124, 125 , 193
Phillips, Charles J.		
Picher, Oliver S.	84	52, 53, 189
Pierce, S.E.	95	211
Polland, W. Scott	43	115
Pope, John D.	11, 24	39, 41, 71, 73, 83
Richey, Samuel L.	32, 48	91, 127
Ridpath, Thomas	89	197, 198
Risvold, Floyd E.	39	107, 157
Rose, Jonathan W.	90	203
Rosenthal, Jack	102	219, 225
Rust, Philip G.	15, 26, 36	10 , 11, 55, 73, 77, 79 , 101, 133
Saadi, Wade	15	55
Saffin, Richard		219
Sampson, E.N.	74	175
Sampson, J. Waldo	17	59
Schatzkes, Dr. Joseph	86	191
Schwartz, Barry K.	62	161
"Sevenoaks""Collection	49, 62	111, 129, 161
Shierson, Charles A.	2	15
Siegel Auction Galleries	89	197, 201
Siegel, Robert A.		73 , 199, 219
Sinkler, Wharton	35, 47, 85	52, 53, 97, 99 , 123, 125, 149, 189
Sloane, George B.	45	103, 119
Sourcen, Y.	89	197, 200
Sperling, Cameron	103	227
Storrow, John McKnight	28, 43	83, 115
Sweet, Frank R.	15, 16	55, 57
Tapling, Thomas K.		26
Test, Dr. C. E. (Concord/Westport)	7, 9, 12, 51, 98	29, 31, 35, 43, 135, 215, 223
Thorne, William	89	11, 197, 199
Twigg-Smith, Thurston (Advertiser)	106	121, 142, 233, 234
Vogel, Raymond	31	89
Wagner, C. Corwith	49	129
Walcott, George	61	159
Wall, Philip T.	5	23, 41
Walske, Steven	24, 89	71, 73, 133, 142, 197, 201
Ward, Philip H. Jr.	13, 14, 18, 20, 22, 33, 35, 47, 55, 84	45, 47 , 49, 50, 51 , 52, 53, 61, 65, 69, 79, 93, 97, 98, 99, 111, 123, 125, 147, 189
Waterhouse, Sir Nicholas	24	71, 73
Waud, Morrison	67	166
Weill, Raymond and Roger	1, 7, 9, 12, 13, 14, 33, 35, 47, 50, 51, 55, 84, 85, 87, 89, 94, 101, 102, 104, 106	11, 13, 19, 26, 29, 31, 35, 43, 45, 47, 49, 51 , 52, 61, 79, 93, 97, 99, 123, 125, 131, 133, 135, 147, 189, 193, 197, 200 , 201, 209, 211, 215, 221, 223, 225, 229, 233, 234
White, Leslie	89	197, 200
White, William S.	21, 49	67, 129
Whitman, Alan B.	47	123, 125
Woo, Dr. Arthur K.M.		52, 53
Worthington, George H.	4, 30, 47, 85, 103	10 , 11, 21, 41, 87, 123, 125, 124 , 141, 149, 189, 199, 201, 209, 223 227
Wunderlich, Rudolph G.	54	145
Zoellner, Robert E.	33, 34, 40, 42, 87, 104	10 , 52, 53, 93, 95, 109, 113 , 193, 229

Index of Historical Figures

Historical Figure/Designer/Engraver Name	Image (Page)
Adams, John	198
Babcock, George W.	30
Baldwin, Marcus W.	222
Bancroft, George	72
Booth, John Wilkes	157
Columbus, Christopher	193
Cunard, Samuel	71
Franklin, Benjamin	47, 198
Hancock, John	198
Hidden, Henry A.	30
Holladay, Ben	136
Hughes, Bella	143
Jefferson, Thomas	98, 198
Johnson, Cave	45
Leavy, Joseph B.	231
Lenox, James	15
Lincoln, Abraham	151
Marriott, Frederick	107
McKinley, William	221
Numaga, War Chief	137
Ormsby, Major William	137
Rives, Alfred Landon	50
Rives, William Cabell	50
Ronaldson, Donald S.	198
Russell, William H.	135
Ryerson, Rev. Adolphus E.	78
Sayles, Welcome B.	29
Smillie, George F.C.	222
Smillie, James	198
Smith, Raymond Ostrander	222
Taylor, Zachary	69
Tyler, John	45
Vanderbilt, Cornelius	115
Washington, George	49, 131, 198
Waters, Asa H.	25
Wilmer, John M	35

Robert A. Siegel Auction Galleries, Inc.

Prices Realized for

Sale 1188 10/3/2018 United States Stamp Treasures: The William H. Gross Collection

Lot#	Realized	Lot#	Realized	Lot#	Realized
1	32,500	38	24,000	75	40,000
2	9,000	39	15,000	76	7,500
3	390,000	40	50,000	77	22,000
4	60,000	41	70,000	78	3,000
5	21,000	42	32,500	79	16,000
6	300,000	43	37,500	80	4,500
7	35,000	44	40,000	81	16,000
8	6,000	45	17,000	82	6,250
9	20,000	46	19,500	83	8,500
10	11,500	47	400,000	84	140,000
11	130,000	48	60,000	85	130,000
12	90,000	49	15,000	86	42,500
13	220,000	51	155,000	87	150,000
14	500,000	52	18,500	88	52,500
15	13,500	53	300,000	89	625,000
16	37,500	54	20,000	90	90,000
17	45,000	55	32,500	91	26,000
18	16,500	56	62,500	92	28,000
19	10,500	57	21,000	93	23,000
20	16,000	58	45,000	94	100,000
21	21,000	59	9,000	96	12,500
22	8,000	60	14,500	97	22,000
23	30,000	61	45,000	98	135,000
24	190,000	62	95,000	99	52,500
25	105,000	63	10,000	100	40,000
27	30,000	64	10,500	101	400,000
28	60,000	65	5,000	102	75,000
29	125,000	66	13,500	103	130,000
30	135,000	67	15,500	104	260,000
31	62,500	68	3,500	105	32,500
32	100,000	69	5,500	106	525,000
33	100,000	70	3,000		
34	47,500	71	37,500		
35	260,000	72	67,500		
36	110,000	73	29,000		
37	95,000	74	20,000		