



The United States SPECIALIST

for the Collector of Postage & Revenue Stamp Issues of the United States

WHOLE NUMBER 1140



New “Retouched on Cheek” Variety Discovered on Scott 528

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The United States SPECIALIST

the journal of the United States Stamp Society

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An association of collectors to promote the study of all postage and revenue stamps and stamped paper of the United States and US-administered areas produced by the Bureau of Engraving and Printing and other contract printers.

American Philatelic Society Affiliate No. 150

Prologue

52 Society News

72 Vintage Photo of the Month

by Rodney A. Juell



Epilogue

93 Plate Number Report

by Kim D. Johnson

94 Executive Secretary's Report

by Robert Rufe

95 Classified Advertising

96 Index of Advertisers

Features

54 Newly Discovered Retouched Cheek Variety on Scott 528

by Vincent Centonze

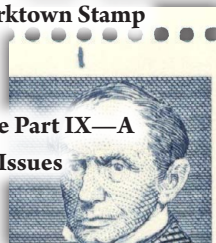


59 Col. Thomas Bangs Thorpe and the Large Trial Color Die Proofs

by Chris Jenkins

74 FDR and the 1931 Yorktown Stamp

by Paul M. Holland



81 Great Americans Issue Part IX—A Press Overall Tagged Issues

by Jay Stotts

90 The "Earliest Documented Use" of Scott 535 Was Certified in Error

by Andrew S. Kelley

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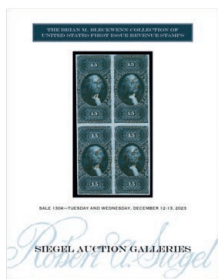
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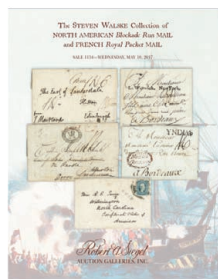
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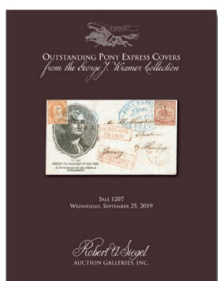
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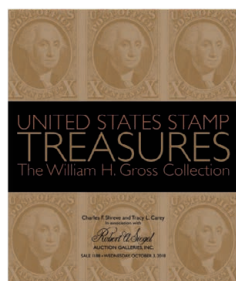
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2024 USSS Election Report

The October 2024 issue of *The United States Specialist* listed the Nominating Committee’s proposed slate of candidates to serve the Society as Officers and Governors. Election ballots were included in the Fall annual dues mailing. A total of 410 valid ballots were received by December 31, 2024. The results are as follows:

For Chairman of the Board of Governors	Roger Brody	403	
For President	Nicholas Lombardi	403	
For Vice President	Jeffrey Shapiro	401	
For Board of Governor’s Secretary	Joel Cohen	400	
For Board of Governors			
Lynn Batdorf	376	Robert Rose	376
Kim Johnson	377	Gregory Shoults	381
Rod Juell	394	K. David Steidley	374
Mike Lampson	371	Jay Stotts	385
Leonard Piskiewicz	386	Steven Unkrich	373
James Robinson	372		

All nominees are elected.
Respectfully submitted,
Bob Rufe
Executive Secretary

Jay Stotts Wins the 2024 Hopkinson Memorial Literature Award

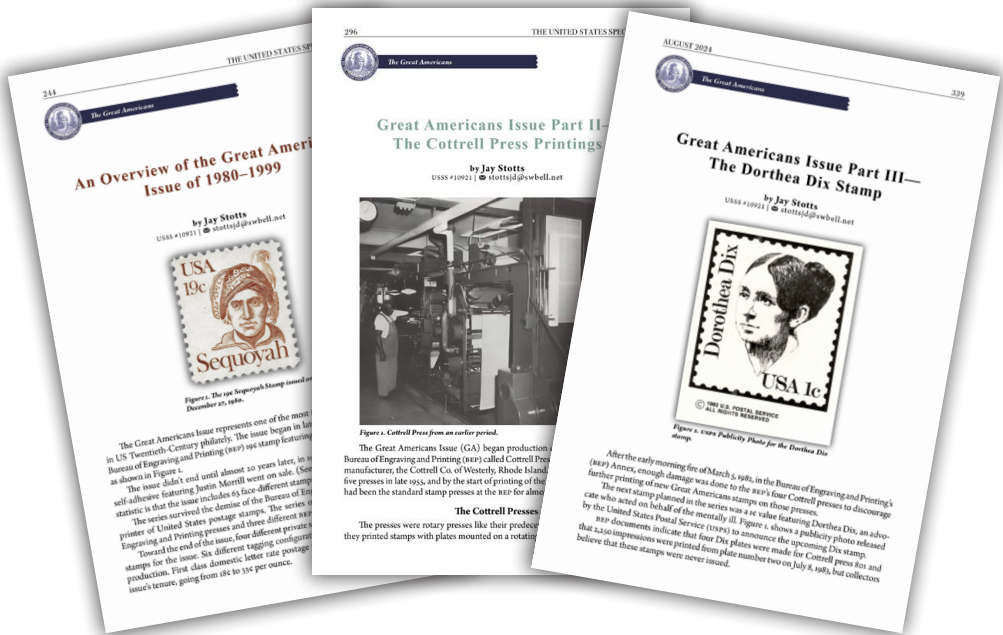
Congratulations to Jay Stotts for being selected as the Walter W. Hopkinson Memorial Literature Award recipient for the best article or series of articles published in *The United States Specialist* in 2024. The award is presented annually and consists of an engraved plaque and honorarium.

Stotts’ contribution consisted of a series of papers published during 2024, which fell under the overall heading of “The Great Americans Issue of 1980–1999”. Stamps in the series began to be issued in late 1980, and new ones continued to be issued until 1999. The large number of issued stamps is certainly part of the depth needed to



Jay Stotts

understand how, when, and why the various members of the series were issued. The complexity of the series was revealed by Stotts to go far beyond plate numbers and



Stotts' first three articles.

positions and encompassed details of press types, margin imprints, and a multitude of other variations. It is fair to say that the scope of this research will serve to define future interest in this particular Great Americans series, the complexity of which far surpasses any of the earlier general series issued by the Bureau of Engraving and Printing.

The Stotts series began as Part-I with a June paper, which provided an overview to the series and to the specific papers to follow. The remaining papers in the series consisted of Part-II, "The Cottrell Press Printings" (July), which was followed by Part-III, "The Dortehea Dix stamp" (August), Part-IV, "The Floating Plate Block Issues" (September), Part-V, "The I-8 Currency Press Issues" (October), Part-VI, "The A Press Reconfigured Format" (November), and Part-VII, "The A-Press Dollar Sheetlets" (December). What made the content of this series so remarkable was the depth of research and scholarship that was required to develop a history of this regular series.

The Hopkinson Memorial Literature Award selection committee consisted of the award winners of the past three years. Serving as Chairman for this year was Harry G. Brittain, who with Greg Ajamian and Bob Rufe, shared the 2021 award for their six-part series "Scott #C23c – The Whole Story." The rest of the committee consisted of James Robinson (winner of the 2022 award for his paper "A New Earliest Date of Use? The 1923 Fourth Bureau 2 Cent Flat Plate Booklet Pane"), and Andrew S. Kelley (winner of the 2023 award for his paper "Authenticating Scott 530c—Triple Impression on the Three Cent Offset").

The award has been presented since 1954 in honor of Walter W. Hopkinson, a long-time supporter of the Society and a specialist in plate numbers. His wife, Mrs. Constance B. Hopkinson, established the award based on her husband's appreciation of philatelic scholarship. A list of previous winners of the award is posted on the Society's website.



From the Washington-Franklin Head Issues Committee

Newly Discovered Retouched Cheek Variety on Scott 528

by **Vincent Centonze**

USSF #12449 | ✉mcentonzevincent@gmail.com

Introduction

In the April 2024 edition of *The United States Specialist*, Andrew Kelley's excellent article, "A New Type of the Retouched on Cheek Variety on Scott 528B," discussed two types of the retouched cheek variety on the Type VII Washington head printed by offset lithography, Scott 528B. He concluded that the two types are the same variety and differ only because of plate wear. This article presents a very similar retouched cheek variety on the Type Va Washington Head printed by offset lithography, Scott 528.

Background

The retouched cheek on 528B is one of the most dramatic varieties on the 1918–20 printings of the Washington Heads by offset lithography. The variety has been known since scholarship on the issue began, although an important error made by Donald Lybarger, and repeated ever since, is the claim that the retouched cheek comes from the eighth row of an upper pane.¹ The stamp below it has a natural straight edge with a horizontal guideline, as shown in Figure 1, indicating that the retouched cheek stamp came from the ninth row of an upper pane, not the eighth. In his article, Andrew showed two varieties of the retouched cheek: a "light" type and "heavy" type. The heavy type shows more areas of color (ink) when superimposed over the light type.² For purposes of this article, I will refer to the light and heavy types collectively as the "traditional 528B varieties." Andrew posited that there are three possible sources of the light and heavy types including: (1) two completely different retouches on different plate positions on a plate or a master negative; (2) two different retouches on the same position; or (3) a single retouch, which underwent plate wear.³ He deemed the third explanation most likely, and the evidence for it was convincing.



Figure 1. Retouched on cheek variety on Scott 528B, the "original" retouched on cheek variety.

As a fellow Washington-Franklin Offset collector, I decided to re-examine my copies of the retouched cheek variety. Imagine my surprise when I thought I had found a completely new type of retouched cheek. It was stored with my other two copies of the retouched cheek along with a note that it was 528B. Unfortunately, my excitement soon turned to disappointment when upon closer inspection I realized that it was Type Va, Scott 528, not Scott 528B. Nevertheless, it was a bittersweet discovery, because while I would have preferred a completely new type of the 528B retouched cheek, lightning had struck twice producing an almost identical retouch on 528. Many of the same issues Andrew raised in his article are equally pertinent to the 528 retouch: What caused the flaw? Was it master negative-related, such as debris on the negative, or was it post-production plate damage? Where did the retouch occur—on the negative or on the plate?

The Newly-Discovered 528 Retouched Cheek Variety

The block of six stamps in Figure 2 shows the retouched cheek variety on 528. Although quite deceptive at first glance, it is different from traditional 528B varieties. Unlike the retouched cheek on 528B, where we at least know the stamp is from the ninth horizontal row in an upper pane, we have no clues about the position of the retouch on 528. An enlarged image of the new retouched cheek variety is shown in Figure 3; an enlarged image of the traditional retouched cheek is shown in Figure 4. In the 528



Figure 2. Newly discovered retouched on cheek variety on Scott 528



Figure 3. Enlargement of newly-discovered retouch on cheek on Scott 528.



Figure 4. Retouch on cheek on Scott 528B.

retouched cheek, the back part of the lip and several rows of dots under the lip are missing, while lines and dots of the jaw and neck under the ear, as well as the ear itself, all appear normal. If the flaw was master negative-related, those areas were produced as usual by light that shone through the master negative and photographically etched the zinc plate, whereas the area of the lip and nearby dots received no light through the master negative. This would have likely been because of debris obstruction; the lip and nearby dots would never have been etched into the plate. Debris on the master negative could have caused an absence of color around the lip and nearby dots, and the central cheek. To retouch the stamp directly on the plate, the large central part of the cheek would have been repaired, but the lip and nearby dots would have been left alone. It is unlikely that the lip and nearby dots were eliminated by repairs made directly on the plate because such repairs would not have removed the lip and nearby dots, but rather would have created areas where ink would collect and color would be present. Meanwhile, the back of the jaw, neck, and ear were fine because master negative debris did not extend so far as to occlude that part of the vignette. However, on the 528B retouch, the lip and associated lines and dots are intact, whereas the back of the jaw, neck, and ear have been obliterated within the retouch. If it was master negative-related, the possible debris did not occlude the lip and nearby dots, but rather, occluded the jaw, neck, and ear, creating an absence

of color necessitating a subsequent retouch in that region. It has been asserted that no such plate proof of the 528B has been seen showing a cheek flaw commensurate with the location of the retouch.⁴ The 528B cheek flaws could certainly have been created by post-production plate damage; the same can be said of the 528 cheek flaw.

Scratch on Face Connection to 528B Retouched Cheek

I believe there is an important clue related to the 528B retouch: the “scratch on face” variety. As shown in Figure 1, the stamp immediately above the retouched cheek stamp is the scratch on face variety. This stamp has a thin line of color which originates from the third shading line between the “s” of “U.S.” and the “P” of “POSTAGE” and continues into the vignette through Washington’s forehead, the back part of his eye, and cheek. It reappears in the bottom half of the “E” of “CENTS” into the lower frame line. Andrew mentioned this stamp in the caption of a figure he showed in his article.⁵ An enlargement of the scratch through face variety is shown in Figure 5. This variety has been noted by numerous sources, which were consolidated into the *Encyclopedia of Plate Varieties on U.S. Bureau-Printed Postage Stamps*, by Loran French.⁶ French cites authorities including Johl, who noted that the scratches found in this variety appear to stem from the 400 subject negative because they are seen to different degrees and on stamps with minor differences.⁷ I know of no previous acknowledgment of the adjacent proximity of the scratch on face variety to the retouched cheek variety prior to Andrew’s article, nor had any connection between the two varieties been drawn. The evidence for a master negative origin of the scratch is not totally compelling and Johl’s illustrations are not convincing that the stamps shown are even the same variety. While an emulsion scratch on the master negative could have produced a line of color, a scratch directly on the zinc plate certainly could have done the same. Because of the proximity of the 528B retouched cheek to the scratch on face variety, the plate maker may have inadvertently scratched the plate position above the retouch while effecting repairs.

Another robust examination of the proof sheets at the Smithsonian is warranted for 528 and 528B. This might not only resolve the matter of the retouched cheeks, but for 528B it might also clarify whether, as Johl and others contend, the scratch on face flaw was master negative-related.

Conclusion

There is a retouched cheek variety on Scott 528 of which the flaw and retouch may have had similar origins to the retouched cheek on Scott 528B. The Scott 528B retouch may also have been responsible for the scratch on face variety. Unfortunately, without



Figure 5. Scratch on face variety, which appears directly above the retouched on cheek variety on Scott 528B.

more information, we cannot tell how the flaws or retouches occurred on 528 or 528B. They may have been caused by debris on the master negative or by post-production plate damage. Finding plate proofs or even multiples with a plate number would go a long way toward answering these questions.

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Endnotes

1. Lybarger, *The United States Issues of 1918–20*, 23.
2. Kelley, “A New Type of the Retouched on Cheek Variety on Scott 528B,” 163–164.
3. Ibid, 164.
4. Ibid, 163.
5. Ibid, 163.
6. French, *Encyclopedia of Plate Varieties on U.S. Bureau-Printed Postage Stamps*, 117.
7. Johl, 180.



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See You in Boston!



Col. Thomas Bangs Thorpe and the Large Trial Color Die Proofs

by **Chris Jenkins**

USSS # 16951 | ✉alton45@comcast.net



Figure 1. Col. Thomas Bangs Thorpe, courtesy Library of Congress.

This is the story of how a popular 19th-century American author came to own a collection of Newspaper stamp large trial color die proofs, and the complex trail of their ownership since. Thomas Bangs Thorpe was not known to be a stamp collector, but what once belonged to him has resulted in new listings in the 2024 *Scott Specialized Catalogue of United States Essays and Proofs*.

Col. Thomas Bangs Thorpe

Col. Thomas Bangs Thorpe (1815–1878) was the author of several popular books, an artist, a newspaper editor, a war correspondent, a postmaster, an abolitionist, and a strong supporter of the Republican Party from its earliest days. Thorpe attended Wesleyan

University in Middletown, Connecticut, but did not graduate. After moving to New Orleans, Louisiana, Thorpe worked as a newspaper editor and accompanied General Zachary Taylor's forces in Mexico as a war correspondent. He authored books including *Our Army on the Rio Grande*, and *Mysteries of the Backwoods*, as well as humorous short stories such as *Tom Owen*, *The Bee Hunter* and *The Great Bear of Arkansas*. He wrote more than 30 articles for *Harper's New Monthly Review*, and in an era of political patronage, his association with high-ranking members of the Republican party contributed to a position for him at the New York Customs House. His political participation was ongoing, and he served as speaker at many events. *The New York Herald* of October

10, 1873, reporting on an address Thorpe gave to the Women's Centennial Association, described him as "...a hearty old gentleman with a sonorous voice and easy address." As Thorpe's patriotic speech to the group became increasingly enthusiastic, the report continued "...he shook his head savagely and threw his arms about as if grasping for an invisible flag staff, and strode up and down the stage with a majestic strode [sic] glancing fiercely meanwhile at the ladies in the front row before him."

The Large Die Trial Color Proofs

Based on an Act of Congress dated June 23, 1874, the Post Office Department was responsible for implementing a new plan for the prepayment of Newspaper postage by publishers. Under this system, a series of two cents through \$60 Newspaper stamps would be created. The stamps would be paid for by publishers but retained in a ledger at the post office where the shipment originated. The new stamps were unusual, as they featured allegorical figures and were unlike any US postage stamps issued before or since. Differing somewhat from the other high values of the series, the \$60 value featured an Indian maiden rather than a figure drawn from mythology. The \$60 value plays a particularly important role in our story, which I will explain shortly.

With the need to create a complete series of 24 denominations, and with other work at hand, the Post Office Department and their contractor, Continental Bank Note Company, found time slipping away as the January 1, 1875, deadline for introduction of the

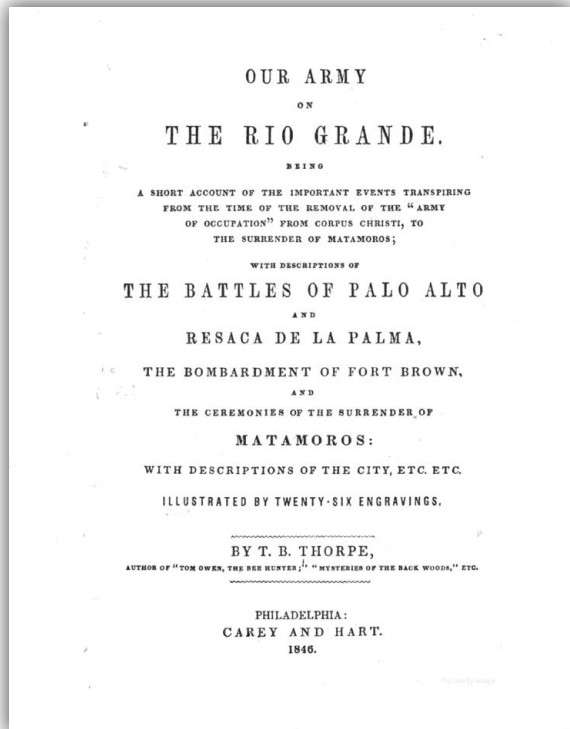


Figure 2. Title Page of Thorpe's 1846 *Our Army on the Rio Grande* from [google.com/books](https://books.google.com/books).

new Newspaper stamps fast approached. We are fortunate that some of the correspondence between Continental and the Post Office Department was preserved in the Travers papers, now available online from the Philatelic Classics Society. That correspondence conveyed a sense of urgency on Continental's part during the late summer and fall of 1874.

An August 27, 1874, letter from Homer Stuart, President of Continental, to E. W. Barber, Third Assistant Postmaster General, included the question, "Are you ready to give Designs for the Newspaper Stamps? By designs I mean general ideas of how you would like the design to be made-whether by Emblems or by Numbers."

By early October designs for a few stamps had been approved, so a letter of the 8th from Stuart to Barber asked, "As some of the models for Newspaper Stamps meet your approval, shall we not start the Engraving in order to economize the time?"

On November 16, with engraving underway, Stuart wrote Barber a letter which states in pertinent part:

We have the honor to send you by this mail proofs in several colors of the \$3, \$6, and \$9 Newspaper Stamps, proofs in Black of the 60, 72 and 96 cents stamps, and proofs in a few colors of the 12, 24, 36 and .02 cent stamps for your approval. The time is quite short and we would feel obliged if you would telegraph if any or all of them are approved.

* * *

We have done our utmost to push these stamps, and trust that they may meet your approval. As soon as we receive your approval, we will have 24 plates to make and it will be the utmost that we can do to get them done in time.

By November 20, the Post Office Department had yet to decide on the color of the stamps or the paper to be used.

On November 23, Continental transmitted trial color die proofs of the \$60 value to the Post Office Department. Adding to Continental's stress that day, the Post Office Department had requested plate proofs of all 24 values in each of the 11 colors, which would have totaled 264 plate proofs. Continental declined, stating, "We could not possibly do this in the time now left to prepare for this work".

Continental forwarded die proofs of additional values on the 24th, 25th, and 28th of November. Finally, on December 1, the die proof of the \$12 value was sent, completing the proofs of the 24 dies.

On December 2, A.D. Hazen, of the Post Office Department's stamp division, sent Barber a telegram which began: "Have selected the colors for Newspaper stamps and will send proofs as soon as they can be obtained". After discussing the paper to be used, Hazen continued "Printing of some of the denominations will be commenced tomorrow; delivery can be made the later part of next week. There will be no hitch in this business."

Then only five days later, on December 7, 1874, Barber transmitted a set of trial color die proofs to Thorpe. The letter read as follows:

Col. T.B. Thorpe,

New York City

My Dear Sir:

According to promise I send you the first proofs of the newspaper and periodical stamps.

Only one each of the minor denominations is sent because the only change in them is noted on the card.

Whatever information you may desire in regard to them may be obtained from Postmaster James much better than I could write it, especially in regard to the manner of their use and cancellation.

I am sir, very respectfully yours,

E.W. Barber

Third Asst. P. M. General

The letter to Thorpe was not part of the Travers papers, but as I will explain shortly, it accompanied Thorpe's proofs into the modern era.

The requirement in the letter that Thorpe contact Postmaster James for an explanation of how the stamps are to be used is curious and suggests that Barber had little interest in any further correspondence with Thorpe. Importantly, Barber underlined the word "first" in "first proofs". That underlined word may well play a role in subsequent events.

"Postmaster James" was Thomas Lemuel James, then Postmaster of New York City and future Postmaster General of the United States. In Stephen Fiske's 1894 book, *Off-Hand Portraits of Prominent New Yorkers*, James was described as "always amiable, unaffected and pleasant" and, according to Fiske, "it is to those charming traits that he owes much of his success in life." Fiske also wrote of James, "Few public men in the country have so many friends". Thomas Bangs Thorpe must have been one of those friends.

The gift to Col. Thorpe was no small item. The proofs were in up to 12 colors for several of the higher denominations, and the combination of colors and denominations resulted in dozens of proofs. In fact, evidence suggests that Thorpe received a total of 89! One of the large die trial color proofs given to Thorpe, the \$36 in green, is shown in Figure 4.

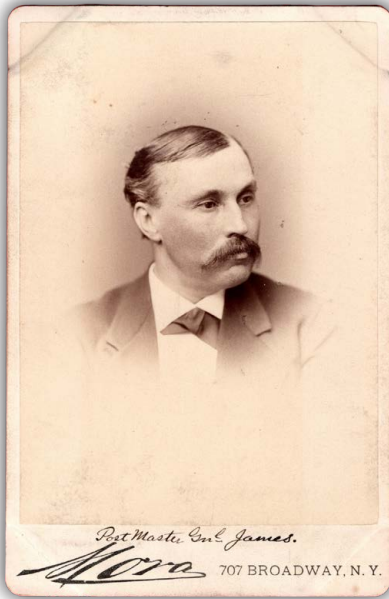


Figure 3. A cabinet card of Postmaster Thomas Lemuel James.

Why Col. Thorpe?

During the 19th century, it was not uncommon for influential Americans to receive gifts of plate proofs and specimens based on requests to the Post Office. However, gifts



Figure 4. one of the 89 large die trial color proofs given to Col. Thorpe December 7, 1874.

of large die trial color proofs, produced in extremely small quantities, would have been very infrequent.

Why was it that Thorpe, who is not known to have been a stamp collector and had no official involvement with the Post Office Department, was the recipient of such a gift? While it is impossible to answer that question with certainty, several possibilities exist. Thorpe and James had much in common. Although Thorpe was a more accomplished writer, James was also a successful newspaper writer and publisher.

Thorpe and James both worked at the New York Customs House during overlapping periods. As Postmaster of New York City and a future Postmaster General of the United States, James must have had enough influence to secure the gift for Thorpe, perhaps in recognition of Thorpe's efforts on behalf of the Republican Party. The short time between the completion of the proofs and their transmission to Thorpe suggests the possibility that Thorpe was to write an article about them and faced some deadline. However, I have found no such article, and including trial color proofs would seem only to have complicated any written work.

The Ownership Chain

After the presentation of the proofs to Thorpe, the ownership trail disappears for several decades. The Clarence Brazer archive, also available online from the Philatelic Classics Society, contains a 1933 typewritten transcript of the 1874 letter from Barber to Thorpe transmitting the proofs. The source of the transcript is credited to Eugene Klien, a prominent Philadelphia stamp dealer. Because the original letter accompanied the proofs after Thorpe's death, it seems likely that the proofs passed through Klien's firm before their more modern history began. Klien's firm handled the renowned collection of Joseph A. Steinmetz in several auctions between 1929 and 1931. Clarence Brazer wrote that one of those sales included a large quantity of essays and proofs, including Newspaper stamp material. It is possible, then, that Klien's knowledge of the letter to Thorpe came via the Steinmetz collection, although that is by no means certain.

The proofs were well preserved and may have resurfaced at the 1945 Stampex show, where Charles Smeltzer, President of the Essay Proof Society, won the Brazer trophy for his exhibit of Newspaper stamp proofs and essays.

Then, in April 1956, Warner Kiefaber, also a member of the Essay Proof Society, presented a five-frame exhibit of Newspaper stamp essays and proofs at the FIPEX show in New York. The show catalog describes Kiefaber's exhibit as "A specialized collection containing many items believed to be unique." Several pages that were probably part of his exhibit have survived largely intact. They contained the first clue I found positively linking the proofs to Thorpe. The exhibit pages were mounted on gilt-edged Elbe Standard pages. In examining those Elbe pages, I discovered that they were embossed "W H Kiefaber, Dayton Ohio" in the left-hand margins. An example of one of the Kiefaber pages is shown in Figure 5. In addition to the large die trial color proof on the page, the page also originally contained a trial color plate proof near the top. Shown in Figure 6 are two surviving unused Elbe Standard albums from that era, once owned by Kiefaber and still bearing his bookplate inside the front cover.

When Kiefaber's collection was auctioned by H.R. Harmer Inc. in November 1959, the Newspaper section contained lot 1094 with this description:

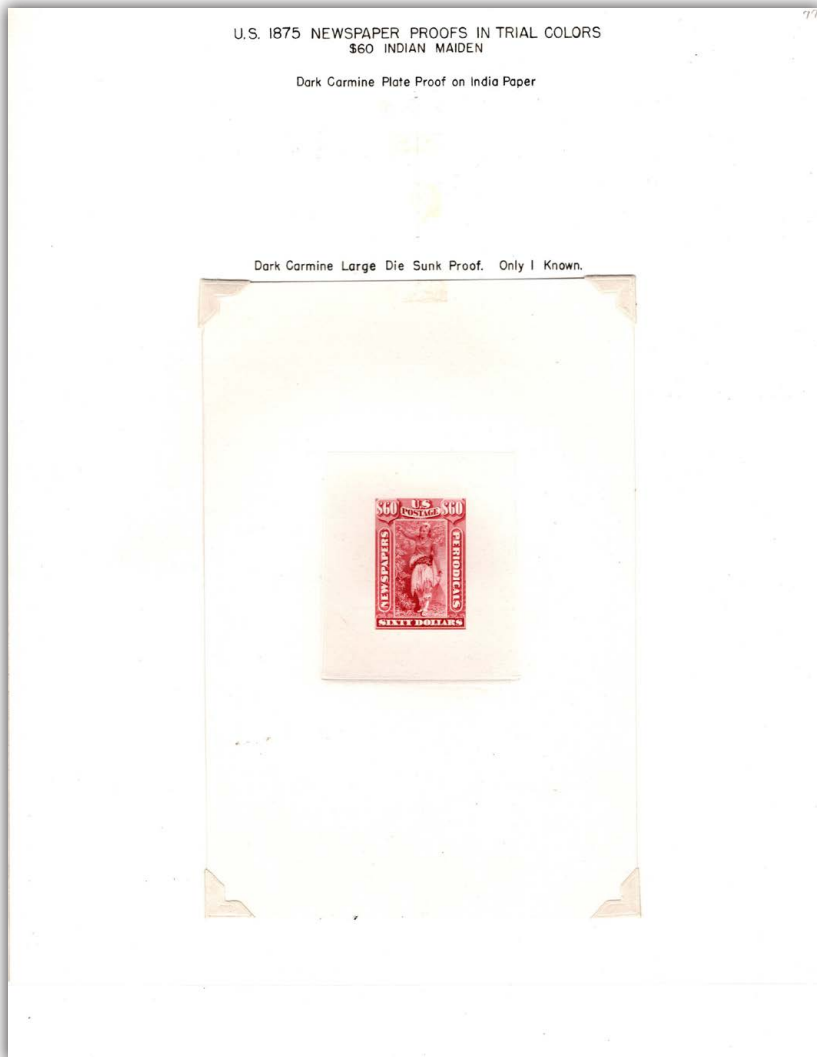


Figure 5. example of a Kiefaber page, perhaps from an exhibit at the 1955 FIPEX Show.

2c to 60c, the collection of 89 large die trial color proofs, on India paper, on cards (mostly large size), comprising the complete issue as listed by Scott minus only the 36c dark carmine but including 6 unlisted colors, the majority of these proofs are said to be the only one of a kind or only 1 or two known, generally very fine; mounted and written up in two Elbe standard albums PR9-32TC 1780+

Other than showing the \$60 value as 60¢, the description of the lot was accurate. The surviving Kiefaber pages contain sequential penciled numerals in the upper right-hand corner of each page, with number 88 being the highest I have seen. All of the ex-Kiefaber proofs I have checked are die sunk on India paper on card, with card thickness of about .013 inches.

Also of interest, the Clarence Brazer archives contain what could be three draft exhibit pages from the Kiefaber exhibit, with corrections marked in pencil. Those pages contained the following language. "Most of the original unique essays and trial color large die proofs were presented to Col. T. B. Thorpe, December 7, 1874, by E. W. Barber, Third Asst. P.M.G. as stated in the presentation letter. Not more than one other trial color die proof in each color are now known and most of these are in the Congressional Library." It may well be that Brazer, as the dean of essay-proof collecting, was helping Kiefaber with the preparation of Kiefaber's FIPEX exhibit. Sadly, Brazer died unexpectedly on the eve of the FIPEX show. The statement that essays were included in the gift to Thorpe was accurate, as I will discuss in a moment.

During the 1960s and 1970s, Frank Braceland Jr. wrote many excellent articles about Newspaper stamps for *The United States Specialist*. In the October 1969 issue, Braceland discussed the Newspaper large die trial color proofs, and included a table showing the colors known to him by value. Braceland identified 20 colors among the proofs, although there were no more than 12 for any given value. Braceland reported that he owned the 89 examples given to Thorpe and included a transcript of the December 1874 transmittal letter from Barber to Thorpe. Braceland also noted that additional large die trial color proofs were later printed, and the prior owner's belief that these were unique or nearly so was not accurate. Braceland was correct, at least with respect to some of the colors, as he owned more than one himself.

Lot 1145 in the February 2003 sale of Braceland's collection by Weiss Auctions included the collection of large die proofs with a description nearly identical to the description in the 1959 Harmer sale but with the total number of large die trial color proofs at 88 instead of 89. Included in the auction as a separate lot was the original 1874 letter transmitting the proofs to Thorpe.

In more recent years, several of the large die color proofs were offered for sale by James Lee and the late William Langs. Although not on their original exhibit pages, a few lots in Siegel's March 2022 auction of the Hope collection may also have been part of the gift to Thorpe.

Trial Colors of the \$60 value

Upon examining several of the colors of the \$60 value, I was astounded to find that the images lacked all the horizontal shading lines in the letters "U.S." and behind the word "POSTAGE" near the top of the stamp. Those shading lines are present in the finished design. Figure 7 is an enlarged version of the die-sunk image in sepia, showing the absence of the shading lines. What had been categorized as large die trial color proofs of the \$60 value are essays bearing an incomplete design and reflecting the die in a state prior to

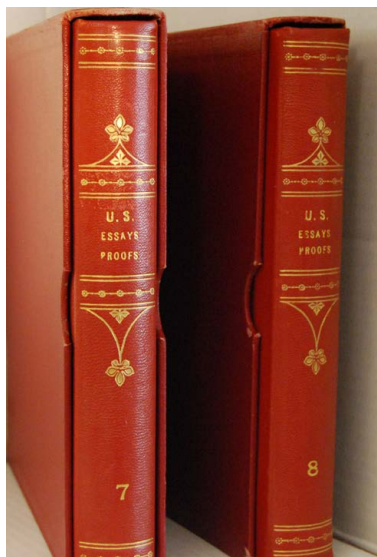


Figure 6. Two of Warner Kiefaber's Elbe Standard Albums for US Essays and Proofs.

its finished state. Figure 8 shows additional examples in three colors. Col. Thorpe had gotten more than a set of beautiful large die trial color proofs because for the \$60 value, he received essays, each in a different color.



Figure 7. large die trial color of the \$60 value lacking horizontal shading lines in "U.S" and behind "POSTAGE".



Figure 8. Examples of what is now designated by Scott as PR32-E2

When I communicated the existence of these previously unlisted essays to the editors of the Scott catalog, it resulted in the creation of a new listing, designated PR32-E2 in the 2024 Edition of the *Specialized Scott Catalog of United States Essays and Proofs*.

The new Scott entry for PR-32 lists the 12 known colors as:

dark carmine	dull orange
brown rose	orange brown
scarlet	green
sepia	ultramarine
orange yellow	purple
brown orange	black

Not all the \$60 essays I identified were on Kiefaber pages, so some may have originated from sources other than those presented to Thorpe.

Examples in the Eagle Collection, National Postal Museum

Many of the Kiefaber pages refer to another copy existing in the Eagle collection. When the Kiefaber pages were created, the Eagle Collection was housed at the Congressional Library. The Eagle collection was a gift from the estate of famed collector Clarence H. Eagle to the United States in 1923. In the fall of 2022, I was allowed to examine the Newspaper trial color die proofs in the Eagle Collection at the Smithsonian

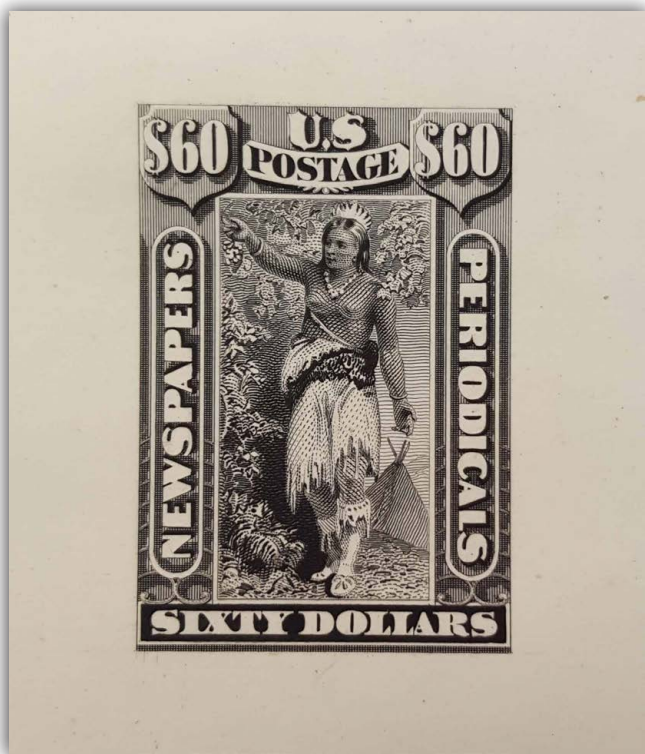


Figure 9 \$60 essay in black, courtesy National Postal Museum, Smithsonian Institution.

Institution's National Postal Museum, where the proofs now reside. There, I received the expert assistance of Susan N. Smith, Ph.D., the Wilson Blount Research Chair, and Manda A. Kowalczyk, Preservation Technician. Among those in the Smithsonian collection is the black \$60 value shown in Figure 9, which also lacks the shading lines in "U.S" and behind "POSTAGE, making it an example of PR32-E2 in black.

Origins of the Incomplete Design

The original wash drawing made during development of the \$60 design lacks the same horizontal shading lines missing in the essays. That drawing, signed by frame designer Joseph Claxton and vignette designer Charles Skinner, Scott PR32-E1, is shown in enlarged form in Figure 10. The frame and lettering engraver(s) followed Claxton's design, omitting the shading in "U.S" and behind "POSTAGE" when the die was engraved. The trial color proofs were made of the die in this state, which was incomplete. Figure 11



Figure 10. Wash drawing of the \$60 value, Scott PR32-E1, signed by designers Charles Skinner and Joseph Claxton.

shows the evolution from the wash drawing at the top to one of the essays, which lacks the shading lines, and at the bottom, the finished design, which includes the shading lines.

With the last of the trial color die proofs transmitted from Continental to the Post Office Department on December 1, only six days elapsed between the time that the last of the proofs were sent from Continental to the Post Office Department and the time a set was presented to Col. Thorpe. Perhaps Continental or the Post Office Department had not determined that shading was needed on the stamp, or perhaps they felt Thorpe would never notice the lack of shading.



Figure 11. A greatly enlarged version of the original wash drawing is shown at the top. Below it is one of the essays in a trial color, lacking the horizontal shading lines in "U.S." and behind "POSTAGE". At bottom is the finished design from a plate proof.

Undiscovered for 150 years?

How is it that these 12 essays remained uncatalogued for so many years? I don't claim credit for discovering the essays. At least two of them, the black and the beige, were known to prior owners to be incomplete designs. An example in black contains the notation in pencil on the back, "incomplete design". The Brazer archive document mentioned above shows that Brazer was aware of essays among the proofs given to Thorpe, although Brazer never included them in his catalog of US essays.

Conclusion

There are still interesting discoveries to be made about the design and production of 19th-century stamps. In this case, the rush to produce a new series of stamps likely led to a gift of proofs that contained at least one incomplete design—and in no less than a dozen colors! Fortunately, much of the historical record has been preserved by philatelic organizations, dealers and auction houses, and collectors such as Warner Kiefaber and Frank Braceland.

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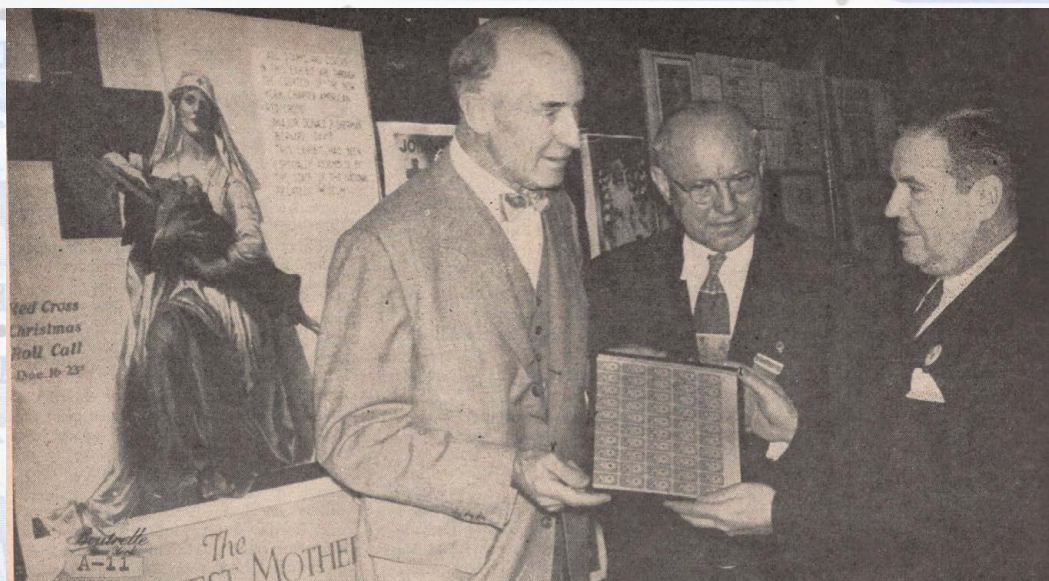


Vintage Photo of the Month

Red Cross Stamp

by **Rodney A. Juell**

USSS #13852 | P.O. Box 3508, Joliet, IL 60434



The Red Cross stamp of 1952 (Scott 1016) was the first bi-colored stamp to be printed from a rotary press on a continuous roll of paper. The so-called “Huck” experimental press had been under development at the Bureau of Engraving and Printing for several years. This month’s photo shows Assisitant PMG William Bray (right) presenting a pane of the stamps to E. Roland Harriman (left), president of the American Red Cross at first day ceremonies on November 21.

Shown nearby is a plate block autographed by the stamp’s designer, Victor McCloskey, Jr.; and the engravers, Charles A. Brooks and John S. Edmondson.





Yorktown Commemorative

FDR and the 1931 Yorktown Stamp

by **Paul M. Holland**

USSS #16849 | ✉ pholland.thorleaf@gmail.com



Immediately preceding the 12-stamp Washington Bicentennial Series, a large bi-color Yorktown stamp was issued October 19, 1931, to commemorate the 150th anniversary of the victory at Yorktown. Besides a central portrait of General George Washington, this commemorative stamp depicts the Comte de Rochambeau who led French army troops and the Comte de Grasse who commanded French naval forces. Also curiously, the large bi-color format selected for the Yorktown stamp is suggestive of the bi-color printing approach that had been initially considered for use with the pictorial stamp designs explored for the upcoming Washington Bicentennial Series.¹

The decisive American victory at Yorktown led to serious negotiations for peace and the end of the Revolutionary War. The surrender is depicted in the very large 12 × 18 foot oil painting by John Trumbull now in the Rotunda of the United States Capitol in Washington, DC, (Figure 1). The painting shows the British surrendering to American General Benjamin Lincoln, with George Washington in the background since Lord



Figure 1. John Trumbull painting of the Surrender at Yorktown (US Capitol).

Cornwallis himself was not present during the ceremony. French troops are shown at the left and American troops on the right.

The portraits of Rochambeau and de Grasse on the stamp are from engravings furnished by the Library of Congress, with the portrait of George Washington taken from a 1792 John Trumbull painting, that was also later used for the 6¢ Washington Bicentennial stamp. The Yorktown stamp was designed at the Bureau of Engraving and Printing (BEP) by C. A. Huston, with portraits engraved by J. Eissler, and the frame by E. M. Hall and J. C. Benzing.² Two different plate layouts were used for flat plate printing, making these bi-color stamps unusually complex for philatelists. Plate proofs of the first plate type with 100 subjects are shown in Figure 2. Note that the prefix F before the plate numbers only occurs at the upper right.

Because of concerns that paper shrinkage would affect the proper alignment of separately printed vignettes and frames, a second printing plate layout was also employed after it was found that some early printed sheets had to be discarded. This scheme incorporated a one-inch gutter between the left and right sides of the printing plate for the frames, with a separate 50-subject plate now used for printing the vignettes, as shown in Figure 3.²

As a result, there are some 480 different plate number combinations for plate block collectors to pursue and when plate block positions are included, the total increases greatly. I'll simply show my ex-Dr. Herb Tanney³ plate block example in Figure 4. That this is from the top of the right pane of the first printing plate is revealed by prefix F plate numbers on both sides. The first day of issue for this stamp was October 19, 1931, at Wethersfield, Connecticut, and Yorktown, Virginia.

As an avid stamp collector Franklin D. Roosevelt (FDR) unsurprisingly received mail from stamp dealers, such as my example shown in Figure 5. Sent by the Western

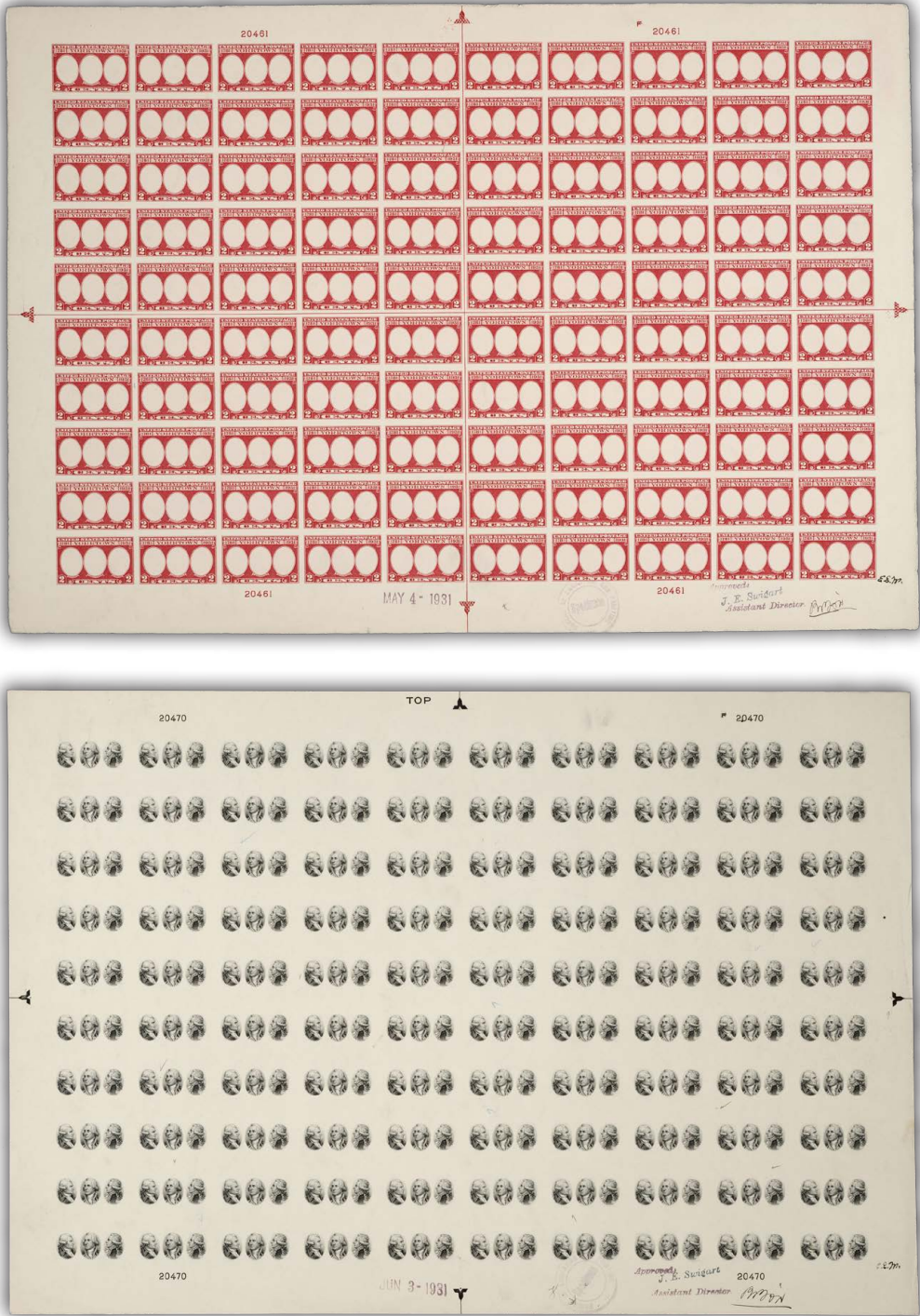


Figure 2. First printing plate layout type used for Yorktown stamps (courtesy of the National Postal Museum).

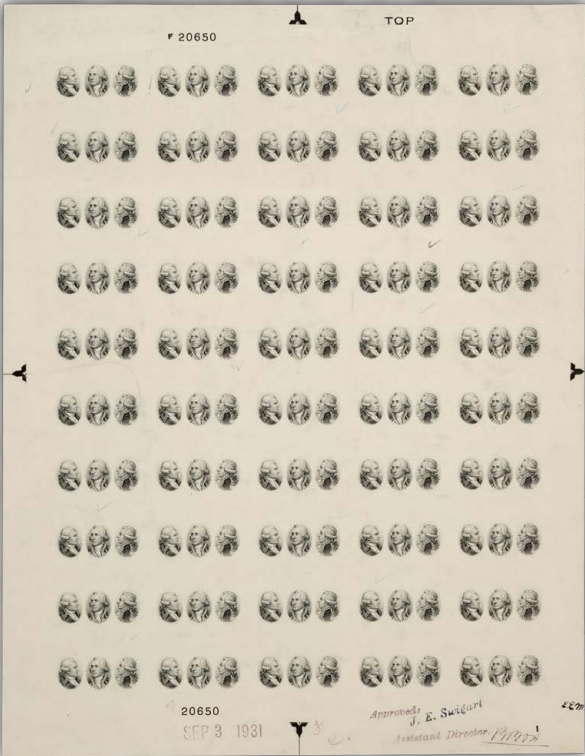
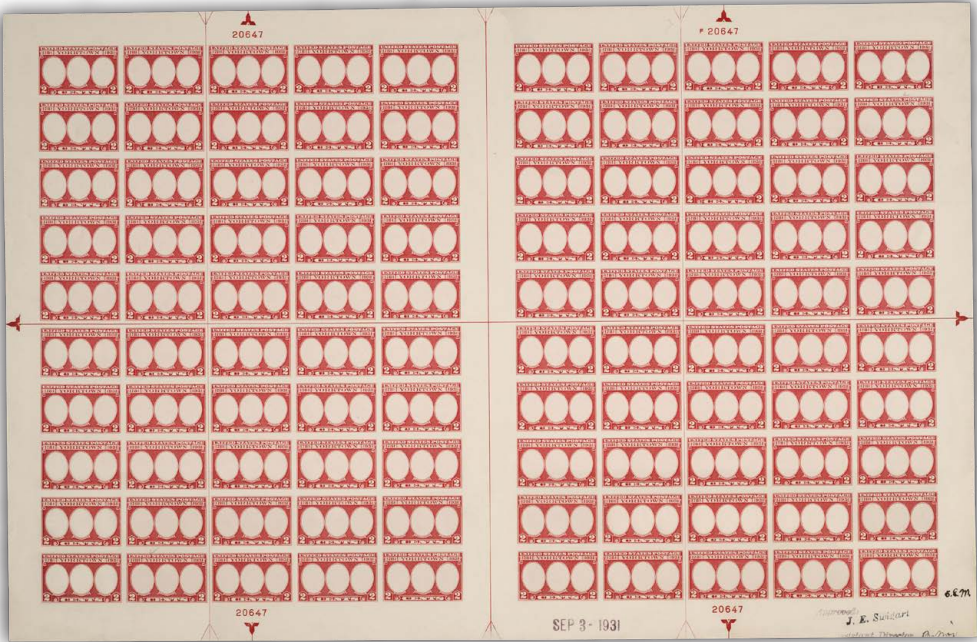


Figure 3. Second printing plate layout type used for Yorktown stamps (courtesy of the National Postal Museum).

Stamp Company in Omaha, Nebraska, this is franked with the recently issued Yorktown stamp on November 18, 1931. It is addressed to FDR at Hyde Park (note the Hyde Park, New York, postmark). He was not there, so it was forwarded to him at Warm Springs, Georgia. It is interesting to note that later FDR had the only known example of a small die proof for the Yorktown stamp in his collection.⁴

One of the more curious items among my hundreds of covers sent to FDR is the naval cover from the USS *Brooks* franked with

Yorktown stamps shown in Figure 6. Sent by airmail, this employs an Ioor M-16a first day cover envelope, but was used the following year instead. Although the USS *Brooks* was a US Navy destroyer laid down during World War I and commissioned in June 1920, it had been decommissioned into the Naval Reserve in January 1931, likely due to cost-cutting measures during the Great Depression. As a result, it was not active at the time the Yorktown stamp was issued. However, in June 1932, it was re-commissioned and brought back into service, allowing this airmail cover to be postmarked on



Figure 4. My ex-Dr. Herb Tanney plate block from the right pane of the first printing plate.



Figure 5. Cover sent to FDR by a stamp dealer on November 18, 1931.



Figure 6. Naval cover sent to FDR from the USS Brooks on October 19, 1932.

October 19, 1932. This was about three weeks before FDR defeated Hoover in the 1932 election.

The cover itself employs a Locy type 3 Naval Postmark (as classified by the Universal Ship Cancellation Society). This ship cancellation type allows words and small symbols to be inserted between the three killer bars to denote holidays, special events or locations. Note the misspelling of the name Cornwallis in the cancellation here. The Yorktown plate number block used on the back of the cover, is of the more usual type without prefix F plate numbers. The plate numbers show that it came from the left pane of the first printing plate.

The large and colorful 1931 Yorktown stamp proved popular among general stamp collectors and specialists due to different shades, printing varieties, and the many plate

number combinations. For us today, it evokes a long-forgotten era, when relatively few commemorative stamps were issued and the Great Depression loomed over life in America.

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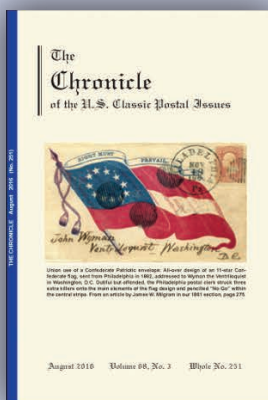
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The Great Americans

Great Americans Issue Part IX—A Press Overall Tagged Issues

by **Jay Stotts**

USSS #10921 | ✉ stottsjd@swbell.net

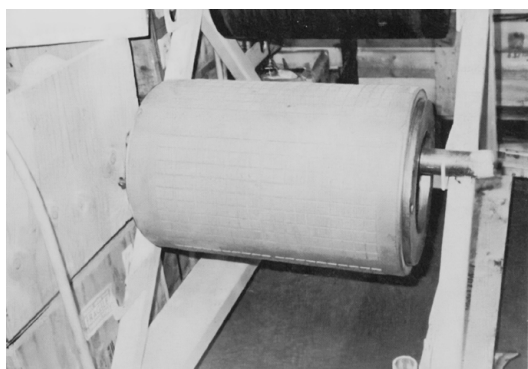


Figure 1. Large block tagging sleeve after removal from the A Press.



Figure 2. Overall tagging sleeve installed in the A Press.

In 1990, the Bureau of Engraving and Printing (BEP) continued to produce some of the Great Americans issues by sending the printing sleeves for needed values back to their workhorse press, the A Press. But their tagging philosophy had changed. The Bureau dropped the large block 21 × 19-millimeter tagging format in favor of returning to overall tagging.

Overall Tagging

Overall tagging was the approach of printing a coating of phosphor on the face of the sheet of printed stamps to facilitate the United States Postal Service's (USPS) automatic mail sorting and canceling machines to process mail. Overall tagging was the approach used on the original Great Americans issues printed on the Cottrell press in the early 1980s, but later abandoned in favor of individually tagging each stamp with a rectangular "block tag."

The BEP gave two reasons for switching from block tagging back to overall tagging. First, they acknowledged the difficulty in registering each block of taggant directly on top of the stamp design. Since the phosphor, after printing, was virtually invisible to the human eye, mis-registered block tags were not easily detected, and these stamps were frequently issued as imperfect printings. To our knowledge, there is no specific documentation indicating that the USPS sorting and canceling machines were experiencing problems detecting block tagging on stamps in 1988–89 because of misregistration, so it may have been a perception of lost quality by the BEP rather than a true mail handling issue for the USPS, but we can only speculate.

Second, the Bureau backed down from an earlier opinion that the phosphor coating in the margins between stamp images was causing excessive wear on male perforating pins. Perhaps the male pins wore over time, but the phosphor taggant was no longer specified as a primary cause of the wear.

Figure 1 shows the large block tagging printing sleeve after it was removed from the A Press and placed in a holding rack. The individual raised tagging blocks can be seen toward the bottom of the cylinder. Figure 2 shows the overall tagging sleeve after installation in the A Press. It is basically a solid cylinder of the same width as the printed sheet of stamps minus the outside selvage. These two photos are taken from Charles Yeager's article, "Inside Washington," published in the February 1991 *The United States Specialist*.

The tagging was a letterpress printing process. The taggant printing sleeves were butyl jackets mounted on the cylinder. The first Great Americans stamp to be printed from the A Press with overall tagging was the 15¢ Buffalo Bill Cody stamp. A new sleeve for this stamp, sleeve number 3, went to press on January 4, 1990, but I'm reserving the story of the Cody stamps for a later chapter in this series of articles due to the complicated nature of this stamp.

A Press Overall Tagged Issues

The USPS didn't consider the tagging change of a previously issued stamp as a distinct new issue, so the stamps appeared on a sporadic basis depending on the need for additional supplies of a given value. For the most part, the Scott *Specialized Catalogue* notes only the year of release for the issues reported in this article. The 20¢ Harry S. Truman stamp appeared in early 1990 from the A Press with overall tagging but with a new sleeve number, number 3.

Richard Nazzari, who we earlier referenced as the editor and publisher of *The 1995 Plate Number Coil Catalog*, eighth edition, visited the BEP Historical Resource Center in April 2018. There, he scanned thousands of stamp production documents. Richard kindly shared some of the Great Americans Issues documents that he scanned with me, and I wish to acknowledge



Figure 3. The overall tagged Truman stamp printed on the A Press.

and thank him for his kind help. The information he shared are copies of BEP Form 9087, Plate Description and History Record by Product.

Form 9087 for the 20¢ Truman stamp tells us that sleeve 3 was certified on February 17, 1990, and was canceled three years later on February 19, 1993. The column labeled “Quantity of Sheets” was never filled in on this form by Bureau clerks. So, we can only conclude that sometime in the spring of 1990, a large quantity of overall tagged 20¢ Truman stamps was printed on the A Press at the BEP. Figure 3 shows a plate block from this printing.

The 45¢ Harvey Cushing stamp went to press in 1990 and was printed with overall tagging. In this case, the previous printing sleeve, sleeve 1, was used. This was an important value, as the Universal Postal Union’s international air mail letter rate was 45¢ per half ounce, effective April 3, 1988. The Cushing stamp is shown in Figure 4.

Other values that were issued in the overall tagging format from the A Press were the 10¢ Red Cloud, 23¢ Cassatt, and 30¢ Laubach stamps. All were printed from the existing A Press sleeves that were previously used to print large block-tagged stamps. The trio is shown in Figure 5.

As we explained earlier, the USPS did not consider these new formats as new issues, so issue dates are unknown. We are fairly certain that this group of three stamps was all released sometime in 1990 because they each fulfilled a specific rate or fee in effect at the time. The 10¢ Red Cloud stamp paid the



Figure 4. The overall tagged Cushing stamp



Figure 5. Overall tagged A Press issues.

10¢ surcharge for a non-standard-sized domestic letter. The second-ounce fee for a domestic letter increased from 20¢ to 23¢, effective February 3, 1991, so the USPS, likely anticipating the increase, would have pushed for Cassatt stamps to be available in late 1990, or at the latest, in very early 1991. The 30¢ Laubach stamp fulfilled the single-ounce letter rate to Canada, in effect since April 3, 1988.

One more issue of note was the overall tagged \$1 Johns Hopkins stamp, shown in Figure 6. Again, this sleeve, sleeve 1, was the existing sleeve that was used to print the original large block-tagged issue. As with the previous Hopkins stamp, these stamps were printed in sheetlets of 20. There was always a demand for dollar stamps and this stamp appeared in 1990.



Figure 6. Overall tagged A Press Johns Hopkins from plate 1.

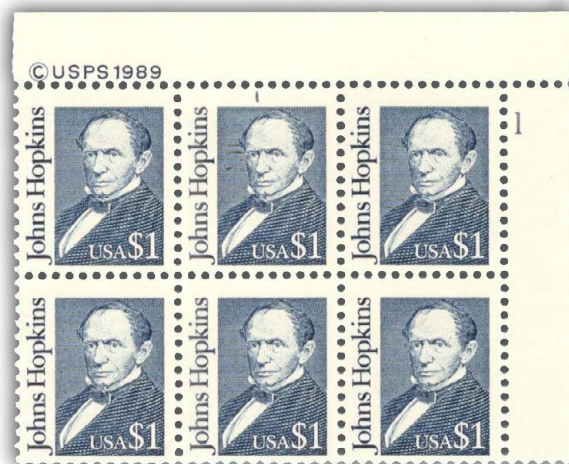


Figure 7. Plate gouge on 1 Hopkins stamp.

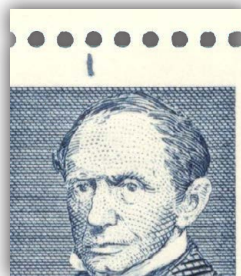


Figure 8. Closer look at the Hopkins plate gouge.

On October 4, 1993, *Linn's Stamp News* ran a reader's letter submitted by Fred Englund of Lynnwood, Washington, reporting a plate flaw above position four of one of the sixteen sheetlets of 20 subjects. The flaw appears to be a gouge, and its location is shown in Figure 7. Figure 8 provides a closer look at the plate flaw. Englund reported that his copy was on the overall tagged version of the stamp from sleeve 1, and we can confirm that the gouged stamp shown in Figures 7 and 8 is also on an overall tagged printing.

We are left to assume that at some point in the handling of sleeve 1, between the large block tag printings and the overall tagging printings, the sleeve picked up the gouge. Alternately, the sleeve may have been damaged while on the A Press and while printing overall tagged stamps. Perhaps there is an example with the gouge still to be discovered

or reported that exists with large block tagging, so Great Americans specialists should keep looking.

Tagging and Perforations

Figure 9 is a representative illustration of the overall tagging. Note that the tagging covers the stamps, but does not entirely cover the side selvage. Economically, the BEP didn't want to use more taggant than was needed to achieve the goal, tagging just the stamps themselves.

Perforations continued to be produced on the off-line Eureka perforator and produced gauge 11.2. As with the earlier formats, perforation mis-registrations are likely to be found on every value. Figure 10 shows a horizontal perforation shift on a block of Cushing stamps.



Figure 9. Representation of overall tagging.



Figure 10. Shifted horizontal perforations on the Cushing stamp.

Luis Muñoz Marin Stamp

A new 5¢ stamp was issued on February 18, 1990, featuring Luis Muñoz Marin, the first elected Governor of Puerto Rico and sometimes referred to as the “Architect of Puerto Rico.” The Marin stamp had a first day of issue ceremony in San Juan, Puerto Rico. February 18 was Marin’s birthday and his birth year was 1918. The stamp was printed on the A Press, overall tagged and perforated on the Eureka perforator.

By now, the USPS had taken a lot of negative feedback regarding this series of stamps. Although they coined the name of the issue, the Great Americans Series, many critics referred to the issue as the Unknown Americans Series. The critics’ name stemmed from the fact that so many of the honored people could be regarded as relatively unknown to the average postal patron.

The USPS and the Citizens’ Stamp Advisory Committee (CSAC) continued to plan stamps honoring relatively unknown “Great Americans,” but the USPS’s “solution,” beginning in 1990, was to provide short biographies of the Great Americans subjects. The



Figure 11. Luis Marin biographical information.

Marin stamp was the first to carry anything more than the subject’s name within the stamp design. Each of his stamps carried the wording “Governor, Puerto Rico.” New postmaster general Anthony M. Frank, who served from 1988 to 1992, is given some credit for the change. He is said to have had “a real aversion to a postage stamp that’s going to leave an unanswered question in the mind of the customer,” according to Don McDowell, the manager of the USPS Stamps division.

To further enhance our understanding of Marin, biographical information was added in the selvage.



Figure 12. Errors in positioning the ZIP markings on Marin selvage.



Figure 13. Correct positioning of the ZIP Marking in the opposite corner from the sleeve number.

Figure 11 shows the stamp design as well as the biographical description that was placed adjacent to three stamps as shown.

An error was made during the entry of the 5¢ Marin sleeve. It was reported that a siderographer who normally made currency plates at the BEP was assigned to prepare this sleeve. He placed two of the “Use Correct ZIP Code ®” adjacent to the sleeve number, an incorrect position. Figure 12 shows the error from both the lower left and lower right corners of the printed sheet. On the upper two panes, the ZIP markings were correctly positioned, as shown in Figure 13.

There is one additional change to note on the Marin stamp design. In Part IV of this series, we explained that, beginning in 1985, the USPS dropped the “c” symbol on stamp designs which denoted “cents.” The USPS had decided back then that their stamp designs were more pleasing to the eye without the “c” symbol. But confusion existed since the elimination of the “c” symbol. For instance, consider the Hugo Black stamps issued in 1986 and shown in Figure 14. Are these 5¢ stamps or \$5 stamps?



Figure 14. The Hugo Black stamp.

The USPS assumed, according to McDowell, that postal patrons would understand that a solitary numeral on a stamp (without a “\$” symbol) was valued in cents, not dollars. But, of course, and to the USPS’s surprise, some patrons began to try to use cent stamps as dollar stamps. There also seemed to be a small group of discount stamp sellers that cropped up and promoted that the simplified cent stamps were actually dollar stamps.

With the 1990 Marin stamp, the USPS was not quite ready to relent by adding back the “c” symbol, but at this point, they decided that future cent-valued stamps (at least those below 10¢) would now carry a “o” in front of the single digit numeral representing the face value. The Marin stamp was the first Great Americans stamp to bear the “o,” so his value was “o5” cents.



Figure 15. Claire Chennault stamp.

Claire Chennault Stamp

Although the Postal Service had already issued 40¢ Lillian Gilbreth stamps in the Great Americans Series, they elected to replace her image on this value with another person by late 1990. On September 6, 1990, a stamp honoring Claire Chennault was issued as a 40¢ value. Chennault was a military aviator and the leader of the Flying Tigers, an American volunteer aviation group that was formed to help oppose the Japanese invasion of China during World War II. Figure 15 Shows a plate block of the Chennault stamps. The 40¢ value paid the international

single ounce surface letter rate effective April 3, 1988.

The Chennault stamps were printed on the A Press, overall tagged and perforated on the Eureka Perforator. As with the Marin stamps, a short inscription, "Flying Tigers, 1940s" was added to each stamp to address Postmaster General Anthony Frank's concern about patrons knowing a bit about the stamp subject.

Chennault's brief biography was also printed on the side selvage to further educate postal patrons, as shown in Figure 16.

Background Changes at the Bureau of Engraving and Printing

Although the A Press served as the workhorse at the BEP through 1990, background changes were evolving at the Bureau. Looking forward to Part X of this Series, we'll take a closer look at the stamp production dynamics at the Bureau in the late 1980s with the 15¢ Buffalo Bill Cody stamp as our host. After all, Cody was the consummate showman.



Figure 16. Claire Chennault biographical information.

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From the Washington-Franklin Head Issues Committee

The “Earliest Documented Use” of Scott 535 Was Certified in Error

by Andrew S. Kelley

USSF #16734 | ✉stamps@andrewkelley.net

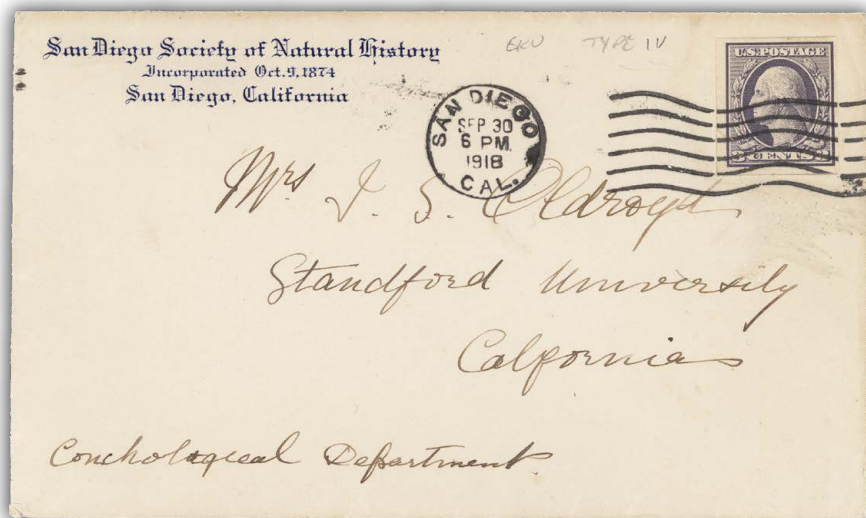


Figure 1. Cover with Scott 529 with perforations trimmed away, incorrectly certified as the earliest documented use of Scott 535.

As a specialist collector of the offset lithographed Washington-Franklin Heads, I was delighted to add the cover in Figure 1 to my collection. Certified by the American Philatelic Expertizing Service (APEX) in 2003,¹ this cover has long been recognized as the earliest documented use (EDU) of Scott 535, the imperforate three-cent Washington-Franklin offset stamp. Indeed, it comes from the Berkun collection of EDUs and has been auctioned several times, including a 2015 sale where it realized \$600 plus commission.² Unfortunately, however, the certificate is wrong: the stamp on the cover is a Scott 529 with the perforations trimmed away. The cover is worthless except as a novelty.



Figure 2. Enlargement of the stamp. Arrows indicate key Type III features: line of color between “P” and “O” (top), missing line in toga rope (bottom).

Type III. Note the strong line of color between the “P” and “O” and the missing shading line in the toga rope.

The design type is conclusive evidence that the stamp on the cover is not Scott 535. However, there are several other pieces of supporting evidence. As illustrated in Figure 3, there are traces of perforation holes along the left edge of the stamp—tiny indentions where the perforations were incompletely trimmed away. These “dents” gauge 11, demonstrating that they are perforation remnants.

Additionally, the stamp is the wrong color. Scott 529 tends to come in shades of violet, while Scott 530 and 535 are more commonly shades of purple. While color is not dispositive—both design types share some “intermediate” shades—the stamp on the cover is far enough into the violet end of the spectrum to raise suspicion.

It is surprising that experts got this wrong. The APEX expertizing worksheet shows that two experts examined the cover. The first declined an opinion but noted, “The stamp has Type III characteristics. Not listed in imperf state. Needs more study.” The second expert opined that the stamp was a genuine EDU of Scott 535 but made no comments on the worksheet. I can only speculate that owing to the large

The most obvious problem with the cover is that the stamp has the wrong design. Three-cent offset stamps come in two design types: Type III, which was used only for Scott 529, a perforated stamp, and Type IV, which was used for perforated and imperforate stamps, Scott 530 and 535, respectively. Many features differentiate Type III from Type IV.³ But for our purposes, it is sufficient to note that on Type III, the “P” and “O” are separated by a line of color and the toga rope is missing a shading line just to the left of the Toga button. On Type IV, the “P” and “O” are joined, and the line of the toga rope is not missing. Figure 2 shows a closeup of the stamp from the cover. It is a crisp impression, which makes it easy to see that the stamp is

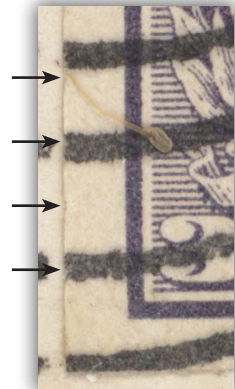


Figure 3. Partial perforation holes on lower left side of stamp. The “dents” from the trimmed are most visible toward the bottom.

margins, the second expert assumed that the stamp must be imperforate and, therefore, must be Type IV, and so didn't check the design type or look for signs of trimming.

The cover was probably created as a lark between friends rather than to defraud collectors. The stamp appears to have originated on the cover and was trimmed before the cover was postmarked. The cover was sent from the San Diego Society of Natural History to someone in the "Conchological Department" at Stanford University. A note on the back suggests that the sender and recipient were acquainted: "I have the advantage of you in not having to work with anything but shells—come up to see us." Finally it seems unlikely that a fraudster would use a stamp with the wrong design type. Scott 530 stamps (with the right design) were available at any post office when the cover was sent.

There are several lessons to draw from this cover. First, philatelists should not always accept certificates at face value. I made that mistake when purchasing the cover, even though it would only have taken a moment to check the design type. (Happily for me, the dealer who sold me the cover graciously took it back.) Evidently, several other collectors and prominent auction houses made the same mistake before me.

Second, the cover offers lessons for expertizers about examining every item carefully, considering the comments of fellow experts, looking for the unexpected, and so on. In my experience as a current member of the APEX expert committee, it would be unusual for an item to be certified on the basis of a single expert's opinion, particularly where another expert has expressed concern about the item in question. Put differently, I do not think this cover would slip through today.

Unfortunately, because the cover was incorrectly accepted as the EDU for more than two decades, the actual EDU of Scott 535 is uncertain. The literature suggests that the earliest use may be October 5, 1918.⁴ However, given that the first examples of Scott 535 were probably released in July 1918,⁵ there is potential for earlier uses. Note that the early releases were primarily—perhaps exclusively—used to make Schermack Type III privately perforated coils; this article concerns the EDU *without* private perforations.

I invite readers to contact me if they have an early use of Scott 535.

Acknowledgments

Thanks to Ken P. Martin, the current APEX Director, for sending the expertizing file for the cover, and to Larry Weiss and Kurt Kiesling for their helpful comments on a draft.

References

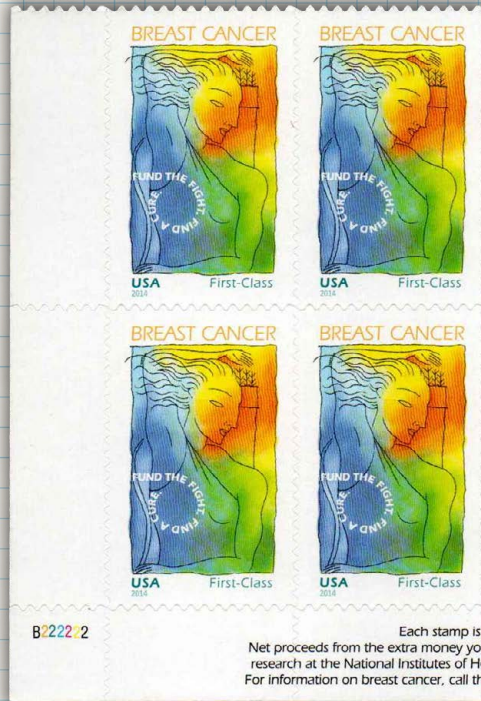
1. Certificate 147517, issued in 2003
2. Lot 502 in the February 23-24, 2015 Siegel Sale of The Curtis Collection: U.S. 20th Century and Air Post.
3. See, for example, Max G. Johl, "The 3c Offset, Design Differences Type III and IV," *Stamps* 3, no. 1 (April 1, 1933): 14. The illustrations in the Scott *Specialized Catalog* are also quite good.
4. See for example, Richard Frajola, Ed Siskin, and Alan Berkun, "Siskun / Berkun Document of EDUs, Updated by R. Frajola," accessed January 8, 2022, <https://www.rfrajola.com/mercury/SiskinBerkun.pdf>. See the next note for additional discussion of the October 5 date.
5. Joseph B. Leavy, "New Issues Notes and Chronicle, United States. 1918. Surface Printed 3c, Die II.," *The Philatelic Gazette* 8 (August 1918): 258-59 (first imperforate offsets were delivered in New York on July 15); Donald F. Lybarger, *The United States Issues of 1918-20* (Federalburg, MD: American Philatelic Society, 1937), 39, ("In the fall of 1918 the 3 cent offset, Type IV, was issued imperforate. The date of its appearance is usually given as October 5, 1918. However, the '*Philatelic Gazette*,' Vol. 8, page 258, is authority for the statement that the imperforates came out in New York about July 15.").



Plate Number Report

compiled by **Kim D. Johnson**

USSS #7335 | ✉ westhome1@aol.com



Correction: Last month the reprint of the Breast Cancer issue (B22222) was reported as Scott B1. It should have been Scott B5.

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17598	Lee Gregory, Hickory, NC	Reinstated	1
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17589–17594		SUBTRACTIONS:	
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		Deceased	2
17586–17588		Total	-5
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12500	Real Isabelle	TOTAL MEMBERSHIP	
	RESIGNED	December 31, 2024	1401
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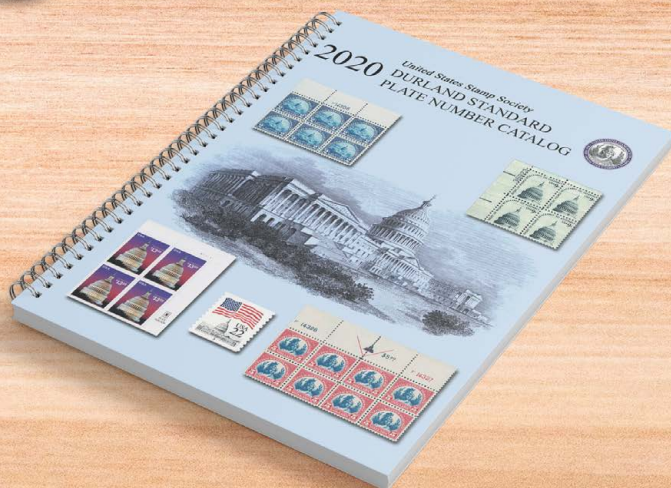
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