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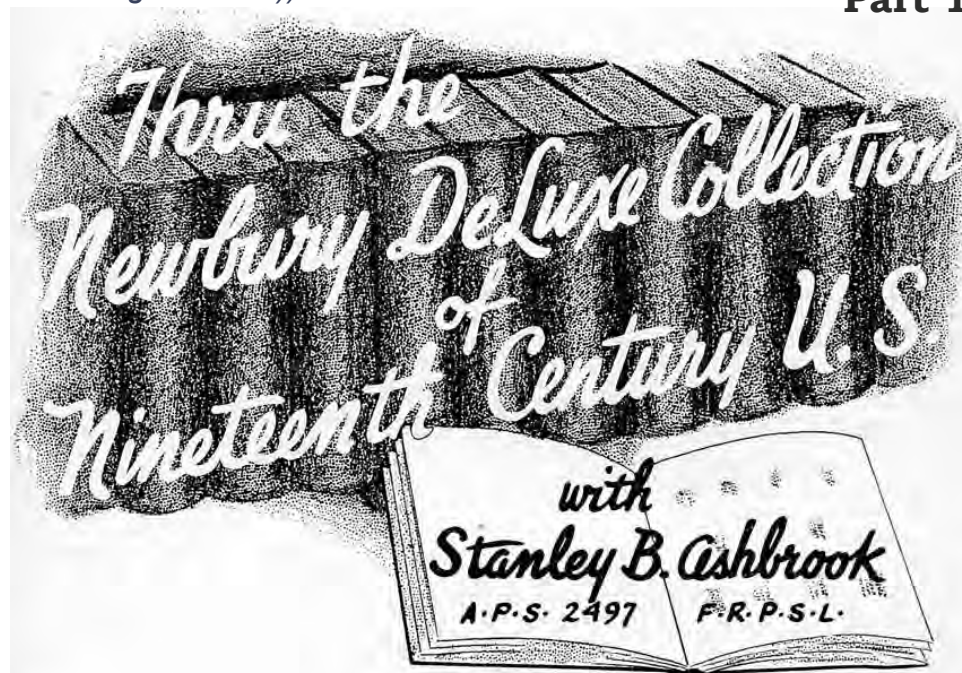
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## *From the Stamp Specialist:*

*(From The Stamp Specialist Blue Book, #6, published in 1941, with images added)*

### **Part 1**



**I**T was a letter from a collector in a mid-western town, received several months ago, that gave me the inspiration for these notes. Permit me to quote in part from that letter:

“Why don’t you write a special article about some well known U. S. collection and tell collectors in my class, something about the many different things the owner has gathered together, also how such a collection was formed and how it is mounted. Why don’t you pick out some certain collection and take us for a personally conducted tour via your pen? Why not the Newbury collection of Chicago, as you seem to be fully conversant with it as you mentioned so many fine Newbury pieces in your book on the One Cent 1851-1857? What sort of a fellow is this Mr. Newbury? Is he just an accumulator of fine stamps and covers, or is he one of that class, you so often term as “a serious collector?”

After reading my friend’s letter, I was quite impressed with the suggestion he made, because in all probability there are a great many collectors thruout the country who would welcome a word picture of one of our foremost American Collections of Nineteenth Century United States. Now no one realizes any better than I do, my inability to portray in words an accurate picture of the Newbury collection, but suppose we overlook the shortcomings, and if you will bear with me, I will attempt to describe this collection and will give you a close-up picture of the philatelist who put it together.

And so kind reader, draw your chair close by, light your pipe, and as I lay out the various beautifully bound volumes, let us first consider certain features of this collection, which I think can justly be termed “A Deluxe Collection of Nineteenth Century United States Postage Stamps.”

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*Saul Newbury*



*Stanley Ashbrook*

In discussing this collection, I would not suggest that it be considered as a model for all to follow, but rather as a demonstration of the lines followed by one who was financially able to obtain from time to time, thru the years, the items, and the quality of those items, which had the most appeal to him.

Only a comparatively few philatelists out of the many thousands have the financial means to build up a collection such as this, and in addition, the supply of exceedingly fine pieces of our early classics is so very limited, there is not near enough superb material available to satisfy any large number of collectors seeking the ultra fine.

Mr. Newbury has a keen appreciation of "condition," hence has been exceedingly careful in the selection of items to adorn the pages of his collection, and he is constantly replacing older items with more attractive ones as they turn up from time to time. There is no question but what great strides have been made in his collection since it was exhibited in New York in 1936, at the Tipex.

Philately is indeed a great avocation, and I believe that one of its most fascinating features is the fact that philately offers such widely diversified fields in which each one of us can indulge our special liking.

In the great Philatelic Fraternity we have all sorts of collectors, specialists, students, etc., etc., but we all meet on a common ground because we all have in common interest, the love of stamps. Thru our loyalty and admiration for this thing we call Philately, we have real tolerance and respect for our fellow collectors regardless of the various branches in which they indulge their different fancies.

After all, it is not what each of us collects, that is greatly important, but rather the important part is the pleasure, the knowledge, and the good, that we obtain from this peer of all avocations.

Mr. Newbury chose to follow a special course in building up an unusual collection of Nineteenth Century U. S. The collection was not built up along the lines of historical philately but rather it is a very complete exhibition of many copies of each of our regularly issued stamps, all of which are as free as far as possible of any defects to mar the beauty of each.

Many years ago, Mr. Newbury started to build up a general collection of the stamps of the world, with a special section devoted to a collection of United States in unused condition, but like so many other advanced collectors, he realized in time that the truly superb 19th Century U. S. items were seldom obtainable in unused or mint copies. Because of this he turned to 19th Century stamps in used condition, and as is generally the case, he also began the collecting of fine 19th Century U. S. covers. My guess is that this feature of the collection will grow steadily in the years to come.

Aside from the Five Cents New York Postmasters stamp, Mr. Newbury does not collect U. S. Postmaster's Provisionals, preferring regular Government Issues. But there seems to be sort of a tendency to veer away from this rule, because recently a magnificent St. Louis Postmaster Provisional was acquired for the collection, this a 10c St. Louis Bear, black on greenish (#11 x 2). (see Fig. #1). This came from the C. A. Brown collection, a glorious stamp on a perfect cover.

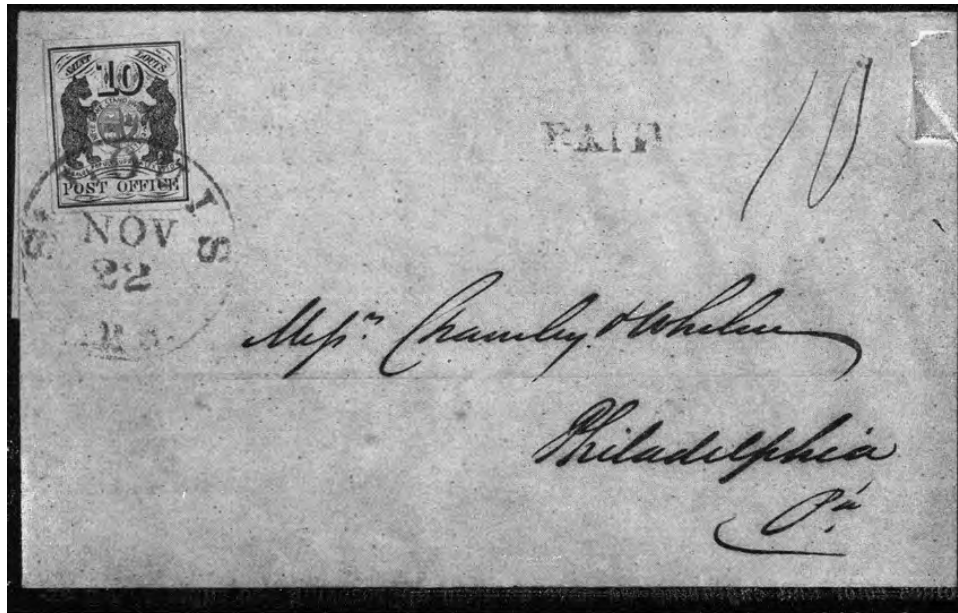


FIG. NO. 1—10 Cent St. Louis Postmaster Provisional—Black on Greenish Scott No. 11X2. Newbury Collection Ex.—C. A. Brown.



Not the same cover, and not ex Newbury, this is the earliest known use of any St. Louis Provisional. It is the same issue, Sc. 11X2, tied by two neat penstrokes on a light blue folded letter to Charnley & Whelen in Philadelphia, datelined "Banking House of W. Nisbet & Co., Saint Louis, Nov. 12, 1845", with a red "St. Louis Mo. Nov. 13" (1845) circular datestamp, matching "Paid" handstamp and a manuscript "10" rate.

Simply because the Catalogue lists certain items creates no desire on the part of Mr. Newbury to own certain so-called stamps which were not regularly issued by the Government, hence this collection does not include any expensive Trial Color Printings, Sample Stamps, "Special Printings," etc., etc., such as the so-called 1860 Imperforates, the 1861 "August" *Trial Colors and Samples*, and others.

### **COLLECTORS VS PHILATELISTS**

As mentioned above, in this interesting avocation of philately, are many different types of collectors and specialists. Among the former are those who aspire to complete certain countries or to complete this or that specialty. But take a collection like Mr. Newbury's, here there is no set goal of completion, it is like unto an edifice which is always in the building stage, with no part ever wholly completed, nor hope to be completed. There is always that elusive copy, pair, strip, block, or cover, whether color or cancelation, which if added, is like setting an additional jewel in an appropriate setting. A new item acquired may displace one less attractive or it may be that it is something new, and deserving a place of distinction on just the right and appropriate page. What a fine way to collect, but it is not as simple as it appears because the building of such a collection requires a knowledge of fine stamps and many years of experience with them.

When we use the term "superb" what do we mean? There is I suppose little question but what "superb" is the most abused word in the philatelic



vocabulary, but when we turn page after page of the Newbury volumes, we do not have to seek the true meaning of this word.

Here among the Newbury pages we have the true definition of the word, because here we find many examples of the essential combinations of which all combined together comprise superb stamps. What are these essential features? Well I will attempt to list six of them, that came to me as I pondered over many, many fine things in the collection. These are just six and are not listed in any special order.

(A) color, (B) impression or engraving, (C) margins, (D) color of cancelation, (E) placement of cancelation, and (F) paper.

Regarding the *first*, or *Color*. It doesn't make much difference what the color is, but it must be *fresh* and *bright*, and as near as possible to the original as it was when printed. The trained philatelic eye recognizes a "changeling" of color at a glance, as a faded color. Even a black, such as the 10c 1847—the 12c 1851, the 12c 1861, etc., have superb colors as compared to faded or washed out changelings. Yes, the color is most important and it definitely has a great influence on values.

*Second—Impression or Engraving.* Superb engravings are sharp, clear, evenly and well inked early impressions from new and cleanly wiped plates, or early impressions from cleaned or reconditioned plates. When a stamp combines *color and engraving* we have an item approaching the superb. An example which can be cited are 5c 1847 stamps used in August or September of 1847. Among such, we occasionally find a very early impression in a fresh bright color, from an evenly inked plate. Such items are a joy to behold. Experience is the teacher who points out such items.

*Third—Margins*, which means that the design is not cut into, or partly destroyed by scissors or perforations. Margins seem to count more than any other feature with some collectors, but color, engraving, and other features are just as important.

*Fourth—Color of cancelation.* By which is meant, the depth and freshness of the canceling ink, rather than whether the marking is red, green, or some other color. A bright fresh red for example is far more preferable to a washed out and badly faded red.

*Fifth—Placement of cancelation*, which means the cancelation is placed on the stamp in a manner not to destroy the beauty of the stamp and in addition, not too heavy, and if possible, it should be decipherable.

*Sixth—Paper*, that is, the present state of the paper. A stamp on a piece of paper, which has been poorly preserved, and is yellowed with age, is not comparable to one on a piece of paper which is in a fine state of preservation.

## MOUNTING

The collection is mounted in a number of beautiful albums with loose leaf binders in blue, tooled in gold, and heavily padded. These are the famous Frank G. Godden, London, England, manufacture, of which none are finer.

The pages are beautifully hand lettered, with brief descriptions, and the stamps arranged in the best of taste, with the purpose to display the stamps

rather than the artistic skill of some clever page decorator. His pages reflect the manner in which he prefers to collect, but the style would not be adaptable to the specialist of historical or certain highly specialized branches of our early postal issues, because such branches require ample descriptions.

And now a few words about the man himself who has built up this interesting collection.

Saul Newbury is a man of three score and ten, but one would scarcely believe it, because the years have indeed been very generous to him. He is a man who has been very temperate in his habits as he neither indulges in tobacco or liquor. Combining these qualities, I think he is an outstanding example of the fact that philately has a tendency to stay the hand of time, because the ardent philatelist is endowed by nature with a love and boyish enthusiasm for stamps, and this contributes to keep him young. Mr. Newbury not only loves stamps but he loves the study and knowledge of stamps. He is no mere accumulator, with the means at his disposal to gratify his philatelic wants, but on the contrary, he is a philatelic student, whose true appreciation of his treasures comes to him thru a thorough knowledge of them. Like us all, he enjoys showing his stamps to others, and especially to serious collectors whom he well knows will appreciate them, and who speak the same philatelic language as he does.

In addition to his collections of Nineteenth and Twentieth Century U. S., he has gathered together a collection of Columbian Republic, (to 1867 inclusive) which is recognized as the finest in the world. He is the outstanding authority on the early stamps of that country.

Perhaps he is best known abroad for his marvelous collection of the first issue of Brazil, the famous "Bulls Eyes," a collection and scientific study which has captured the highest awards at all of the world's leading Philatelic Exhibitions.

If anyone has the idea that Mr. Newbury is just another large collector who accumulates, rather than studies his specialties, they would marvel at the work he has done on the reconstruction of the plates of the "Bulls Eyes." Plating has always appealed very strongly to me because I consider that a thorough knowledge of plate reconstruction is the most essential foundation upon which the philatelic student can build. Plating is the very acme of stamp study, because it gives a philatelic training to the eye which can be obtained in no other way.

I have sat beside Mr. Newbury for hours and enjoyed to the utmost, the examination of his plating of the "Bulls Eyes." What a gorgeous lot, by far the finest in the world, but what impressed me most was not the lot as a whole, but what Mr. Newbury had been able to accomplish with the plating of these stamps. Was I not conscious of the great pleasure my friend had derived from solving this and that problem and putting this and that plate together? Yes, I think I was, because only those who originally put an intricate plate reconstruction together can truly appreciate the satisfaction and pleasure such study affords. The "Bulls Eyes" were printed from copper plates and I doubt very much if any serious student of these stamps would disagree with me in my contention that our own 1847 stamps were likewise printed from copper plates.



The Brazil "Bulls Eyes" were issued in 1843, and the three values of 30, 60 and 90 Reis, were printed from 39 copper plates. Some of Mr. Newbury's reconstructions are 90% complete, others from 60% to 75%, but as an average for the 39 plates, his work is approximately 75% complete. For example, the 90R catalogues @ \$50.00, yet his reconstruction of this value is about 75% completed. This is most unusual and outstanding.

On the subject of plate reconstruction, I cannot refrain at this point from mentioning the work Mr. Newbury has done on the plates of the U. S. One Cent Stamps of 1851-1857, those long standing favorites of mine. He has reconstructed a number of the different plates and his examples of hundreds of positions and all the types are represented by the finest of copies obtainable. I have had the pleasure of working with him on the plates and I can pay no higher tribute to his keen ability than to simply state, he knows the One Cent 1851-1857.

In addition to his highly specialized collections, Mr. Newbury has a large general collection of the world which he started when he was a school boy and which he has kept up all thru the years. Notable in this lot are his fine Shanghai and a study of the cancelations of early Perus.

Last April I went up to Chicago to spend a few days with Mr. Newbury, and to go thru his many volumes, item by item, for the purpose of augmenting the records I am compiling on all branches of specialized Nineteenth Century U. S. I expected to stay a few days but the work required a week.

From the notes I jotted down I trust my readers will obtain a fairly accurate picture of how this prominent American Philatelist has built up an outstanding collection.

In what more appropriate way could a display of a collection of this nature be commenced than with a magnificent showing of that old favorite the 5c New York Postmasters Provisional stamp?

But before opening the first volume, suppose we call to mind a few facts regarding this interesting stamp.

It was issued on July 15, 1845, and the stamps came from a copper plate of forty subjects arranged five horizontal by eight vertical, manufactured by the Bank Note Engraving firm of Rawdon Wright Hatch and Edson, the same firm from which gave us the 1847 stamps. The original die was of steel, the transfer roll was likewise of steel, but the plate was copper.

Covers exist with unsigned and signed copies, the former being far more rare than the latter. The earliest known use of a signed copy on cover is July 28, 1845. Unsigned copies on cover are known used as late as December of 1845, hence a cover which is especially desirable is a use of an unsigned copy in July 1845. Also very desirable are covers showing uses abroad, or uses of the stamp from places outside of New York, to New York, such as Boston, Washington, Albany, Charleston, etc., etc.

Copies signed by the New York Postmaster Robt. H. Morris, with "R.H.M." are quite rare, especially in fine to superb condition.



## THE FIVE CENTS NEW YORK POSTMASTER PROVISIONAL

1845

Here we have page after page of off cover items, singles, horizontal and vertical pairs, signed and unsigned copies, used and unused copies, rare and unusual cancelations, early and late impressions, plate varieties, paper varieties, etc., etc. Then page after page of the finest of covers, each a little gem in itself, but we are turning these pages too fast, so let us go back and ponder over this or that off cover piece.

On the first page is a vertical pair of plate positions #3 and #8. This superb and no doubt unique pair is signed "R.H.M." (See Fig. 2). It is canceled with blue pen marks. Robt. H. Morris, the postmaster, didn't sign very many of the sheets of stamps himself, so imagine a pair and a vertical at that. Here is a very fine horizontal pair, "A.C.M." on a grayish paper canceled with the well known red square grid of the period.

There is a glorious copy of #4, one of the distinctive double transfers, with a neat little A.C.M. and a nice red curved "PAID." (See Fig. 4) A vertical pair of #15-#20 (A.C.M.) (See Fig 3) is beautifully hit with a red New York postmark, and there is a single of the big double



FIG. NO. 2—Vertical pair of the Five Cents New York signed by the New York Post Master, Robt. H. Morris, "R.H.M."—Newbury Collection.

transfer #7 with quite a nice neat "5" as a cancelation. As a mate is a marvelous copy of #2, also a big double transfer, in unused, unsigned condition.

Remember all of the items I am describing class as superb, all are especially picked and are uniformly bright and fresh.

Here is a single of #19, on very blue paper with a red square grid. Up to this point, we have passed over four pairs and seven singles and among other things, I note is rather a noticeable lack of blue pen marks in this display.



FIG. NO. 3—Vertical pair of the Five Cents New York with "A.C.M."



FIG. NO. 4—Position #4  
Double Transfer.

Mr. Newbury is arranging a reconstructed plate (40 positions, 5 hor. X 8 vert.) and is including only the finest of copies. In this reconstruction we note four pairs and 13 singles have been allotted positions. Among these are unused items, some canceled with red grids, red N. Y. postmarks, "PAID," blue pen marks, one with the scarce "N. Y. Foreign Mail," the large type with "5 PAID." Position #36 on the plate is quite a nice plate variety, it is listed in the S.U.S. as 9X1-D. This position is represented by a superb pair of #36-#37, with a bright red "Paid."

Among the nice display of covers I note several of the type which especially appeal to me. These are covers used to foreign countries with the 5c stamp



FIG. NO. 5—Position #29



FIG. NO. 6—Positions #19 and 20

paying the U. S. inland rate, or shore to ship postage. On such covers we generally find a nice assortment of different colored foreign markings, and which make them especially attractive and of special interest. Here is one that is rather distinctive, the stamp tied by the "large N. Y. foreign mail postmark" with the date of "Dec. 18" (1845). (See Type of Postmark—Fig. #7).

It is addressed to London and was forwarded to "Trieste." The notation is "Per Cambria" and this brings to mind the part this famous Cunard ship played in the early transportation of our foreign mail across the Atlantic. Those were the days when ocean steam ships were in their infancy, when such ships were built of wood and propelled with side wheels.



FIG. NO. 7—New York  
Foreign Mail Postmark  
1845-1847.

A similar item is a cover to France with a fine single of recut top line, plate position #36 (S.U.S. 9X1D) tied by the large red N.Y. foreign mail marking. This copy is on *white paper*, the use Feb. 28, 1846.

Another foreign use is a cover to Liverpool, position #9, likewise tied by the same marking of Dec. 28, 1846. This distinctive marking was not confined exclusively to foreign mail, but its use on domestic rates is most exceptional.



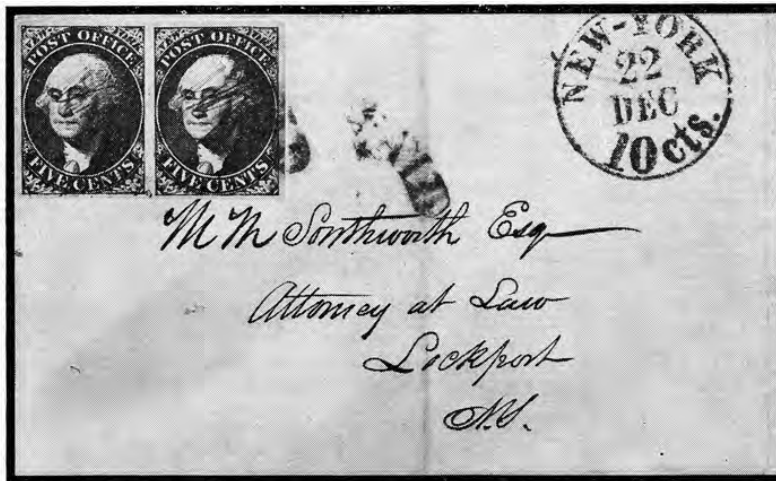


FIG. NO. 8—New York to Lockport, N. Y., Dec. 22, 1845.

A very beautiful horizontal pair of positions #4 and #5 show the 10c rate from New York (Dec. 22, 1845) to Lockport, N. Y. (See Fig. #8). The pair is tied by the well known "PAID."

Figure #9 illustrates an exceptional cover from the collection of the late Stephen D. Brown. The cover shows no origin or date, but it was evidently a *Recorded Letter* (Registered) from New York to Philadelphia and forwarded in special package as a *Money Letter*, without postmark or cancellation. Upon arrival at Philadelphia the stamp was canceled with the well known Philadelphia "5" in circle, and an "R" was also handstamped at that office, indicating a money letter, or *Recorded* or *Registered*, indicating care should be taken to



FIG. NO. 9—Five Cents New York canceled at Philadelphia, a "Recorded Letter."



FIG. NO. 10—New York to Tuscaloosa, Ala., Dec. 15, 1846. A magnificent Five Cents New York Cover.

deliver the letter, when called for, to the rightful owner. This cover also has an "N" in the upper left corner. Other covers are known with this same "N" but I have no information as to the real meaning of its use. Both the "N" and "R" are in the same blue ink and different from the rather blue green "5" canceling the stamp, indicating possibly that the "N" was a marking used in the Delivery Division of the Philadelphia Post Office. The stamp is a superb bottom row copy, with sheet margin, of position #39.

An outstanding gem of the New York section is a 10c rate to "Tuscaloosa, Ala.," on Dec. 15, 1846. This is a horizontal pair of Nos. 9 and 10, with large "A.C.M.," two red curved "PAID," and tied by the red N.Y. postmark with "10Cts." Clean and neat, perfect margins, the stamps on well preserved paper, life in the red canceling ink, and fine engravings. In fact a perfect example of why some New York covers with pairs are worth two to four times the value of the ordinary run. (See Fig. 10). Various other covers show pairs and singles beautifully tied, but lack of space forbids a description of each.

The 5c New York Postmaster's stamp was the forerunner of the first Government Issue of 1847. The postal officials at Washington watched with great interest the New York Postmaster's experiment with an adhesive postage stamp and the favor with which this stamp was received by the people of New York City was the direct cause of the adoption of adhesive stamps by the Government. Therefore, every fine collection of 19th Century U. S. should start off with a section devoted to the 5c New York.

### ISSUE OF 1847 5c — 10c

This section comprises a magnificent showing of the first Government issue, in all probability one of the finest lots in any one collection, with practically every off cover item and cover especially hand picked for some special reason to the liking of the owner.





FIG. NO. 12—Corner Sheet,  
Position 91L1



FIG. NO. 11—Corner Sheet,  
Position 100R1.

In my opinion a well rounded out showing of the popular 1847 issue should consist of a well balanced lot of off cover pieces and a number of selected covers. The former should be devoted principally to shades, plate varieties and cancellations not obtainable on covers, while the latter should emphasize rates, uses and postal markings as far as possible. A careful survey of this section of the Newbury collection shows that these are the objectives of the owner. Space forbids a description of each item, but if it was undertaken it would prove a valuable reference list for present and future collectors.

As we open the 1847 section, we note on the first page, two exceptional copies of the two values. Each are, full corner pane copies, the 5c being 100R1 and the 10c, #91L1. Both have red cancellations, lightly struck (See Figs. 11 & 12).

### **The 5c 1847 STAMPS OFF COVER**

Among the large array of singles of the 5c, we note superb copies of the double transfers, of the dot in "S" variety, sheet margin copies, and numerous distinctive and unusual shades.

Regarding cancellations on the 1847 stamps, red ink was most commonly used, with blue next in order, followed by black, and in the rare class, green, orange, magenta, brown, pink, and ultramarine. Black grids while uncommon are not rare but the use of black town postmarks to cancel the stamps are decidedly rare. Pen cancellations are common and perfectly legitimate and it is most unfortunate that there is a prejudice against them. In order to show up a rare color to the best advantage, I prefer a lightly pen canceled copy, to one smeared with a red, blue or black cancellation, which to a certain degree, distorts the appearance of the color of the stamp.

Among some 71 selected off cover 5c 1847 stamps in the collection I noted the colored cancellations ran approximately as follows: Orange two, Pink two, brown two, magenta two, black seven, blue 30, and red 26. This shows a rate



Fig. No. 13—Left & center, from the original article, two superb copies of the Five Cents 1847 with numeral cancellations in red; right, an added image showing a clearer example of the numeral 5.

of about 79% in reds and blues. Among the seven blacks, five are gridirons, one “PAID,” and one black “NEW - YORK.” The latter is quite scarce.

A duplicate corner pane margin copy of 100R1 with a red grid shows a sheet margin to right of 12mm. This large sheet margin is additional proof that my original plating of the two Plate One double transfers (80R1-90R1) and various other varieties was correct, because the gutter separating the left pane of Plate One from the right pane was 7 mm. This large sheet showing 14 mm is additional proof of the right pane. A third copy of 100R1 in mint condition also shows wide sheet margins at right and bottom. A block of four, unused, but without gum occupies a special position on a neat page.

Various superb singles with *blue cancellations* consist of, copies with “5,” and “5” in a circle, PAID, both framed and unframed, circles, Huntsville “Star,” pin wheels, “V” in double circle, etc., etc. Unusual red cancellations consist of copies showing the numerals “5” (see Fig. #13) and “10,” the Chicago “5” in fancy designed circle, various “PAID,” and the Philadelphia “5” in a double circle, as illustrated in Figure #9, tying a 5c New York.



FIG. NO. 14—Superb Five Cents 1847.



FIG. NO. 15—Strip of Three, Center Stamp “Dot in S” Variety.



Among the beautiful strips and pairs is quite a striking horizontal strip of three, struck with bright red grids. The center stamp is not only one of the dot in "S" positions, but it is the position showing three guide dots at left. The "Dot in S," variety comes only from the ten positions in the ninth vertical row of the left pane of Plate One. (See Figure #15).



FIG. NO. 16—Superb Horizontal Pair.

The real 5c 1847 orange color is quite a rare stamp, the great majority of copies sold as this color being nothing more than the brown orange, or orange brown, colors which are far from rare. In this collection is a superb "Orange" with a neat red gridiron.

Among the 5c on original covers are a number which are most exceptional. Here is one with a single tied in red by a two line, "PAID-SHIP," and postmarked New York

"Aug. 24" (1849). It is addressed to Quakertown, N. J.

A very fine engraving and early color is a single from "Utica N. Y." on "Nov. 10," tied by the familiar Utica "V" in circle. The year of use must have been 1847. Another single in a soft pale brown color is superbly tied by the blue Baltimore "5" in a circle. The year of use is not shown but it was probably 1850-Sept. 1st. Few collections can show Chicago uses of the 5c, but here is a little gem with a very fine copy tied by a magenta grid, with the postmark in the same ink. The use, Nov. 26, 1849.

During the last 20 months of the 1847 issue, Boston canceled the 5c stamps with a black gridiron and used a red postmark. A cover with a black grid from a town other than Boston is quite an elusive item. Here is one from Wilkesbarre, Pa. to Philadelphia on Mar. 1 (year?). The stamp is neatly tied with a black grid, and the postmark on face is also in black.

There is a vast difference between a fine engraving and a poor engraving of the 5c 1847 and the brown color which was used emphasizes the difference. Fine engravings mean early impressions, and early impressions are generally found on early dated covers. There were two plates used for the 5c stamp, with stamps from Plate 2 probably issued in the summer or late spring of 1850. Therefore we find the majority of fine engravings from Plate One, on covers used in the last six months of 1847, and from Plate Two, from the middle of 1850 until July 1st, 1851. Much depends however, on how carefully the stamp has been preserved thru the years.

Here is a superb deep dark brown single, a very early printing, tied to cover by a bluish green grid from Wilmington, Del. on Aug. 13, 1847, slightly over 30 days after the date of issue. A very fine engraving from Plate 2, shows a use from Chicago on Sept. 14, 1850, the stamp tied by the pink grid. A cover from St. Louis to Boston has two very fine Plate 2 stamps in a rich brownish orange, the use June 10th, but no year date.

The magenta canceling ink of Hartford, Conn. is shown on two covers, one a single canceled with a "5," the other by the postmark, uses in 1848 and 1849. A cover with a superb horizontal pair, tied by red grids, shows the well known "U. S. Express Mail" postmark, Boston to Philadelphia.

### **The 10c 1847 STAMPS ON AND OFF COVER**

A survey of all the 10c stamps in the collection on and off cover, shows that stamps with red cancelations run about three to one. Among the reds, about 70% are red gridirons. Great care was exercised in selecting very fine to superb copies, hence one gets some approximate idea of how hard it is to find a superb 10c 1847 with a cancelation other than red. Very few blue grids were included and only one black grid. One is greatly impressed with the fine condition straight thru, sharp engravings, bright ink and on well preserved paper. A paper stained yellow with age will spoil the appearance of this stamp, no matter how scarce the cancelation or the extent of the margins. On the first page is an outstanding horizontal pair with gorgeous margins, fine color, well preserved paper, and nicely struck with a deep carmine grid. Surrounding this are six singles, all gems with red grids. On the pages following, is noted a horizontal pair with "Philadelphia R.R." in red, three singles with red postmarks, a red "WAY 5," a red numeral "5," red square grids, red designs, etc., etc. Then we have a special page devoted to blue cancelations, a blue "Paid," blue town, blue "10" in circle, and blue designs. On other pages are artistically grouped blues, reds, and a black.

Among the various covers is a 10c tied by a blue Baltimore postmark and a red Baltimore numeral "10" to Philadelphia, with the large blue Philadelphia "R" on face, denoting a "Recorded" or "Money Letter." Here is a very neat cover postmarked "U. S. Express Mail" from Boston to Philadelphia, and quite a little gem of a 20c rate from Mobile to Philadelphia prepaid by a very handsome horizontal pair tied by the bright red grids of the Mobile Post Office.

Macon, Ga. also used a bright red, and a cover is shown with a 10c sheet margin copy tied by this ink, to Charleston, on Oct. 19, 1848.

Space forbids the further description of additional covers.

### **ISSUE OF 1851**

#### **The Stamps of the Engraving Firm of Toppan Carpenter Casilear & Co.**

#### **The One Cent — On and Off Cover.**

All of the imperforate One Cent stamps of the 1851 issue came from only the following plates: Plate One Early, Plate One Late, Plate Two, Plate Three and Plate Four. In this collection is the finest lot of these stamps in existence. So far as I am aware no other collection contains *complete* reconstructions of Plate One Early, Plate One Late and Plate Two.



The complete reconstruction of the rare Plate Three has never been accomplished and in no one collection, outside of my own, is even a partial reconstruction of Plate Four.

This collection is not only unique on account of its extent, but it is also unique in the high quality of its condition. It is one thing to reconstruct a plate with items in inferior condition, but it is an entirely different proposition to put together a complete reconstruction composed of fine to superb strips, pairs, blocks and singles. The reconstructed plates are mounted separate from the main collection, and it would require entirely too much space to attempt to describe even a partial list of the many fine items on these reconstructed plates. To the student of the One Cent stamps these plates are a marvelous study, because here we have all the plate varieties in sharp, fresh engravings, and a wide range of the colors used during the life of the imperforate stamps.

## THE ONE CENT 1851

### Type I — 7R1E

The rare Type I, 7R1E, is shown on cover, in a strip of three, (7R1E, 8R1E & 9R1E) and also in a single off cover copy.

Regarding the cover, (see Fig. 17). This superb piece ranks in my opinion, as number One in the list of the finest covers known, containing stamps of the General Issues of the United States. Here we have everything that could possibly be desired in rarity and super fine condition. The strip of three stamps is in a superb color, as fresh looking as if it came only recently from the press, instead of ninety years ago. The impression is very early, from a cleanly wiped plate, and all that could be desired in an ultra fine engraving. The strip not only shows the rare Type I, but in addition two examples of the rare sub-type, IB, the 8R and 9R being fine examples of that interesting type.



FIG. NO. 17—The Famous Newbury Type I—7R1E Cover. Positions 7R1E, 8R1E and 9R1E

Toppan Carpenter Casilear & Co. used a very beautiful blue ink for the first batch of sheets printed from the new One Cent plate which we call Plate One Early. These "early prints" when neatly tied to cover by a bright red gridiron, make a combination of blue and red which is most impressive.

This strip (see Fig. 18) was used from Richmond, Va. to New York on July 5, 1851, just four days after the date of issue. The Richmond postmark on the face of the neat cover is in the same bright red ink as the three gridirons on the strip.



FIG. NO. 18—The Newbury Strip of Three. 7R1E, 8R1E, 9R1E on Cover.

My record, covering a period of a quarter of a century, contains a list of forty known copies of the 7R1E, two of which are in this collection. The great majority of the 40 known copies are in poor condition, that is, the features of the Type I design are cut into or entirely cut away. A 7R1E with a wide margin all around the design is an exceedingly rare stamp and the number that are known to me can be counted on the fingers of one hand. The number one on my list of used copies is the Newbury cover. This cover came to the collection in 1938 from one of the sales of the Emerson collection.

The ten positions comprising the top row of the right pane of Plate One Early, is undoubtedly the most interesting study presented by any plate which was used to produce United States postage stamps. This top row produced the one and only imperforate Type I, six examples of Type IB, (3R-4R-5R-6R-8R-9R, issued only imperforate), and three examples of Type II (1R, 2R, & 10R).

It is difficult to locate superb examples of all these ten positions, because they are very elusive. For example each position is just as rare as another, each is likewise just as rare as a superb copy of the Type I. I have little doubt that the Newbury showing of these ten positions is unrivaled in any other collection. Here is a marvelous little cover with a strip of three, positions 1R1E (Type II), 2R1E, (Type II) and 3R1E (scarcely Type IB) canceled by red grids from Newburg to Kingston, N. Y. The strip shows wide margins at right and bottom, large sheet margins at top and left. This little gem is ex-Mason collection, an item long prized by its former owner.



Here is an off cover strip of three, all Type IB; 3R1E, 4R1E and 5R1E, lightly canceled with red grids; a superb single 6R1E with top sheet, canceled with a blue Philadelphia postmark, an off cover Type I, 7R1E with a blue postmark, a block of four of 8R1E, 9R1E, (both Type IB), 18R1E, 19R1E, (Type II) and a superb 9R1E, Type IB, full margins canceled by a red grid.

All of the above items occupy display positions in the main collection but duplicates of these positions in very fine condition are included in the reconstruction of the entire plate.

Among other notable items specially mounted are the following: A little gem of a cover with a horizontal strip of three, containing two Type II and one Type III A, positions 34R1E—35R1E (Type III A) and 36R1E. This strip is in the rare and very beautiful dark blue, so very uncommon among plate One Early stamps. The use is from Norfolk, Va. on July 16, 1851, fifteen days after issue, a superb engraving, tied to cover by brilliant red grids. Covers like this one come few and far between.

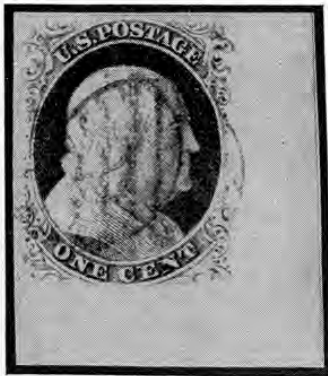


FIG. NO. 19—Plate One Early, Type IIIA, Position 100R1E. Superb Example.

One of the most interesting positions on this plate is 100R1E, a fine example of Type III A, and here is a marvelous copy, (See Fig. 19). The sheet to right is a full 8mm, the one at bottom 6mm. Mounted on the reconstruction are very fine examples of the various Pl. 1E double transfers, including several examples of the big “65R1E shift” and the Plate One Early inverted transfers 71L1E-81L1E and 91L1E.

Here we have quite a striking page of six picked copies of the Type II showing unusual and beautiful cancelations, including a blue town, red N. Y. Carrier, bright red Mobile, blue grid, Chicopee Star, and the Baltimore circular mail.

Mr. Newbury has an immense amount of material from Plate One Late, the Type IV stamps, but practically all of this is housed in a separate collection with his reconstructions of the plate. Here we have marvelous examples of the various surface cracks, imprints, center lines, sheet margin items, and a fine showing of the inverted transfers, cancelations, colors, etc., etc. I feel sure no finer lot of the Type IV is included in any one collection.

Here among many, is one unusual cover, a block of six, (2 V X 3 H) used from Nevada City, Calif. to pay the 6c rate to the east. The two stamps to the left are the inverted transfers 81L1L and 91L1L. Quite a little gem, and especially attractive to those who like the “inverts.”

Quite a nice block is a mint piece of nine with part of the imprint and plate number “1.”

The scarce Type IA is shown as a drop rate by a superb single used at Albany. Covers with a single copy of the IA (Plate 4) are very, very rare.

As we turn the next page, we are confronted by one of those super superb covers which look as though they might have been made to order. This item is known as the famous “Newbury 99R2” cover and it found its way to the



FIG. NO. 20—The Famous Newbury 99R2 Cover. Type III, Plate 2.  
The Finest Known 99R2 Cover.

collection about six years ago. (see Fig. 20). Here is the finest copy known on cover of the scarce Type III, 99R2. This position produced the finest example of Type III. The stamp is in a beautiful blue, and tied by a red New York carrier postmark. It has a boardwalk at sides, and top, and a wide sheet at bottom. I have seen quite a number of copies of the 99R2 and the great majority ranged from rather poor engravings to rough dry prints. This is because the position was in the lower right corner of the sheet and the dampened paper had a tendency to dry before being printed, hence poor impressions lacking in sharp definition of the design. Generally when we find a fine engraving or damp impression of 99R2, the stamp is cut into, and one with full margins and design untouched, is apt to show a rough impression. These points are most important because they constitute the great difference that exists between indifferent and fine to superb condition.

Let us further consider this cover. It is a Drop letter rate addressed to a street address in New York City. The carrier postmark has "Paid" at the top, which means that this was a prepaid street delivery drop letter and was posted at the carrier window in the New York Post Office with One Cent paid in cash to prepay the carrier delivery fee, in addition to the one cent stamp which paid the Drop letter rate. Note the postmark; which is "Aug. 3" and the year was undoubtedly 1856. This carrier postmark is well known but I doubt if few collectors have much idea when it first came into use. My earliest record of it is *March 10, 1856*.

A very beautiful off cover single of 99R2 with a blue postmark is shown on a following page, and other copies are included in the Plate 2 reconstruction.

On Plate 2, the position directly above 99R2 was 89R2 and this position furnished the biggest double transfer among all the One Cent stamps, in fact, it is the biggest double transfer among all the general issues of our stamps from 1847 to date.

Here is a real companion cover to the famous 99R2 cover. It is a superb single of this marvelous 89R2, likewise tied to cover by the same red N. Y. carrier postmark of Oct. 1 (1856). Truly a gem of a cover showing a fine engraving of our most outstanding plate variety.



Plate Two is also notable because it furnished not only the finest example of Type III, and the biggest double transfer, but also the biggest plate crack. This big crack occurred when the plate was being transferred and though it has long been known as a "crack" and probably always will, it wasn't an actual crack but a "big flaw" in the surface of the steel plate. This "big flaw" occurred in the top portion of the left pane and ran thru the following positions: 2L2, 12L2, 13L2, 23L2 and in the late life of the plate it extended into the top of 33L2. Because only late impressions of 33L2 show the extension of the flaw, copies of the "33L2 crack" are very rare and quite difficult to obtain. In addition, some copies of 33L2 show a further extension of the flaw into the top label than other copies, hence the most elusive is one of the latter. A complete reconstruction of the positions showing the flaw in specially picked copies is shown, comprising the above positions and also 1L2, 11L2 and 21L2. The copy of 33L2 is probably unique because I have never seen a duplicate (imperfurate) with such a long extension of the flaw as this copy exhibits. Position 1L2 shows some very fine surface cracks and a double transfer and it is a stamp eagerly sought by specialists.

An outstanding cover shows a superb copy of the 23L2 flaw, quite an early state of this position from the damaged plate, a use at St. Louis.

In my record of the largest blocks I have seen from Plate 2, are four notable items, two of which are in the Newbury collection. One of these is a large mint block of 70 from the right pane, being the first seven vertical rows of ten, positions 1R2 to 7R2 and 91R2 to 97R2 inclusive. The other is a perfectly marvelous mint block of 18, (9H X 2V), positions 82R2 to 90R2 and 92R2 to 100R2, inclusive. This super superb block is almost as fresh as if it was printed yesterday. It contains the finest mint copies I have ever seen of the rare Type III, 99R2, and the big shift 89R2. (See Fig. 21).

When this plate was transferred the bottom edge of the right pane developed numerous fine surface cracks, due no doubt to the pressure in the transfer press. In a comparatively short time, due to the constant wiping of the plate, these fine cracks disappeared entirely. These cracks prove that this Newbury block is a very early impression as it is almost impossible to find sheet margin copies which show the surface cracks. In fact I did not know they ever existed on the plate until I saw this block. They are most noticeable under 92R2. This marvelous block ranks right at the top among the rarest known One Cent pieces. How very fortunate that so fine an item has been preserved for 86 years.

Several pages are devoted to superb items from the rare Pl. 3, but the great bulk of the Plate 3 material is contained in a separate specialized collection. In the main collection are shown superb examples of the beautiful dark Prussian blue color, so characteristic of this plate, and considered by many, as the most beautiful of all the colors used for the One Cent imperforates. Of special note on these pages are top row copies, cracked plates, and reconstruction by surface cracks of certain positions; a fine 41L3 Imprint in the typical Pl. 3 color on a cover, etc. etc.

On the pages showing outstanding items from Plate 4, we find exceedingly fine examples in pairs and strips of Types III and III A, as well as fine singles of

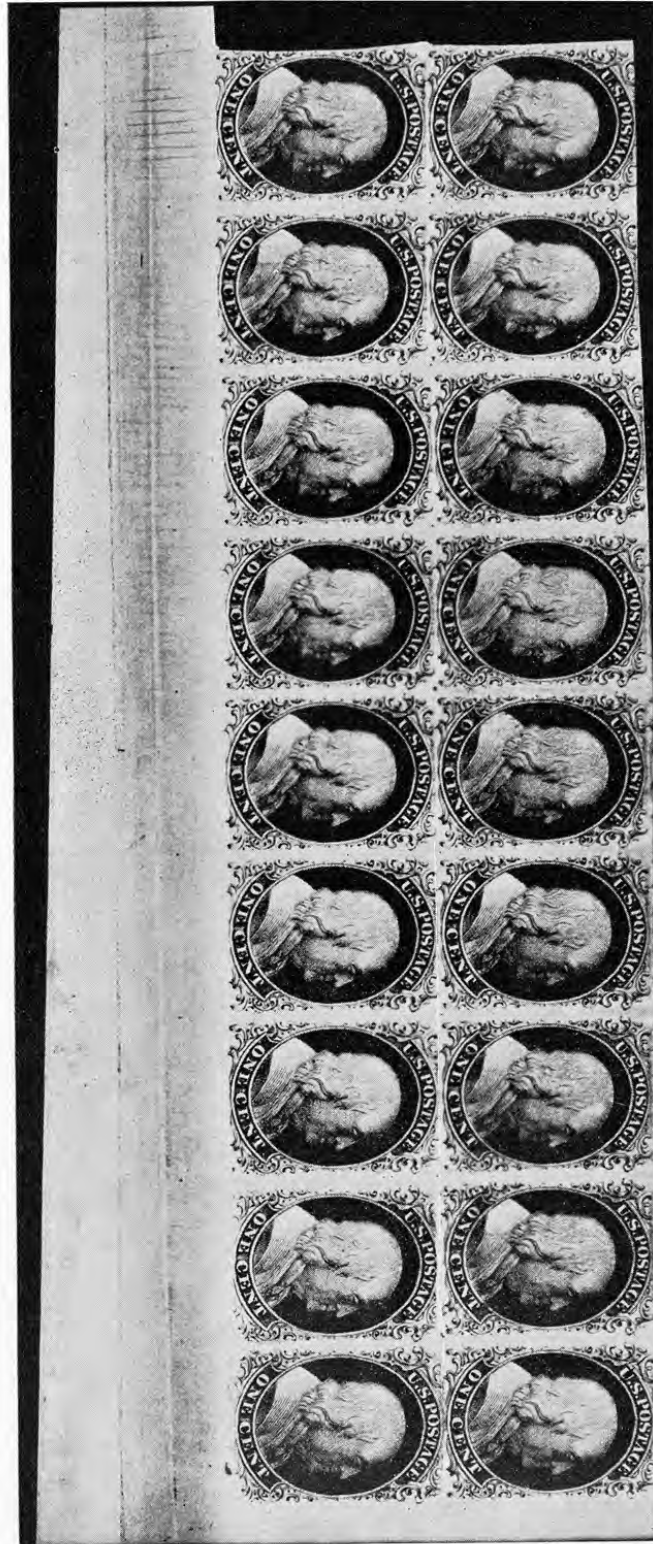


FIG. NO. 21.—The Mint Block of 18 with 99R2 (second stamp from right at bottom). This superb Block contains one Type III and seventeen Type II. The stamp above 99R2 is the Big Double Transfer S9R2.



Type IA and a fine copy of the scarce Type IC. A pair of 35L4-36L4, shows a type combination of III A and III. A strip of 72-73-74L4, shows types IIIA, III, and IIIA, and a pair of 79L4-80L4, shows Types III A. The fine single copies of the scarce Type IA are from 97R4, 95L4, and 93R4, the latter a stamp with a black "WAY" cancelation, a most unusual copy with a big sheet margin at bottom.

Plate 4 contained only one double transfer but it was a beauty. It occurred on 10R4 in the top row of the right pane, and for some reason or other, it seems to be a very scarce stamp. Here we have a pair of 9R4-10R4 (Type II) and it is the only piece larger than a single that I have ever seen from the 10R4 double transfer position.

Several additional pages show fine to superb singles of the scarce Type II from the top row of Pl. 4 and singles of Types III and III A from the body of the plate.

### **THE 3c 1851**

In the main collection only the finest of items are shown, and in this section cancelations, superb colors and engravings are emphasized rather than plate varieties.

Here we find a superb lot of the Orange Browns in a wide range of cancelations and variations of color. The small Boston Paid in a grid is shown in black as well as in the much rarer red. Here are various "PAID," "Steamship," "N. York Steam Ship," numerals, stars, designs etc. Red and green towns are shown off and on cover, the latter in immaculate condition.

### **THE 5c 1856**

The 5c 1856 is a great favorite of Mr. Newbury, and page after page are shown of this stamp with specially picked copies, all with full margins, fine colors and fresh appearance.

We do not find a very wide range of cancelations on this stamp, so we have to be content with various colored postmarks and grids. Noted were two unusual singles, a "red 9," and a "PAID" in a circle, possibly Providence R. I. A superb pair shows a black New Orleans postmark, another a red and black, two superb strips of three show New Orleans postmarks.

Vertical pairs are quite rare but here is one with full margins. Center Line copies and Imprints of the 5c 1856 are very scarce, so we take special note of a very fine center line copy from the right pane.

The Catalogue gives the date of issue of the 5c as Jan. 1, 1856, but I have never been able to locate a use earlier than Mar. 14, 1856. Uses in April 1856 are quite scarce, but here is a beautiful cover with a superb 5c used from New Orleans to France on April 4, 1856. The stamp merely paying the U. S. shore to ship rate. The great majority of covers with singles of the 5c show uses from New Orleans to France, but here is one which is unusual, a cover to Italy from New Orleans on Jan. 21, 1857 with a superb single tied by black postmark.