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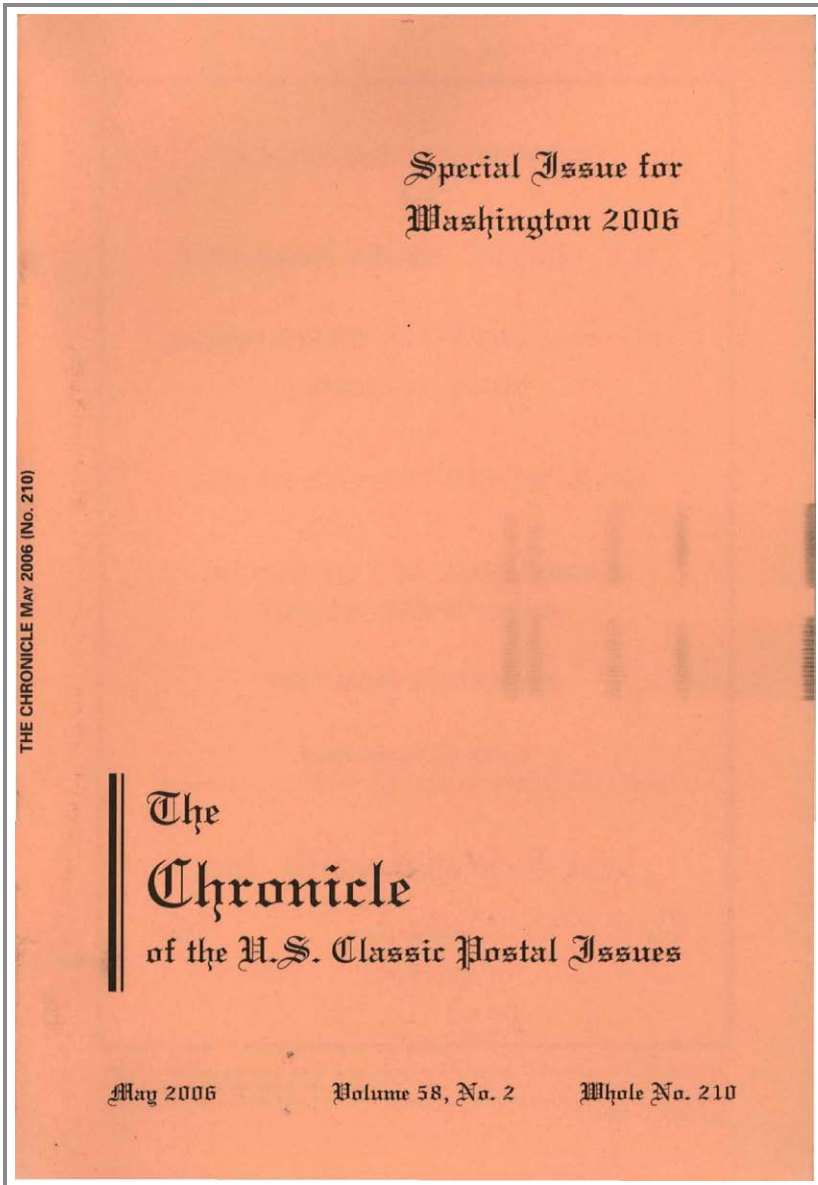


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UNITED STATES CLASSICS AT U.S. INTERNATIONAL EXHIBITIONS

HERBERT A. TRENCHARD

Introduction

Since 1913, there have been nine international philatelic exhibitions in the United States—one every decade. Washington 2006 will be the tenth. The kinds of exhibits included and the awards they won over the past century reflect changes that have occurred in the mode and style of stamp collecting.

This article reviews the winning exhibits of U.S. classics at each of the U.S. internationals. Wherever possible, it provides information about the ultimate disposition of the exhibited collection, whether privately or at public auction. The named auction catalogs cited in the footnoted references are the ones selling a major portion of the exhibited collection. Smaller additional portions or resales will often appear in subsequent auctions. In instances where a collection was sold at public auction and detailed in an auction catalog, the collector and student today is able to peruse and enjoy these exhibits from the past.

Philately has changed dramatically in the last century. In this article, we will follow the changes, from the national grand prize won by George Worthington in 1913 for an exhibit based on traditional lines of stamp collecting to the national grand prize won by George Kramer in 1997 for an exhibit based on postal history.

The U.S. Internationals

The year 1913 was an important one for U.S. philately. It ended the first half century of stamp collecting in America. Since the turn of the century, U.S. collectors had an increasingly greater impact on the collecting world. The major international philatelic exhibitions in Europe had seen and enjoyed the best U.S. collections and given them the highest awards. The time had come for the U.S. to host an international philatelic exhibition on its own.

#1—October 27–November 1, 1913: New York City, International Philatelic Exhibition

Following the style of the two dozen previous internationals, the exhibits were arranged into a “championship” category where gold-medal winners in each category competed for the “best in show,” and the competitive classes were organized geographically and chronologically. This format has been followed right down to the present, except that the breakdown into different competitive classes had changed, reflecting changes in collecting style.

For the 1913 show, there were 12 entries in the Championship class. Only one entry of U.S. material was eligible. Despite its being the very best U.S. collection, it did not win the Grand Prix. That award was won by Henry J. Duveen, specifically for his collection of Mauritianus, but also for the total of all his many other outstanding collections.

But the U.S. entry in the Championship class did win a Grand Gold award: “George

H. Worthington—Postmaster Provisionals, Carriers, Government issues, including Departments and Newspaper stamps.” Figure 1 is the actual description of the Worthington collection from the 1913 catalog.

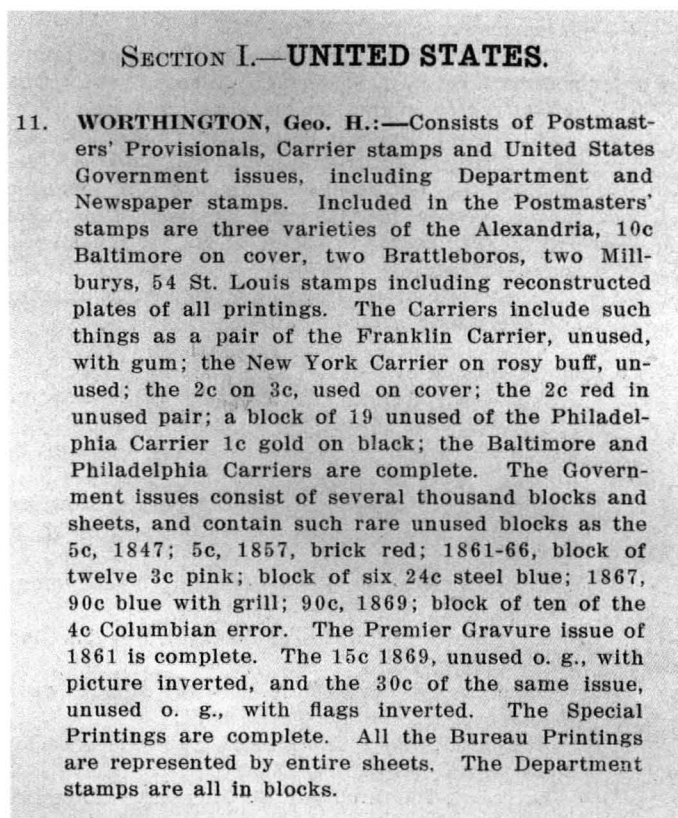


Figure 1. Description of Worthington's exhibit from the catalog of the 1913 New York international.

at all in the United States, a photo was made of some of the gems in Worthington's collection. Only U.S. postmaster provisionals were depicted. See the photograph in Figure 2.

Within three years of his great success, Worthington was forced by financial reversals to sell parts of his collection. Most of the U.S. rarities were sold or consigned to Warren H. Colson, then the most important U.S. dealer in classic rarities. Shortly afterwards, Worthington died. His executors sought a buyer for all his remaining collections. Alfred F. Lichtenstein purchased most of the material.¹ Lichtenstein kept parts and quickly sold the rest, either privately or through a series of auctions held in New York City beginning in 1917.²

In the competitive class at the New York international, there were several important U.S. collections. Clarence E. Chapman showed material second only to Worthington's. He had quickly and discreetly acquired a fabulous collection of U.S. by purchasing several leading collections. For his exhibited material he earned three gold medals: U.S. General

This was acknowledged to be the greatest U.S. collection in the world. Worthington was America's most famous stamp collector. He had two other entries in the Championship class: Transvaal and Hawaii.

The catalog description does not do justice to Worthington's collection, but it does show the style of stamp collecting practiced at that time. The postmaster provisionals and the carriers were collected "on cover" to the degree possible, a practice recommended and followed since the 1870s as the only way to ensure authenticity.

For the general issues, departments and newspapers, Worthington had the largest mint blocks he could find, with only an occasional cover to emphasize the rarity of the particular stamp.

Although it was forbidden to illustrate any stamps

¹ Herbert A. Trenchard, "The Worthington Collection," *Philatelic Literature Review* #58 (1968), pg. 30.

² Worthington U.S. material: Morgenthau sale #131 (August 21-23, 1917); #133 (October 24-30, 1917); #145 (October 15, 1918).

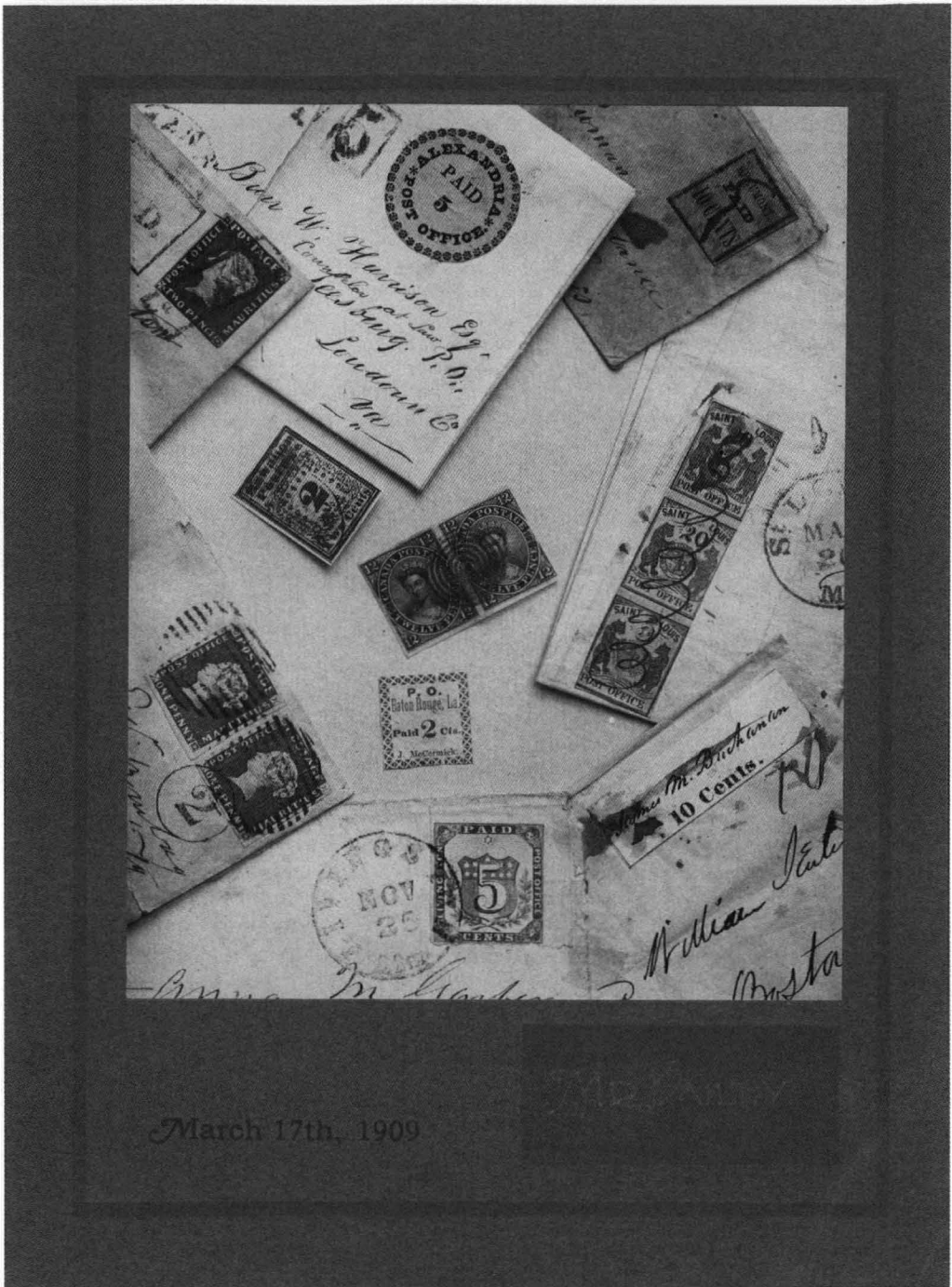


Figure 2. Rarities from the Worthington collection, from a 1909 banquet menu.

Issues, Postmaster Provisionals and Carriers, and Locals.

The description in the catalog (see Figure 3) gives just a hint of what he had. As an example, he had a St. Louis Bear cover from the Charnley and Whelen find made in 1912. This was the first cover from that great Bear find to be exhibited. Chapman's collections

were ultimately sold privately, and there seems no specific record of how or to whom. One can occasionally find U.S. local covers bearing a printed monogram "CEC."

Only a few awards were given at this first U.S. international: one gold, one silver-gilt and one silver for the three top exhibits in some categories. In other categories, no gold was awarded at all. The second-place (silver-gilt) winners involving classic U.S. material were:

SECTION II. U. S. POSTMASTERS' AND CARRIERS' STAMPS.

32. **CHAPMAN, C. E.**:—A large portion of the stamps are on original covers. Among the choicest things are: Baltimore, 5c black on white, on entire; two copies of 5c black on bluish, on entire, one being the earliest known date of use, Nov. 9th, 1845; envelope, 5c blue on salmon, entire. Brattleboro, 5c black on buff, on entire (No. 10 in plate) and an unused copy with margin at top (No. 2 in plate). Millbury, 5c on bluish, on large piece of cover. Providence, 5c on cover, postmarked Aug. 10, 1846. St. Louis, plate I complete, on greenish paper, also two pairs of 5c unused; plate II complete on gray-lilac paper, also strip of three 10c on cover, and a 5c and two 10c in a block. Retouched 5c on greenish and on gray-lilac, both unique; 20c on greenish (only three copies known). Plate III, pelure paper, complete. New Haven, 5c red on buff, cut square, the finest copy known, and 5c blue on buff, the only copy known.

Among the Carriers' stamps are an unusually fine lot of Honour's, including dropped letter varieties. Hopedale, Mass., rectangular type black on pink and circular type black on buff (the only copy known). New York City Despatch, 2c red. Philadelphia, 1851, 1c black; also the rare handstamped types: C31, 1c blue on buff, and C31 and C32 stamped in black on margins of the 1c, 1851, Government issue.

Figure 3. Description of Chapman's exhibit from the catalog of the 1913 New York international.

original covers and unused blocks "arranged on historical lines." Mason's exhibit was in a special class of "collections started after October 1, 1912." Mason gives the date of beginning as April 19, 1913. Mason's collection was sold at auction some years later, no doubt larger than the one he exhibited, but with a quantity of covers unusual for the time.⁵ By the standards of 1913, his collection was ahead of its time.

Another collection containing U.S. classics was in a category reserved for "rare stamps":

*Dudley L. Pickman (special gold medal)—an exhibit of 50 rare stamps, including Postmasters, New York carriers and general issues (including grills and 1869 inverts). Pickman's collection was later sold privately.

*Henry C. Gibson (2 silver-gilts)—General issues including the unique 10¢ 1847 block of six; Postmaster Provisionals including many St. Louis Bears and a specialized collection of New York Postmasters.³

*Edward H. Mason (silver-gilt)—An exhibit of 19 volumes from his "unsurpassed" collection of essays and proofs. A rival of the Earl of Crawford collection of essays and proofs, it was subsequently sold privately. Mason's several books,⁴ a few with photographs, give a hint of this great collection. (The Earl of Crawford died a few months before this International.)

*Laurence B. Mason (special silver-gilt)—A specialized collection with

³ Over 70 years, portions of the Gibson U.S. have been sold privately or at auction: Philip Ward sale #6 (April 2, 1941); #12 (June 14-15, 1944); and Christies-Robson Lowe sale, June 20-21, 1984.

⁴ Edward H. Mason, *Essays for United States Postage Stamps* (1911); *More Essays for United States Postage Stamps* (1912); *The Proofs and Essays for U.S. Envelopes* (1911). A few copies exist with photographs from Mason's collection. A full set is in the library of the Collectors Club (New York).

⁵ Laurence B. Mason—U.S. Covers. Robert Laurence sale #51, November 15, 1940.

Under the category “miscellaneous,” Dr. Carroll Chase showed a single frame of U.S. stamps illustrating “carrier, drop-letter and allied cancels.” This was entered “not for competition.”

Another “miscellaneous” entry won the Visitors Cup. This was Joseph A. Steinmetz’s exhibit “An hundred or two graphic pages selected at random from a wonderful collection.” Steinmetz issued a special booklet on his exhibit, containing great detail.⁶ Among the items printed in the booklet were a group of letters between Messrs. Toppan, Carpenter, Casilear & Co. and the Third Assistant Postmaster General.

The entire 1913 International exhibition was reviewed in detail by L.G. Quackenbush, editor, in a special issue of *The Philatelic Gazette*.⁷ In it he mentioned the exhibit of H. S. Ashenhurst as deserving commendation. It got no reward from the judges, but Quackenbush recognized that this exhibit of U.S. classics represented the wave of the future: “This is an instructive and carefully thought-out exhibit, starting with covers used before stamps, next showing locals on cover, then showing essays and proofs of early issues and thus showing stage by stage in tabloid form the whole history of U.S. stamps...[It] well deserved the considerable amount of notice that its unique character attracted.”⁸

Review of 1913: If you wanted to see great U.S. rarities, this was the show for you. And if you like unused blocks, you would have greatly enjoyed this event. It’s likely that no other exhibit will ever exceed the number of U.S. postmaster provisionals shown at this exhibit. Modern trends of specializing and postal history were only hinted at in a few exhibits. The one-frame exhibit of Carroll Chase, who would go on to become Route Agent #1 of the U.S. Philatelic Classics Society, was a harbinger of things to come.

#2—October 16-23, 1926: New York City, International Philatelic Exhibition

The gap of 13 years after the 1913 show was filled by the events of World War I and its aftermath. This was one of the first internationals, worldwide, after the war. There was no championship class and no grand award was given. Instead, the jury awarded 12 palms of honor to the most outstanding exhibits. Three of them were for U.S. classics collections, and each represented a different trend in collecting.

*Arthur Hind (palm of honor)—four frames, 14 albums.⁹ The collection contained rarities of postmaster provisionals, carriers, departments, general issues including 20th century, and Confederate states provisional and general issues.

There is no doubt that the judges considered this the greatest U.S. collection and a worthy successor to Worthington. Since 1913, both the Worthington and Chapman collections had been sold. Additionally, the great Ferrary collections had been auctioned, unlocking U.S. rarities unseen for many decades. Hind bought heavily from all.

When Hind died, his great collection was sold by his heirs. The U.S. collection was auctioned in New York at the very bottom of the Great Depression, but prices were good. It was widely reported that Hind’s stamp collection held its value better than anything else in his estate.

The auction sale of the U.S. section¹⁰ gives today’s classic collector a view of this great collection. Because of then-current legal restrictions, only the Postmaster Provision-

⁶ Joseph A. Steinmetz, *Steinmetz Miscellany* (1913); his U.S. collection was sold by Klein (Philadelphia) in two parts: March 21, 1929 and April 17, 1929.

⁷ L.G. Quackenbush, “Complete Review of the Exhibition,” *The Philatelic Gazette*, Vol. 3, No. 15 (Nov. 1913).

⁸ *Idem*, pg. 364.

⁹ Exhibitors entered their entire collections for review by the judges. The albums were reviewed in a secure location called the bin room. At the 1913 international, some albums were put in cases, with the pages turned during the exhibit. SIPEX in 1966 was the last U.S. international at which albums were included as part of the exhibit.

¹⁰ Hind’s U.S. collection was sold in New York City at the Waldorf-Astoria Hotel. Phillips & Kennett sale, November 20-24, 1933.

als and carriers could be illustrated.¹¹ Photos of U.S. general-issue stamps were illegal.

*Dr. Carroll Chase (palm of honor with felicitations of the jury)—“A very highly specialized collection of the 3¢ 1851-1857 United States postage stamp, contained in about 23 volumes (and four frames).” Figure 4 presents the detailed description of the Chase collection that appeared in the catalog for the 1926 show.

Clearly the jury recognized what a magnificent exhibit this was, and they must have taken great pleasure going through the 23 albums that comprised this incredible collection.

Chase had sold most of his other U.S. collections before the 1926 show,¹² and within a few months of the international he sold this collection too. Most of it (18 volumes) was bought by the Scott Stamp & Coin Co., who priced all but two volumes and sold the material piecemeal. Chase’s 3¢ Railroad collection was sold shortly thereafter.¹³ A few years later, his 3¢ waterway transportation collection was also sold at auction.¹⁴

*Alfred H. Caspary (palm of honor)—U.S. Carriers, 3 frames. Imagine what the judges thought. This three-frame exhibit was so outstanding that it was given an award equal to the voluminous Hind collection and the in-depth Chase collection. Caspary probably added many important items to the exhibit before it was sold at auction in 1956. The Caspary catalogs record this most outstanding collection in all its greatness.¹⁵

There were several gold medal exhibits of outstanding merit. These are reviewed below:

*Henry C. Gibson (gold medal)—1847 issue specialized (three frames). An incredible array so far unmatched by later collections. See Figure 5 for the description in the 1926 catalog. Among the notable items: The unique mint block of six of the 10¢; the two covers, each bearing a horizontal strip of six, the largest multiple on cover. A cover sent to France was called the “finest United States cover.” This will be offered at auction on May 13, 2006, by the Robert A. Siegel firm.¹⁶

Additionally, Gibson showed in three crowded frames “one of the two complete reconstructed plates of the 10¢ value. It was made from “the pick of the Ludlow-Beebe find.” During Washington 2006, the National Postal Museum will exhibit the Miller plating, lacking two positions of the 10¢ 1847, created from other pieces from the Ludlow-Beebe find.¹⁷

*Henry G. Lapham (gold medal)—New York Postmasters (two frames). Lapham showed about half of the 123 album pages of his collection. This would become part of his Grand Prix winning collection in 1936.

*Edward R. Wood, Jr. (gold medal)—U.S. 19th century (four frames, three albums). A highly specialized collection rich in large mint and unused blocks, with numerous errors. Wood’s collection was subsequently acquired by Philip H. Ward. Some was resold, but a major portion became part of Ward’s outstanding U.S. collection.

*Alfred H. Caspary (gold medal)—U.S. Postmasters (one frame). This outstanding

¹¹ Herbert A. Trenchard, “The Hind Collection,” *Philatelic Literature Review* #63 (1969), pg. 46.

¹² Sales of Carroll Chase U.S. material before October, 1926: Kelleher (Boston) sale #341, May 22-23, 1925; #345, May 27, 1926.

¹³ Chase collection of railroad covers: Toaspen sale, New York, November 19, 1927. In the catalog, details of the sale of other parts by Scott Stamp & Coin Co. are given.

¹⁴ Chase Mississippi River packets etc.: Kelleher #359, May 23, 1930. Chase lived in France until 1941. Part of his U.S. specialized 3¢ 1851-57 collection was sold by Samuel C. Paige, December 8, 1961.

¹⁵ The Caspary collection of U.S. was sold in four parts by H.R. Harmer Inc. in New York City. Sale #1: November 15, 1955; Sale #2: January 16-18, 1956; Sale #6: November 19-21, 1956; Sale #8 (carriers and locals): March 18-21, 1957.

¹⁶ Siegel sale #912, May 13, 2006. The catalog contains a postal and philatelic history of this item, called “The Rush 1847 cover.”

¹⁷ Charles J. Phillips, *Stamp Collecting, The King of Hobbies and the Hobby of Kings* (1936). “Great Find of U.S. 1847—10 cents,” pp. 201-02.

2. CHASE, DR. CARROLL, Brooklyn, N. Y.
United States, 1851-1857, 3 Cents.

Value of honor

A very highly specialized collection of the 3c 1851-1857 United States postage stamp, contained in about twenty-three volumes. An attempt has been made to show as nearly as possible a complete historical collection of this stamp, of which the main feature is the plating. There were nine plates made for the imperforate stamps, two of which exist in two distinct states, and one in three states—a total of thirteen plates, each of two hundred stamps. Twelve have been entirely reconstructed and the thirteenth shows one hundred and sixty-nine of the two hundred positions placed, while the remaining thirty-one stamps have been identified as belonging to this plate. This is one of the greatest plating problems ever attempted.

Perhaps the second feature in importance is the section on cancellations, which includes the most nearly complete lot of known route postmarks (railroads, Mississippi River and allied packets, express company and similar cancellations). The historical aspect has been emphasized. For example, the Civil War patriotic, campaign and propaganda envelopes are extensively shown. Many singular items are to be noted, such as a mint block of thirty-nine in the orange-brown color with full margins and imprint, the only true double impression of the 3c 1851, and many unusual varieties of cancellations.

The collection is divided as follows:

All known essays. Reprints of one essay. Working transfers used for a portion of the design. The Houdon Washington. Essays made from the 3c 1851, originals. Fraudulent essays of similar types. The essay for a 6c stamp.

Die-proofs. Imprints and plate numbers in general. Transfer roll relief varieties. Guide dots and lines. Spacing and alignment. The question of plating. Why recutting was necessary. Normal varieties of recutting. Errors of recutting. Types from each plate. Plates. The history of each plate is shown as follows: Earliest known use; the reconstruction; pairs, strips and blocks on and off cover; shifted transfers; cracks and scratches; flaws; misplaced transfer roll reliefs; other plate varieties; and miscellaneous.

Varieties of paper, color, impression, gum and perforation. Demonetization. Confederate use. Original plate proofs. Specimen copies and special printings. Domestic and Foreign rates. Bisects. Reprints. Reprint proofs. Counterfeits and fakes.

Cancellations, divided as follows: Town postmarks showing varieties of color; odd postmarks; year dated, county, territorial, college, manuscript, Quaker type and miscellaneous town postmarks.

Route postmarks; railroads, inland steamboat routes, steamboat agents, Mississippi River and allied packets, Way, Steam, Steamboat, Steamship, Ship and Express company cancellations.

Paid and numeral cancellations, framed and unframed, and combinations of both. Town postmarks including Paid, numeral or both, or Paid by Stamps. Free postmarks.

Obliterations: Gridirons, targets, stars, groups of dots, pinwheels and others. Obliterations from Canton, Mississippi and Worcester, Massachusetts.

Two-color postmarks, carrier, registered. Supplementary Mail, Held for Postage, Due, Collect, Forwarded, Missent, Advertised, Not Called For, Dead Letter, Receiving and Transit postmarks. Foreign postmarks.

The envelope itself, including campaign covers, Civil War patriotic covers, propaganda envelopes, and others.

Four frames, twenty-three albums.

Figure 4. Description of Chase's exhibit from the catalog of the New York 1926 show.

collection was sold at auction in 1955. See note 15.

*Henry C. Needham (gold medal)—Locals (four frames, four albums). The only entry in the locals category, Needham's collections and writings were lauded by most reviewers of the time. In due course, through the persistent comments of Elliott Perry and others, Needham was accused of falsifying facts and faking covers.¹⁸ It would be interesting to be able to go through those four frames in light of today's knowledge.

*Alfred F. Lichtenstein (gold medal)—Western Express Franks (four frames, 12 albums). Lichtenstein had purchased the famous Henry B. Phillips collection and large parts of the Ferrary collection. Lichtenstein's collection was of incredible size; he used Dr. Victor M. Berthold to organize it. We can get a good idea of this great collection from the auction catalogs of its sale, held over a period of more than half a century.¹⁹

*A. W. Filstrup (gold medal)—U.S. 19th Century (four frames). This must have been an outstanding collection to win a gold award at this international.

*William S. White (gold medal)—Patriotic and Campaign Covers (Four frames, four volumes). About 200 northern and 25 southern covers.

There were a few "silver-gold" (second place) and "not-for-competition" collections worth noting, because they reflect the trends in exhibiting and the views of the judges. These are listed below:

*A. W. Filstrup (silver-gold)—10¢ 1851-57 (two frames, one album).

*H. P. Atherton (silver-gold)—2¢ 1863-67 Black Jacks (two frames, two albums).

*George Walcott (silver-gold)—Departments (two frames).

*E. Tudor Gross (silver-gold)—1¢ 1861 (two frames, two albums).

*Robert S. Emerson (not for competition)—U.S. Covers 1842-1883 (four frames).²⁰

In Class XV, Historical and Educational Collections, there was a silver-gold exhibit worth special comment:

*John W. Hall Jr. (silver-gold)—"Historical Collection" (four frames, two albums). This was described as "A collection of original covers, illustrating the development of inland steam navigation in the United States." Some 300 covers were included. Fortunately for philatelic posterity, the Hall collection was sold at auction, so a good record of it exists.²¹

Review of the 1926 show: Philately had made a great shift since 1913. Only a few collectors showed a comprehensive collection of all issues. Specialized collections by group or issue dominated. Covers figured in these specialized collections. The astonishing specialized collection of Dr. Carroll Chase and the Hall "historical collection" pointed the way to the future collecting of U.S. classics.

#3—May 9-17, 1936: New York City, TIPEX Int'l Philatelic Exhibition

The third international philatelic exhibition, called TIPEX, was again held in New York City, but the time was shifted from October to May. Eight exhibits of U.S. classics won gold awards or higher. Each deserves discussion.

*Raymond W. Lapham (grand award)—Postmaster Provisionals (five frames). Most

¹⁸. "From the Vice Presidents," *American Philatelist*, Vol. 53, No. 9 (June 1940), pg. 583.

¹⁹. Lichtenstein's collection of Pony Express, Wells Fargo and Western franks was simply enormous. It was sold in six parts between 1950 and 2004: Eugene N. Costales sale, April 26-27, 1950; H.R. Harmer (N.Y.) April 19, 1982; Harmers of San Francisco, June 8, 1982; H.R. Harmer (N.Y.), September 25, 1997 and May 13, 2004 (two parts).

²⁰. The exhibition collection of Judge Robert S. Emerson was sold in Kelleher sale #394, October 19, 1937 (1847 to 1888 on cover). Other on-cover portions were sold in Kelleher sale #396 (January 31, 1938) and #399 (June 11, 1935). Other parts of his collection were sold by Kelleher in the late 1930s and throughout the 1940s.

²¹. The Hall collection of U.S. entires including waterway markings was sold by H.R. Harmer (N.Y.), April 9, 1969.

CLASS I

PHILATELIC RESEARCH

ANY SPECIALIZED STAMP OR ISSUE IN EACH
OF THE FOLLOWING SECTIONS

UNITED STATES

SECTION 1. PRIOR TO 1870.

1. GIBSON, HENRY C., Jenkintown, Penn. United States, 1847 Issue.

A highly specialized collection of both the 5c and 10c, issue of 1847, wherein special attention has been given to rarity and condition. Quality rather than quantity has been the keynote in its formation.

The 5c is represented by a superb mint block of four, block of six, strips and several singles. Covers are shown in profusion including a strip of four with black grid cancellation. Especially strong in postal markings, including numerous railroad cancellations.

The lot of 10c black is especially choice and includes a perfection mint block of six—the largest and finest known. A magnificent strip of six used on the cover to our Minister to France shows a "Philadelphia Railroad" cancellation in addition to the French postmark tying the stamps to the cover, said by several to be the "finest United States cover." Another cover has an equally fine strip of six. These are believed to be the only strips of six known either on or off cover and a larger strip is as yet unknown. An additional cover worthy of special mention has a strip of five used in combination with a strip of three. A strip of four on cover to San Francisco shows the well known Baltimore "5" cancellation. Combinations of both the 5c and 10c are rare and here is shown a strip of three 10c used in connection with a single 5c, making a 35c rate to Belgium.

An outstanding item is one of the two known complete reconstructed plates of the 10c value. This plate, consisting of two panes of one hundred stamps each, is the finest in existence, being made up of choice singles, pairs and strips. The pick of the Ludlow-Beebe find, the largest find of the 10c 1847 ever made, is shown here. As in the case of the 5c, the collection is strong in cancellations.

The proofs of both denominations are strongly specialized and in addition, the collection contains the Government reprints of 1875, including die and plate proofs in all their colors, as well as complete proof impressions from the plate on cardboard. The 5c and 10c are both plated for the first time.

Three frames.

Gold medal

Figure 5. Description of Gibson's exhibit from the catalog of the New York 1926 show.

of the exhibited items are so well known that photographs exist. At the time of this exhibit, Lapham had nine of the ten known Brattleboro positions. The tenth was added later. For the Bears, Lapham showed a complete plating of the three settings, including the second setting on greenish paper (unique) and on the regular gray lilac paper. Equally outstanding was his specialized presentation of the New York postmaster provisional. Ten years earlier, in 1926, just this portion had won a gold. It now appeared in a series of 40-subject reconstructions.

Figure 6 reproduces the catalog description.

The Lapham collection disappeared from view for many decades and it was assumed that part of it was lost or damaged. John Boker cleared up most of the mystery in an article he wrote about his dispersal of both the Warren H. Colson stock and the Lapham collection.²²

*Sir Nicholas Waterhouse (special award)—general issues, postmaster provisionals, carriers, departments (five frames, two albums). Waterhouse was a long-time collector of U.S. classics, building two outstanding collections, both sold at public auction and thus kept on record for our inspection.²³ His special award at TIPEX was for “the best U.S. collection by a non-citizen and non-resident collector.” His was an exhibit along old-fashioned lines—a general coverage of a broad area, mostly unused except for the postmaster provi-

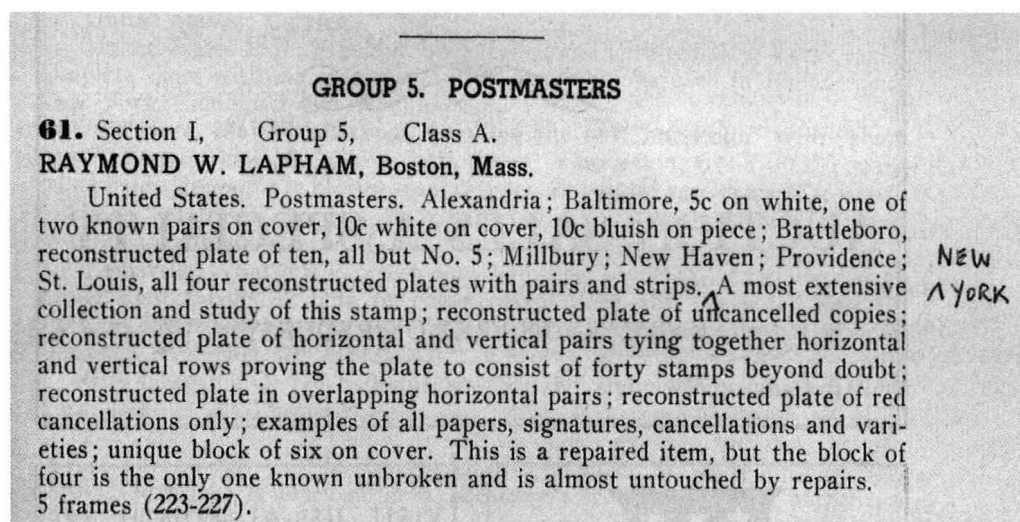


Figure 6. Description of Lapham's exhibit from the catalog of the New York 1936 show.

sionals, and with only a few special covers.

*Sidney A. Hessel (gold)—U.S. 19th and 20th century including postmaster provisionals (6 frames, 29 albums). Only the judges got to see the full scope of this collection. The 29 albums containing the full collection were there in the bin room. The Hessel material was sold in a series of auctions by the H.R. Harmer firm in the 1970s, so today's classic collector can study it in reasonable detail.²⁴

*Edward S. Knapp (gold)—Covers, 19th century (10 frames, 10 albums). Knapp was one of the first collectors to concentrate on covers. His collection was also sold at auction, allowing modern collectors to see it in some detail. Even better, his entire collection was photographed. Only a few complete sets of photos in 186 books were put together. One set is in the Collectors Club library, another is kept by the New York Public Library. A less comprehensive set is located at the National Postal Museum.²⁵

²² John R. Boker Jr., "Warren H. Colson of Boston—His Stamps, His Extensive Notes on the Henry G. Lapham Collections and 'Asides' about Alfred H. Caspary," *55th American Philatelic Congress Book* (1989), pp. 165-178.

²³ Waterhouse U.S. collections: Puttick & Simpson sale, London, November 11-14, 1924; H.R. Harmer Ltd. (London), June 27-30, 1955.

²⁴ The Hessel U.S. collection was sold in four parts by H.R. Harmer (N.Y.) between October 21, 1975 and October 21, 1977.

²⁵ Herbert A. Trenchard, "The Knapp Collection," *Philatelic Literature Review* #182 (1999), pg. 8.

*William S. White (gold)—19th century covers (nine frames, one album).

*The Newbury Collection (gold)—19th century U.S. (10 frames, five albums). Part of the U.S. collection of Saul Newbury in 10 volumes was exhibited. This collection was ultimately sold in a series of public auctions by his son, Michael Newbury.²⁶ It was noteworthy for the quality of the material and the covers, chosen for their rarity and beauty.

*Robert F. Chambers (gold)—1875-1882: The 5¢ Taylor stamp (eight frames). This ultraspecialized collection, “specialized as to paper and plate varieties, cancellations and covers” received much comment, and won the highest award of all the many specialized one-issue exhibits at TIPEX. It was sold at auction in 1954.²⁷

*Katherine Morris Hall (Mrs. John H. Hall Jr.) (gold)—Carriers (two frames, one album). John and Katherine Hall were an unequalled couple collecting U.S. classics. There’s a detailed description of this collection in the TIPEX catalog, but today’s classic collector can study it in great detail in the superb auction catalog of the Hall collections of carriers and locals created by Scott Trepel of Siegel Auctions.²⁸

In this 1936 international exhibition, there were many silver-gilt award-winning exhibits that would probably receive golds in today’s world. There were also several outstanding exhibits shown “not for competition”:

*Edward S. Knapp—Locals (four frames). See note 25.

*Alfred F. Lichtenstein—Pony Express and forerunners (two frames); western franks (10 frames). See note 19.

*Clarence W. Brazer—Essays, proofs and specimens (10 frames).

*George B. Sloane—Postal history and “a miscellany of historic interest” (4 frames). Portions of this were subsequently sold at auction.²⁹

Several of the silver-gilt winners are worthy of mention:

*Philip H. Ward (silver gilt)—U.S. 19th Century (three frames, one album). Nearly everything shown was in mint or unused blocks of four or larger. The famous 5¢ 1847 mint block of 16 was included. Ward’s collections, including this item, were subsequently purchased from his estate by the Weill brothers.

*Paul MacGuffin (silver gilt)—12¢ 1851-57: a plating study based on the work of J.K. Tracy (four frames). And from the same exhibitor (silver gilt)—New York Postmaster Provisional, emphasis on the plating studies of E.R. Jacobs and A.N. Reggio (two frames).

*Sidney A. Hessel (silver-gold)—Carriers (10 frames). This was second only to the outstanding exhibit from the gold-medal Hall collection. See note 24.

*Philip H. Ward (silver-gold)—Departments (two frames, one album). A highly specialized collection.

*Stephen D. Brown (silver-gold)—Locals on cover (two frames, two albums). An important collection later sold at auction.³⁰

*Edward S. Knapp (silver-gold)—Cancellations (8 frames). Part of Group 18, “Cancellation Collections,” Knapp’s collection received the highest honor. See note 25.

Review of the 1936 TIPEX show: The classic exhibits at TIPEX were exceptional. Only a few general collections were shown, but the number and variety of specialized collections was the best ever.³¹ Even among the silver and bronze awards, there were many

²⁶ The Saul Newbury U.S. collection was sold by the Siegel firm in New York City in five parts between May 17, 1961 and November 6, 1962.

²⁷ Robert F. Chambers collection of the U.S. 5¢ Taylor stamp: Kelleher sale #460 (Boston), December 4, 1954.

²⁸ The Hall Collection of U.S. Carriers, Locals and Western Express: Siegel sale #830, November 13-14, 2000.

²⁹ A portion of the Sloane collection sold in three John A. Fox sales in 1959: February 5-6, March 30-31 and November 11-12.

³⁰ Stephen D. Brown U.S.: Harmer, Rooke & Co., Ltd. (London), October 30-November 4, 1939.

³¹ H.L. Lindquist, “The Story of the Third International Philatelic Exhibition as Told by the Press Releases,” *Collectors Club Philatelist*, Vol. 15, No. 3 (July, 1936), pp. 195-205.

noteworthy exhibits. Lapham's Postmasters won the Grand Award, outdoing the many collections of foreign material on display. This was the first time a U.S. classics collection had won the grand award.

4—May 17-25, 1947: New York City, CIPEX, the Centenary International Philatelic Exhibition

CIPEX celebrated the 100th anniversary of the first two U.S. general-issue stamps. It was planned to be the most outstanding U.S. international ever. World War II was over, Europe was beginning to recover, and the U.S. was enjoying great prosperity.

Just months before the event, Alfred F. Lichtenstein died of a heart attack. Many rushed to fill in for the great collector, who was scheduled to be the chairman. A special exhibit was mounted in his honor, including material from his collection, from that of his daughter, and from over 150 collectors, including King George VI.

U.S. exhibits dominated the show. Eleven received gold or above and all deserve mention.

*The Newbury Collection (grand prize)—U.S. specialized, 1840-68 (12 frames, 23 albums). This outstanding collection was one of the few "general" collections shown at CIPEX, and even it only covered the stamps issued from 1840 through 1868. The modern collector of U.S. classics can study this collection from the series of auction catalogs created by the Robert A. Siegel firm in 1961-62. See note 26.

*Klep van Velthoven ("Consul Klep") (special award for the best U.S. collection exhibited by a non-citizen and non-resident of the U.S.)—U.S. 19th Century (five frames, one album). This collection was rich in U.S. postmaster provisionals as well as general issues. It was the only exhibit with a large showing of postmasters. CIPEX was the first U.S. international where so few postmasters were shown. Klep's collection was sold at public auction by Willy Balasse, the Belgian auctioneer.³² The catalog was well illustrated and included color illustrations, then still forbidden in the U.S.

*Philip H. Ward, Jr. (gold)—"A highly specialized collection of U.S. postage, 19th and 20th century, containing a mint block of almost all known varieties from 1847 to date." (Five frames, four albums.) Ward's collection was much discussed. Newbury won because he showed covers and used multiples, in addition to mint. As noted above, Ward's collection was later purchased by the Weill brothers.

*William O. Sweet (gold)—1847 issue (two frames). The Sweet family built several important U.S. collections. The major parts of this CIPEX exhibition collection were sold at auction.³³

*Mortimer Neinken (gold)—1¢ 1851-57 specialized (five frames, one album). A great specialized exhibit which included the unique full pane of Plate 2.

*Clarence W. Brazer (gold)—1847 issue essays and proofs (five frames). This collection was later stolen, recovered, acquired by Morton Dean Joyce and ultimately sold by his estate at auction.³⁴ Brazer also showed 1869 essays and proofs (five frames, two albums) and Columbian issue essays and proofs (five frames).

*Harry A. Dunsmoor (gold)—Pre-stamp and stampless covers (five frames, two albums). This was the first international gold medal for a "stampless" U.S. collection.

*Katherine Matthies (gold)—Patriotic covers (four frames). This was only part of a

³² Consul Klep U.S. Collection: Willy Balasse sale #156 (Brussels), March 27-28, 1956.

³³ William O. Sweet 1847 issue: Kelleher sale #432, October 21, 1944; #435, November 10, 1945. Frank R. Sweet 10¢ 1847 plate reconstruction: H.R. Harmer sale #1281, February 29, 1960.

³⁴ Clarence Brazer—U.S. Proofs and Essays (owned by Morton Dean Joyce and sold by his estate): Siegel sale #726, June 27-29, 1990.

large collection ultimately sold at auction by the Siegel firm.³⁵

*Frank Hollowbush (gold)—“Blood’s Local Post at Philadelphia—also predecessors and successors thereto” (two frames). An outstanding award for an outstanding exhibit. The first international gold award for a specific U.S. local collection. Hollowbush’s collections were subsequently sold at auction by John A. Fox.³⁶

*L.H. Barkhausen (gold)—“Envelope covers carried through private sources,” notably Wells-Fargo, Pony Express and Noisy Carriers (five frames). Another outstanding award for an outstanding collection. The judges recognized the various specialized areas of what is today called “postal history.” The entire Barkhausen collection was sold at auction by H.R. Harmer.³⁷

Many of the “second place” exhibits at CIPEX merit attention. Briefly noted, a few are:

*Katherine Morris Hall—Carriers. See note 28.

*Burleigh E. Jacobs—3¢ 1861-67 cancellations.

*Frank W. Rosell—The U.S. Carrier System.

*Robert F. Chambers—Early U.S. Markings, 1756 to 1801. This was subsequently sold by Sam Paige in a special auction.³⁸

*Henry H. Clifford—Western Express covers. Also subsequently sold at auction.³⁹

*Herbert T. Darlington—Territorial covers. This too was ultimately sold at auction.⁴⁰

Review of the 1947 CIPEX show: CIPEX lived up to its centenary promise with a wide array of U.S. exhibits. The trend away from general to specialized collecting continued, even accelerated. Gold awards were given to what would now be called “postal history.” Only a few general collections were exhibited. The Newbury collection, grand award winner, was specialized. The Klep collection was the only exhibit featuring U.S. postmaster provisionals. CIPEX was a great success, with attendance far surpassing previous U.S. internationals.

5—April 28-May 6, 1956: New York City, FIPEX, Fifth International Philatelic Exhibition

FIPEX proved to be an even bigger U.S. international exhibition, drawing close to 200,000 visitors. The U.S. entries were diverse and extensive. The Grand Prize—National was won by Morton Dean Joyce for a large exhibit from his U.S. revenue collection.⁴¹

Among the many exhibits of U.S. classics were two special winners (gold with inset diamond) and five gold medal winners. Each was meritorious.

*Charles F. Meroni (gold with inset diamond)—U.S. Postmaster Provisionals, Carriers and Locals (five frames) and U.S. 1847-1885 (five frames). This was just part of Meroni’s collection on the “origin of the world’s posts,” other parts of which won many awards. Meroni sold most of his extensive collection, including the material shown at FIPEX, at auction.⁴²

³⁵ Katherine Matthies, *Postal History*: Siegel sale #353, May 20-21, 1969.

³⁶ Frank A. Hollowbush U.S. collection, sold by John A. Fox in four parts, October 13, 1965—August 15, 1966.

³⁷ L.S. Barkhausen *Western Franks*: H.R. Harmer (N.Y.) sales #965-66, November 7-8, 1955.

³⁸ Robert F. Chambers, *U.S. Stampless Covers*: Samuel C. Paige sale (Boston), December 7, 1956.

³⁹ Henry H. Clifford, *Western Postal History and Express Franks*: Siegel sale #346, January 22-23, 1969.

⁴⁰ Herbert T. Darlington, *U.S. Territorial Covers*: Samuel C. Paige sale (Boston), December 7, 1956.

⁴¹ The Joyce revenues were the best and most comprehensive revenue collection ever formed. Many parts and individual items were sold privately. The two largest auction sales were: government issues: Kelleher sale #589, June 4-6, 1991; and private die proprietaries: Andrew Levitt, September 12-14, 1991.

⁴² Meroni created and sold many important U.S. postal history collections. His first collections were: John A. Fox #85-89, November 10-14, 1952; #179, December 10, 1957; and #186, April 8, 1958. His last collections were: *Texas Postal History*, David G. Phillips (Florida) January 25, 1985; and “The Florida Collection,” January 26, 1985.

*Katherine Matthies (gold with inset diamond)—U.S. Patriotics (five frames). An exceptional collection, later sold at auction. See note 35.

*Mortimer L. Neinken (gold)—1¢ 1851-57 (10 frames). For this exhibit Neinken had expanded his CIPEX award-winner.

*Thomas F. Morris (gold)—1847, 1861-67 large die proofs (five frames).

*Paul C. Rohloff (gold)—Territorial Markings (five frames).

*Henry H. Clifford (gold)—California postal history (five frames).

*J. David Baker (gold)—1847-1869 covers (five frames). This collection was subsequently stolen, recovered and sold at auction.⁴³

Catalog descriptions for these exhibits were very brief. A few silver-gilt exhibits are noteworthy:

*Morris Fortgang—1¢ 1851-57 (five frames).

*J. G. Fleckenstein—1¢ 1851-57 (two frames).⁴⁴

*Henry W. Hill—5¢ 1856-60 (three frames, three albums).⁴⁵

*J. William Middendorf II—U.S. Carriers (five frames) and U.S. carrier usages (five frames). This collection was subsequently offered and cataloged in a private sale by Richard Frajola.⁴⁶

A special postal history collection received a silver medal, but in the eyes of a classic U.S. collector in 2006, it would probably merit a higher award:

*Barbara R. Mueller (silver)—“History of the U.S. Registry System. Covers, stamps essays, proofs and collateral material showing the development of the registry system.” (Five frames.)

Review of the 1956 FIPEX show: Like CIPEX, FIPEX was a successful show that drew large crowds.⁴⁷ Since 1947, collecting style had evolved only slightly. Many winners in FIPEX had also won at CIPEX. The trend toward specialization continued and general collections were few. Only Meroni’s exhibit showed U.S. postmaster provisionals. No other exhibitor showed all the 19th century issues.

#6— May 21-30, 1966: Washington, SIPEX, Sixth International Philatelic Exhibition

SIPEX was the international that almost didn’t happen. The Association for Stamp Exhibitions planned to hold its sixth international in New York in 1966. With less than two years to go, the committee began to worry about rising costs. By the end of 1964, ASE had decided to cancel its 1966 USIPEX show. A group of Washington philatelists stepped in, and joined by philatelists from Baltimore and vicinity, put on SIPEX. This was the first U.S. international to be held under the patronage of FIP, a Europe-based organization formed to establish rules that would govern the frequency and content of philatelic exhibitions.

As part of SIPEX, a Court of Honor was established for exhibits that had won international gold awards at two previous FIP exhibits. In the Court of Honor were three major exhibits of classic U.S. stamps. These were:

*Hugh and David Baker—1847, 1851, 1857 issues: Unusual covers showing combinations, bisects, mixed franking, domestic and foreign rates (six frames). This collection was subsequently sold at auction.⁴⁸

*Mortimer L. Neinken—Pages from a U.S. collection, 1851-67 (two frames).

⁴³ J. David Baker, U.S. Postal History: Siegel sale #526, April 4, 1978.

⁴⁴ J.G. Fleckenstein 1¢ 1851-61: H.R. Harmer sale #1229, March 4, 1959.

⁴⁵ Henry W. Hill, 5¢ 1856-61: Siegel sale #216, February 11, 1959.

⁴⁶ J. William Middendorf II, Carriers and Locals, Richard J. Frajola Net Price Sale #4.

⁴⁷ Henry Goodkind, “FIPEX Aftermath,” *Collectors Club Philatelist*, Vol. 35 (July, 1956), pp. 211-212

⁴⁸ Hugh J. Baker, 19th Century U.S.: Siegel sale #374, May 5-7, 1970.

Those two exhibits were similar to the award-winning exhibits presented at the earlier U.S. internationals. The third was a famous collection never before shown at a U.S. international:

*John R. Boker, Jr.—Locals, mainly on original cover (four frames). Boker's famous collections of postmaster provisionals, carriers and locals were photographed. Sets of the photos reside at the Collectors Club, the Philatelic Foundation, the National Postal Museum, the Library of the Royal Philatelic Society and the American Philatelic Research Library.⁴⁹

The other Court of Honor exhibits were:

*Robert W. Baughman—Pony Express (one frame).

*A. Jay Hertz—Pony Express and Western historic items (six frames).

*Elliott Perry—"Some Subjects Studied by an Old-Timer" (two frames).

*The Philatelic Foundation—part of the Barkhausen collection of proofs and essays that Barkhausen had donated to the Foundation (three frames).

*Raymond H. Weill Co.—"Some of the World's Rarest Stamps." This included a reconstruction of the Brattleboro sheet, and many U.S., Hawaiian and foreign rarities. (Four frames.) An unprecedented event—an exhibit from a stamp company! This was an outstanding exhibit, including U.S. postmaster provisionals.

Among the competitive exhibits were four gold-medal showings of U.S. classics. There were also four gold-silver awards of classics worthy of comment.

For the second consecutive U.S. international, the Grand Prize National was won by a non-classical U.S. collection:

*Mr. and Mrs. Charles E. Kilbourne (Grand Prize National)—Confederate States of America (seven frames, three albums). The large majority of this great collection subsequently sold at auction.⁵⁰

The gold-medal exhibits included one of special note:

*Christian Hirzel (gold)—Prestamp to 1900 with many covers. Hirzel died just before SIPEX. He bequeathed his collection to the Swiss PTT Museum where it now resides. The collection had been accepted for exhibit before his death, and SIPEX secured permission of the heirs and the museum to exhibit it. Because of the special nature of this showing, SIPEX allocated it 25 frames, an unprecedented size for any previous exhibit. The SIPEX jury decided to award it a gold medal but did not consider it for the Grand Prize National.

The other gold medals went to:

*Mortimer Neinken (gold)—1¢ 1851-59 (14 frames). Neinken's collection had won many awards in past U.S. internationals, so SIPEX gave it 14 frames, in addition to two frames in the Court of Honor. The jury awarded it a gold medal "with felicitations of the jury."

*Paul C. Rohloff (gold with felicitations)—5¢ denominations from 1847 to 1867, covers and stamps (10 frames).

*J. William Middendorf II (gold)—U.S. Carriers and Locals (18 frames). See note 46 for the sale of this great collection.

Among the gold-silver awards:

*Jay R. Braus (gold-silver with felicitations)—Bank Notes 1870-85 (10 frames). This was an outstanding collection and received the highest award among the Bank Note exhibits. Subsequently sold at auction.⁵¹

*Ethel B. McCoy (gold-silver)—The Trans-Mississippi Issue (10 frames). This was

⁴⁹ A part of the Boker collection of postmaster provisionals, carriers and locals was sold in Europe: Edgar Mohrmann & Co. Sale #140 (Hamburg) October 15-17, 1973; and (as the "Flintstone" U.S.A. collection) in Robson Lowe sale #3786 (Basel), October 26, 1973.

⁵⁰ The Kilbourne collection of Confederate States of America: Siegel sale #815, September 28, 1999.

⁵¹ J. R. Braus, Banknotes (1870-1885): Siegel sale #449, April 16, 1974.

the highest award ever for a showing of this issue.

*Rae D. Eherenberg (gold-silver)—Departments, mint and on cover (seven frames). Subsequently sold at auction.⁵²

*Katherine Matthies (gold-silver)—Civil War patriotic covers (five frames).

*Paul C. Rohloff (gold-silver with felicitations)—“Postal America.” U.S. Territories from 1787 to 1887 (10 frames).

At SIPEX, many outstanding U.S. collections received the vermeil medal (third place). I cite only a few:

*Creighton C. Hart (vermeil)—The 1847 issue: a highly specialized collection (five frames), subsequently sold at auction.⁵³

*Katherine Matthies (vermeil)—1847 issue covers (two frames).

*Earl Oakley (vermeil with special award)—original research on Plate 1 of the 5¢ 1856-61 (five frames).

*W.W. Hicks (vermeil with felicitations)—Railroad postmarks 1837-61 (12 frames, three albums).⁵⁴

*A.R. and M. Kantor (vermeil with felicitations)—U.S. Sanitary Commission and Related Organizations (six frames).⁵⁵

*J. King Horner (vermeil)—Postmasters, carriers and locals (five frames). This was the only competitive exhibit showing U.S. postmaster provisionals.

Review of the 1966 SIPEX show: Only a few general collections and many more specialized collections. The trend continues. Because of its unusual circumstances, SIPEX chose to show 25 frames of the Hirzel collection of U.S. classics.⁵⁶ To see it now, one must go to Bern, Switzerland.

#7— May 29-June 6, 1976: Philadelphia, INTERPHIL 76, Seventh International Philatelic Exhibition

The seventh U.S. international philatelic exhibition took place in Philadelphia during the American Bicentennial celebration. Once again, FIP rules were used to establish the exhibit classes and the award levels. After SIPEX, the rule of including extra albums as part of the exhibit was repealed. For INTERPHIL and all subsequent internationals, the exhibits would be judged solely on what was shown in the frames.

The Chronicle had produced a special issue for SIPEX. For INTERPHIL it produced two issues, the second (August 1976) including reviews of exhibits of special interest to the classic collector. Tom Alexander provided an overview of the 1851-61 exhibits and gave an in-depth review of the 1¢ 1851-61 exhibit of Ryohei Ishikawa, which received a large gold medal with special jury notice.⁵⁷ Alexander also cited the 1851-61 section of the Louis Grunin collection, which was awarded the Grand Prix National. Briefly noted were special items in the exhibits of Eugene C. Reid and H. Leon Ausprung, Jr.

Alexander also recorded some of the special items exhibited at the booth of the Weill brothers. Among them was the mint strip of three (7-9R1E) including the Type I of the 1¢ 1851 and the unique mint block of four of the 5¢ 1856 imperforate.

Alexander noted that there were no less than eight examples of 7R1E at the show!

In the same *Chronicle* Susan McDonald reviewed the 1847 items at INTERPHIL, no-

⁵² Rae Eherenberg, Departments, “The Crystal Collection”: Siegel sale #577, April 10, 1981.

⁵³ Creighton C. Hart, 1847 Issues: Robert G. Kaufmann sale #66, April 30, 1990.

⁵⁴ William W. Hicks, 3¢ 1851 and Railroad Covers: Siegel sale #311, January 13, 1967.

⁵⁵ Robert Kantor and Marjorie Sered Kantor, Sanitary Fairs: Siegel sale #766A, May 5, 1995. See also their book, *Sanitary Fairs, A Philatelic and Historical Study of Civil War Benevolences*, 304 pp., 1982.

⁵⁶ Henry Goodkind, “SIPEX”, *Collectors Club Philatelist*, Vol. 45, No. 5 (September 1966), pp. 277-310.

⁵⁷ Thomas J. Alexander, “INTERPHIL—A Review,” *Chronicle* 91 (August 1976), pp. 189-191.

tably in the exhibits of DeVoss, Grunin, Rohloff, Skinner, Warren, Wenk III and especially Creighton Hart.⁵⁸ The Weill brothers exhibit contained the famous unused 1847 blocks: the square block of 16 of the 5¢, and the vertical block of six of the 10¢ (the same block that Henry Gibson had shown in New York in 1926), both formerly in the famous collection of Philip Ward.

Morrison Waud reported briefly on the Bank Note collection of Rudolph G. Wunderlich, whose exhibit received a large gold medal.⁵⁹

Before reporting on the competitive exhibits, special note should be made of the "Aristocrats of Philately" exhibit put together by Dr. Norman S. Hubbard. Fully illustrated in color in the catalog, and with detailed pedigrees, this exhibit was probably the most popular of all.

Among the highest awards, from the FIP honor class:

*James T. DeVoss (Prix d'Honneur)—"Via Panama" (10 frames). A unique collection, this was subsequently sold at auction, so that today's collector is able to study it in detail.⁶⁰

In the national class, there were six large golds and 11 gold awards. Louis Grunin's exhibit received the Grand Prix National:

*Louis Grunin (Grand Prix National)—U.S. 1847-57, stamps and covers (nine frames). After two straight internationals (1956 and 1966) in which special collections (revenues and Confederate states) won the grand national prize, the Grunin exhibit restored the tradition that the best classic U.S. collection carries off the top award. But Grunin's collection was not in the tradition of the early winners. The range was only from 1847 to 1857. This was a highly specialized collection with unused stamps and covers of postal history significance. In other words, this was a modern collection. Most of this collection was subsequently sold at auction.⁶¹

Special note should be made of another special collection:

*"The Honolulu Advertiser" (special Prix d'Honneur)—"Hawaii, the classic stamps" (nine frames). This fabulous collection was ultimately sold at auction with an extraordinary set of three hardbound catalogs.⁶²

The large gold winners were:

*Creighton C. Hart (large gold)—1847 issue, "Pairs of Note," shades, cross-border uses (nine frames). The major part of this exceptional collection was subsequently sold at auction. See note 53.

*Ryohei Ishikawa (large gold with special award)—1¢ 1851-61 (nine frames). This was the ultimate in specialized collections, with rare covers included because they had a 1¢ stamp on them. Ishikawa subsequently sold most of this collection, retaining important items that would help him win the Grand Prix National in 1986.⁶³

*Rudolph G. Wunderlich (large gold)—1861 series (six frames). An in-depth study of this issue. And from the same exhibitor (large gold): "Essays, proofs, stamps, cancels and postal uses of the Bank Note series of 1870-79 and 1881-88 (six frames). This was the best of the Bank Note collections. It included original pencil and watercolor essays and a wide

⁵⁸ Susan M. McDonald, "1847s at Interphil," *loc. cit.*, pg. 180.

⁵⁹ Morrison Waud, "Interphil 76—Comments," *loc. cit.*, pg. 214.

⁶⁰ The DeVoss Panama Postal History: Sotheby Parke-Bernet (New York) sale S-25, October 25, 1978

⁶¹ Louis Grunin sold parts of his 1847-69 collection in Siegel sale #469, April 15, 1975; Harmer (N.Y.) sales 2370-71, December 14-15, 1976 (the off-cover portion); and Christies Robson Lowe (N.Y.) March 25, 1987 and October 7, 1987.

⁶² The Honolulu Advertiser Collection of Hawaii: Siegel sale #769 (three parts): September 7-8, November 9 and November 9-11, 1998.

⁶³ A part of Ishikawa's 1¢ 1851-57 collection was sold by Sotheby Parke-Bernet, Sale S-46, July 24, 1980; and S-48, September 23, 1980.

range of postal uses.

Eleven classic exhibits won gold medals. Briefly listed they are:

*Hubert C. Skinner (gold)—New Orleans Postal History—1792-1865 (nine frames).

*Paul C. Rohloff (gold)—Waterbury markings, including 1847 usages (eight frames).

*Susan M. McDonald (gold)—U.S.-BNA Cross Border Mail to 1875 (five frames).

*Henry L.C. Wenk III (gold)—Early U.S. Postage Stamps, 1847 etc. (six frames).

*Hans-George Sladowsky (gold with special award)—U.S. Private Posts (nine frames).

*C.W. Bert Christian (gold)—1¢ and 3¢ 1861, highly specialized (nine frames).

*D.E. Williams (gold)—Civil War Patriotic Covers (nine frames).

*William Herzog (gold)—1861-68 issues, highly specialized (eight frames).

*Mildred Rohloff (gold)—Waterbury Cancels (four frames).

*Margaret L. Wunsch (gold)—1869 issue, a specialized collection (eight frames).

*William C. Robbins III (gold)—Solano County (California) Express and Penny Post (five frames). Postal history.

*Harold H. Longfellow (gold)—Arizona postmarks, pre-territorial and territorial (nine frames). Postal history.

Review of the 1976 INTERPHIL 76 show: The U.S. classics section was large and full of highly specialized one-issue exhibits. Even the “general” collections were full of important covers to support the usual unused stamps. Essays and proofs were important elements of these exhibits. Only a few purely postal history collections received gold awards. Stamps and covers were still the judges’ favorites.

#8—May 22-June 1, 1986, Chicago: AMERIPEX 86, Eighth International Philatelic Exhibition

The eighth U.S. international moved to Chicago. The FIP did not change its rules from 1976. The awards remained large gold, gold, vermeil, etc. Two outstanding U.S. collections vied for the grand prize national. One was a single-issue exhibit of the 1847 issue (Kapiloff); the other an exhibit covering U.S. issues from 1847 to 1869 (Ishikawa).

In the tradition of previous internationals, the judges chose the broader exhibit, covering the 1847 through 1869 issues, for the grand prize national. The Ishikawa and Kapiloff exhibits are listed in the catalog:

*Ryohei Ishikawa (grand prix national)—1847-69 (eight frames). This collection was ultimately sold at auction with a handbook catalog.⁶⁴ Ishikawa built this collection on the back of the 1¢ 1851-57 specialized collection he had exhibited in 1976.

*Leonard Kapiloff (large gold)—1847 (eight frames). Kapiloff built this and his other collections in a relatively short time. The classic collector is fortunate that most of his collection was sold at auction.⁶⁵

Once again, Dr. Norman Hubbard created the exhibit “Aristocrats of Philately.” In the court of honor, Creighton C. Hart’s exhibit of part of his 1847 study appeared for the last time. His five-frame showing included the earliest 5¢ 1847 cover (July 7, 1847) and another 5¢ 1847 used to pay Confederate postage in 1862.

Among the competitive classics exhibits, the judges awarded nine large golds—the largest number ever awarded. All had the modern characteristics of intense specialization with abundant covers:

*Stanley Piller (large gold)—3¢ 1851-57 (eight frames). This collection was subse-

⁶⁴ Ishikawa’s full collection, 1847-1869: Christies (N.Y.), September 28-29, 1993.

⁶⁵ Leonard Kapiloff 1847 Collection, Siegel sale #743, June 9, 1992.

quently sold at auction.⁶⁶

*Rudolph B. Wunderlich (large gold and special awards)—1861-66 series: essays, proofs and a large selection of postal history covers.

*Joseph F. Rorke (large gold)—“The Black Jacks,” all aspects including covers (eight frames). This collection was sold at auction two years later.⁶⁷

*Jeffrey Forster (large gold)—1869 issue including the reissues (six frames).

*Leon Hyzen (large gold)—24¢ 1861, research study including covers (eight frames).

*Ray Vogel (large gold)—12¢ 1861-67 and 15¢ 1866-67 postal history (eight frames).

The next three exhibits were shown in the postal history category:

*Elliott H. Coulter (large gold)—1869 issue, international usages. This collection is scheduled to be sold by the Siegel firm.⁶⁸

*Robert B. Myersburg (large gold)—“The U.S. Carrier Service—Its Stamps and Uses” (six frames). The postal history category was an unusual place for a specialized collection of U.S. locals. Subsequently sold at auction.⁶⁹

*John O. Griffiths (large gold)—“A History of United States Posts, 1837-1870, Viewed with Railroad Correlations” (eight frames).

Review of the 1986 AMERIPEX SHOW: The awards to classical exhibits in 1986 continued the trend toward more specialized collections and more postal history. A look at all the large gold medals indicates that the seven listed under “general” were single-issue, highly specialized collections with considerable postal history. The three listed under “postal history” were not much different, except for John Griffiths’ railroad-related exhibit, which had a strong thematic element.

#9—May 29-June 8, 1997: San Francisco, PACIFIC 97, Ninth International Philatelic Exhibition

The ninth U.S. international philatelic exhibition took place in San Francisco. Under FIP’s newly-proclaimed revision of the philatelic vocabulary, this was now a “world” exhibition rather than an “international,” a proposed change that the collector community chose largely to ignore. The year 1997 was selected to celebrate the 150th anniversary of the first U.S. government stamps in 1847. There was an additional theme, a first for a U.S. international. Countries along the Pacific Rim were favored, and indeed two of the major award winners came from a Pacific Rim nation, Thailand.

The Court of Honor included two classic U.S. collections, one a pure postal history collection and the other a highly specialized U.S. collection with “particular emphasis on postal history.” These were:

*Kenneth J. Kutz (prix d’honneur)—Gold Fever, related to the mining of gold globally over the period 1848-1920 (five frames). Kutz’s exhibit was based on his book, which contains much to interest the classic collector.⁷⁰

*The “Monte Carlo” collection (prix d’honneur)—1847 issue, a specialized showing with emphasis on postal history (five frames). This showing included some of the greatest 1847 items, including the largest recorded mint blocks of both the 5¢ and the 10¢. Since 1997, this exhibitor, William H. Gross, has added greatly to his 1847 collection and ex-

⁶⁶ The Piller collection of 3¢ 1851-57: Siegel sale #748, March 25, 1993.

⁶⁷ Joseph F. Rorke “Black Jack” collection, Christie’s Robson Lowe sale, March 16, 1988.

⁶⁸ The Elliott H. Coulter collection of 1869 covers, scheduled for auction May 12, 2006, by the Robert A. Siegel firm.

⁶⁹ Robert B. Meyersburg Carriers and Locals: Siegel sale #791, June 25, 1997.

⁷⁰ Kenneth J. Kutz, *Gold Fever*, 1988.

panded into a collection encompassing the whole range of 19th century U.S. stamp issues. This will be exhibited at Washington 2006.

The judges at PACIFIC 97 awarded seven large gold medals to classic U.S. collectors. Of these, four were exhibited in the traditional philately category and three as postal history. The Grand Prix National was chosen from the postal history category—a first in U.S. classic exhibiting. Postal history had won the day!

The winners in the traditional philately category were:

*Raymond Vogel (large gold)—1¢ 1851 (eight frames). “The challenge of this exhibit was obtaining the finest known copies of these issues concentrating on the complete plating of plate one late while showing the important stamps and types of the other four plates.”

*Peter G. DuPuy (large gold)—the 30¢ and 90¢ 1861 issues (eight frames). “A traditional study” with emphasis on usages. This collection was subsequently sold at auction.⁷¹

*Jon W. Rose (large gold)—1847-1869 (five frames). A traditional showing with usages and unused blocks.

*Robert L. Markovits (large gold)—Departments (eight frames). An in-depth study with many rare and unique items. This collection was subsequently sold at auction.⁷²

Large gold medal winners in the Postal History category were:

*Mr. and Mrs. Edward J. Siskin (large gold with special award)—“U.S. Postal History before the U.S. General Post Office” (eight frames). This outstanding postal history collection has recently been sold at auction.⁷³

*Richard F. Winter (large gold with special award)—“U.S.-France Mails by Steamship: 1838 to General Postal Union” (six frames). Another outstanding postal history collection, assembled by the author of books and numerous articles on transatlantic subjects.⁷⁴

The winner of the Grand Prix National:

*George J. Kramer (Grand Prix National)—“Across the Continent” (eight frames). “Mail across the American continent before the completion of the transcontinental railroad in 1869.” The jury chose this outstanding collection not only for its significant postal history aspect but because it contained some of the most important Pony Express covers known. Since 1997, the great Lichtenstein Wells Fargo and Western Franks collection has been sold, and Kramer has exhibited items from this holding. He has also co-authored an important book on the postal history of the Pony Express.⁷⁵

There were nine gold medal winners showing U.S. classic material: seven “traditional” and two “postal history.” Briefly, starting with the traditional category:

*Ken Gilbert (gold with special prize)—10¢ 1861 (eight frames). A specialized exhibit with much postal history.

*Donald L. Evans (gold “with felicitations of the jury”)—1¢ 1861-67 (five frames). An in-depth study of this stamp with strong postal history elements.

*Richard Drews (gold)—1861-68 issues (eight frames). A comprehensive study.

*Michael Laurence (gold)—10¢ 1869 (eight frames). A highly specialized research study, including the reissue.

*Martin D. Richardson (gold plus special award)—D.O. Blood & Co. (seven frames). “A traditional exhibit covering the entire period of operation, 1842 to 1862.”

*Lester C. Lanphear III (gold)—Departments (eight frames). “An in-depth study.”

*Frederick R. Mayer (gold)—The 5¢ 1856 and its uses (five frames). Mayer’s collec-

⁷¹ DuPuy collection of 30¢ and 90¢ 1861: Matthew Bennett sale #285, February 11, 2005.

⁷² Robert L. Markovits U.S. Official Stamps 1873-1884: Bennett sale #273, February 7, 2004.

⁷³ The Siskin Collection of Colonial and Early United States Mail, 1662-1799: Bennett sale #291, October 7, 2005.

⁷⁴ Richard F. Winter’s most recent book, *Understanding Transatlantic Mail, Volume I*, was published in 2006 by the American Philatelic Society.

⁷⁵ Parts of Kramer’s collection were sold by Robert G. Kaufmann, sale #70, September 15, 1990 (Wells Fargo and Westerns) and in Bennett sale #260, May 2, 2003 (“Across the Continent,” maritime usages).

tion was recently sold at auction. He and Richard Frajola have written a book based on this fabulous collection.⁷⁶

The gold medal winners in the Postal History category were:

*Thomas C. Mazza (gold and special award)—“Street Fighting—New York City Carrier and Local Mail, 1840-1863” (eight frames).

*Douglas N. and Nancy Z. Clark (gold)—“The U.S. Private Ship Letter” (eight frames). A comprehensive rate study from 1710 to the early 1900s.

Review of PACIFIC 97: It is interesting to record that there were 15 classic U.S. collections exhibited as traditional philately and 16 as postal history. Have we reached equilibrium? To be fair, many of the “traditional” exhibits had a very strong element of postal history. So as it was in 1986, postal history won the day in 1997. There were many exceptional exhibits on display that didn’t reach the gold level. Perhaps some of these will appear again at Washington 2006, after nine years of additions, modification and re-emphasis. We will see! ■

⁷⁶ Frederick R. Mayer 5¢ 1856: Bennett sale #294, October 21, 2005. Also Richard C. Frajola and Frederick R. Mayer, *The United States Five Cent Stamp of 1856*, The Collectors Club, 2005.