



Cancellation Club NEWS

VOL. 19, NO. 3

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SUMMER 1988

NEW YORK FOREIGN MAIL CANCELLATIONS

Unlisted Types

By W.R. Weiss, Jr.

As a serious collector of New York Foreign Mail cancellations, nothing gives me greater pleasure than finding previously unlisted types, especially when the new type is a member of a group other than the "Spokes and Sunbursts" or "Free Hand". New discoveries in the "Star", "Geometric", "Wheel" or "Conventional" groups are few and far between. Figure 1 represents just such an exciting discovery. It is a leaf, and quite unlike any of the other three leaf styles previously discussed. The two types listed by Van Vlissingen-Waud (V-W) were C1 (see Figure 2) and Type F2 (see Figure 3). A few issues ago, we reported a third type (see Figure 4) and now a fourth. The new type should properly be assigned to the "Conventional" family, and it has 7 sections to each side, with each section joined to the main "stem" and with a small space between the two sides. The cover bears a strip of 3 copies of the 2¢ red brown (National printing) bank-note, tied by a red New York CDS on a cover dated January 1, 1873, to London, England.

It is remotely possible, although not probable, that listed Type F2 could have evolved from this cancel. The physical characteristics

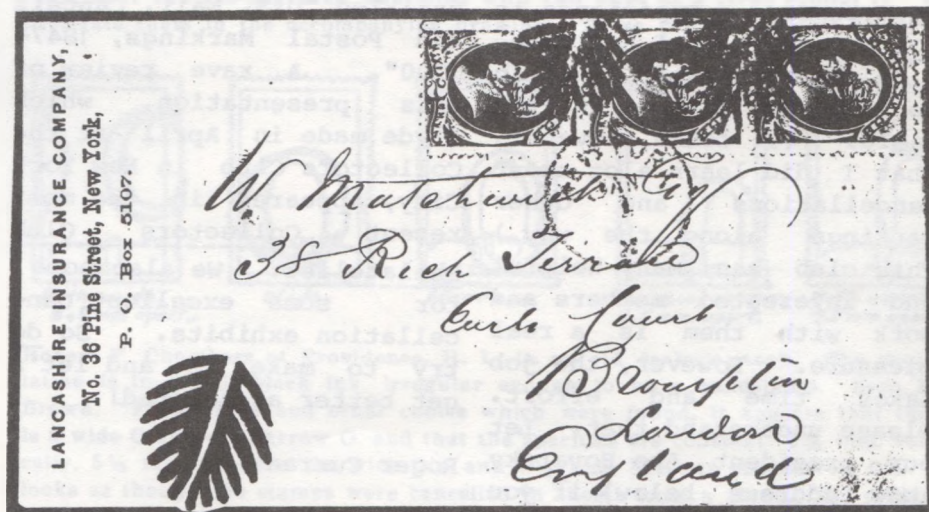


Figure 1



Figure 2



Figure 3



Figure 4

are sufficiently different to warrant a new listing.

In the category of "Free Hand" designs, many different types of grids in the shape of ovals, ellipses or circles exist. V-W pointed out that many of these are not distinctive enough to warrant individual listing, but it is important for students to be aware that they exist. We agree fully with this analysis, and we further suggest that countless varieties exist of many of the grids, and are of

interest only to the NYFM specialist. Figure 5 is a quite distinctive variation in that on each side of the grid we find seven sections. Listed types F11 and F12 contain members which bear six (F11) horizontal rows, divided into two vertical rows, while Type F12 bears 3, 4 or 5 horizontal rows, either unsplit or split into two vertical rows. Thus Figure 5 represents an entirely new number of horizontal rows and possibly

(see NYFM, p. 44)

Dear Reader:

After the Fall 1988 issue which will complete five years, I plan to step down as editor of the News. For now, career and other obligations leave insufficient time for adequate attention to the task. And what an enjoyable job it has been! If editing appeals to you at all, I strongly recommend that you consider this opportunity. Experience is not necessary. I had none, I do not type and I am in no way an expert in the field. (I found, however, that I did learn alot about cancellations and other markings along the way.) This club has many helpful and interested members and work with them is a real pleasure. However, the job takes time and effort. Please understand that. Let our president Abe Boyarsky know (address below) if you are interested. The first issue under a new editor

would be due about February 1989.

Although response was limited, we are planning two club events at VAPEX (Virginia Beach, November 18-20). Friday evening, November 18, we expect to have a social hour (cash bar) from 5:00 to 7:00 and Saturday we will sponsor a seminar with Clyde Jennings presenting a slide program entitled "U.S. Mail, Cancels and Postal Markings, 1847-1900". A rave review of this presentation, which Clyde made in April at the Collectors Club in New York City, appeared in the most recent Collectors Club Philatelist. We also hope for some excellent cancellation exhibits. So do try to make it and let's get better acquainted!

Roger Curran

(see VAPEX, p. 48)



AWARD WINNERS

William H.P. Emery

Gold and WPH Museum award - Early Texas Mail 1833-1861 (ARIPEX '88)

Vermeil and USCC award - same exhibit (INTERPEX '88)

Vermeil - same exhibit (ROMPEX '88)

Vermeil - same exhibit (WESTPEX '88)

Howard J. Selzer

Gold and APS pre-1900 medal - Transatlantic Mails (COLOPEX '88) Vermeil and USCC award - Michigan Postal History (Plymouth Show) Austin Philatelic Club Grand - same exhibit (COMPEX '88)

(see AWARDS, p. 57)

THE U.S. CANCELLATION CLUB NEWS

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O.....?

The stamp illustrated in Figure 1 has been for awhile in a section of your editor's collection that contains a number of cancels in incorporating single letters. Recently, however, we have given thought to moving it to a section with far fewer items!

It all began when Henry Spelman's 64th Postal History Auction catalog arrived last Spring and there, as lot 1251, was a 1c banknote (see Figure 2) with a somewhat similar "O" cancel (could it be a zero?) described thusly: "1251 Precancels 1c (212) with large outline O killer on wrapper." Apparently there was no origin postmark as it surely would have been mentioned. Not long there-



Figure 1



Figure 2

after word came of an upcoming regional meeting of precancel collectors in nearby Silver Spring, Maryland so your editor figured this was where more might be learned. Indeed, precancel collector Ed Quinn was well aware of this cancel, had several in his collection, and knew of an old article on the subject which he was kind enough to send me. It is

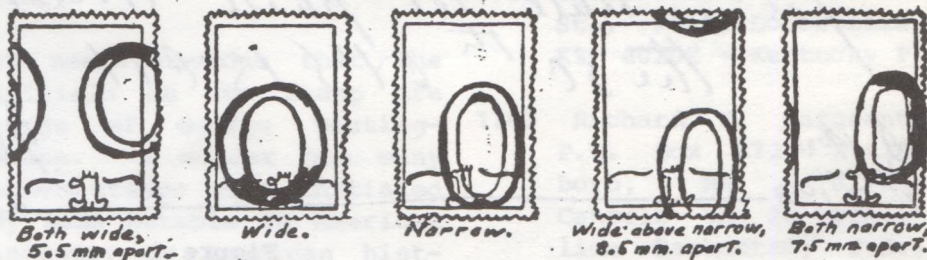
A.P.S. PRECANCEL UNIT.



H. S. ACKERMAN, Chairman, 41 Park Row, New York, N. Y.
STEPHEN G. RICH, Secretary, 170 Claremont Avenue, Verona, N. J.
DR. N. P. MCGAY, Vice Chairman, 1000 East 105 St., Cleveland, O.

Another Possible Old Precancel.

Mr. Allan R. Brown has submitted for description and inquiry five copies of the 1 cent 1832 re-engraved, cancelled with two sizes of a large capital O. We illustrate them in the accompanying drawing. These five copies were found by



Robert F. Chambers at Providence, R. I., in an old dealer's stock. The cancellation is in a dull black ink, irregular enough to be a handstamp. Says Mr. Brown: "From these and other copies which were found, it appears that there is a wide O above a narrow O, and that the spacings are constant: $8\frac{1}{2}$ mm. vertically, $5\frac{1}{2}$ mm. between the wide O's, and $7\frac{1}{2}$ mm. between the narrow O's. It looks as though the stamps were cancelled in sheets from a plate. The problem is to find the town they came from and then maybe we can learn about the cancellation."

The constant spacing in both directions would agree with what we find on multiple-subject handstamps and on printed precancellations. The character of ink and impression would indicate a handstamp. The multiple-subject handstamp would indicate precancelling.

The chances are that this is a precancel, but we need evidence in the form of a cover to decide this and to give us an indication of the office of use. If anyone has information on this matter, he is requested to write to Mr. Allan R. Brown at 11 Broadway, New York City.

Amer. Phil Dec. '21

Figure 3

reproduced in its entirety as Figure 3.

Figure 4 shows several stamps in Ed's collection. Can any reader shed additional light on this interesting cancel? And while we're at it, how about the "O" in Figure 5? You'll note what may be the outer



Figure 4



Figure 5

portion of a second "O" at the upper right. ■





One day after date
 We or either of us promise to pay
 to Aaron Burlison, the sum of
 one hundred and 25 dollars for value
 received of him baring ten percent intres
 from date til paid this November
 the 30th AD 1864

J. M. Ing
 Given
 the 30th 1864

James M Ing
 Christopher Ing

Figure 1

One day after date
 We or either of us promises to pay
 to Aaron Burlison the sum of
 one hundred and 25 dollars for value
 received of him baring ten percent intres
 from date til paid this November
 the 30th AD 1864

James M Ing
 Christopher Ing

Figure 2

A FEW MORE MANUSCRIPTS

Bert Christian sends an interesting I.O.U. franked with a 10c 1861 issue bearing a manuscript revenue cancellation. The I.O.U. is illustrated in Figure 1 and the text, hopefully interpreted correctly by your editor, is presented in Figure 2.

We mentioned in the last issue the depressing effect that manuscript cancellations have on the catalog value of early U.S. stamps. Of course there are many exceptions as postal historians and cancellation

collectors will attest. One such item is illustrated in Figure 3. It was Lot 55 in the Ventura Stamp Co. net price sale of July 1988. The price for the piece, incidentally, was \$225.00. (The 1861 issue stamp is a straight edge rose pink.)

Figure 4 would be much better if it were in color. The cancelling ink is a pinkish red and makes a nice contrast with the green background. Although black



Figure 4

ink for manuscripts greatly predominates, blue, purple and some "reds" have been noted by your editor. Brown ink, of course, is also seen but it is hard to know when

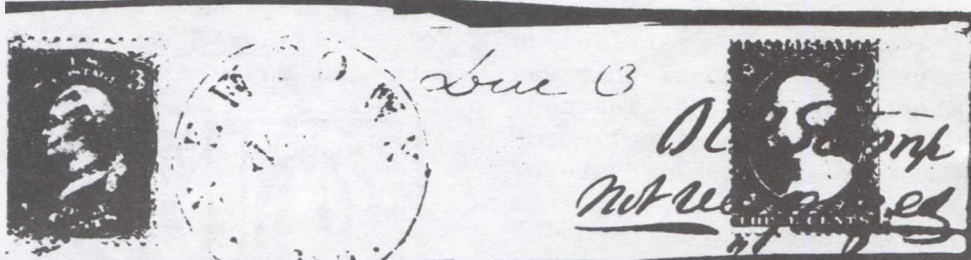


Figure 3



Figure 5

it is not a degradation of black ink. What interesting colors are in your collections?

We speculate that the postmaster who cancelled the stamp in Figure 5 was not altogether satisfied that using the "PAID" marker was the thing to do, so he added a couple of "X"s. ■

FAMOUS INITIALS

by
Don Kaelin

Figure 1 is a photocopy of my favorite manuscript cancellation and it's a revenue usage of a postage stamp.

This item reminds me of the incident that brought it to me in the first place. I had been doing business over the phone with Mr. R. N. Sampson, co-author of the

"Herst-Sampson Postmark Catalog". One day he mentioned that he was retired from the General Electric Co. When I told him that I was currently employed by their major competitor, the Westinghouse Electric Corp., he mentioned the item in Figure 1, which he owned, and said that a Westinghouse employee ought to have it in his collection. In less than a minute we settled on a price and the item was mine!

It seems obvious that the initials on the stamp are those of George Westinghouse. I wonder how many other stamps were initialed by some notable in American industry or American history. Since I added this item to my collection I have acquired a fondness for manuscript cancellations, especially those containing a person's initials. ■

NEW MEMBERS

1759 Harry C. Smith, 13300 Indian Rocks Rd., #2104, Largo, FL 34644 - U.S. Fancy Cancels; Postal Markings; Great Britain (Wilding def., Castles)

1760 Elsie Meyersburg, 9910 Summit Avenue, Kensington, MD 20895 U.S.: fancy cancels, early; errors

1761 James H. Booth, 1305 Warrior Road, Birmingham, AL 35218. All types and kinds of cancels on U.S. stamps: 19th c. fancy cancels, machine, precancels etc.

1762 Louis Cohen, 200 S. 7th St., #155, Louisville, KY 40202 - Kentucky PH

1763 Richard F. Sargeant, P.O. Box 872, Attleboro, MA 02703 - Cancels on 2c Vermillion Banknotes; U.S.; Austria; Iceland

(LM)

1764 John A. Perkins, 602 S. Garfield Avenue, Hinsdale, IL 60521 - U.S. Fancy cancels; 19th c. Waterbury Cancels; PH

1765 Arthur Fitzpatrick, 4405 S. Harbor Rd., Southold, NY 11971 - Cancels & P.H. Suffolk Co. N.Y. 19th cent.

(see NEW MEMBERS, p. 48)

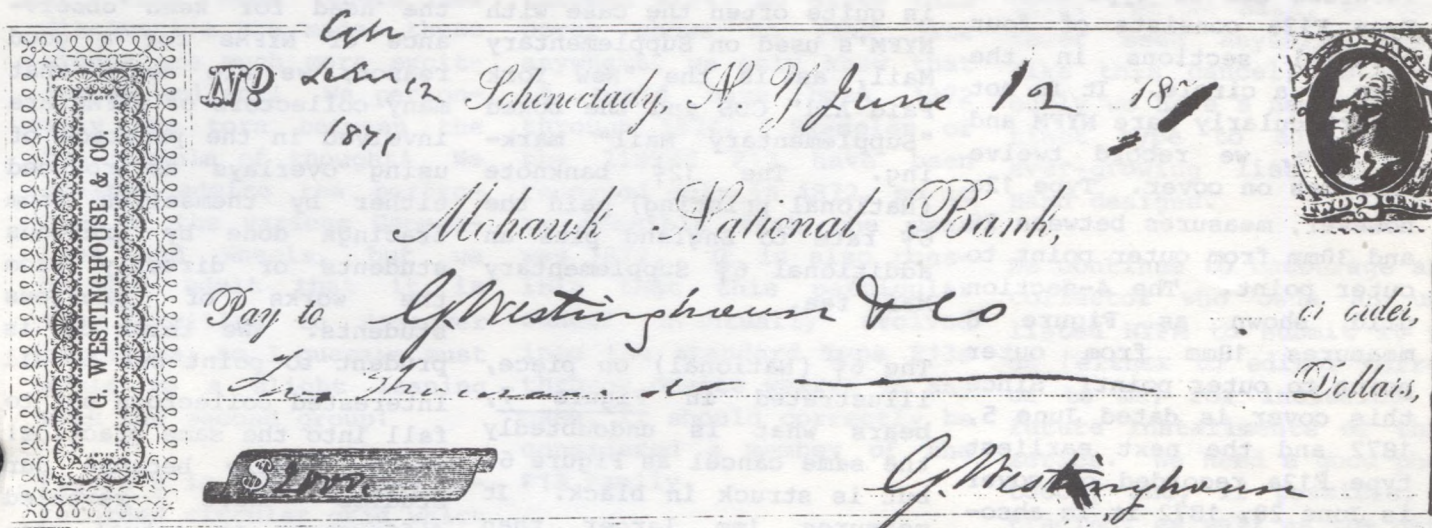


Figure 1

NYFM (continued)



Figure 5

deserves a separate listing. The cover bears a 3¢ and 6¢ (National Printing) banknote, a red "New York/Paid All/Br. Transit" CDS dated December 28, 1872 and a German backstamp.

The next two items we show you will clearly demonstrate the importance of keen observation necessary to be a serious student of NYFM cancels. The cover shown in Figure 6 was purchased by me from the collection once owned by a great NYFM collector. He had listed the cover as "earliest recorded use of Type F12a". Type F12a consists of four parallel sections in the form of a circle. It is not a particularly rare NYFM and to date, we record twelve examples on cover. Type 12a however, measures between 28 and 30mm from outer point to outer point. The 4-section grid shown as Figure 6 measures 18mm from outer point to outer point! Since this cover is dated June 5, 1872 and the next earliest type F12a recorded on cover is June 20, 1872 it is absolutely impossible for this cancel to have enlarged to 28mm in only 15 days! The



Figure 6

cancel is struck in red, as is quite often the case with NYFM's used on Supplementary Mail, as is the "New York Paid All" CDS and the boxed "Supplementary Mail" marking. The 12¢ banknote (National printing) paid the 6¢ rate to England plus an additional 6¢ Supplementary Mail fee.

The 6¢ (National) on piece, illustrated in Figure 7, bears what is undoubtedly the same cancel as Figure 6, but is struck in black. It measures 1mm larger than Figure 6, but is close enough to consider it the



Figure 7

same type. What we have here is obviously a brand new type, 10mm smaller than previously-listed Type F12a, but likely deserving of being included in the F12 Family since it's basic composition is the same as F12a; i.e., 4 parallel sections.

We specifically pointed out the need for keen observance of NYFMs for a good reason; we are aware that many collectors of NYFMs are involved in the practice of using "overlays" as produced either by themselves from tracings done by previous students or directly from the works of previous students. We think it is prudent to point out to all interested collectors not to fall into the same practice! Why? Simply because our studies have revealed differences in actual cancels compared to tracings done by previous students to

be as much as several millimeters! Let me quickly point out, in defense of previous students, that to make cancel tracings is not easy. It requires a degree of drawing ability, combined with a great "eye" and a steady hand, as well as lots of patience. What collectors need to think about is that ANY tracing is only as accurate as the person who traced it! It's just that simple. If you always remember that the tracing was done by a human, who has the ability to err, you will not be often fooled. For present-day collectors to accept tracings done by students, either present or past, as "gospel" in deciding if the item they own is indeed the item they think it is, is foolish. We need to accept the degree of human error present in tracings and be willing to analyze the item for ourselves.

One school of NYFM collectors holds that anything other than the "glamour" types of cancels (Stars, Geometrics, Wheels, etc.) is a "dull" cancel! Another school feels that since it is in the Groups we know as being "Sunburst and Spokes" or "Free Hand" where new discoveries are made, these groups are much more exciting to collect! We personally are torn between the two schools of thought! We greatly admire the perfection of the various Geometrics and Wheels, but we quickly admit that it is very exciting to discover new types; so I guess we must admit to a slight leaning with the second group!

Figure 8 is a previously unrecorded circular grid which resembles listed type F13e. It is composed of 9 sections, 3 vertical and 3 hor-



Figure 8

izontal rows in the form of a circle. Type F13e however, contains 3 center sections which are all of approximately equal size, while the new type contains the same sections in much larger measurements. F13e center section measures 5mm wide whereas this new type measures twice that amount. The overall size, however, is exactly the same as F13e (23-24mm diameter). The cancel is in black, on a 7¢ (National) stamp, the "New York Paid All Direct" CDS is in red and the cover was used to Denmark. The rate, according to the Starnes book, was 7¢ via Danish Closed Mail effective 1/72 through 9/74, so since this cover shows no year date anywhere, we only know that it could have been 1872 through 1874. Examples of the listed F13 have been recorded only in 1872, so it is possible that the year was 1872. It is also possible that this particular cancel eventually evolved into the standard Type F13e through device wear. In any case, it should correctly be considered a member of the F13 Family.

In one of our previous installments, we talked about a new type in the Free Hand

Group which contained two groups of three sections; a sort of "half-circular grid". Figure 9 is quite amazing, and we admit that we have never seen anything quite like it! It is struck in black and consists of 4 horizontal sections by two vertical rows, measuring 25mm horizontally overall, and 10mm vertically. All eight sections are irregular rectangles. The stamp is a 10¢ (ungrilled National), and the cover, which is blue, bears a red "New York/Paid 6" CDS, red "PD", red London Transit, blue New York merchant's handstamp, and black French receiving CDS. It is dated August 17, 1872. As we said, we have never seen anything quite like this cancel, so obviously we have a new and distinct type to add to the ever-growing list of Free Hand designs.

We continue to encourage any collector who owns an unlisted NYFM to submit it to us (either to editor Curran or to me) for inclusion in future installments of this series. We need a good photocopy and, if possible, a tracing, as well as the date of use (if not apparent).

We now show you a group of

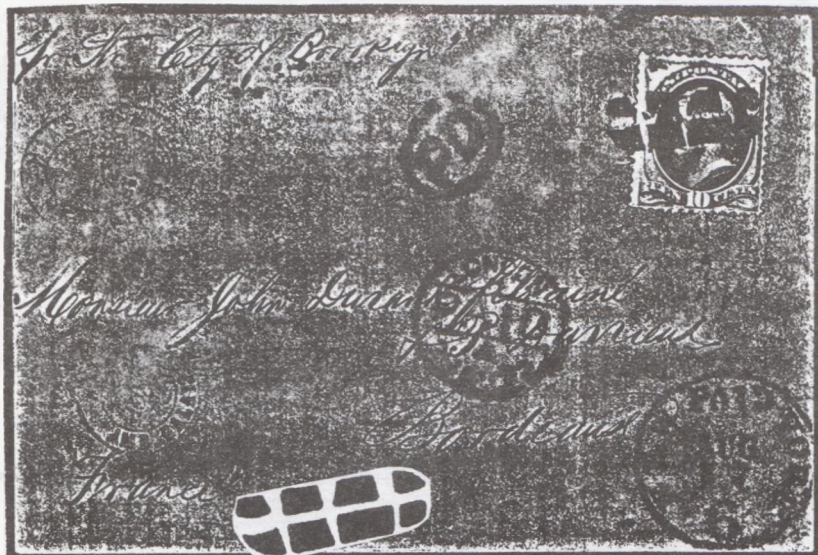


Figure 9

Free Hand grids which, at first glance, may appear alike or at least similar, but on closer inspection we find that all are distinctly different. Figure 10, struck in black, is a grid which contains four vertical rows consisting of 1-3-3-2 sections by three horizontal rows consisting of 2-4-3 sections. Outer measurements are; top to bottom at greatest point-22mm; and by

circular grid composed of four vertical rows by three horizontal rows, and through device wear, evolved into what we see here. Listed Type F14a is exactly of that composition, but is only half the size (in diameter) as Figure 10, thus F14a could not have evolved into this cancel or vice versa. The proper assignment of such irregular grids to "Families" is difficult, and



Figure 10

left to right-22mm. The 6¢ is a National printing and the CDS is dated August 8, 1871. It is possible that in it's early state this cancel could have contained an additional three sections at each corner, making it a

we wonder if a separate section for such cancels might be the answer?

Figure 11 appears much like Figure 10, except we quickly note that this cancel contains either 9 or 10 separ-

ate sections as opposed to the previous type with exactly 9, but more importantly the composition of Figure 11 is 4 horizontal rows of 2-3-3-2 sections by three vertical rows of 3-4-3 sections. Entirely different than the previous cancel! The cancel is also larger, measuring 23mm (left to right) by 25mm (top to bottom). One of two 10¢ (National) stamps is tied by the red "New York/Paid All/Via Eng. & Ostd." CDS. This is apparently a double weight usage of the 10¢ rate effective 5/70 through 7/75. The irregular composition of this cancel also makes it difficult to assign to an existing family although, as with the last cancel, we could either assign it to the existing F13 family of grids or to a separate section of its own.

Figure 12, also black, is an irregular grid consisting of three vertical rows of 3-3-2 sections by three horizontal rows of 2-3-3 sections, and measures 20mm (left to right) by 23mm (top to bottom). The stamps are 2¢ (2) & 3¢(2) (National ungrilled), the "New York" CDS is red, the Merchant's handstamp is blue, the French receiving marking red and the "16" in black. The date is November 26, 1870. This cancel easily could have evolved from a 3x3 circular grid, and as such, it would be very similar to listed type F13e, except that F13e measures several millimeters larger from left to right, so this likely belongs in the F13 Family or, as the two previous examples, in its own new category.

Listed Type F15 is the only grid containing 5 vertical rows, but in that case, the

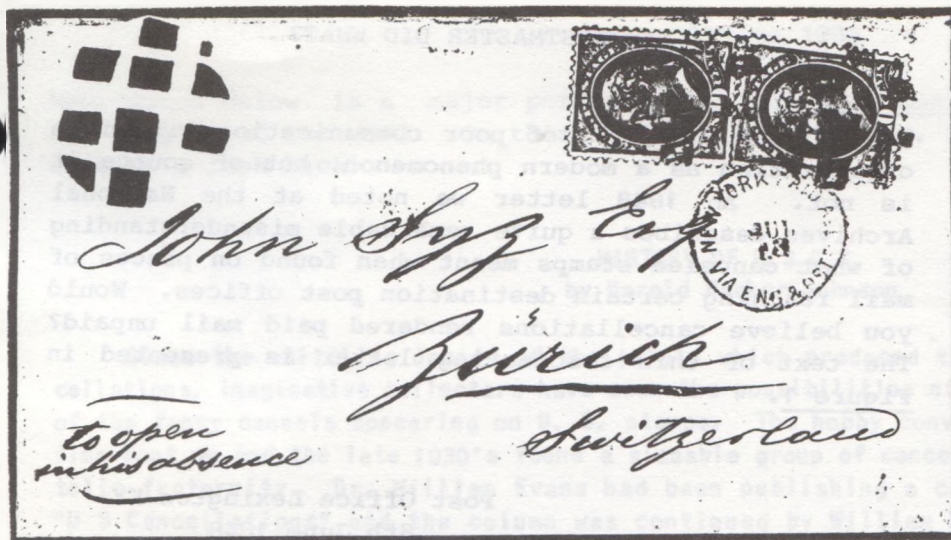


Figure 11



Figure 12

composition of 3-5-5-5-3 forms a virtually perfect circle. Figure 13 contains the five vertical rows, but their composition is much different; i.e., 3-4-4-3-2, quite irregular! Even if we would assume that this cancel evolved from a "perfect" circular grid, the composition would have been 4-4-4-4-4, and no other listed NYFM grid has 20 sections. The cancel, in black, measures 22mm (left to right) by 21mm (top to bottom), making it smaller by several millimeters than listed Type F15. The 10¢

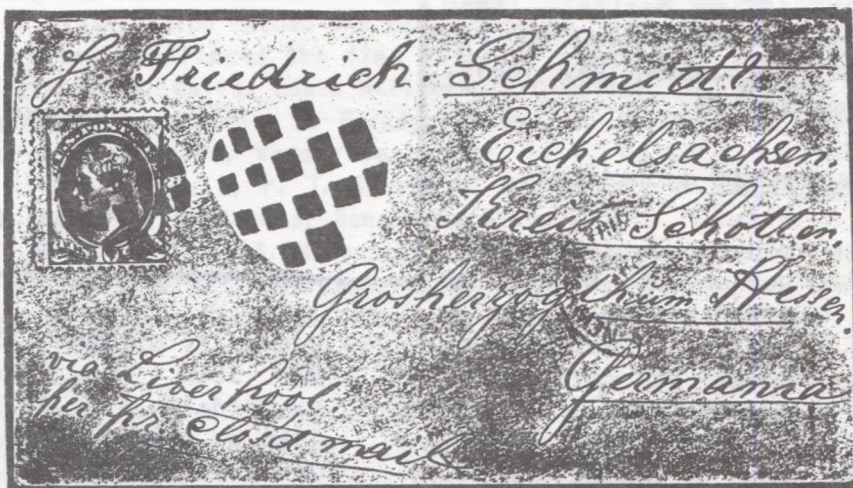


Figure 13

(National ungrilled) stamp paid the 10¢ rate to Germany effective 7/70 to 7/71 via North German Union closed

Mail. The New York CDS is red, and the date is 8/16/70. Since there is no other listed circular grid with exactly this composition, this cancel should be assigned to a new Family and/or deserve its own separate listing.

As mentioned earlier, the assignment to proper Family can be difficult, so I wish to pass on to serious students the fairly simple method I use to assign such grids;

Type F11 - 6 horizontal rows by two vertical rows in form of ellipse.

Type F12 - 3,4, or 5 horizontal rows by 1 or 2 vertical rows.

Type F13 - 3,4,5 or 6 horizontal rows by 3 vertical rows.

Type F14 - 3,4,5 or 6 horizontal rows by 4 vertical rows.

Type F15 - 5 vertical rows.

Unfortunately, this system

is only helpful when using the listed grids as the basis for assignment. We have discovered several new

types which do not fall into ANY of the above general classifications, thus the need to update the present listings. We have shown you in this discourse several types which can be classified into the old system using the above method (Figures 6-7 into F12 Family, Figure 8 into F13 Family, Figures 10-11 into F13 Family, Figure 12 into F13 Family) and some that fit into no currently listed Family (Figures 1, 9 & 13).

We close this article by repeating our appeal to all collectors to continue to remember that we are involved in the ongoing project of recording all NYFM cancels ON COVER. Our list has grown to over 1,200 individual covers and continues to grow with the aid of fellow collectors who contribute to the project. If you own ANY NYFM on cover, please send us a photocopy of it, with the date of use (if not apparent on copy). We will acknowledge receipt and will be happy to include your name in future publication of the list (if you desire). Send items to the author at POB 5358, Bethlehem, PA, 18015. Thank You! ■

NEW MEMBERS (continued)

1766 Tony Dean, 5840 Mt. Vernon Rd., Newark, OH 43055 - Collector & Dealer: Postmarks on cover or card only: Pre-zip era

1767 Angus C. Parker, Argyll Etkin Ltd., 48 Conduit St., London W1R 9FB ENGLAND

1768 David S. Brown, Box 219, Wayne, NJ 07474

THE POSTMASTER DID WHAT?

We may tend to think of poor communication within an organization as a modern phenomenon, but of course it is not. An 1848 letter we noted at the National Archives describes a quite remarkable misunderstanding of what canceled stamps meant when found on pieces of mail reaching certain destination post offices. Would you believe cancellations rendered paid mail unpaid? The text of this fascinating letter is presented in Figure 1.

Post Office Lexington KY
8th June 1848

Sir

I have to return you enclosed my receipt for one hundred Dollars on account of that amount in post office stamps _____

It is quite a question worth notice that great doubts arise as to defacing post office stamps whether at the office from which they are sent or at the office where received -- a citizen of this place corresponding on his own business with the interior of the state of Mo has his prepaid letters with stamps paid on delivery & that too for reasons that may occur in other places, that is the P.M. finding stamps X insists that their payment or value was destroyed at the office from whence they started being the point the purpose was best understood -- the continuance of the stamp on the letter is supposed to be of no moment (?) but allowed to remain after defaced as not in the way.

Respectfully

yr ob Joseph Ficklin
PM

Figure 1

1769 Eugene N. Gillett, 5758 SW 35th Way, Fort Lauderdale, FL 33312-19th c. cancels on U.S. Gov't Postal Cards

1770 Michael Ewen, 1028 Longstreet Drive, Tallahassee, FL 32301 - U.S. fancy cancels; Mint Br. Commonwealth Mint France

(LM)

1771 Van Koppersmith, P.O. Box 81119, Mobile, AL 36689 - Used U.S. Classics ■

VAPEX

Please contact your editor if you plan to attend or wish more information. This will also assist our planning. Really hope to hear from you! ■

From 1938 to 1988

Reproduced below is a major portion of a 1951 USCC Quarterly article that describes the origins of the USCC. On this our 50th Anniversary, it seems only fitting that we take a look back.

HISTORY OF U.S.C.C. by Harold Parker Johnson

Since the whittling decade of the 1870's which produced the galaxy of our intriguing cancellations, imaginative collectors have seen the possibilities of creating specialized collections of the fancy cancels appearing on U. S. stamps. The hobby converted more and more followers as time went on and the late 1930's found a sizeable group of cancellation enthusiasts in the philatelic fraternity. Dr. William Evans had been publishing a column in Stamps magazine headed "U S Cancellations" and the column was continued by William W. Reynolds. A magazine called Postal Markings was devoted exclusively to cancellations, auction sales were beginning to feature these items and the larger stamp exhibits began to create a special grouping for Cancellations and Postmarks, indeed the hobby had come of age.

A small group of Denver collectors interested in the hobby but finding themselves far removed from any source of supply determined to try to help themselves and others in the same circumstances. In the summer of 1938, Harold Parker Johnson of Denver presented the problem and a plan to William W. Reynolds, then editor of the Cancellation Column in Stamps Magazine. Bill Reynolds recognized the need for an organization and lent his support to the plan. After many weeks of continuous correspondence and contact with a few key men in various cities, the U S Cancellation Club was formed and announced thru the columns of Stamps Magazine in the issue of November 19, 1938.

The stated purpose of the Club was "for the mutual benefit of its members and for the furtherance of the hobby by bringing into closer unity collectors from all sections of the country." The Club was to perform the following functions:

1. Sales Department, through which stamps and covers may be bought and sold.
2. Dissemination of information concerning cancellations such as place of origin.
3. Establishment of a market value for various types of cancellations as shown by actual sales through the Sales Department.
4. Expertizing Department.

After the official announcement was made cancellation collectors from all over the country joined the Club thus proving such an organization needed and desired. The Sales Department began to function immediately and the writer recollects the fine material offered by some of the original members, including especially W. W. Davis, Edwin Milliken, Dr. Potter, Dr. Babcock and several dealer members. The first 25 members were: H. Parker Johnson, W. W. Reynolds, Edward L. Oakes, Christian Wissing, George H. Habbert, Warner Bates, Dr. L. F. Potter, Dr. D. D. Berolzheimer, Albert G. Berger, Wilbur W. Davis, P. T. Skove, H. W. Dunbar, Dr. S. D. Swan, Donald S. Lovejoy, Edwin Milliken, Burleigh E. Jacobs, Donald MacGregor, S. J. Caraher, C. J. Slater, Morris Everett, Mrs. H. F. McCullough, G. S. McKenzie, Adolph Steeg, Dr. Wm. E. Wilson and Chancy Palmer. The original officers were: President, W. W. Reynolds; 1st V. P., Edward L. Oakes; 2nd V. P., George Habbert; Treas., Christian Wissing; Sec'y and Sales Manager, H. Parker Johnson.

The first full year of operations, 1939, was highlighted by our first annual convention and exhibition. This was held in Denver Aug. 17-20 in conjunction with the TMPS convention. Our Club participated officially in this event and the exhibit contained a special section for Cancellations under our sponsorship. Certificates of Awards and Ribbons were presented by both TMPS & USCC and our own Board of Judges handled our section. Many of our members participated

in this, our first exhibit and it proved to be a highlight of the entire show.

The Board of Judges were: Dr. H. A. Davis, Secretary of the A.P.S.; Daniel A. Stone of Y. Souren Co.; Edward L. Oakes, President of Denver Stamp Club and Christian Wissing of the Cancellation Club. The basis of judging was: 25% rarity; 25% research; 20% condition; 20% originality and attractiveness in mounting; 10% completeness.

GRAND GOLD RIBBON AWARD -

D. A. Somdal of Shreveport, Louisiana for his collection of Mississippi River Packet Covers. His showing was one of the outstanding exhibits of the entire show. The pages were beautifully illustrated with etchings and water color paintings of Mississippi River scenes. The collection was replete with important data of both philatelic and historical importance. The covers of great rarity.

SILVER RIBBON AWARDS:

1. For Originality and Attractiveness of presentation: W. W. Reynolds, Albany, New York, with a New York Foreign Mail Collection.

2. Research evidenced: Mr. Reynolds with his Gay Nineties Collection and to Lee M. Cornell of Wichita for his cancellations on general issues.

3. Rarity of Material shown: Dr. Lester F. Potter, New Bedford, Mass., for his 1869 cover collection. One cover was the earliest known date of usage of this issue. Many were rare "Whaling Covers".

4. General Philatelic Knowledge: Edwin Milliken, New York City, for his collection of 3¢ Greens.

5. Completeness: John M. Gardner, Denver, General 19th Century Cancellations.

6. Condition: Edward L. Oakes, Denver, General issues.

USCC, founded late in 1938 became an active and well-known organization by 1940. The chief interest and activity centered about the Sales Department and circuits were sent out regularly to the members. The highlight of the year was the second annual convention and exhibit held in conjunction with the APS convention in Buffalo, N.Y. August 12-16. One hundred frames were reserved for use by USCC and the Cancellation section of this great exhibit was under the joint sponsorship of APS & USCC with awards by both organizations.

GRAND GOLD RIBBON AWARD

Burleigh E. Jacobs of Wauwatosa, Wis. This exhibit consisted of ten frames of the most outstanding cancellations on the 3¢ 1861-68 issue, such as the famous Waterbury "Bridgeport Fireman", Corry Eagle, the scarce Boston, Mass. Registered in fancy shield, etc. Each item was mounted on a small card with an exact drawing of the cancellation which made a most unusual showing. This was the first public showing of this splendid collection.

SILVER RIBBON AWARDS:

- 1 - For originality and Attractiveness of presentation: W. W. Reynolds, Albany, N.Y. for cancellations on the 2c 1890-1898 issues and covers of Street Railway Postoffices and Territorials.
2. Research evidenced: D. A. Somdal of Shreveport, La. for the collection of Mississippi River Packet covers containing detailed data on the history of these interesting covers.
3. Rarity of Material Shown: Dr. L. F. Potter, New Bedford, Mass. for his showing of the 5c and 10c 1847 issues on cover which contained the scarce combination of the two stamps on one cover to make a local 15c rate.
4. Completeness: Vincent A. DeMase, Rensselaer, N. Y., for his collection of covers and cancellations of the Byrd Second Antarctic Expedition.

GROUP AWARDS: Blue ribbons for 1st; red for 2nd green for 3rd awards.

Group on General 19th Century Cancellations:
1st: Edwin Milliken, New York City

Group on any One Issue Specialized:

1st: Burleigh E. Jacobs, Wauwatosa, Wis.
3c 1861-68 cancels

2nd: Dr. L. F. Potter, New Bedford, Mass.
5 & 10c 1847 Covers

3rd: Adolph Steeg, 3c Green Cancellations

Group on Covers and Postmarkings:

1st: Dr. L. F. Potter, New Bedford, Mass.
1869 Covers

Group on Specialized Collections:

1st: D. A. Somdal, Shreveport, La. Miss-
issippi River Packets

2nd: W. W. Reynolds, Gay Nineties Cancels
and Covers

3rd: Dr. L. F. Potter, New Bedford, Mass.
Hale & Co. Covers

Group on 20th Century Cancellations

1st: Vincent DeMase, for 2nd Byrd Ant-
arctic Expedition.

RESIGNATIONS

1044 Andrew Good

CLOSED ALBUM

381 William P. Barlow

1683 H.H. Ruland

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WASHINGTON, D.C. ELLIPSES
by Jim Cole



Washington, D.C. used some of the most attractive and unusual ellipse cancels found during the "Bank Note" era. The following listing presents those types and dates of use known to me.

Figure 1: 8 horizontal bars. Blue ink. Dates of use June 3-18, 1879.

Figure 2: 9 horizontal bars (3 side). Blue ink. Small, fancy #'s 1-2. This and Figures 1 and 5 are among the few examples, from any city, where a color other than black was used for an ellipse cancel. Dates of use are 1879 to Feb. 1, 1880.

Figure 3: 8 horizontal bars (4 side). These large cancels consisted of the numbers 1-6, and are known as the "fishtails", because of the unusual curved ends of the numbers. Dates of use are December 19, 1882 to November 26, 1884. (Nos. 5 and 6 of this set do not show "fishtails")

Figure 4: 4 horizontal bars with barrel. This set also used the "fishtail" numbers 1-6. Dates are Jan. 8, 1883 to Nov. 3, 1884.



Figure 1



Figure 2



Figure 3



Figure 4

Figure 5: 9 horizontal bars (3 side). This cancel seems related to the blue cancels in Figure 2, and it is the third example of this post office using blue for an ellipse cancel. It is hard to determine whether this was intended to be an I or a 1. No other dates known.

Figure 6: 10 horizontal bars. This is the first use of a pointed ellipse cancel by the D.C. post office. The numbers 1-7 were used. Dates of use are Dec. 2, 1883 to Dec. 13, 1886.

Figure 7: 10 horizontal bars (4 side). Again, the numbers 1-7 were used. Dates of use are Dec. 15, 1884 to June 12, 1889.

Figure 8: 8 horizontal bars. This set is similar to those in Figure 3, except that the entire cancel is split vertically, much like several types used in Baltimore during this period. According to Willard's book, vol. 2, the numbers 2 and 3 are known. Dates of use are June 25, 1885 to Sept. 28, 1885.

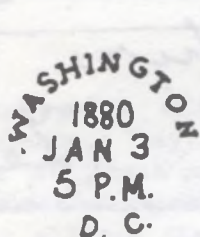


Figure 5

Figure 6

Figure 7

Figure 8

Figure 9: 6 horizontal bars with barrel. The numbers 1-7 were used. Dates of use are Jan. 13, 1885 to Aug. 6, 1888.

Figure 10: 9 horizontal bars with no circle. The letter L is the only one used. This cancel was employed on drop letters. Dates of use are March 7, 1886 to April 17, 1889.

Figure 11: 6 horizontal bars with barrel; pointed ellipse. The only number I am aware of is 1. Dates of use are Oct. 19, 1886 to Dec. 19, 1888.

Figure 12: 4 horizontal bars with barrel. The numbers in this set are smaller and run from 1-7. Dates of use are Dec. 29, 1886 to Dec. 1, 1889.



Figure 9

Figure 10

Figure 11

Figure 12

Figure 13: 6 horizontal bars and barrel, with no inner circle. The numbers used are 5-7. Dates used are Jan. 24, 1887 to Nov. 30, 1889.

Figure 14: 10 horizontal bars (2 side), with no inner circle. Again, the numbers used were limited to 5-7. Dates of use are Apr. 7, 1887 to Apr. 10, 1890.

Figure 15: 8 horizontal bars (2 side). This set used the numbers 1-4 which were not used on the previous two sets. Why this was done is unknown to me. Dates known are Apr. 11, 1887 to Apr. 10, 1890.

There were also three substations in the District that used their own ellipse cancels during this period.

Figure 16: STATION C - 6 horizontal bars with barrel forming a pointed ellipse. This station used the letter C in its cancel. No dates of use are known to me at this time.



Figure 13



Figure 14



Figure 15



Figure 16

Figure 17: GEORGETOWN STA. - 6 horizontal bars and barrel. The letter A was used in this cancel. I have no dates of use at this time.

Figure 18: EAST CAPITOL STA. - This unusual cancel did not feature a letter or number, but was formed by cutting 6 circles into an elaborate ellipse. Known date is Apr. 5, 1884.

Figure 19: 6 horizontal bars and barrel. A large letter B was used. Known date is June 17, 1885.

Figure 20: 9 horizontal bars with no inner circle. A smaller B was used, and the ellipse is pointed. Known date is Apr. 30, 1887. This cancel with an "O" in the center used from East Capitol Sta. on Feb. 17, 1889 has been noted.



Figure 17



Figure 18



Figure 19

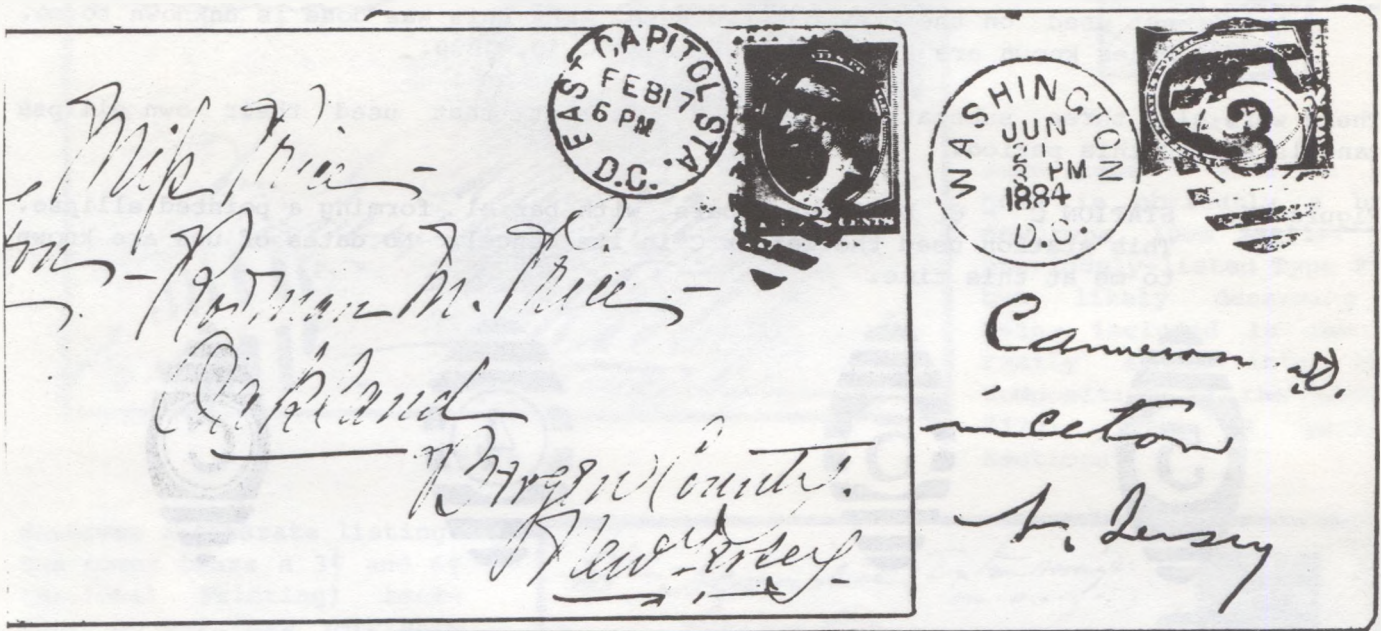


Figure 20

Tom Stanton, through Roger Curran, was very helpful in supplying many of the dates and some of the tracings. Any member who can expand the dates of use or the purpose of any of these cancels should contact either Roger or myself. We would, of course, also welcome information on additional ellipses used by Washington, D.C.

References: The United States Two Cent Red Brown of 1883-1887 - Edward L. Willard.

Standard Hand Stamp Cancellations on the Bank Note Issues - Gilbert M. Burr. (Series of articles in The American Philatelist beginning in February 1935.) Figure 3 is taken from Burr.



TWO BEAUTS by Clyde Jennings

No, not just the pair of feet, but both these cancels in Figures 1 and 2.

Let's go feet first. At first glance this appears to be a honey of a fancy cancel on Scott's #65, but closer inspection bursts the bubble. First, there is evidence of another cancel at top left (shown only slightly in photo) just to left of the "3". Next, a good strong glass reveals these tootsies have all the characteristics of having been painted on rather than being struck by a canceler. The back of the stamp is the clincher: almost as much ink has come through as is on the front. Too bad, this would have made a nice addition to my 19th century cancels collection as there is such a cancel per Dr. Skinner's tome page 129,



Figure 1

likely attributable to Norfolk, Va.

In Figure 2, this "witch" (?) started out as two almost parallel pen strokes. What would be the ole gal's broom handle would be one, the larger of the two, and what looks like a small protrusion from her derriere would be the other. Someone



Figure 2

has embellished the two to create her -- even though the broom appears to be on her shoulder rather than having her astride it. Here again, as above, the back of this Scott's #68 is all revealing in that so much ink has come through to the back. ■

ANOTHER FOREIGN MAIL CANCEL TO THINK ABOUT
 . . . AND FROM NEW YORK, TOO!

We have devoted considerable space in recent issues of the NEWS, courtesy of Bill Weiss, to New York Foreign Mail cancels applied to outgoing mail during the 1870-1876 period. Let us now mention a type of cancellation that has been found on incoming foreign mail (IFM) to the New York Post Office. It was apparently used from sometime in the 1870's until 1913 or later. Surely not very precise reporting! But we'll provide what we can from observations stated in the literature.

Awhile ago Henry Beecher and Warren Bower brought to our attention a very interesting article by F. Burton Sellers appearing in the Postal History Journal (#74: October 1986). It centered on a cover in Mr. Sellers' collection which, it can be concluded from the return address notation, originated on board a ship docked at Port-Au-Prince, Haiti. It is addressed to Hartford, CT and apparently entered the U.S. mails at New York. It has two backstamps -- New York on April 5, 1891 and Hartford on April 6, 1891. This 5¢ stamped envelope is canceled by an unduplexed ellipse with six vertical bars and a "12" in the middle composed of distinctively shaped numerals, placing it in a group of cancellations that has long been associated with New York. No other postal markings are on the front except for a "COLLECT/POSTAGE 5 CENTS" marking. A 5¢ U.S. postage due stamp is affixed. Mr. Sellers discussed the historical aspects of the cover (family of addressee) as

well as its broad philatelic aspects including, but not limited to, the cancellation. He mentioned references in the literature discussing this cancellation type; i.e., articles by H.P. Atherton in 1953 and 1959 and a brief anonymous statement that appeared in 1922 (see bibliography).

An illustration of one of these "IFM" cancels is presented in Figure 1 and is taken from Gilbert Burr's very fine and pioneering series of articles on ellipses and similar cancellations that appeared in the 1930's (see bibliography). He did not identify its origin but makes interesting comments about it, which unfortunately became a bit garbled in the actual presentation.

"The next item shown, a "4" is still unidentified, but I believe that it had some distinct use otherwise than ordinary cancellation. I have a number of copies of it, but I have never seen it used only on the high valued stamps of this period such as 15, 30 or 90c issues, so for this reason I believe that it must have had some significant use. I would greatly appreciate seeing anything that any may have of this cancel."

Mr. Atherton reported that such cancels were more frequently found on high denomination U.S. stamps.

Figure 2 is from Mr. Atherton and shows, in greatly enlarged form, the shapes of the numerals. (There are no reported uses of #s 7-11).



Figure 1



.(Shank of 4 longer than Fig. 1. Editor assumes Fig. 1 correct.)

Figure 2

The "1" and "2" in the "12" cancel are actually spaced further apart than in the above illustration resulting in the outer circle being about 15% larger than the circles enclosing single numerals. Another result is an indentation in the left-most bar (see Figure 3). If there is some indentation on the right-most bar, it is less pronounced. We illustrate a double strike of the "6" IFM on a pair of Scott #206 in Figure 4 and a "12" on a pair of Brazil stamps. In the upper left portion of the left #206 there is a



somewhat enlarged
Figure 3

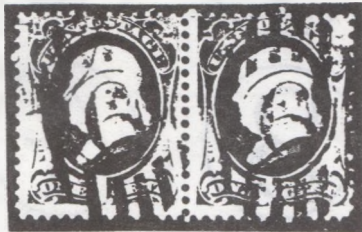


Figure 4

partial CDS but, alas, it is quite unreadable.

Turning now to the circumstances of the use of these intriguing cancels we quote the anonymous paragraph appearing in a 1922 American Philatelist:

"Perhaps you have noticed this cancellation on letters arriving from Hayti, France, Curacao or Cuba and have wondered at its significance. We know of the use of the numerals 2, 3, 4, 5, 6 and 12 and we have been advised by Mr. E.M. Morgan, Postmaster of New York City, that this cancellation is that of the Foreign section of the General Post office at New York and used only to cancel stamps on letters and articles of foreign origin that have inadvertently been forwarded to this country uncanceled. Mr. Morgan also says that this cancel

is applied to U.S. stamps that have been affixed to articles abroad and sent to this country unpaid or insufficiently paid and allowance is made for such stamps on arrival here."

Accompanying this statement in the AP was an illustration of a 6-bar ellipse with a "12" in the center, the numerals shaped as those in Figure 2.

The dates of usage, as we suggested above, are somewhat obscure. Mr. Atherton refers to beginning dates in the early 1870's but from what your editor can surmise these are probably related to the first years of issue of the earliest foreign stamps on which they are found. (Actual dates of cancellation use, of course, may be a very different matter.) And Mr. Atherton made it clear that he really did not know very precisely. Also, the Atherton reports are fundamentally based on off-cover stamps.

Mr. Sellers reported accumulating several hundred Haiti stamps with these cancels and his observations include the following:

"The cancels are found on all the early issues of Haiti from the first issue in 1881 until the issues of 1906, but none has been noted on issues thereafter. ...Only the very early issues of Haiti are found with the numerals 1 through 5, ...numerals 1 and 2 are quite uncommon...numerals 6 and 12 appear more frequently than the other numerals on Haitian stamps, and are never found on Haiti's early issues,..."

Mr. Atherton describes the "12" as "by far the most

common" IFM. Foreign stamps bearing IFMs were noted primarily from South and Central American and the Caribbean but also from Europe. U.S. stamps bearing the cancellation were noted far less frequently than foreign stamps. The "12" was reported used at least as late as 1913.

Ellipse cancels came into regular use in New York City in 1876 but with horizontal bars. Vertical bar ellipses in New York City were first reported used on domestic mail in 1878. Who can tell us when the New York Supplementary Mail cancellation illustrated in Figure 5 was first used? (It also exists with a numeral "1".) And when did the other, more common 6-bar (vertical) ellipses begin appearing on New York foreign mail?



Figure 5

We came across an unusual item illustrated in Figure 6, a 6-bar ellipse with "N.Y./P.O." in the circle. We wonder if this may have been an unduplexed ellipse used to cancel stamps on domestic mail reaching New York City with uncanceled stamps. Or perhaps was it



Figure 6

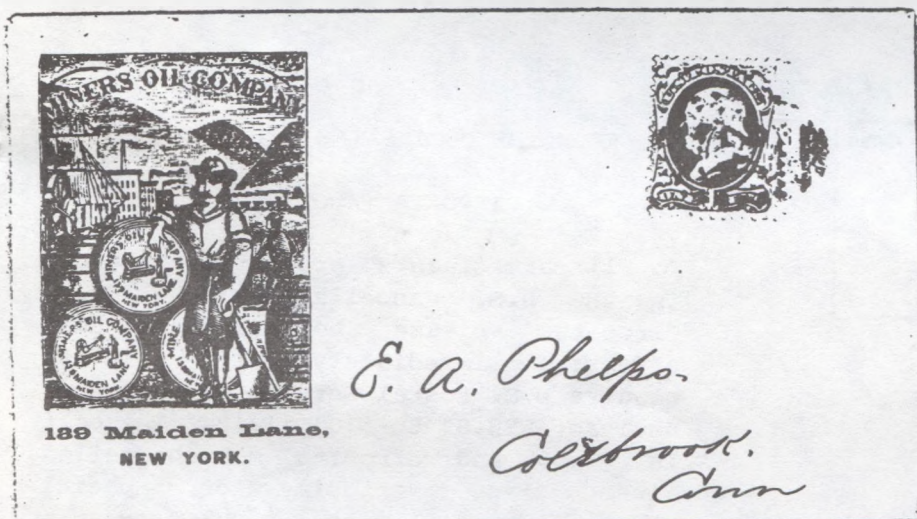


Figure 7

used to cancel circular mail not requiring a CDS? We do see the New York horizontal bar ellipses used unduplexed on circular mail (see Figure 7). Does any reader have the "N.Y./P.O." ellipse on cover?

Although straying now quite far afield, we are reminded of Dr. Chase's comment in his 3c book about the last-noted uses of the well-known New York City square grid (see Figure 8). "It was not used regularly for cancelling stamps after about the middle of August, 1851; the only examples seen dated later being on envelopes from out of town bearing stamps which reached New York uncanceled." He mentioned the latest date seen being December 11, 1851.



Figure 8

Readers are urged to examine their banknote era stamps and covers for examples of IFMs and report such data to

the News.

Roger Curran

Bibliography

1. Anonymous, The Specialist, the American Philatelist, Feb 1922, p. 243
2. Atherton, H.P. Incoming Foreign Mail Cancellations, The American Philatelist, Sept. 1953, pp. 913-6.
3. Atherton, H.P. (3 articles on Incoming Mail Cancellations) in Mekeel's Weekly Stamp News, March 20, May 1 and July 3, 1959.
4. Burr, Gilbert M. Standardized Hand Stamp Cancellations on the Bank Note Issues, The American Philatelist (series of articles beginning February 1935).

AWARDS (continued)

John M. Hotchner
Grand and vermeil in columns/articles - U.S. Notes column in Linn's

(COLOPEX '88) Vermeil (literature class) - Editor: The Philatelic Exhibitor, Journal of the AAPE (PIPEX '88)

C.W. Bert Christian
Grand, gold and BIA award - One Cent 1861 Issue, Evolution and Varieties (ROMPEX '88)

Richard J. Marek
Gold - Vermont Postal History (ROMPEX '88)
Gold - same exhibit (WESTPEX '88)

Randy L. Neil
Gold - Great Britain/The Half Penny Value of the Queen Victoria Jubilee Issue (ROMPEX '88)
Reserve Grand, gold and OPS award - same exhibit (OKPEX '88)

Erin R. Gunter
Grand, gold, APS pre-1900 and PHS awards - Louisiana Postal History from 1804-1865 (OKPEX '88)

Darrell R. Ertzberger
Silver - Streetcar R.P.O.'s (SPRINGPEX '88)
Vermeil and AAPE award same exhibit (LINPEX '88)
Vermeil and AAPE gold - Cottrell Press Issues (NEVPEX)
Vermeil and BIA award - same exhibit (NAPEX '88)

R. Malcom Hooper
Vermeil and USPCS award - Classic U.S. Precancels (NAPEX '88)
Gold, USCC and USPCS awards - same exhibit (Philatelic Show '88)

Roger D. Curran
Silver (Literature class) - Editor: USCC News (PIPEX '88)

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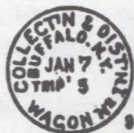
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