



Cancellation Club NEWS

Vol. 25, No. 4, Whole No. 237, Fall 2000

California Diamonds

Ed Weinberg has shared with the *NEWS* the two covers illustrated in Figure 1. They are noteworthy from the standpoint of the cancel reflecting the town name and also because of the distinctive nature of the townmark itself.

In his extensive two-volume work *California Town Postmarks 1849-1935*, John H. Williams reports that the Black Diamond post office, located in Contra Costa County, was

established on December 1, 1868 and its name changed to Pittsburg on May 25, 1911. Williams records the oval townmark from March 21, 1869 through May 23, 1876. He shows the Figure 1 diamond killer but not the Figure 2 diamond-without-circle killer. By March 9, 1878, Black Diamond was using a more traditional circular townmark.

Who can report more information about these most interesting markings?■



Figure 1



Dear Reader.

Enclosed with this issue is a dues payment/election of club officers form which I urge you to complete and return at your earliest convenience. You will note a dues increase to \$16.00, up from \$14.00 previously. However, there is a \$2.00 discount for members who pay by January 15, 2001. Prompt attention to this matter will not only save you money but will save follow-up effort and expense on the part of the USCC. The Board of Directors places a very high value on retaining existing members and our club goes to considerable lengths to do that. Thanks for your help!

The USCC has held five successful auctions in which good material has sold at good prices. However, although bidders have been quite numerous, these auctions have required reliance on a few consignors. We realize, of course, that we are competing with many other sales venues including the Internet. In an effort to enhance the USCC auction program and attract more consignors, we have added two new features: consignor – established reserves and the mail-out of catalogs as first-class mail. Please see the enclosure on this subject for details and consider submitting some lots to auction manager Sy Stiss for the next auction. I plan to do so.

The U.S.C.C. annual meeting for 2001 will be held at NAPEX, just outside Washington, D.C. The show will run from June 1-3. NAPEX is a first-rate national show and we encourage as many as possible to attend. Information about USCC-sponsored activities at the show will be presented in the next issue.

The first issue of *U.S. Cancellation NEWS* (then called *the U.S. Cancellation Club Quarterly*) came out in April 1951. To recognize the 50th anniversary of the *NEWS*, a special additional issue is being planned for 2001 that will consist of reprints of some of the best articles that appeared during the first 25 years plus a couple of pages of color illustrations of stamps and covers pertinent to those articles. There will be a modest charge for this issue since it will be prepared outside our normal budget. Watch for additional details!

At the Providence Stamp SHOW 2000 the winner of the U.S.C.C. award for best one-frame exhibit of cancellations was David H. Lobdell for his exhibit entitled Kicking Mule Cancellations on U.S. Official Stamp and Covers. The award consisted of a very nice set of postal scales donated by Tuck Taylor. Congratulations to Mr. Lobdell.

Best wishes to all readers and their families for a pleasant holiday season.

Roger Curran

For Sale: Cancellations, 3 cent 1861.
Please send \$3.00 for 3 color and 3 black and white Xeroxes. Abe Boyarsky, PO Box 570, La Mirada, CA 90637-0570



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The Gilbert M. Burr Collection of Standardized Cancellations on the Bank Note Issues

by Joe H. Crosby

In 1995 I was offered the opportunity to purchase the intact collection of Standardized Cancellations on the Bank Note Issues, which had been formed by Gilbert M. Burr of Tunkhannock, Pa. in the late 1920's and early 1930's. Andrew Levitt had it for sale and told me that a collector, Rev. Robert C. Klingensmith, acquired it by private treaty in 1957 and intended to expand it, but had only taken his newer purchases and put them in stock books, leaving the original Burr pages as he had received them. I made the purchase and was pleased to discover that the basic format of mounting is with black type, red pencil underscoring of town names and green ink underscoring of cancellation types. Usually there is a stamp on piece with the cds and killer and red-pencil lines bracketing the millimeter measurements of both the cds and the standardized killer for reference. Then there is text describing the markings and single stamps mounted of the set of the described type of cancellation, usually complete. (See Figure 1)

These are all neatly mounted in five Elbe Madison Albums in alphabetical order by town, beginning with Adrian, Michigan and ending with Zanesville, Ohio. Rev. Klingensmith had a note in the back of Volume I that indicates there were 1,285 three-cent greens, 1,240 #210's and 1,008 #213's for a total of 3,533 stamps in the five albums. It is dated February 20, 1968.

I said to myself - Here is the original work done by Mr. Burr that has become the basis of all research on the subject of standardized cancellations of the Bank Note period. From it came the articles "Bank Note Issue Cancellations" by Gilbert M. Burr in *Postal Markings* February-July, 1931 Vol. 1, # 5-11 and "Standardized Killer Cancellations on Bank Note Issues", by Gilbert M. Burr in *Cyclopedia of United States Postmarks and Postal History*, edited by Delf Norona, 1933 and reprinted by Quarterman Publications, 1975, pp. 136-141. From it also came the longer, much more informative series of articles "Standardized Hand Stamp Cancellations on the Bank Note Issues" by Gilbert M. Burr in the *American Philatelist*, Vol. 48, January-September, December 1935 and Vol. 49, March, April 1936.

This is where we came to call the standardized markings Types A through G.

Type A - elliptical grid with horizontal bars.

Type B - elliptical grid with vertical bars.

Type C - 2 to 4 concentric rings or circles with numerals or letters in the center.

Type D - negative numerals or letters.

Type E - miscellaneous assortment of elliptical killers

Type F - solid side or barrel elliptical grid with horizontal bars

Type G - oval horizontal ellipse showing the town and state (usually used on circulars and packages).

It was Gilbert Burr who named them. In fact, in the front of Volume I is a 22 page typewritten research article written by Rev. Klingensmith using Burr's work as his basis and giving full and laudatory praise to Burr for his pioneering efforts. At first I thought it was Burr's own work, until I read it fully.

Some members of the U.S. Cancellation Club who are studying a single town's postal markings have contacted me and obtained photocopies of the relevant pages from the Burr Collection. If others have similar needs, I will be happy to make them copies as well. Obviously, I cannot do the whole five volumes, but I am happy to do even the larger sections for major cities such as New York or Boston.

Now, for the rest of the story. Along with the Standardized Cancellation Collection there were also 11 Scott Stamp and Coin Co., New York size hinged - post volumes containing 3 cent green Bank Note stamps with hand stamp killers not of the standardized types. Colors, stars, positive and negative letters, leaves, crosses, etc. Nothing of the pictorial very fancy designs, and not a single cover. I believe these were what Burr had separated out to determine which markings were standardized and which were not. Finally, there were four 2 1/2" old stock books full of mostly 3-cent greens, but also #210's, #213's, a few 1-cent ultramarines and 2-cent vermilions, and many #220 2-cent small Bank Notes selected for standardized cancellations. The only part of the purchase that I have changed in the last 6 years is to move these into Hagner type stock pages and bring some organization to them.

So, what in the world are you going to DO with it, you say? Well, I am enjoying seeing what another collector learned and shared with his fellow collectors, and I "intend" to expand it and update itsomeday. But I am like Rev. Klingensmith, I will keep the mounted collection intact for future generations to enjoy. It really belongs together and should not be disturbed. Shared, yes -studied, often. But I know that if I had done something that was such a magnum opus, I would want to see it kept together in the hands of some other collector who would appreciate it. What more can any cancellation collector ask!!!

Editor's note. It is remarkable that a series of articles written so many years ago is still referred to with regularity as a fundamental reference to a very broad subject. Ellipse cancels were used by all large U.S. post offices (and a great many smaller ones as well) at one time or another during the 1875-1895 period. These and the other killer types enumerated above were all brought under Mr. Burr's systematic study.

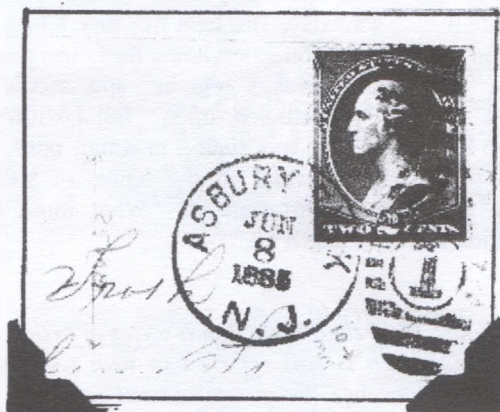
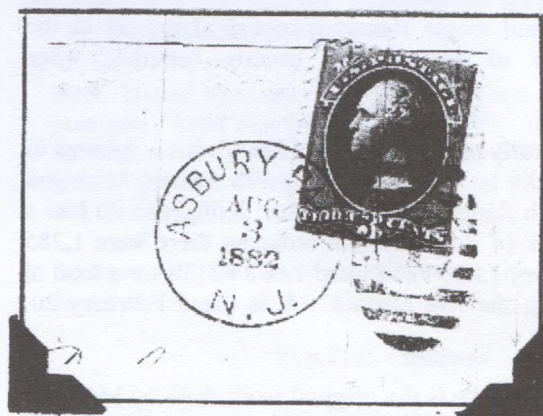
That his research is frequently consulted today is, I believe, attributable to two reasons. First, the work is of high quality - thorough analysis, clear exposition and fine tracings. Second, the field is, unfortunately, somewhat neglected. I know of only two similarly broad treatments of the field. Dr. Robert deWasserman undertook an update of Burr in the U.S. Cancellation Club NEWS in a series of articles beginning in November 1957. Edward L. Willard made an outstanding study of standardized cancels as they appeared on the 2¢ issue of 1883-1887.¹ To be sure, a very large amount of new

ALLEGAN, MICH.TYPE A ELIPSE

This very unique ellipse from the town of Allegan, Mich., has 15 bars -- perhaps 16 on its right side -- that measures 14 x 26 M.M. The circle is 12 M.M. and touches the bars surrounding it. The numeral, "1" is also different. It is an outline numeral, and not solid. This numeral is 8 M.M.

ASBURY PARK, N.J.TYPE A ELIPSE

Ellipse: 9 Bars, 16 x 30 M.M.
Block Numeral: 6 M.M. Circle 9
Postmark is 25 M.M. This smaller numeral is on the 3¢ Re-engraved Green Stamp.

TYPE A ELIPSE

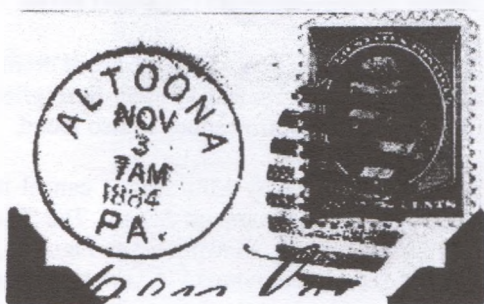
On the Two-Cent Red-Brown Stamp:
9 Bars, Elipse 17 x 28 M.M.
Block Numeral: 7 M.M. Circle 9 M.M.
Postmark: 25 M.M.

TYPE E ELIPSE WITH STAR

Ellipse: 9 Bars, 19 x 28 M.M.
Star in Center, in place of a Numeral
Circle: 12 M.M.



Figure 1

ALTOONA, PA.TYPE E ELIPSE: GRIDIRON

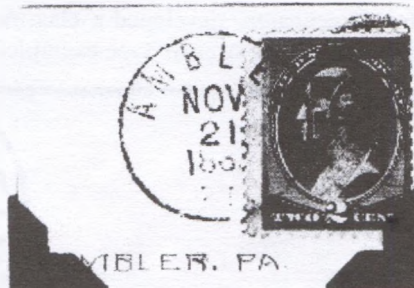
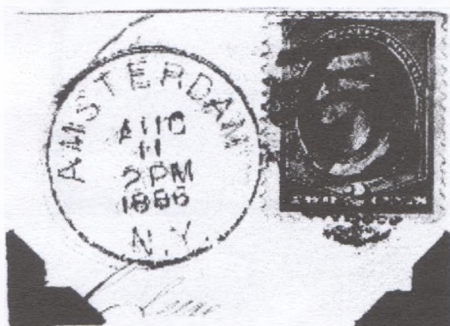
Elipse: Gridiron of 9 Bars, 19 x 30 M.M.
Postmark: 27 M.M. in diameter.

Type E Elipses are comprised of different kinds of cancellations. Quite a number of these gridirons are to be found on different towns and cities. There are other kinds of cancellations in this class made with circles, arcs, stars, dots, and solid centers.

AMBLER, PA.TYPE E ELIPSE WITH STAR

A small elipse of 7 Bars, 16 x 26 M.M.
The bars are heavy, like Type A - 1.
Circle: 12 M.M. Postmark: 24 M.M.

This cancellation has a small-sized postmark, with letters close to the circle. The star in the center is similar to those of other towns.

AMSTERDAM, N.Y.TYPE E ELIPSE WITH CIRCLE & DOT

Elipse: 6 Bars, 19 x 30 M. M.
Circle in Center: 9 M. M.
Postmark: 28 M. M.

This elipse is like those of Type A - 2, in which the center section is made up of two solid bars, separated by angular cuts. The circle inside encloses a dot which makes it a part of Type E.

information has been published since 1935 in journals and also in books and monographs on particular post offices. But for an excellent basic grounding in the field as a whole, the series of Burr articles in The American Philatelist is the logical place to start.

A tip of the hat to Joe Crosby for his fine article about the collection. And much appreciation to Joe for his willingness to share information from the collection as it

pertains to the study interests of our members.■

¹ Willard, Edward L. *The United States Two Cent Red Brown of 1883-1887*, Vol. 2, H.L. Lindquist Publications, Inc., New York, NY (1970).

Cancellations from Mittineague, Massachusetts

by Roger D. Curran

I believe one of the great U.S. fancy cancellations is illustrated in Figure 1. The cover was lot 173 in the Siegel Rarity Sale of 1987. The lot was described as follows:

3¢ Rose (65). Tied by absolutely perfect strike of **Mittineague Mass. All Seeing Eye** cancel on neat cover to Wisconsin. A magnificent example of this excessively rare cancel and a remarkable cover of great rarity. This is the discovery cover which identified the town from which this fancy cancel originated.

The Skinner-Eno book lists this cancel as appearing on 1861 through 1869 issue stamps and reports it in both blue and black inks.¹ The authors illustrate it along with two other "seeing eye" cancels under the heading of non-Masonic fraternal cancels. However, other "seeing eye" cancels are listed under the heading of Masonics (marginal symbols). A specialist who assembled an extensive collection of Masonic cancellations, Milton Greenbaum, developed a classification chart of Masonic cancels. One of twenty "type examples" was

the "seeing eye."

With the Mittineague "seeing eye" in mind, it was of interest to consider what other cancels were used by this town. The first step was to consult our good friend Arthur Beane who has developed a fine collection of Massachusetts fancy cancels. Arthur shared the covers illustrated below.

The Mittineague post office operated from 1851 to 1930 whereupon it was renamed West Springfield. The spelling of the name as "Mittineague" is also found.

The first noteworthy Mittineague cancel may have been a Masonic square and compass design. The Skinner-Eno book lists two such cancels, shown here as Figure 2, in black ink on 1857 and 1861 issue stamps.² A variation (apparently a worn strike) of the cancel on the left is also listed, but in blue ink. Figure 3 shows a Mittineague square and compass struck in blue ink.³

A star within a star, surrounded by the word "UNION," contained within a pentagon, is illustrated as Figure 4 canceling a Scott #65. Star designs were popular in the Mittineague post office as the following four illustrations demonstrate. All are in black ink on Scott #65 stamps except

Figure 1

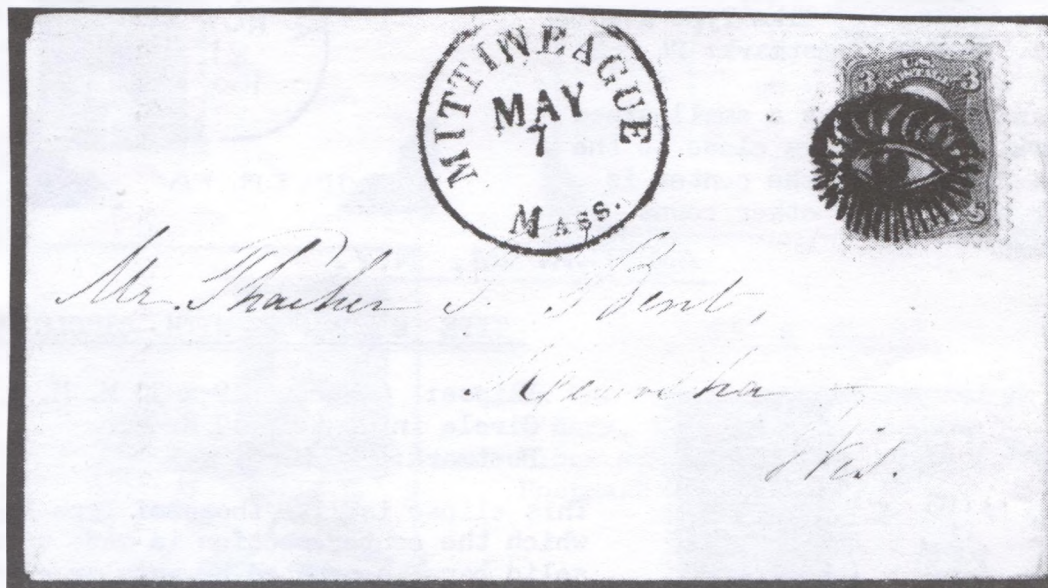


Figure 3

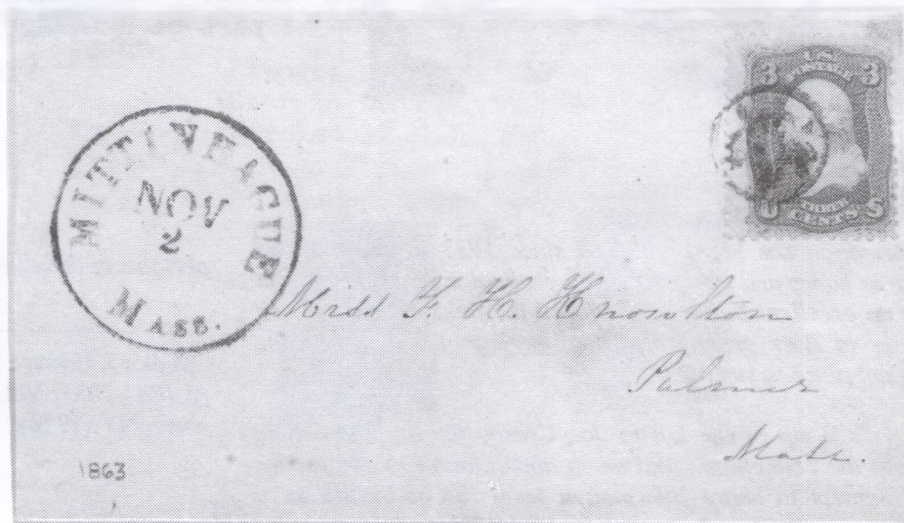


Figure 2

Figure 4

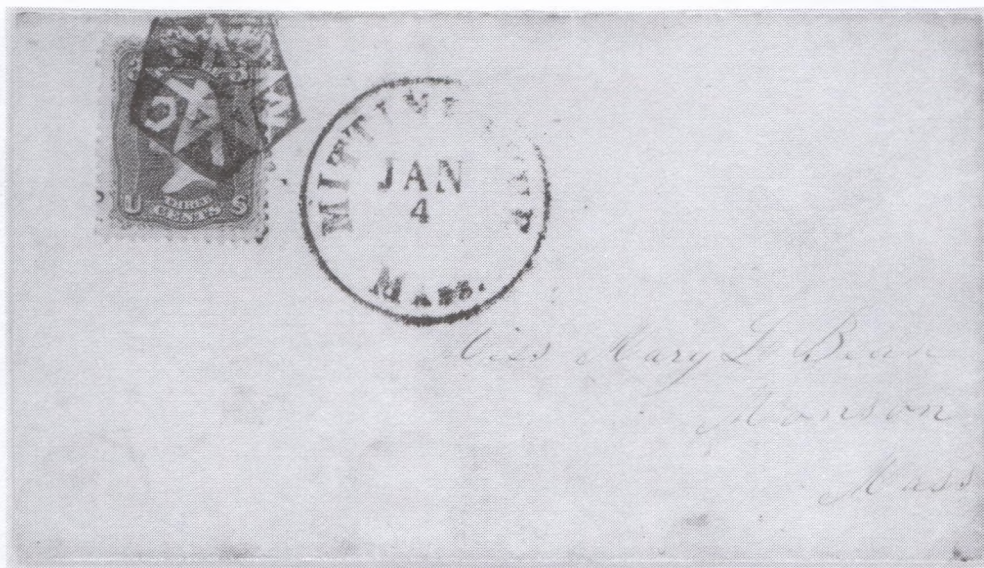


Figure 5

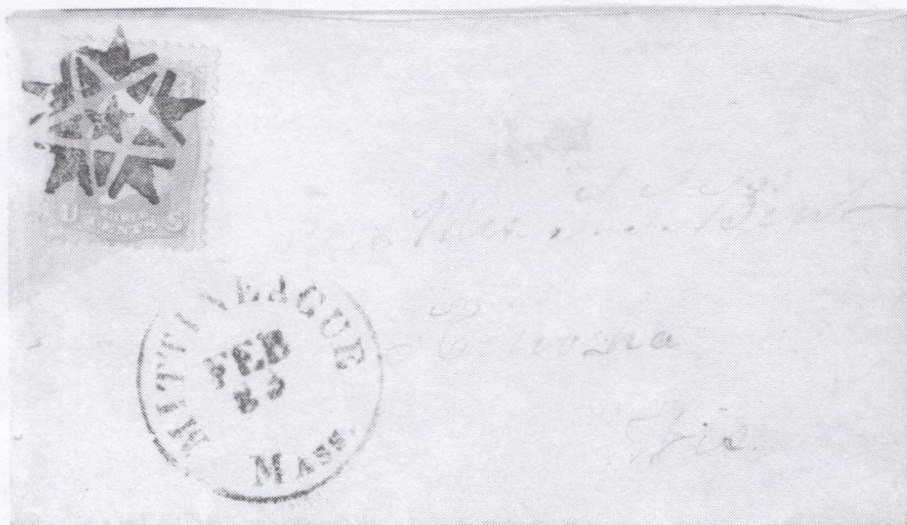


Figure 6



for Figure 8, which is in blue ink on a grilled issue. The Figure 8 killer is listed in Skinner-Eno on the 1867 issues in black ink.⁴ An additional Mittineague star listed in Skinner-Eno is shown here as Figure 9⁵ as well as another design that

one might say has "star" overtones but appears more floral in nature.⁶

By the time of the Banknote era, star designs had

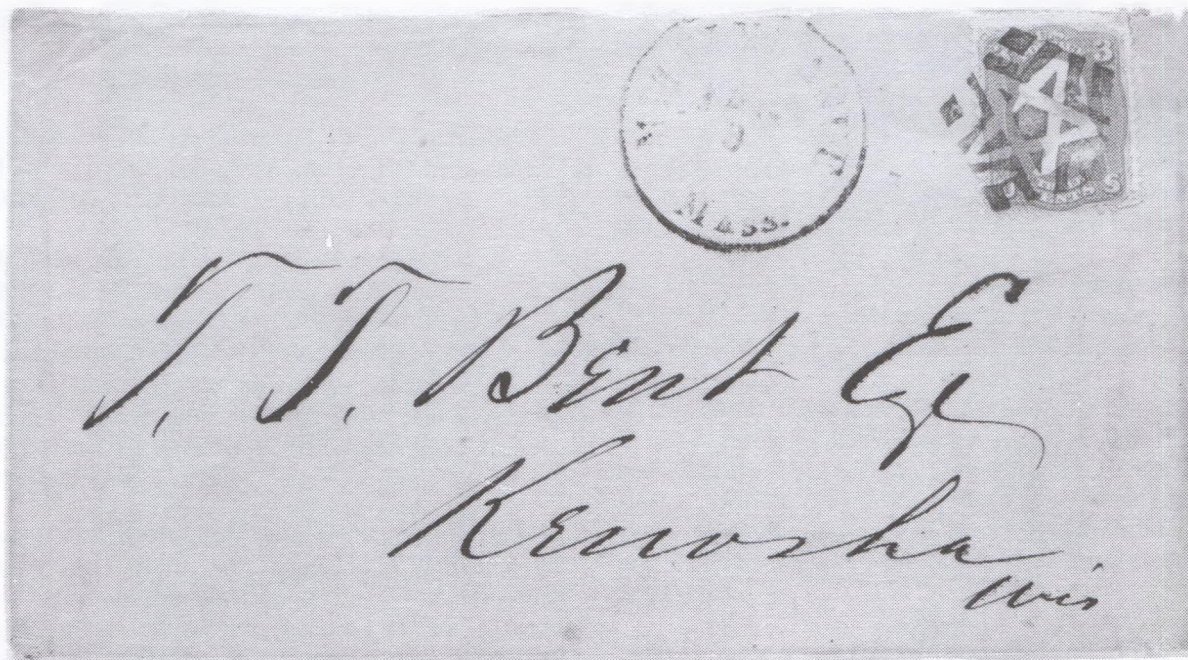


Figure 7

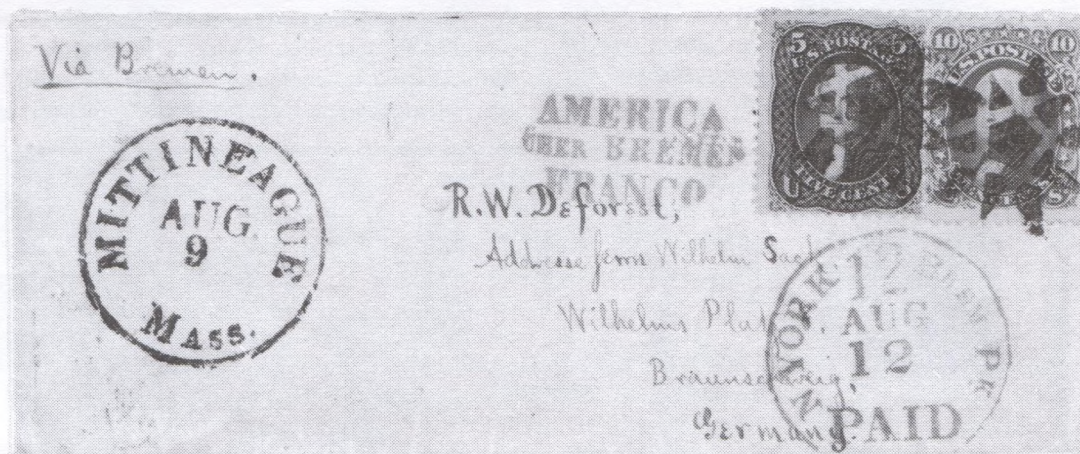


Figure 8



Figure 9



Figure 10



Figure 11



Figure 12

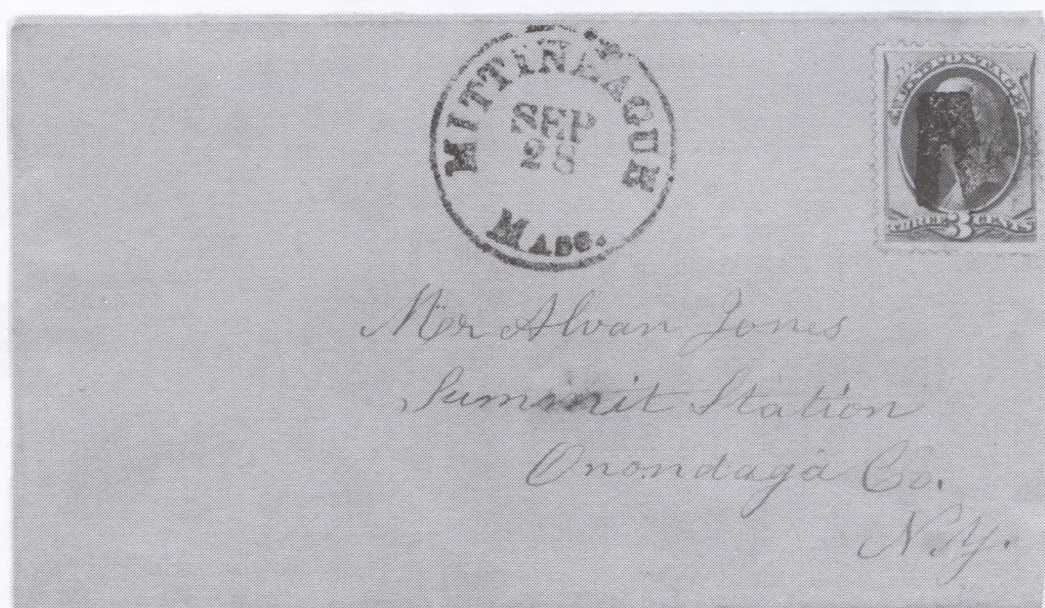


Figure 13

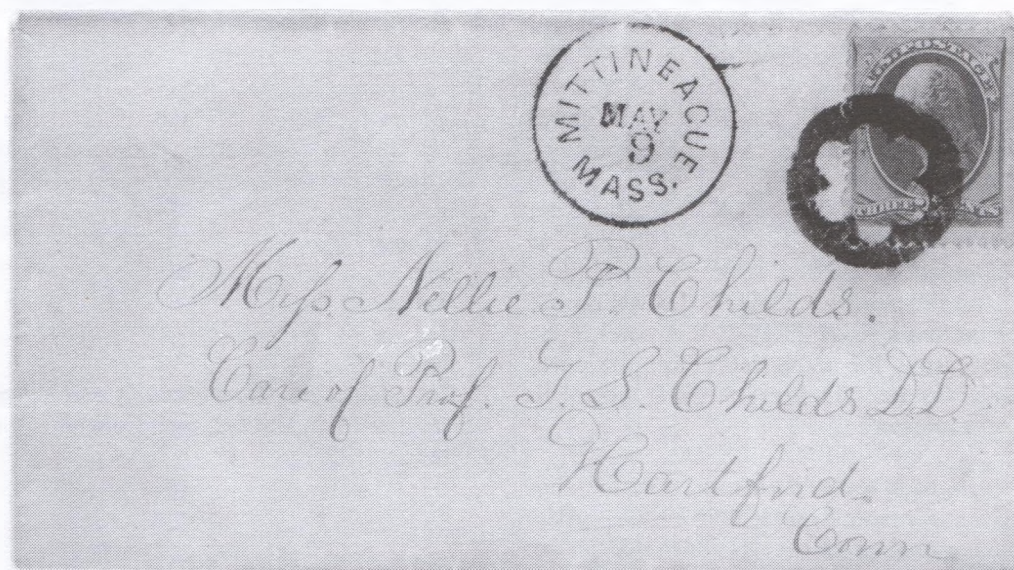




Figure 14

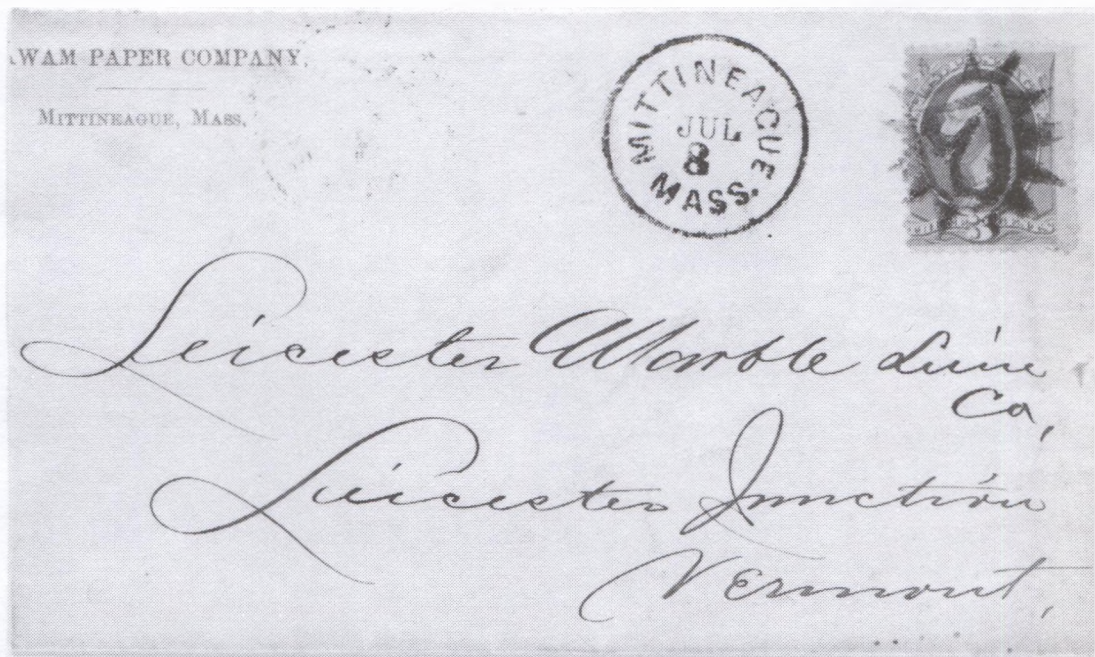


Figure 15

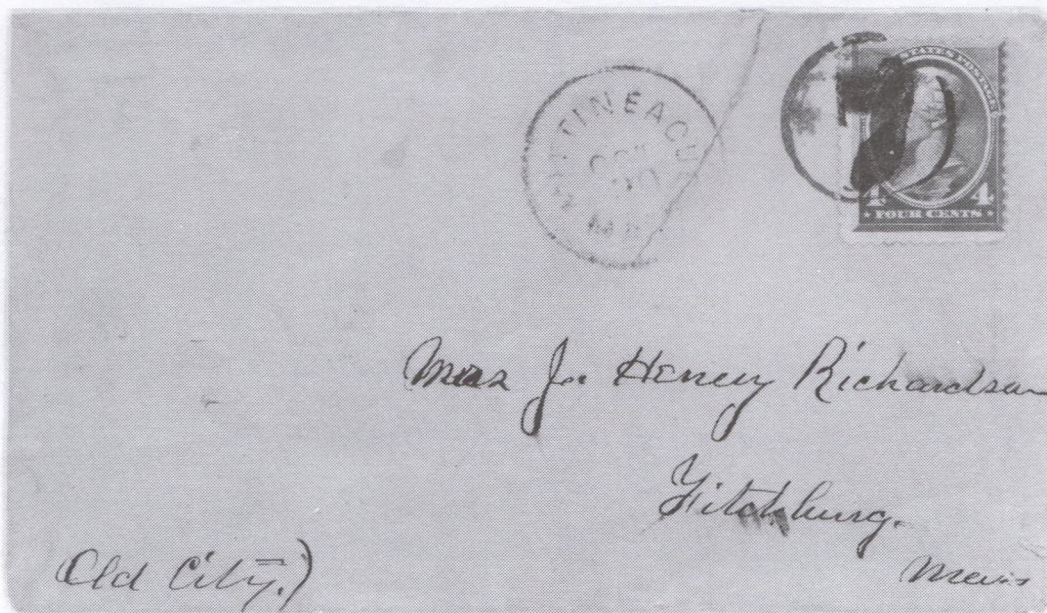


Figure 16

apparently become a thing of the past. Figure 10 is a negative pointed hand illustrated in Cole and reported on 1870 issue stamps.⁷ Three covers with positive or negative "M" designs are noted. The two positive "M" killers are shown as Figures 11 and 12. All three stamps are Scott #147 and the one cover that can be year-dated is 1872. Figure 13 is a simple geometric killer on a Scott #158. Figure 14 is a tracing from Cole found on 1873 issue stamps.⁸ A more elaborate "7" is shown as Figure 15 on a Scott #207. A third "7" design is shown as Figure 16. From a backstamp, the cover can be dated as 1884. The postmark reads "OCT/20." A cover in the author's collection bearing the same cancel can be dated December 16, 1884. Why the "7"? Was it nothing more than the postmaster's lucky number?

Readers are urged to search their collections for other Mittineague cancels and report them to the *NEWS*. Also, reports of additional examples of cancels illustrated above, that can be dated, would be very much welcomed.■

¹ Skinner, Hubert C. and Eno, Amos. *United States Cancellations 1845-1869*. Philatelic Society and Louisiana Heritage 1845-1870. American Press of New Orleans (1980), p. 246.

² *Ibid.*, p. 239.

³ *Ibid.*

⁴ *Ibid.*, p. 89.

⁵ *Ibid.*, p. 98.

⁶ *Ibid.*, p. 53.

⁷ Cole, James M. *Cancellations and Killers of the Banknote Era 1870-1895*, USPCS, Inc., Columbus, OH, p. 173.

⁸ *Ibid.*, p. 129.

Concentric Circles With Numbers

The era of "standardized" killers began in the mid-1870s with the introduction of manufactured metal ellipse cancels with a number in the center. A variation was a killer comprised of concentric circles with a number in the center. Only a small fraction of the towns employing standardized killers used the concentric circles version. However, since they included big city post offices, these cancels are common. Philadelphia, Cincinnati and Washington, D.C. were the primary users. Another significant user, albeit to a much lesser extent, was Louisville, Kentucky. We illustrate two examples. The Figure 1 killer has the look of the similar Cincinnati obliteration, but the Louisville numeral is larger. A "3" from Louisville, apparently from the same set, is also known. The smaller Louisville killer in Figure 2 is also known with a "2" in the center.

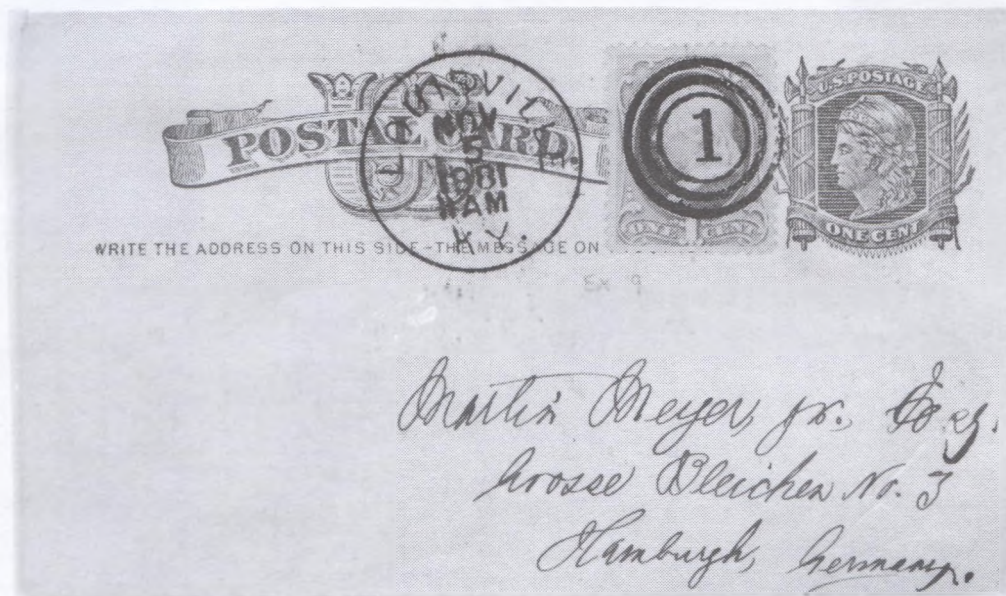
Uses of concentric circles killers with a number in the center by other post offices seem to be scarce. Figure 3 illustrates one such example from Grand Rapids, Michigan on a cover dated August 15, 1882. Later, Grand Rapids used a set of ellipses containing a "1" or a "2" in the center, so perhaps there is a Grand Rapids "2" in concentric circles out there to be reported.

Your editor would like to run a follow-up article on concentric circles killers with a number in the center other than those mentioned above and reports of off cover as well as on cover examples are solicited. No doubt there are some interesting and unusual examples waiting to be identified. Contributions will be appreciated and acknowledged.■

Figure 1



Figure 2



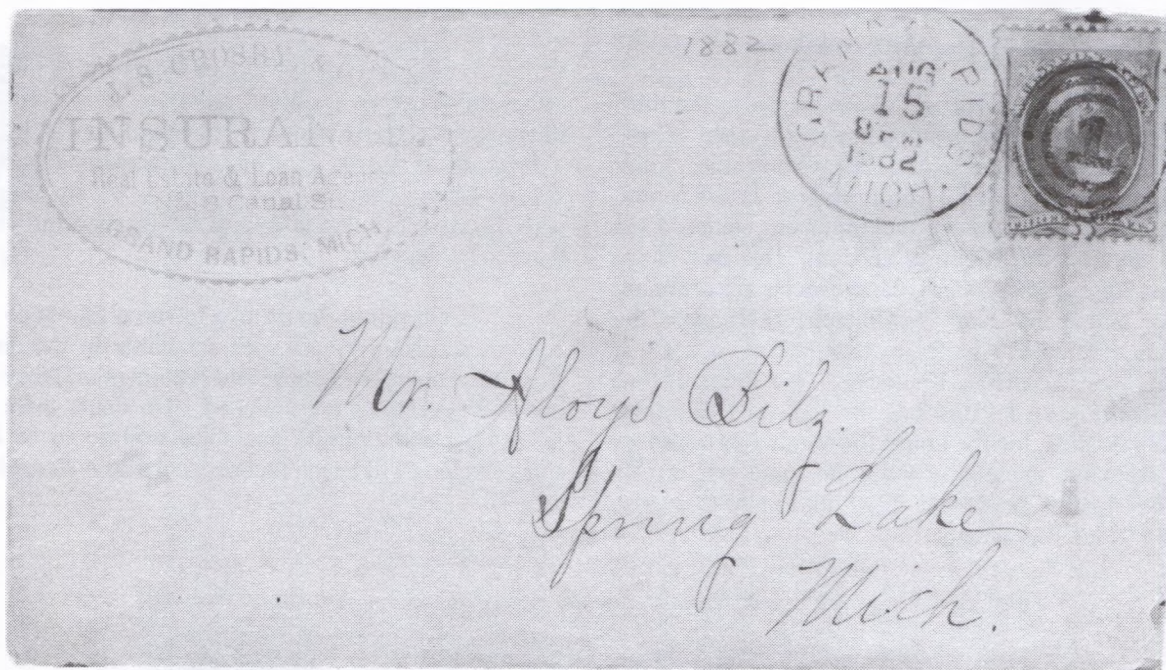


Figure 3

Boxed Penn Terminal Station Marking

The focus of the USCC is, of course, on how postage stamps and postal stationery are obliterated. Other markings, however, are often of considerable interest, too. Since our membership collectively has expertise in a wide range of postal history aspects, it seems reasonable that inquiries about

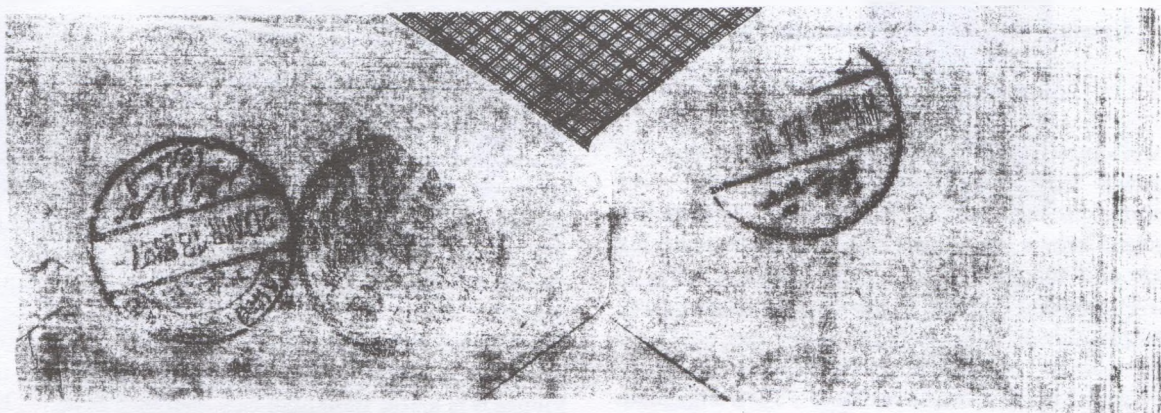
postal markings be considered from time to time even when not related to "cancellations."

Joe Geraci has posed just such a question. The front of a cover in Joe's collection is illustrated as Figure 1. A portion of the back that shows the postal markings present is illustrated as Figure 2. We herewith quote Joe's letter, in part:



Figure 1

Figure 2



“... The postage stamps are badly faded, but the cover originated at Suez, Egypt, as per the corner card and the postmarks on the front, which are dated “20 March (1918)”. It is backstamped “Cairo-Port Said/ T.P.O., 20 Mr. 18, (slug) 27” and also partially on the now missing flap by Egyptian script “Bor Syed” (Port Said), ? 11 1 (March) 18, 1:30A.M.” The third Egyptian backstamp is so smudged as to be unreadable.

While badly faded, the address appears to read: “American He Co./ Second Ave./ Brooklyn/ N.Y.”

My questions to the readers of the *U.S. Cancellation Club NEWS* are, (1a) has anyone seen this boxed postmark before, and if so (1b) in what context? (2) What is the terminology of the boxed mark? From what I, and some friends have deduced, it appears to read: POSTAGE STAMP/ REMOVED/ BEFORE [ARRIVAL?]/ AT THE N.Y.P.O./ PENN TERM. STA./ FOREIGN SEC.”, but the center section is not well struck and is difficult to read.

Can anyone show us an additional example of this boxed marking?”

A rough representation of what the marking may look like is provided as Figure 3.

Figure 3

POSTAGE STAMP
REMOVED
BEFORE ARRIVAL
AT THE N.Y.P.O.
PENN TERM. STA.
FOREIGN SEC.

If you can provide information pertinent to Joe's questions, or if you know someone who may be familiar with the subject, please let us know.■

ZZZZZZ . . . !

Hopefully the articles on “Z” cancels in these pages are not putting readers to sleep. But, after all, “Z” is one of

the more unusual letter cancels and it is always somewhat of a surprise to come across an example. In his fine book on Banknote era cancels, Jim Cole reports two “Z” cancels from Zelienople, Pennsylvania, which is located north of Pittsburgh. Since our last mention of “Z” cancels, two readers have reported examples of one of the Zelienople “Zs” in purple ink. Figure 1 was submitted by Jim Kesterson. The second involves a cover, in the collection of Arthur Beane, franked by a strip of three 2¢ vermilion, each struck by the “Z,” which is unduplexed. The Zelienople townmark is dated September 16, 1879. A halftone of the cover was made but it didn't draw out the cancels well enough to show clearly. (Alas, if we were only printing in color!)

Figure 1



Figure 2



Figure 2 also involves a strip of three, this time Scott #210, with three strikes of a “Z” in a circle. Post office of origin is unknown.■

Whoa!

One is tempted to say “Come back here you darn critter!” but, considering how stubborn mules are, it isn't likely he'll return to show more completely. It's a pity since the strike seems to be superb. However, we do have enough to conclusively identify him as the famous “kicking mule” from Port Townsend, Washington and several other western post offices. A full rendition is shown as Figure 2.

Figure 1



Figure 2



Unusual Numeral Handstamps

by Roger D. Curran

A well-known and very large Banknote era "3" cancel is known from South Woodstock, Vermont. An example is shown as Figure 1. Frank Mandel reported this cancel in blackish-brown ink.¹ Jim Cole reported the marking in both black and magenta inks.² Mr. Cole's tracing is illustrated as Figure 2. The "3" is associated with 3¢ large Banknote stamps.

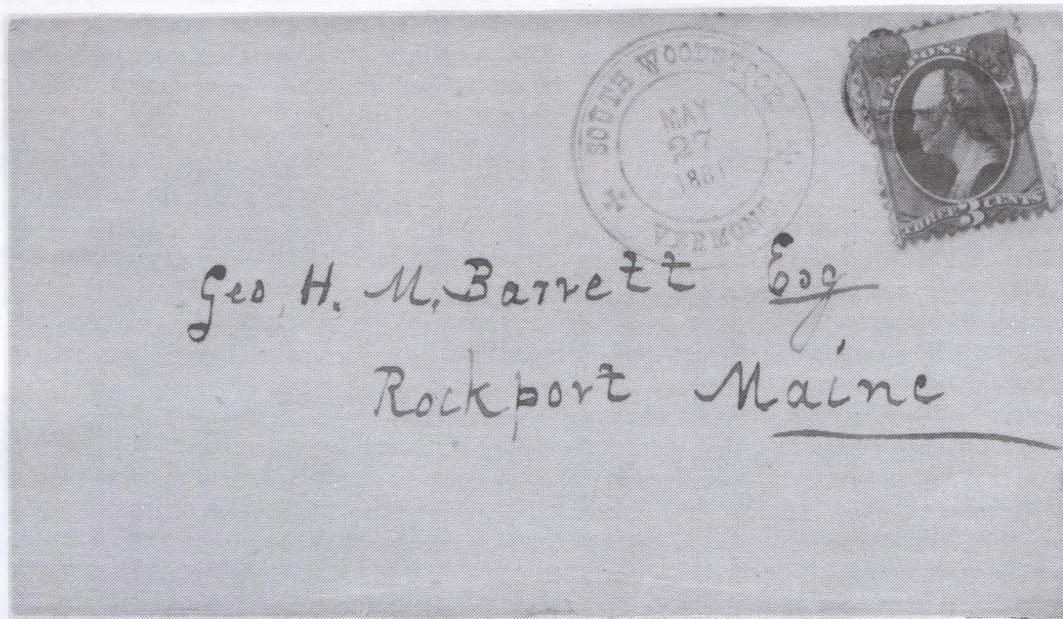
Less well known is a very large "1" from South Woodstock that is associated with canceling 1¢ large Banknote stamps. An example of this "1," in the collection of Arthur Beane, canceling with magenta ink a one cent postal card is shown as Figure 3. There is a report of a South Woodstock cover bearing a 1¢ stamp canceled by the "1" and a 3¢ stamp canceled by the "3."

This practice of matching the number killer with the denomination of the postage stamp was apparently not always

followed. We say "apparently" because we can only offer evidence that involves off-cover stamps and we hesitate to say conclusively that these similar-appearing cancels did originate in the South Woodstock post office. Figure 4 is a 1¢ Banknote canceled by the same or very similar "3." This stamp appeared in a February 1988 net price sale catalog put out by Bill Weiss. The ink color was not noted. Figure 5 is a 2¢ Banknote (Scott #183) canceled by same or very similar "3" in magenta ink. The illustration unfortunately won't show clearly the lightish strike of the "3." An accompanying drawing is used to help depict its position on the stamp. Figure 6 is a 10¢ Banknote canceled by a blackish brown "3." I think it reasonable to assume that the South Woodstock post office only used large numeral "1" and "3" handstamps. If so, the "3" on the 2¢ and 10¢ stamps is understandable, but the "3" on a 1¢ stamp is a bit of a surprise.

The Postal History of Vermont by Slawson et al reports that South Woodstock used "very large E or I" cancels in the 1880s.³ I assume this means both the "E" and "I" are known and that they were used separately. Were the

Figure 1



3

Figure 3

Figure 2

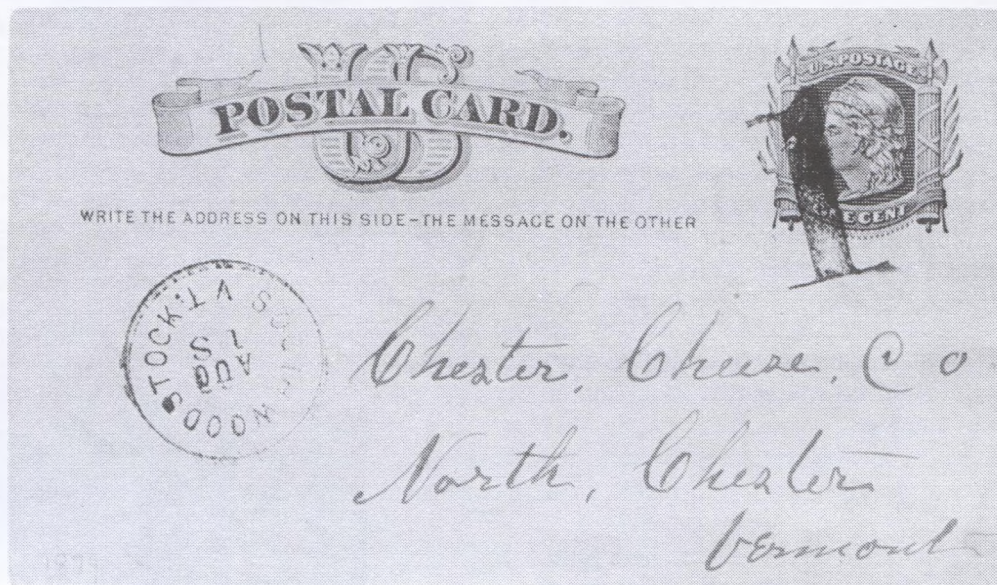




Figure 4

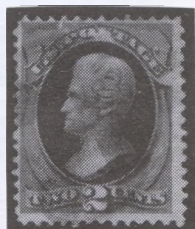


Figure 5

handstamps that produced these markings made by the same supplier who provided the "1" and "3"?

Mandel reported that South Woodstock did not use the large numerals as rate handstamps in the 1850s, when such would have been likely to occur, which raises the question of whether they are, in fact, old rate handstamps pressed into service later as cancellers. Also, they are certainly not typical of handstamp rating numerals. However, we did notice the cover illustrated (slightly reduced in size) in a 1991 *Chronicle* article, shown here as Figure 7, bearing a 3¢ 1861 issue stamp, sent to Pittsburgh, Pa. and then "forwarded" back to Louisville, Ohio.⁴ The large "3" was presumably applied in Pittsburgh.

Comments and additional information on any aspect of the above are eagerly sought. ■



Figure 6

¹ Mandel, Frank "U.S. Rating Marks – A Selection of Unusual and Fancy Handstamped Markings, With Emphasis on the Domestic Uses, Stampless Through the Banknote Period." *The Congress Book* 1985, American Philatelic Congress, Inc., 1985, p. 81.

² Cole, James M. *Cancellations and Killers of the Banknote Era 1870-1894*, USPS, 1995, p. 184.

³ Slawson, George C. et al, *The Postal History of Vermont*, Collectors Club, New York, NY, 1969, p. 121.

⁴ Milgram, M.D., James W. "County and Postmaster Named Postal Devices 1792-1869, *The Chronicle*, USPS, November 1991, p. 245.

Figure 7



More on Patent Cancel

On page 21 of the Spring 2000 *NEWS*, we discussed a scarce patent cancel submitted by Donald Alec Barany. Mention was made of a 1933 article reporting nine examples on one-cent 1861 issue stamps and one example on a three-cent issue. The post office of origin has not been conclusively identified.

Figure 1 is an example submitted by Abe Boyarsky. He employs an interesting approach to displaying a stamp, which has been cut by the blades of a patent cancel. A strip of material is inserted through the slits created by the strike of the handstamp to call attention to this aspect.

Abe is a long-time student of the three-cent 1861 issue and remarked that he has never seen this crossroads patent cancel on a three-cent 1861. We might speculate that the killer was unduplexed and used basically on non-first class

mail – especially circulars.

Readers who can report additional examples of this cancellation are urged to contact the *NEWS*. ■

Figure 1



Maltese Crosses

We occasionally discuss "Maltese" cross cancels in these pages. There are a couple of reasons for that. First, "Maltese" cross cancels form a popular and rather large category of U.S. 19th century killers. Second, the world's first handstamp obliterator, used by the British to cancel the Penny Black and Two Penny Blue beginning in 1840, produced markings in the shape of a "Maltese" cross.

Philatelists are not very accurate, from a technical standpoint, in what they (we!) refer to as a Maltese cross. Generally, any 4-bar cross design, with the bars becoming narrower as they approach the center, is likely to be so named. Figure 1 is a typical example. It is taken from Jim Cole's Banknote era cancels book and this particular cancel is listed from Brunswick, Maine.

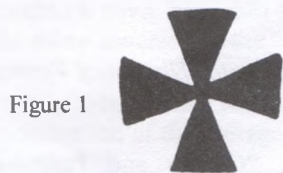


Figure 1



Figure 2

The true Maltese cross design shows eight sharp points, two associated with the corners of each bar. Figure 2 provides an illustration.

Obliterators in the same shape as Figure 2 are probably rare but Figure 3 illustrates two examples that are fairly close. The cancel on the 2¢ Jackson is in purple ink. The round central portion of these two cancels constitutes, of course, the deviation from Figure 2. The post office of origin is not known for either cancel.



Figure 3

There is a very interesting 1880 true (albeit rather primitive) Maltese Cross known from Boston in red ink used exclusively on postage due stamps. This cancel was discussed briefly by Warren Bower in his excellent article in the May 1976 issue of *The United States Specialist* entitled "Cancels Used at Boston on Bank Note Era Postage Due Stamps." The article supplements to the Blake and Davis Boston book on this subject. Warren's tracing is shown as Figure 4. There were two other Maltese crosses used by Boston a little later on due stamps but they don't clearly show eight points.

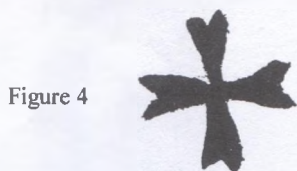
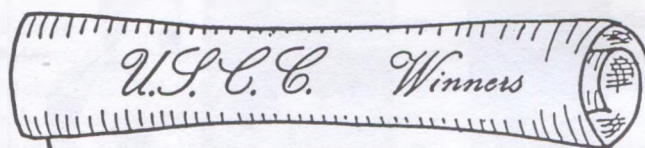


Figure 4

Readers who know of other true Maltese cross cancels are urged to contact the *NEWS* as well as those who can report the origin of one or both of the Figure 3 cancels. ■



Bruce Baryla

Gold and ARA gold: WESTPEX 2000,
San Francisco

The Civil War Sun Picture Tax

Also at same show Vermeil, ARA Cunliffe award
and gold, and AAPE creativity award

*Uncle Sam's General Store: Stamp-taxed
Products since 1862*

Stan Bednarczyk, Jr.

Gold, APS pre-1900 and research medals, PHS
medal: COLOPEX 2000, Columbus, OH
On the Streets of Old Chicago

Abe Boyarsky

Silver: World Stamp Expo, Anaheim CA
Shades: United States 3¢ 1861-67

Large Silver: Stamp Show 2000, London
Cancellations - United States 3¢ 1861-67

Large Silver: Stamp Show 2000, London
Cancellations - United States 3¢ 1861-67

Joe H. Crosby

Silver (Display Class) Okpex 2000,
Oklahoma City

Wiley Post-Aviation Hero

Vermeil and AAPE creativity award (one-frame):
Opex 2000

Great Addresses

Lester C. Lanphear

Gold: Stamp Show 2000, London
U.S. Departmentals, 1873-1884

Thomas C. Mazza

Large Gold: Stamp Show 2000, London
*Street Fighting: New York City Carrier and
Local Mail 1840-1863*

Robert J. Payne

Vermeil: March Party 2000,
Cleveland, OH

*Continuous Die Impressions Known
Worldwide Between 1874 and 1917*

Norman Shachat

Gold: NAPEX 2000, Washington, D.C.
Gold: March Party 2000, Cleveland, OH
Philadelphia - French Mail, 1784-1900

Carl L. Stieg

Reserve Grand, Gold, APS pre-1900 Medal,
UPSS White award,
and Va. Philatelic Fed. Award -
NAPEX 2000, Washington, D.C.
Postal Stationery of Victoria

