

SESQUICENTENNIAL EXPOSITION

C O M M E M O R A T I V E I S S U E O F 1 9 2 6



Sesquicentennial Exposition Stamp Design Source

Shown above is a post card image of the Sesquicentennial entrance by John D. Cardinell, official photographer of the Sesquicentennial Exposition. It is likely that this image, or one similar, was used by the Bureau of Engraving and Printing to produce the design model.

In April 1924, Victor Rosewater, original secretary of the Sesqui-Centennial Exhibition Association, wrote to the Postmaster General suggesting a series of commemorative postage stamps. PMG Harry S. New was actually in favor of a stamp, not a series, but nothing specific was approved. By late 1925, Rosewater again wrote to PMG New to suggest that stamps be produced to commemorate the Sesquicentennial, especially one *'bearing the likeness of the Liberty Bell, the most popular and most universally revered emblem of human freedom in all the world'*. Rosewater also noted that an image of the Liberty Bell had not been previously used on a stamp. It was not however until April 20, 1926 that the model was completed and then later on April 30th, the die proof was approved. The source for the artwork was not the Liberty Bell, but a giant replica that functioned as the main entrance to the exposition. Clair Aubrey Huston, the chief artist at the Bureau of Engraving and Printing, produced the neo-classical design.

This First Day Cover exhibit is a traditional study of the commemorative stamp issued on May 10, 1926 to celebrate the 150th anniversary of the Declaration of Independence from essay design and five die proofs to over **80** first day postmark varieties, cachet design, a thorough study of first cachets and cachetmakers and comprehensive first day use and commercial use studies. Original research is presented. The highlights:

- Stamp design source, Postal Bulletin and Philatelic Agency Order Form
- **Six die proof varieties, double transfer variety**, preprinting paper folds
- Eight plate number varieties, margin markings and guidelines on First Day Cover
- **Thirty-eight official city postmark varieties**: Philadelphia, Boston, Washington, DC
- **Forty-six unofficial city postmark varieties**
- First Cachets from twelve cachetmakers including: Griffin, Burfeind, Urie, Baxter, Blagdon, Klein
- In-depth cachetmaker study, including Dorothy Knapp, Ralph Dyer and Halvorsen
- First Day Use study
- Commercial Use study

Exhibit Plan

Stamp Design

Stamp Design Basis
Postal Bulletin, Order Form
Die Proof Varieties
 Small Die (2 var)
 Large Die (4 var)

Stamp Production

Plate Diagram
Siderographers, Plate Finishers initials
Mint Examples
 Double Transfer
 Preprinting Paperfolds
 Misperforation varieties
Autographs
Plate number varieties on FDC
 18540, 18541, 18542, 18543,
 18544, 18545, 18546, 18547
Margin Markings on FDC
Pane Guidelines on FDC

First Day Postmark Study

Official Cities: (38 var)
 Philadelphia, Boston, Washington, DC
Unofficial Cities (46 var)

First Day Cover Study

Cachet Design
First Cachets
Cachet Types
First Day Cachetmakers and Servicers
Post Cards on First Day
1876 Centennial Enamel on First Day
Stamped Envelopes on First Day
Corner Cards on First Day

First Day Use Study

First Class
Auxiliary Markings, Postage Due
Fourth Class, SD, Insured
Special Delivery, Registered
Airmail, First Flights
International

Sesquicentennial Exposition Opening

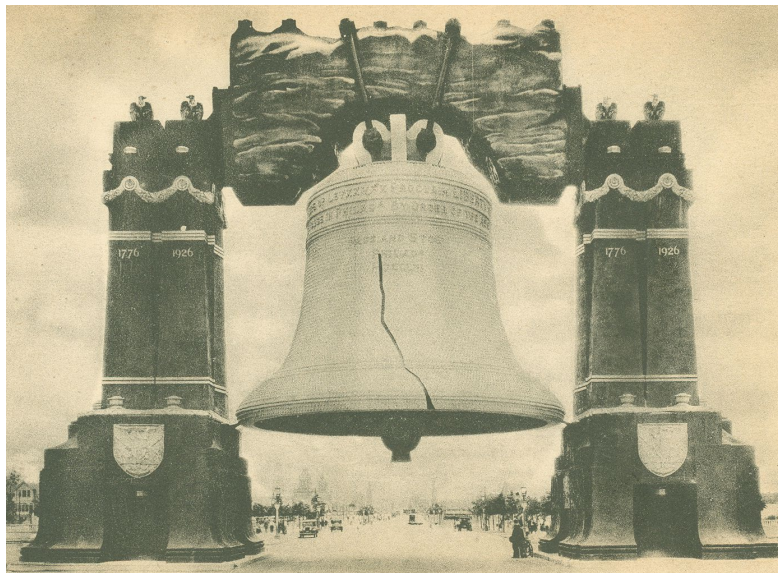
Independence Day

Commercial Use Study

First Class, Third Class, RPO
Auxiliary Markings
Bisects, Perfin and Precancels
Registry Service, Special Delivery
Postage Due
Airmail, First Flights, Graf Zeppelin
Canal Zone overprint
U.S. Possessions
International Mail
Posted at Sea and in Port
Events, Model Post Office, Last Day

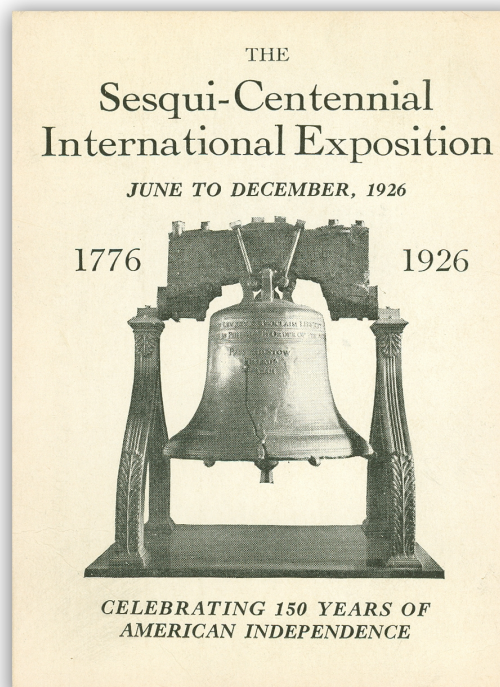
Sesquicentennial Exposition Closing

Pennsylvania Day, Model Post Office
Last Day of Sesquicentennial Exposition



Sesquicentennial Exposition Entrance Gate

The view above is another post card image of the entry gate of the Sesquicentennial Exposition by John D. Cardinell, the official photographer. It is believed that a photographic image by Cardinell was used by the Bureau of Engraving to prepare the design model for the Sesquicentennial issue of 1926.



Liberty Bell

The Liberty Bell, shown above, served as inspiration for the Sesquicentennial gate which in turn, inspired the stamp design. Please note the slender brackets that support the Liberty Bell. In contrast, the much grander supports used on the Exposition entrance gate were necessary for the support of the mammoth bell.

Exceptional & noteworthy items in this exhibit are framed and matted.

U. S. SESQUICENTENNIAL EXPOSITION SYNOPSIS

This eight frame First Day Cover exhibit offers a traditional study of the **U.S. Sesquicentennial Exposition** issue of 1926 (*Scott 627*). It opens with a study of the stamp, continues with an extensive First Day Cover study, shows plates and margin markings on first day, numerous postmark varieties on first day, first cachets, a cachetmaker study, a use study on first day and concludes with an extensive commercial use study. The highlights:

Stamp Design

- The stamp design is based on John Cardinell photographic images of the Sesquicentennial Exposition Gate
- Period Essay photographs of other stamp designs
- **Die Proofs:** The exhibitor has acquired these over a 20 year period. The exhibitor's research is displayed by showing enlargements to point out production differences in these die proofs.
 - **Two** small die proof varieties
 - **Four** large die proof varieties

Stamp Production

- Plate Proof Diagram is utilized to note the location of plate numbers and other margin markings
- **Double Transfer** variety (*the actual discovery copy*), preproduction paper-folds and mis-perforations
- Printing and Perforation varieties are shown
- **Plate Numbers** showing the eight available number varieties on First Day. The exhibitor has acquired these over twenty years of searching for these elusive plate number varieties. The collection has all positions.

First Day Postmark Varieties:

- This chapter exhibits an extensive study of postmark varieties on FDC from the exhibitor's collection which was formed over a 20 year period. This exhibit serves as the reference study for official first day postmarks.
 - **38 varieties** from Philadelphia, Boston and Washington, DC the officially designated cities
 - **46 varieties** from **unofficial cities**, including many previously undocumented varieties.

First Day Cover Study:

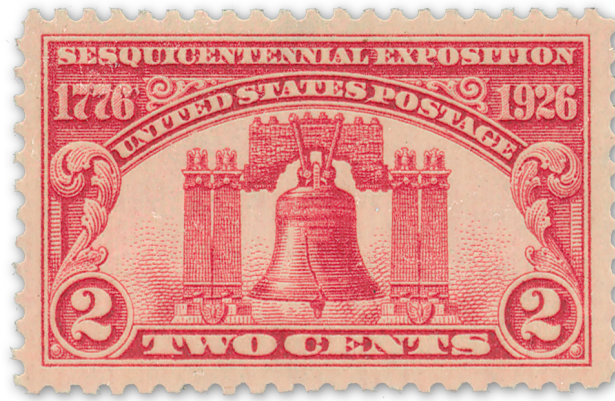
- **Cachet Design :** Original Ralph Dyer Cachet Sketch. Period engravings of the Liberty Bell are shown. These were used by cachetmakers as inspiration for their cachets.
- An extensive study of **First Cachets** including Herbert Griffin, C. W. Urie, James Baxter, P. M. Wolsieffer, Eugene Klein, Charles Blagdon, Arthur Barger, George Burfeind, Neil Gronberg, John Clarkson are shown.
- The cachet section is highlighted by the only known cachet for this issue by pioneer cachetmaker **Ejgil J. S. Halvorsen**, two color varieties by Luis Garcia, and **all three known cachets for this issue by Dorothy Knapp** which are valued at \$2,500 to \$3,500 each. Pioneer servicers are represented with the inclusion of FDCs by Edward Worden, A. C. Roessler, Philip Ward and R. C. Beazell.

First Day Use Study:

- FDC's paying first class, airmail, registered, special delivery, foreign destination and assessed postage due are shown in the exhibit. The key item in this chapter is the **largest known multiple on FDC:** 4th Class, SD, Insured

Commercial Use Study: This exhibit includes the superb wide range of possible usage noted below:

- **First Class, Third Class, Registry Service and Special Delivery**
- **Airmail, First Flights and Graf Zeppelin Flight**
- **Perfin and Precancels:** An example of each is shown on cover
- **Bisects:** Tolerated, but illegal bisects used on cover
- **Postage Due:** Short paid postcards, overweight letter, airmail
- **Forwarded:**
 - Letter to Florence, Italy forwarded to Naples, Rome, Nice, then two locations in the US.
 - Treaty rate to England
- **RPO's:** Baltimore Streetcar RPO cover highlights this section.
- **Auxiliary Markings and Fancy Cancels**
- **Canal Zone overprint:** mint plate block, July 4th FDCs with Balboa and Pedro Miguel postmarks, July 6th covers with Balboa and Ancon postmarks and commercial uses.
- **U.S. Possessions:** Mail posted in Polynesia, Alaska and Puerto Rico to the US mainland
- **International Mail** to the Falkland Islands, Brazil, Paraguay, China, India, Europe
- **Posted at Sea and in Port:**
 - U.S.S. Memphis: Charles Lindbergh return trip after historic transcontinental flight
 - S.S. President Polk, S.S. President Roosevelt, S.S. President Wilson, U.S.S. Mayflower
 - Catapult cover from the S.S. Bremen
 - Mail posted aboard an Italian ship docked in the U.S.
- **Sesquicentennial Exposition** Events, Model Post Office on the closing of the Exposition



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