

A Sharp Eye on
collecting
US Classics



The Ganymede Collection
of used singles 1847-1869 and the 1875 re-issues

A retrospective



3¢ Rose, 'A' Grill
#79



3¢ Pigeon Blood Pink
#64a



3¢ Rose, 'C' Grill
#83



3¢ Scarlet
#74



3¢ Rose, 'D' Grill
#85



3¢ Rose, 'Z' Grill
#85C



5¢ Brown Red, re-issue
#104

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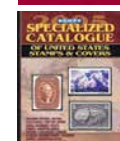
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Ganymede, Jupiter's largest moon



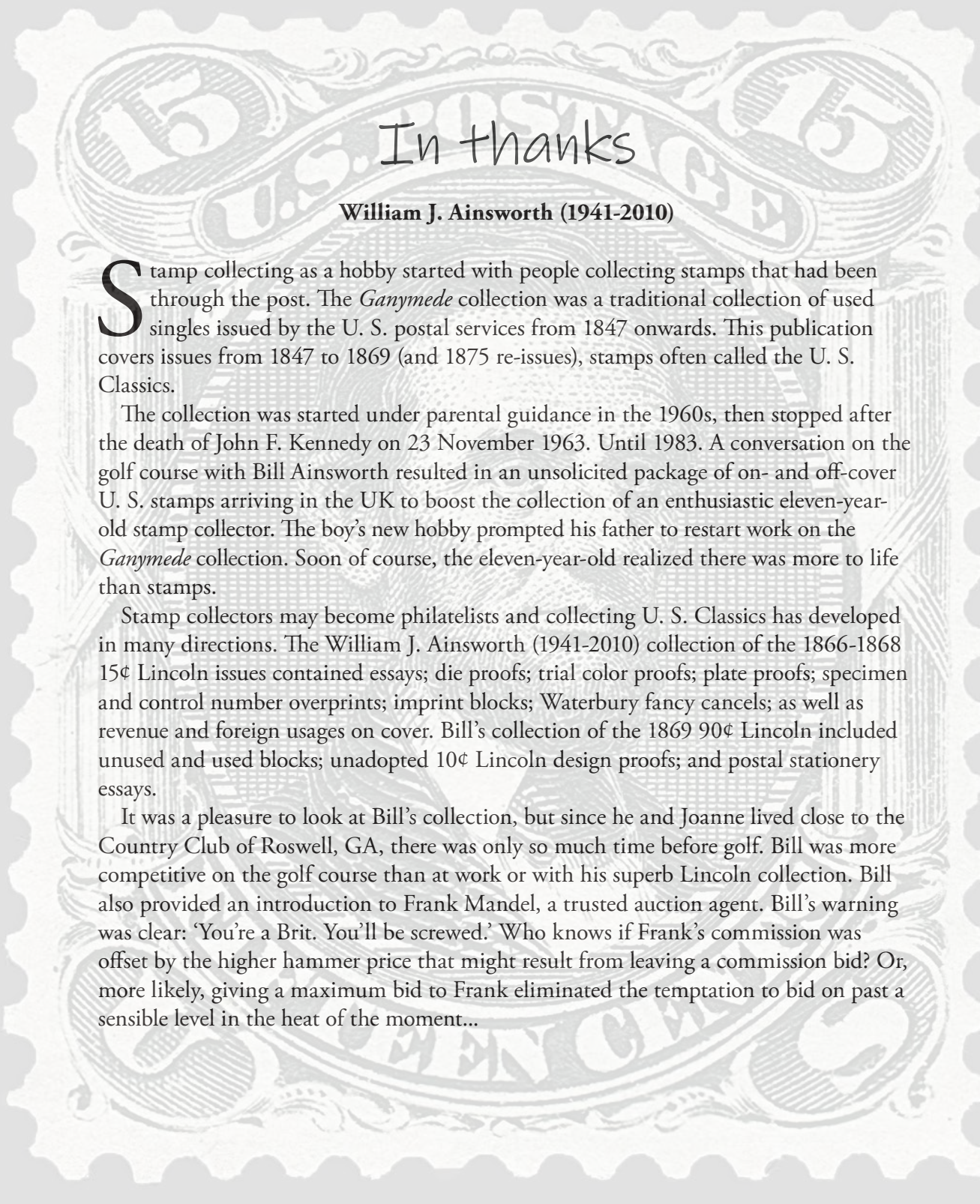
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collecting U. S. Classics

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In thanks

William J. Ainsworth (1941-2010)

Stamp collecting as a hobby started with people collecting stamps that had been through the post. The *Ganymede* collection was a traditional collection of used singles issued by the U. S. postal services from 1847 onwards. This publication covers issues from 1847 to 1869 (and 1875 re-issues), stamps often called the U. S. Classics.

The collection was started under parental guidance in the 1960s, then stopped after the death of John F. Kennedy on 23 November 1963. Until 1983. A conversation on the golf course with Bill Ainsworth resulted in an unsolicited package of on- and off-cover U. S. stamps arriving in the UK to boost the collection of an enthusiastic eleven-year-old stamp collector. The boy's new hobby prompted his father to restart work on the *Ganymede* collection. Soon of course, the eleven-year-old realized there was more to life than stamps.

Stamp collectors may become philatelists and collecting U. S. Classics has developed in many directions. The William J. Ainsworth (1941-2010) collection of the 1866-1868 15¢ Lincoln issues contained essays; die proofs; trial color proofs; plate proofs; specimen and control number overprints; imprint blocks; Waterbury fancy cancels; as well as revenue and foreign usages on cover. Bill's collection of the 1869 90¢ Lincoln included unused and used blocks; unadopted 10¢ Lincoln design proofs; and postal stationery essays.

It was a pleasure to look at Bill's collection, but since he and Joanne lived close to the Country Club of Roswell, GA, there was only so much time before golf. Bill was more competitive on the golf course than at work or with his superb Lincoln collection. Bill also provided an introduction to Frank Mandel, a trusted auction agent. Bill's warning was clear: 'You're a Brit. You'll be screwed.' Who knows if Frank's commission was offset by the higher hammer price that might result from leaving a commission bid? Or, more likely, giving a maximum bid to Frank eliminated the temptation to bid on past a sensible level in the heat of the moment...

Five Cent and Ten Cent Stamps of 1847-1851

The first U. S. postage stamps were issued in 1847, seven years after the Penny Black in Great Britain. In today's money, one GB penny (1d) is the equivalent of 60¢ today. In the U. S., 5¢ in 1847 is the equivalent of \$1.60 now. Postage

prices are comparable today. A 3 oz first-class letter costs 85¢ in the U. S. and \$1 in the UK. Although the 5¢ Benjamin Franklin is the Number One of U. S. postage stamps, between 50,000 and 100,000 off-cover stamps survive.



5¢ Red Brown
#1* ex *Ganymede*



5¢ Dark Brown
dot in 'S' variety
#1a var.* ex *Ganymede*



5¢ Orange Brown
#1b ex *Ganymede*



5¢ Red Orange
#1c* ex *Ganymede*

These four examples of the 5¢ have closed (blue) and open (red) colored grid cancels. They illustrate some of the differences that U. S. Classics collectors look for when building a collection, such as cancels, printing varieties and color shades caused by the use of different ink specifications. These early imperforate stamps had to be cut apart by hand using scissors, and so not every copy will have all four margins.

The 'dot in S' is a common plate variety. There is a splash of color in the 'S' of U. S. It occurs in the ninth column of the left pane of stamps. The top rows have a more pronounced mark. Where a stamp has a certificate of authenticity, this is indicated with a *. #1a var.* means it has been certified, or expertized, as a variety (var.) of a genuine Scott catalogue minor listing 1a.



10¢ Black
Minor short transfer at top
#2* ex *Ganymede*



The forgery has a dash of color in the white oval below the 'O' of POST, and a protusion from the frame line opposite the top of the left hand 'X'



10¢ Black
Sperati reproduction
ex *Ganymede*

The 10¢ George Washington was printed in carbon black and so there are fewer variations. The rate was 5¢ for distances up to 300 miles; after that the 10¢ was needed. The impressions are fairly consistent although there are some plate positions that show a weak transfer at the top. The 1847 issue was valid for four

years until 30 June 1851, when the 1847 stamps were demonetized.

Jean de Sperati was a noted manufacturer of copies of famous stamps. Among his many forgeries, Sperati made high-quality copies of the 10¢ using photo-lithography.

One Cent Stamps of 1851-1861 ~ Type I and Type Ib



1¢ Blue, Type Ib, position 5R1E
#5A* ex *Ganymede*



Position 5R1E has dots of color in the U and S of U.S. and two guide dots at top right

The double transfer is most obvious below the ONE and C. Dots of color include those in the C and N. There is a gap in the outer line below CE



The 1¢ Benjamin Franklin 1851-61, like all U.S. classics, is a small stamp with the design 26mm (about one inch) high. Plating the 1¢ stamps has been a lifetime commitment for some collectors. Publications by John Luff, Carroll Chase, Stanley Ashbrook, and Mortimer Neinken are the prime historical references for the 1¢. The Stamp Smarter and Richard Doport's websites now have comprehensive plating archives for the 1¢ plate positions with high-resolution images. No other nineteenth-century U.S. stamp has been studied and classified in such detail.

Type Ib stamps come from seven positions surrounding 7R 1E (#5), 3R1E, 4R1E, 5R1E, 6R1E, 8R1E, and 9R1E. They started as full Type I designs like the prized 7R1E, but some of the bottom ornaments were burnished off after entry on the plate. Type Ib comes only imperforate. 5R1E is the 5th stamp of 100 on the **R**ight pane of **P**late **1**, the **E**arly version. Being on the top row, it can have a larger top margin. The stamps in the top row have guide dots which were used to align the plates. The first perforated stamps were produced in 1857.



Perforated Type I stamps have a dot in the circle that frames the portrait at about 9 o'clock



1¢ Blue, Type I
#18* ex *Argentum, Ganymede*



The reliefs were placed so close together that there is no vertical gap between the stamps on the plate. The bottom stamp is Type I

One Cent Stamps of 1851-1861 ~ Type Ia and Type Ic



'Curl on shoulder'



1¢ Blue, Type Ia, position 97L4
'Curl on shoulder' variety
#6* ex *Ganymede*



'Gash under
'U''

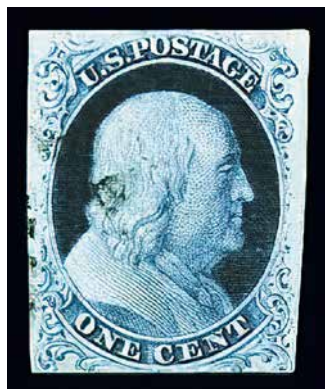
The Type Ia design only comes from plate 4. Stamps from Plate 4 were only produced for about ten weeks in spring 1857 before perforated stamps were introduced. Position 97L4 is on the bottom row and the stamp has part of the sheet margin. This allows the complete plumes, scrolls, and balls to be seen. The diagram opposite explains these terms. The 'curl on the shoulder' was the result of a small thread adhering to the relief. The cancel on the *Ganymede* stamp obscures the 'F' relief flaw in the frame below the 'U'. The stamp has a New York circular date stamp and was purchased for \$6,220.

The Philatelic Stamp Experts (PSE) certificate mentioned a light crease. The certificate unfortunately did not mention the few toned specks. These have reduced its appeal to collectors. It sold in the Shreves Auction Galleries (Shreves) sale of the *Ganymede* collection for \$4,750 and then again in 2018 for \$2,400.

Before joining the *Ganymede* collection, the Type Ic (#6b) had been submitted to the Philatelic Foundation (PF) as position 41R4. They declined an opinion on plate position. It has none of the plate marks that determine that position.



1¢ Blue, Type Ia
#19* ex *Ganymede*

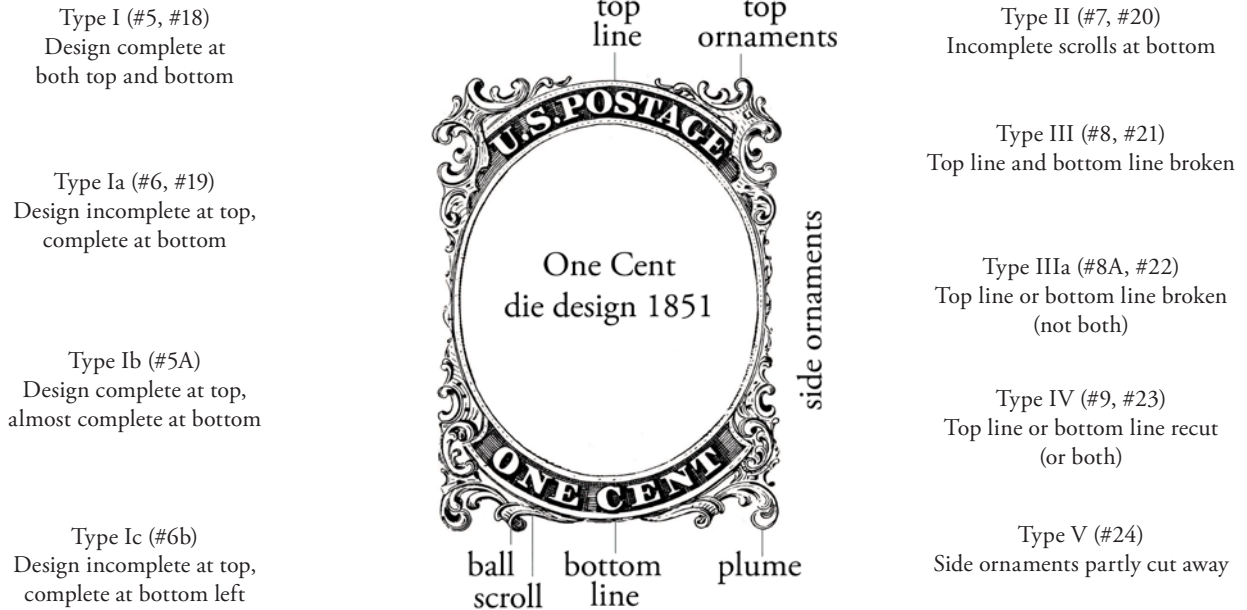


1¢ Blue, Type Ic
#6b* ex *Ganymede*



1¢ Blue, Type II, Plate 3
#7* ex *Ganymede*

One Cent Stamps of 1851-1861 ~ Type II



Specialists in the One Cent use arcane terminology to describe the characteristics of each type, relief and plate position.

Even with scans of stamps blown up twenty times, the plate characteristics are not always easy to see. Scissor cuts, perforations and cancellations can hide

the tell-tale marks which are not obvious on every copy.

The Type II position 9L4 comes from the top row. The top row 'A' relief on Plate 4 is the only row that has the design complete at top.



1¢ Blue, Type II, position 9L4
#20* ex *Ganymede, Myerson*



Position 9L4 has a guide dot at top right

A vertical mark crosses the outer circle below the 'N' of CENT



One Cent Stamps of 1851-1861 ~ Type Ia and Type Ic



1¢ Blue, Type III
#8* ex *Ganymede*



1¢ Blue, Type IIIa
#8A* ex *Ganymede*



1¢ Blue, Type III
#21* ex *Ganymede*



1¢ Blue, Type IIIa
#22* ex *Lessin, Ganymede*

An extremely fine combination pair of 1¢ Type III, position 62R4 (#21) and 1¢ Type IIIa 63R4 (#22) was sold in the Siegel Auction Galleries (Siegel) October 2002 sale of the Drucker Family collection. It had a 1980 PF Certificate (PFC). The auction catalogue said that the 'Plate 4 Type III-IIIa pair, with near-perfect centering that clearly displays the characteristics of the types, should be considered a condition rarity. The sale price was \$5,750.

The Drucker family lost out in this sale. Someone knew something. Soon after the auction, the buyer of the pair received a shiny new 2002 PFC for a pair of unprinted Type III stamps. The right-hand stamp had achieved a very exciting and profitable transformation. It had morphed from a Type IIIa (#22, catalogue price \$475) to a Type III (#21, catalogue price \$1,600). The

pair was then separated – an action some consider philatelic vandalism.

The left-hand stamp was acquired for the *Ganymede* collection from the Shreve Premier Auction of May 2003. The cost was \$5,775. It now had a 2003 PFC. There was no mention of the 2002 or 1980 PFCs. Why was this? PF's current policy is, 'If a later certificate has been issued for the same stamp, the number of that certificate is shown.' The PF website does not link the 2002 and 2003 PFCs. The 1980 PFC has been removed from PF's historical records.

The right-hand stamp was sold for \$3,540 in 2020 with the 2002 PFC for the pair of Type III stamps. Its earlier life as a certified Type IIIa stamp was not mentioned.

One Cent Stamps of 1851-1861 ~ Type IV and Type V



1¢ Blue, Type IV, position 46R1L
#9 var.*
ex Koppersmith, Floyd, Ganymede



The relief is recut once at the top on position 46R1L.
The recutting line is long

The relief is recut twice at the bottom and is very heavy
at the left under the 'N' of ONE



Plate 1, as one would expect, was the first plate. It started to wear out towards the end of the production of imperforate stamps. The printers re-entered every position, but the results were not good enough. The top and bottom curved lines were cut by hand and that makes it easier to identify the individual plate positions. The recut positions are known as Type IV and the plate itself as Plate One Late (1L). Around ten positions on both the left and right panes are recut

once at the top and twice (i.e. in two places) at the bottom. This stamp has portions of both the stamp above and below, which shows the small gap between the reliefs.

Van Koppersmith was president of the U.S. Philatelic Classics Society. The impressive William S. Floyd collection, valued at over \$4m, was sold in 2001.



1¢ Blue, Type IV
#23* ex Ganymede



1¢ Blue, Type IV
#23 var.* ex Ganymede

The stamp on the right (#23 var.) is recut once at the top and once at the bottom and has a prominent double transfer below the bottom label. A double transfer occurs when the 'Early' entry was not completely erased before the 'Late' entry was added. Small

portions of the 'Early' design are printed. A double transfer is not the same as a double impression, which can happen if the stamp is printed twice.

Perforated stamps are more difficult to plate as important characteristics are often missing.

One Cent Stamps of 1851-1857 ~ Chicago perforation



1¢ Blue, Type IV, position 49L1L
Chicago Perforation 12 1/2
#9 var.* ex *Lake Shore, Ganymede*

Sometimes as a collector you fancy an unusual variety of a stamp, but if there have been no recent sales, it is difficult to form a view on how much to pay. This was the case with the 1¢ Blue Type IV Chicago Perforation when it came up for sale in 2004. A Chicago dentist invented a perforating machine in the 1850s, and a few perf 12½ stamps were sent through the post. GB stamps were already perforated and the U. S. printers played safe. They purchased a machine from England instead.

Jerome Wagshal was a philatelist who loved researching the rare and unusual. Two of his ground-breaking subjects were the Chicago perforations and the 3¢ Scarlet trial printing (#74, see page 26). He published a Philatelic Foundation Analysis Sheet in 1987 stating that there were nine genuine 1¢ Type IV Chicago perfs

(#9 var). It is thought that only six examples survive. Five were in the collection of Jerry Wagshal who, with Wilson Hulme, had documented the history of these stamps. Three of the stamps are in a strip of three. The *Ganymede* stamp was accurately described in Siegel's *Lake Shore* sale catalogue as 'the finest of the three remaining singles'. It was acquired for \$12,100 and sold a year later in Shreves' *Ganymede* sale for \$11,000. Sometimes a hunch does not work out too well.

Siegel sold the Wagshal collection in 2010 and 2011 and the sales included the five other 1¢ Type IV Chicago perfs. They did not achieve stunning realizations. Collectors must have decided that these rarities are not integral to an award-winning collection of the 1¢ 1851-57 imperforate or 1857-61 perforated issues.



Jerome Wagshal's collection of Type IV Chicago perfs. Images from Siegel Auction Galleries

Three Cent Stamps of 1851-1861



3¢ Orange Brown, position 19R0
'A' relief. Minor double transfer
#10* ex *Ganymede*



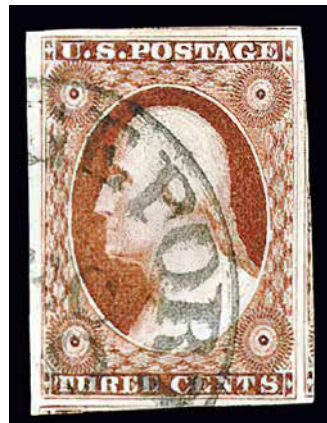
3¢ Orange Brown
Stitch watermark along top edge
#10 var.* ex *Ganymede*

Plating these modestly-priced George Washington 3¢ stamps can be like completing a 2,600 piece jigsaw puzzle of a picture of a sand dune. Lines, reliefs, guide dots, recuts, shifts, and many thousands of slight differences have resulted from the hand-engraving. The ink used to print the Orange Brown (#10) was high-quality. It is distinctive, but did contribute to

plate wear and this reduced the detail we see in later impressions (#11) when a less expensive and less stable ink was used. Dr. Carroll Chase achieved a complete plating and around ten more collectors have followed him. There are now resources online to help with plating, including Bryan O'Doherty's website. He acquired Robin Lund's complete plating.



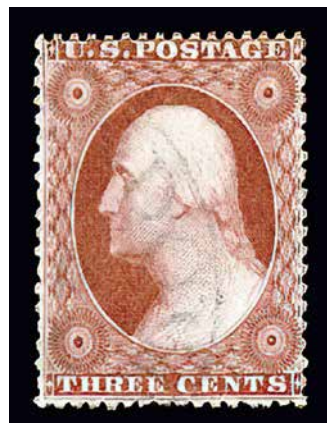
3¢ Dull Red, position 91R4
'B' Relief
bottom left corner margin single
#11* ex *Ganymede*



3¢ Dull Red, position 49R1L
#11 var. ex *Ganymede*



3¢ Claret, position 70R2L
'A' Relief
partial imprint Toppam, Carpen
#11A ex *Ganymede*

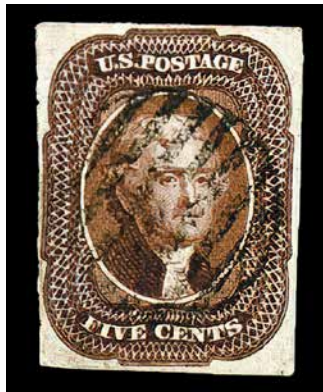


3¢ Rose, Type I
#25 ex *Ganymede*

Five Cent Stamps of 1856-1861 ~ Type I



Relief D
'Long Broken Line'



5¢ Red Brown, Type I
Relief D
#12* ex *Ganymede*



Relief B
'Check Mark'

There are four reliefs on the 5¢ Thomas Jefferson. Earl Oakley described and named them in 1963. They can all be found on both the imperforate and perforate issues. If not obscured by cancellations, they are identifiable by markings in the oval frame at about 10 o'clock.

Relief B occurs on rows 2, 5, and 8. Relief D is on rows 4, 7, and 10. The different reliefs are noted by collectors, but do not influence value. The gap between the two stamps is only about 1.2mm (3/64 in), so few stamps were cut apart carefully and show four margins.



5¢ Brick Red, Type I
#27*
ex *Ganymede*



5¢ Red Brown, Type I
#28*
ex *Billington, Ganymede, Hoffman*

Not all experts agree when it comes to shades. The example of the Red Brown with a Charleston circular date stamp (#28) was submitted to PF by specialist Richard Champagne in 1999 as a Bright Red Brown (#28b). PF did not agree. Champagne collected stamps as a boy, but stopped when he was eleven or twelve years old. He started again many years later and went on to become a successful dealer and stamp expertizer. He has expertized for PF, PSE, the American Philatelic Society (APS), and Philatelic Stamp Authentication and Grading (PSAG).

John T. Billington was a collector who lived in Green Valley, Arizona. Hubert N. (Jay) Hoffman lives in Alexandria, Virginia. He is on the Council of Philatelists at the Smithsonian Postal Museum. This was one of the few used stamps in the Hoffman collection. It seems he could not get hold of a suitable unused example. There was no #28b in the so-called 'complete' Zoellner collection. His stamp had a 1988 PFC as Red Brown (#28). Siegel stated in the auction catalogue that, 'we see this as Bright Red Brown'.

Five Cent Stamps of 1856-1861 ~ Type I and Type II



1¢ Bright Red Brown, Type I
D Relief
#28b* ex *Ganymede*



5¢ Indian Red, Type I
D Relief
#28A(*) ex *Amonette, Ganymede*



5¢ Brown, Type I
B Relief
#29* ex *Billington, Ganymede*

Dr. Wilbur F. Amonette (1924-2014) of Radford, Virginia was a specialist in color shades of U. S. Classics. He would have been confident about the shade of his #28A. He would also have been reassured by the 1968 PFC. The stamp was acquired for the *Ganymede* collection from Drews. Richard E. Drews was chairman of the APS Expertizing Committee from 1997-98. It was described by Shreves in the *Ganymede* sale catalogue as an 'unmistakeable Indian red shade'.

After the sale, it was sent for a new certificate and came back as Bright Red Brown (#28b). The Philatelic Foundation's brush off was, 'All we can say is 38-year-old certs reflect an opinion from 38 years ago. And it's just that, an opinion.' 5¢ specialist Charles Gliedman states that shade determination is subjective. There must be an argument that PF should withdraw these

old certificates if they cannot stand by them, or tag them with a prominently-displayed health warning.

The undisputed Bright Red Brown (#28b) has a New Orleans circular date stamp; the Brown, Type I (#29) has a deep blue Petersburg Va. circular date stamp; and the Type II Brown has a Boston 'Paid' cancel.



Type I



Type II

The reliefs for Type II perforated stamps have the top and bottom projections removed



5¢ Orange Brown, Type II
#30 ex *Ganymede*



5¢ Brown, Type II
#30A* ex *Ganymede*

Ten Cent Stamps of 1855-1861 ~ Type I and Type II

The 10¢ George Washington was introduced in 1855. It was printed with more space between the stamps than the 1¢, 3¢ and 5¢. The 10¢ types correspond to the 1¢ types. Plate 1 was used to produce all the four types of imperforate stamps (#13 to #16). About half the stamps on Plate 1 are Type II, and the other half are Type III. 72 of the 97 Type II plate positions show the guide dot above and to the left of the top left 'X'

oval (see #14). Type I stamps (#13 and #31) occur on the bottom row. The Type III imperforate (#15) has portions of both a New York and a San Francisco postmark.

Many of the stamps can be plated using diagrams in Neinken's and Brookman's reference works or using online resources.



10¢ Green, Type I
#13 ex *Ganymede*



10¢ Green, Type I
#31* ex *Argentum, Ganymede*



Type I (#13 and #31)
Top of the design is incomplete

Lower right shell is complete.
Most of the lower left shell is complete



10¢ Green, Type II
#14 ex *Ganymede*



10¢ Green, Type II
#32* ex *Ganymede*



Type II (#14 and #32)
Top of the design is complete

Outer line at the bottom is broken.
Shells at the bottom are partly cut away



10¢ Green, Type III
#15 ex *Ganymede*



10¢ Green, Type III
#33 ex *Ganymede*



Type III (#15 and #33)
Top of the design is incomplete (like Type I)

Outer line at the bottom is broken and the shells are partly cut away (like Type II)
No fine curved lines bottom right (see #15)



Ten Cent Stamps of 1855-1861 ~ Type III, Type IIIa and Type IV



10¢ Green, Type IV, position 86L1
#16* ex *Ganymede*



Type IV (#16), position 86L1
Recut at top



Type IV (#16 and #34)
Pearls complete, bottom shells cut away



Type V (#35)
Pearls cut away, shells complete at bottom
Bottom frame line nearly always complete

Type IV stamps (#16 and #34) have a strengthened outer line at the top or the bottom, or both top and bottom. Variations in the engravers' handiwork make it easy to plate. Plate position 86L1 is recut over the top label and also over each 'X' oval. There is no guide dot. Type IV position 74L1 is recut at the top only and the lines overlap in the center over the 'S' of POSTAGE. It is the only Type IV stamp with the top line only cut that shows a guide dot (at top left).

Type V perforated stamps (#35) have incomplete side ornaments. There is usually only one pearl, instead of three, at each end of the lower labels. This means that most Type V stamps have wide side margins and leads to opportunities for fraudsters to reperfurate faulty stamps or to trim the perfs off to create 'imperf' stamps. Position 78L2 has a plating mark caused by a fiber attached to the transfer roll. The flaw is known as the 'curl on forehead', although the curl is in Washington's hair. The red cancel is a New York circular date stamp.



10¢ Green, Type IV, position 74L1
#34* ex *Ganymede*



Type V (#34), position 74L1
Recut at top. Guide dot top left



Type V (#35 var.), position 78L2
small 'curl on forehead'



10¢ Green, Type V, position 78L2
#35 var. ex *Ganymede*

Twelve and Thirty Cent Stamps of 1851-1861

There are frequent opportunities to bid for a stamp you need that does not have an expert certificate. It may attract less interest than a certified copy. You pay for it in full 'on extension' and the auction house sends it off for certification. If faults are discovered, you get the cost of the stamp and the cost of the certificate refunded. But not if you are just unhappy with the grading.

The 12¢ imperforate (#17) was acquired in a Shreves auction in 2002 for \$319 and sent to the Philatelic Foundation. It was sold, with its clean 2002 PFC, in the *Ganymede* sale for \$1,035.

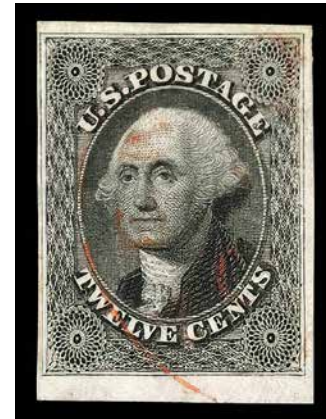
Mortimer Neinken plated the 12¢ imperforate in 1964, but even with his detailed diagrams, the partial sheet margin at the bottom, and more recent work by James Allen, it was not possible to plate this stamp with any confidence. The differences in the hand recuts are quite subtle on the bottom row and there are no guide dots.

Perforated stamps (#36b) were printed using Plate 3 which was first used in 1860. There was more space between the stamps than for the Plate 1 stamps (#36), allowing more room for the perforations. The outside frame lines were not recut, so these lines are uneven, broken, or partly missing.



12¢ Black
#36b* ex *Lessin, Ganymede*

The 24¢, 30¢, and 90¢ values were introduced in 1860 for the payment of international postal rates. The 24¢ and 30¢ were used on mail to England, France, and Germany. There were few destinations in 1860 which needed a 90¢ stamp. And in less than a year, the Civil War meant that new stamps were issued. As a result, unused 90¢ stamps (catalogue \$1,300 without gum) are much more common than used ones (catalogue \$11,000). Forged cancellations are quite common.



12¢ Black
#17* ex *Ganymede*

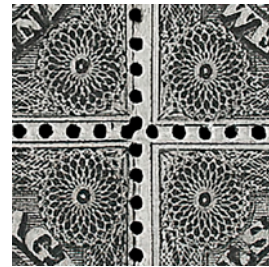


Plate 1 (#36)

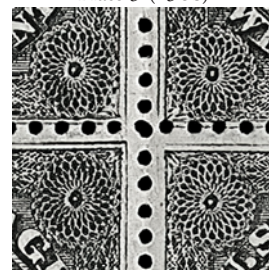


Plate 3 (#36b)



30¢ Orange
#38 ex *Ganymede*

Ninety Cent Stamp of 1860-61



90¢ Blue

#39* ex Hind, Gore, Seymour, Ishikawa, Ganymede

This is the only known 90¢ with a London transit cancel, which supports its legitimate usage. The black grid cancel is less common than the red grid that is found on most used examples.

Like most rarities, this 90¢ Blue has passed through many hands. Arthur Hind (1856-1933) emigrated to the U.S. from the U. K. in 1890. The stamp would have been in his collection at the 2nd International Philatelic Exhibition in New York in 1926 where he won one of the twelve palms of honor. We cannot be sure as it was illegal to photograph U. S. stamps at that time. The judges rated Hind's 23 albums the greatest U. S. collection. Hind's collection was sold after his death at the Waldorf-Astoria Hotel in New York in 1933. A. T. Seymour was from Texas, and Hugh W. Gore from Illinois. They were both active collectors in the 1960s.

Ryohei Ishikawa decided to overhaul his U. S. Classics collection when he was disappointed to only win a gold medal with his 1¢ 1851-61 exhibit in a 1976 competition at the 7th International Philatelic Exhibition in Philadelphia. It worked. He won the Grand Prix International at Vienna in 1981. Ishikawa sold his collection through Christie's Robson Lowe in September 1993. The collection realized over \$8m, though it had cost him over \$12m. He had chosen to acquire his stamps without any interest in value for money. When you are on a mission, hobbies do not have to be investments.

After the auction, Jerome Wagshal wrote that 'it is

possibly more than coincidence that the two biggest losses in modern times on the purchase and sale of U. S. Classic philatelic properties were suffered by non-U. S. citizens.' Ishikawa was not a member of the New York philatelic diaspora. It is 'possibly more than coincidence' that some dealers stayed away from the auction and that the auction was the beginning of the end of Christie's in New York's stamp auctions.

The 90¢ Blue was acquired in the Siegel Rarities auction in May 2000 for \$13,200 and sold in the 2005 *Ganymede* sale for \$15,525. It was described as being in the top three or four of the few certified used copies. It was unsold in a 2006 auction, received a new sound PFC in 2006, and was sold for \$17,250. It was subsequently submitted to PSE who concluded it was reperfed at the bottom. Siegel's 2015 auction catalogue states that 'we are mentioning the certificate in the spirit of full disclosure, but we assure everyone this stamp is not reperforated'. It realized \$11,800.

Comparing scans on the Siegel website, the stamp is around 0.3mm shorter than a sample of genuine stamps. The scan below shows a possible size difference between the top and bottom perforation holes. The stamp has not been examined since 2005 and this is necessary for a micro-analysis of the perforation hole edges.



Ten Cent First Design of 1861

The 'First Design', 'Premiere Gravures' (not *Première*), or 'August' 10¢ George Washington Type I issue (#62B) was first used in August 1861, at the same time as the Type II (#68). It is possible that Plate 4 (Type I) was used because stocks of the Type II were insufficient to meet demand.

This Dark Green Type I was bought at a Weiss Philatelics auction in 1997 for \$253. Bill Weiss (1943-2015) ran a stamp expertizing business. The stamp did



10¢ Dark Green 'August'
#62B* ex *Ganymede*

Trust should be an essential component of high-end collecting. Collectors have to trust dealers, recognizing that they will never describe an XF stamp as VF or VF as FVF. You only find out who you cannot trust when you sell.

Two acquisitions were made at Christie's New York auctions in 1995. In 2002, Christie's and Sotheby's were found guilty of price-fixing and 10% rebates were paid on both purchases. A bidding ring of stamp dealers ran knockout auctions in advance of public stamp auctions in New York until 1997. John Apfelbaum, former vice president of APS, pleaded guilty. There was also a guilty plea from Davitt Felder who later worked with Gary Posner. A third ring member was Mark Morrow, stamp buyer for the Mystic Stamp Company. The *Ganymede* experience with the top U. S. auction houses was entirely positive. Certificates are considered essential for valuable stamps. They reduce risk, but do not eliminate it. Expertizers often disagree and they change their minds. PF does not guarantee the accuracy of any opinion expressed

not come with a certificate, but it should have been examined before sale. Weiss was an 'expert' (see page 43). In the Shreves *Ganymede* sale catalogue the stamp was described as having a light horizontal crease. It sold for \$489. In 2006, it received a PFC which told the patient's whole story: 'Horizontal crease at top, a filled in thin at right, and a tiny thin spot at bottom'.



Type I

The background around the stars is filled in.
The color tends to be a darker shade of green

Type II

There is an outer oval frame line above U. S. Postage.
The stars have shadows, with a lighter background.
There is more scrollwork at the top center of the design



by its Expert Committee. It disowns its opinions on old certificates. Since the *Ganymede* sale, its opinions have been challenged on two valuable stamps, #39 (see page 19) and #108 (see page 36).

In 2019, PF introduced a \$10 Grading Special Offer. Collectors and dealers are invited to 'designate the minimum numerical grade you believe the stamp should receive. If it is awarded the requested grade, you will receive a replacement certificate with the original date and the grade on the certificate. In the event our expert staff determines your designated grade is too high, your stamp will be returned and it will not receive a graded certificate.' So a stamp submitted as XF, but not accepted as XF by PF, can still be sold as XF to an unsuspecting client with an ungraded certificate. This does not seem like an ethical system. If PF grades the stamp VF-XF, then they should put this on the certificate, shouldn't they?

PSE has turned its back on its early gradings (see page 23). PSE's liability is limited under its guarantee to the fee paid for the expertization service.

One and Three Cent Stamps of 1861-1867



1¢ Blue
#63 ex *Ganymede*

The 1861-67 issues were introduced at the start of the American Civil War. The Federal government was worried that the 'disloyal states' would fund the Confederate States' war effort with the existing stamps, so they were demonetized.

It is difficult to distinguish between the blue, pale blue, indigo (#63), ultramarine (#63a) and dark blue (#64b) shades. Without a certificate, it is safer to call them all #63, rather than pretending you have a #63a or #64b. A collection of used 1¢ Benjamin Franklin stamps was acquired from the German auction house Dr. Reinhard Fischer in 2000. The lot included stamps

identified as the very rare ultramarine (#63a) and indigo (#63 var.) shades. Unfortunately, when the *Ganymede* collection was sold, they were all determined to be #63 (catalogue \$45). The example above was described as #63a (catalogue \$650).

Collectors will pay high prices for premium examples of common stamps. A used #63 graded Superb 98 by PSE sold for \$3,540 in 2016.

European dealers and auction houses did not provide any worthwhile U. S. Classics for the *Ganymede* collection. No bargains and very many disappointments.



3¢ Pigeon Blood Pink
#64a* ex *Ganymede*

The 3¢ George Washington comes in a wide range of shades. The most sought after shade is called Pigeon Blood Pink after the color of a rare type of ruby. This stamp was mailed in Portland, Maine on 26 October 1861. When it was displayed in the UK in 2004, the existence of certificates was not mentioned on the display pages. Experienced collectors of U. S. material were heard to mutter, 'that's not a pigeon blood pink!'. They had never seen one face-to-face. Once you have, you do not forget it. The best examples of the shade have

spent most of their lives in the dark. The bluish-pink tint is affected by light. There have been many nefarious attempts to reproduce the shade with a little help from chemicals and light. This is a stamp variety which demands a certificate. Of the 50 'patients' (as they call them) submitted for expertizing to PF in the last fifteen years, around 15% were found to be #64 rose and 15% were #65 pink. Many of the genuine stamps were described as oxidized or faded. One had been colored in.

Five Cent Stamps of 1861-62



5¢ Buff
#67* ex *Ganymede*



5¢ Brown Yellow
#67a* ex *Ganymede*



5¢ (Buff)
#67* ex *Ganymede*

The three accepted 1861 shades of the 5¢ Thomas Jefferson are Buff (#67), Brown Yellow (#67a), and Olive Yellow (#67b). The Buff is the darkest. The Brown Yellow is more yellow. The Olive Yellow is the rarest of the three, with olive undertones. It is dangerous to assess color shades from a photograph or scan, either in a printed image or viewed online with a calibrated monitor. The brown color of this 5¢ Buff (#67) scan appears faithful to the actual stamp. The *Ganymede* scan has been compared with both the images produced by PF in 1996 and 2006 and Shreves in 2005. There is no distinction made for stamps that appear brown. Shreves wrote in the *Ganymede* sale catalogue it 'should be classified as a dark buff'. Siegel described a stamp with a color that closely matches this one as having an 'exceptionally dark shade'.

The third stamp was an early purchase for the *Ganymede* collection. It was purchased as a '67 olive' (#67b) from Burkhard Schneider, a dealer in Germany, for the equivalent of \$230. Schneider had a collection of U. S. stamps before he concentrated on building his philatelic literature business. Shreves did not select it as one of the stamps to feature in the 2005 *Ganymede* sale catalogue. It was found to have been completely rebacked. It was sold with the collection remainder.

In 2006, the '#67b' was submitted to PF for certification. The certificate states that it is a #67, not #67b. As well as being rebacked, it had been reperfored and the color had been affected by cleaning.

In 1862, the buff color used by the printers was changed to red brown and there was also a black brown shade.



5¢ Red Brown
#75* ex *Ganymede*

Five Cent Stamps of 1862-67




5¢ Black Brown
#76a* ex *Ganymede*

Stamp Market Quarterly provides a price guide for PSE-graded stamps from grades 50-80. It is available online. It shows huge differences between price grades. SMQ is referenced in auction catalogues, even though the grading of a stamp is to some extent subjective and two experts seldom agree.

The 5¢ Black Brown (#76a) was one of two stamps in the *Ganymede* collection with a PSE-graded certificate. It was graded XF/S 97 in 2000. The Scott Catalogue price was then \$275 and it was purchased for \$242 from Ivy & Mader.

By 2005, the market was beginning to move in line with grading. PF had started to grade stamps. In an early demonstration of the impact that grading would have on auction and retail prices, the stamp was sold for \$2,185. In 2006, Scott Publishing started using PSE's grading scale. A PSE grade is not just about centering. It takes account of 'soundness' and 'eye appeal'. It suggests that two stamps with the same grade will have 'approximately equal market value'.

Grades for #76a	FVF-75	\$215
	VF-80	\$350
	VFXF-85	\$725
	XF-90	\$1,075
	XFS-95	\$3,000
	SUP-98	\$9,000



No. 42331 09/07/2000

Professional Stamp Experts
P.O. Box 6170, Newport Beach, CA 92658

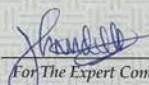
Authentication Committee


We have examined the enclosed item submitted to PSE, of which the photo is attached with seal and are of the opinion that:

GRADE: U-97 XF/S

Cat.#	Issue	Denom.	Color
US#76a	1863	5c	Black Brown

"it is genuine used".


 For The Expert Committee



Twelve, Fifteen, Thirty and Ninety Cent Stamps of 1861-67



12¢ Black
#69 ex *Ganymede*



15¢ Black
#77 ex *Ganymede*

In 1861, two 12¢ George Washington stamps paid the standard postage rate to England. The rate was cut to 12¢ in 1868. There are guide dots on this example at the bottom left and right, but collectors are not interested in them on this issue. There are no significant color or plate varieties to collect, unlike the 24¢.

A 15¢ Abraham Lincoln stamp, printed in black, was issued in 1866, the year after the President's assassination. Some consider it is the world's first mourning stamp, though others see it as a memorial stamp or a commemorative issue. There was no particular need for a 15¢ stamp until 1869.



30¢ Orange
#71* ex *Ganymede*



#72*, image courtesy
of Siegel Auction
Galleries



90¢ Blue
#72* ex *Ganymede*

The 24¢ George Washington issue (opposite page) comes in a wide range of color shades and was printed on different types of paper. The 24¢ Violet (#70c) was acquired from Shreves with a clean 1966 PFC. After the *Ganymede* sale, where it sold for \$3,335, it was submitted to PSE and was identified as a Pale Gray Violet (#70d) with a small tear. It was sold for \$460.

The 30¢ Benjamin Franklin does not have the plethora of Scott minor listings, but there are marked differences in the orange color because of variable amounts of sulfur used in the pigments. The 90¢ George Washington was acquired in a Siegel auction in 2001. There was a choice of two stamps of similar quality. Auction houses list the 'best' stamp first (see page 38). The first (the smaller image) was described as

'fresh and bright color and fine impression, Extremely Fine Gem.' It has a very large margin at the top. The second listed stamp was preferred even though its description was less ebullient: 'fresh and Extremely Fine' and the cancel was not 'face-free'. Both had clean PFCs. The first sold for \$1,155, the second was acquired for \$880, still more than twice catalogue. Both stamps subsequently received graded PFCs. The 'Extremely Fine Gem' was graded 85 VF-XF (current SMQ \$900). The *Ganymede* stamp was graded 90 XF (current SMQ \$1,350).

A used 90¢ Blue graded Gem 100 was sold in 2008 for \$71,875. It is the only one with the maximum grade. The underbidder must be smiling. The stamp was sold again in 2013 for \$14,375.

Twenty Four Cent Stamps of 1861-67



24¢ Red Lilac
#70* ex *Ganymede*



24¢ Brown Lilac
#70a* ex *Ganymede, Natalee Grace*



24¢ Steel Blue
#70b* ex *Ganymede*



24¢ Violet on thin paper
#70c(*) ex *Lessin, Ganymede*



24¢ Pale Gray Violet on thin paper
#70d* ex *McCree, Ganymede*



24¢ Lilac
#78* ex *Ganymede*

Three Cent Scarlet Trial Color



3¢ Scarlet
#74* ex *Ganymede*

The 3¢ Scarlet is scarce mint or used. Jerome S. Wagshal has written extensively on this controversial issue. Wagshal concluded it was produced in 1861 as a trial color proof. Other specialists think 1867/8 is more likely. James MacDonough of the National Bank Note Company signed some imperforate copies (and one perforate example) with the date Jan 31 1868. John Walter Scott, publisher of the Scott Catalogue, obtained some copies. He claimed that they were issued in 1866, but Wagshal believed that it was more likely he got hold of them much later, in 1877 or 1878.

Richard E. Drews had two examples in his collection, the ones numbered 1 and 6 opposite. He wrote that they were unissued proofs and were 'obtained improperly by J. W. Scott and sold as issued stamps'.

Scott listed the stamps he had acquired in an 1878 auction and included them in his price list in 1880. No other dealers sold it before then. It is not known where he got them from. It is likely that Scott posted them to himself to demonstrate that they were valid for postal use. The 'D' grid cancel is the killer portion of a duplex from New York's Station D post office, near to Scott's office. The cancel is not contemporaneous. It was in use during the Banknote period, in the 1870s/80s. Perhaps #74 is still listed in Scott because Scott was responsible for its suspect provenance.

Carl F. Rothfuchs, a Washington D.C. stamp dealer, also obtained a supply of the 3¢ Scarlet and sold them 'not used' in 1893 with 'ink lines' and original gum. The Scott catalogue description of these lines as a 'pen cancellation' is incorrect, as 'cancellation' is defined as a postal marking. Zoellner had a stamp with pen mark cancellations in his collection, but not a postally-used example.

This copy was submitted to the Philatelic Foundation in 1994 by Stanley Piller. It is 'lightly soiled at top right'. It was acquired at Siegel's 2001 auction of the Thurston Twigg-Smith collection at the same time as the 5¢ Brown Red (#104) and 3¢ Blue Pictorial (#125) re-issues. Twigg-Smith's great-great-grandparents arrived with American missionaries in 1820.

A recent sale of a postally-used 3¢ Scarlet was in 2018. Siegel's auction catalogue said that 'there are perhaps five copies cancelled in this manner'. Eight have been certified by PF. There is also one in the Tapling Collection in the British Library, which was donated to the British Museum in 1891. The shade of this stamp has been compared side by side with the *Ganymede* example.

The Tapling Collection also has examples of the batch signed and cancelled by James MacDonough.

Three Cent Scarlet Trial Color



1
PF 557309



2
PF 469179



3
PF 301522



4
PF 27050, PSE



5
PF 280101



6
PF 286031



7
PF 325083



8
PF 362466



9
Tapling Collection

3¢ Scarlets that have been postally used.

Images courtesy of R. A. Siegel Auction Galleries, The Philatelic Foundation and the British Library



Tapling Collection, Unites States, page 25 (part)
Reproduced by kind permission of the British Library

One Cent Grilled Stamps of 1867-1868



1¢ Blue, 'E' Grill
#86 ex *Ganymede*



1¢ Blue, 'F' Grill
#92 ex *Ganymede*

Grills were introduced in 1867 to break the surface of the stamp paper so that the ink from the cancelling stamp would soak in. The idea was to make it impossible for people to clean the stamps and use them again. It was a bit of a waste of

effort as the fraud was not widespread. 1¢ in 1867 is equivalent to 18¢ today.

Seven different types of grill were used on this issue, though collectors will only come across six. They are described in more detail on pages 34 and 36.



A typical 'E' grill

Thomas Key Tapling (1855-91) started collecting stamps as a schoolboy in 1865. He joined the (Royal) Philatelic Society, London in 1871 and became its vice-president. He died of pleurisy aged 36 and left his collection to the British Museum. The way we collect and mount collections has changed enormously since Tapling assembled his famous collection. Grade and condition did not dominate collectors' thoughts as they do now. Tapling collected different color shades, but his stamps are not identified by plate and position varieties. There were no catalogue numbers for him to follow.

Tapling describes two stamps at the bottom left of his album page (reproduced opposite) as 'With Grille 11 x 14mm'. We now know that there were two very similarly sized grills 11/11.5 x 14mm, the 'Z' grill, and

11 x 12.5/14mm, the much more common 'E' grill. The 1¢ Benjamin Franklin 'Z' grill was only discovered in 1916. Might the Tapling Collection hold one or more 1¢ 'Z' grills? The Tapling stamps are mounted with hinges and had not been removed since he had mounted them over 120 years earlier.

In 2003, David Beech was curator of the British Library Philatelic Collections and President of the Royal Philatelic Society, London. Following a request by *'Ganymede'*, David agreed that we should find out. The stamps were removed and examined. Seldom have two men been so excited in looking at grills. Unfortunately, the stamps were 11 x 14mm and the point or pyramid count was consistent with them being 'E' grills. There was no 'Z' grill rooftop line.

United States.

Engraved & printed by the National Bank Note Co,

23.

1861-66.

of New York, on white wove paper, perforated 12.

Aug 14th 1861.
(B. Franklin)



July 1st 1863.
(A. Jackson)



Aug. 14th 1861.
(G. Washington)



Aug. 14th 1861.
(T. Jefferson)



Aug. 14th 1861.
(G. Washington)



Aug. 14th 1861.
(G. Washington)



Apr. 1st 1866.
(A. Lincoln)



Aug. 14th 1861.
(G. Washington)



Aug. 14th 1861.
(B. Franklin)



Aug. 14th 1861.
(G. Washington)



Shades.

Imperforate.



Première gravure.

Reprint, Mar. 1875.



With Grille 11x14 mm.

Grille 9x13 mm.



26.

Two Cent Grilled Stamps of 1867-1868



2¢ Black, 'D' Grill, Type 1a
#84* ex Engel, Floyd, Ganymede

The 2¢ Andrew Jackson stamps are known to collectors as Black Jacks or Blackjacks. He wouldn't have liked the epithet. General Jackson was a warmongering slave-owner. He has the unusual distinction of being the only American general to invade Florida, which was then under the Spanish flag. Despite putting

an innocent Scottish trader and numerous Native Americans to death, he became a two-term president. He was the only president to pay off the national debt.

The 'D' Grill was in the collections of Frank Engel in the 1960s and William S. Floyd in the 1990s.



2¢ Black, 'Z' Grill, Type 1a
#85B* ex Ganymede

The finest stamps typically change hands at public auctions or are sold by private treaty. Lesser examples are traded retail. The right-hand #85B was included in the *Ganymede* album pages until replaced by the one on the left. It was a retail purchase from Byron Roe, a dealer in McCloud, Oklahoma, after he had been sent



2¢ Black, 'Z' Grill, Type 1b
#85B ex Ganymede

a wants list in 1995. It cost \$105. It has poor centering and was optimistically described by Byron as FVF. Despite its off-center appearance, Shreves recognized that it might attract interest from collectors. It realized \$402 in the *Ganymede* sale. One of the very few retail purchases that repaid its cost.

Two Cent Grilled Stamps of 1867-1868



Type 1a, b, 1c, 2
No mark
#73, 84, 85B, 87, 93



Type 3a
Light mark on cheek
#93 (some)



Type 3b
Heavy mark on cheek
#103 (all)



Type 1a, 1c Two guide dots. No dots in scroll



Type 2, 3a, 3b Two guide dots. 2/3 dots in scroll



Type 1b No guide dots. No dots in scroll



Type 1a Two guide dots



Type 3b One guide dot on right



Type 1b, 1c, 2, 3a No guide dots

Steven Metzger has researched the production of 2¢ Black Jacks. He has revealed more details on the different dies used than those mentioned in the Scott Specialized Catalogue. Most collectors (even including Wagshal) are not interested in the die varieties and they are not mentioned in auction catalogues or on expert certificates.

The 'dots in scroll' (plate 53) are found to the right of the left '2'. These marks are not thought to be

secret marks. The 'star on cheek' plate variety (plate 57) was discovered by Maryette B. Lane in the 1960s. She thought it was only found on the re-issue. Both varieties are thought to have resulted from a rusted die. Metzger built an impressive Black Jack collection which was sold by Matthew Bennett in 2002.

The *Ganymede* 2¢ re-issue (#103 Type 3b) comes from his collection (see page 34).



2¢ Black, 'E' Grill, Type 1c
#87* ex *Ganymede*



2¢ Black, 'F' Grill, Type 3a
#93* ex *Ganymede*

Three Cent Grilled Stamps of 1867-1868



3¢ Rose, 'A' Grill
#79* ex *Ganymede*



3¢ Rose, 'C' Grill
#83* ex *Ganymede*

The experimental 'A' grill covered the whole stamp. It weakened the stamp so much that it is difficult to find it in reasonable condition. The *Ganymede* 3¢ George Washington 'A' grill with a blue target cancel (#79), even though it has obvious perforation faults, has a clean 2001 PFC.

The second experimental grill was the 'C' grill and this was a cut-down version of the 'A' grill. The 'C' grill is about 12.5/13.5 x 16/17mm with the number of points in the range 16/17 x 18/21.

Apart from the size of the grilled area, the grills

are the same. These grills are known as female, with points up. This terminology is confusing if you don't know that 'points up' means the pyramidal points are seen by looking at the front of the stamp. The grill is very clear on both the stamps illustrated above. The 3¢ 'C' grill was described by Shreves as being among the finest used examples. When we view these female grills from the back of the stamp, we see a pattern of depressions.

The 'points up' or 'points down' grills depend on which side of the stamp sheet faced the grilling roller.



3¢ Rose, 'D' Grill
#85* ex *Ganymede*



3¢ Rose, 'Z' Grill
#85C* ex *Ganymede*

The first grill used for regular production was the 'Z' grill. The regular production grills ('Z', 'D', 'E' and 'F') are known as male grills with 'points down'. The 'male' makes sense as the points/pyramids are sticking up when you examine the back of a grilled stamp.

The 'Z' grill (about 11/11.5 x 13.5/14 mm) has horizontal ridges on the grill points (also known as

the rooftop line). The 'D' grill (about 12 x 14/14.5mm) is almost the same size as the 'Z' grill. There are two other ways to tell them apart. The 'D' grill has vertical ridges instead of the horizontal ridges of the 'Z' grill. The 'D' grill has more points or pyramids – 15 x 17/18 compared with the 13/14 x 17/18 of the 'Z' grill.

Ten, Twelve, Fifteen, Thirty and Ninety Cent Grilled Stamps of 1867-1868



10¢ Yellow Green, 'F' Grill
#96* ex *Ganymede*



12¢ Black, 'Z' Grill
#85E ex *Ganymede*



12¢ Black, 'E' Grill
#90* ex *Ganymede*

The 'E' grill (about 11 x 12.5/14mm) is very similar to the 'Z' grill (about 11/11.5 x 13.5/14mm) and 'D' grill (12 x 14/14.5mm). You can tell them apart by counting the number of points or pyramids. The 'E' grill has 14 x 15/17 points compared with the 13/14 x 17/18 of the 'Z' grill, and the 15 x 17/18 of the 'D' grill. The 'F' grill (about 8.5/9 x 13/14mm) is quite a bit smaller. It has 11/12 x 15/17 points.

The 'E' and 'F' grills have slightly different ridges than the horizontal ridges of the 'Z' grill and the vertical ridges of the 'D' grill'

You may find a grilled stamp that has a blackish grill on the back. Some experts tell you to rub graphite from a lead pencil onto the grill so that it shows up better. This technique is only used on points-down grills. The technique is not popular with all collectors.



15¢ Black, 'E' Grill
#91* ex *Ganymede*



15¢ Black, 'F' Grill
#98* ex *Ganymede*



30¢ Orange, 'F' Grill
#100* ex *Engel, Floyd, Ganymede*

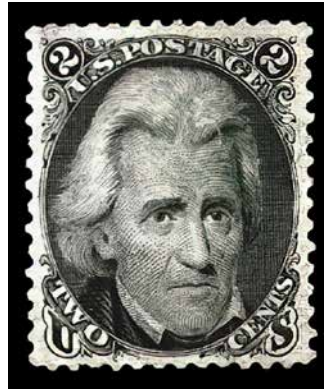


90¢ Blue, 'F' Grill
#101* ex *Ganymede*

One, Two, Five and Twelve Cent Re-issues of 1875



1¢ Blue, re-issue
#102* ex *Ganymede*
Missing from Siegel census



2¢ Black, re-issue
#103* ex *Metzger, Ganymede*
Siegel census 103-CAN-27

During the 1870s, the Post Office Department had many requests from ‘stamp gatherers’ for ‘old stamps’. Stamp gatherers we now know as stamp collectors. These requests, together with the upcoming Centennial Exhibition of 1876, prompted the Special Printings of 1875, some of which were re-issues. It was not a priority program and was managed by the Third Assistant Postmaster General.

Siegel is moving towards a comprehensive census of the re-issues. The *Ganymede* 1¢ Blue is missing from the census, as are some copies that have been sold by other auction houses. The ‘known’ numbers of rare U. S. classics will continue to increase.

CeDora J. Hanus researched the 5¢ Brown re-issue and she found it could be identified by a notch lower left and a missing dash of color top right. PSE certified a re-issue with the dash of color as genuine in 2017. There are plate relief varieties across the 5¢ issues which have not been researched so far.



5¢ Brown, re-issue (#105)
‘Closed’ scroll top left. Dash of color in white frame



5¢ Brown, re-issue (#105)
‘Open’ scroll top left. No dash of color in white frame



5¢ Brown, re-issue (#105)
‘Notch’ of missing color below the ‘I’ of FIVE
at the bottom of the lathework (background)



5¢ Brown, re-issue
#105* ex *Ganymede*
Siegel census 105-CAN-13



12¢ Black, re-issue
#107* ex *Ganymede*
Siegel census 107-CAN-09

Three Cent Re-issue of 1875



5¢ Brown Red, re-issue
#104* ex Searls, Twigg-Smith, *Ganymede*
Siegel census 104-CAN-02

Collector Niles Searls from Concord, Arkansas, submitted this 5¢ Brown Red re-issue to PF in 1982. The resulting certificate described a small thin spot. It was acquired for the *Ganymede* collection at Siegel's 2001 auction of the Twigg-Smith collection. It was described as having extremely fine appearance, the finest of the 16 used examples in their census records. It cost \$9,350. In Shreve's *Ganymede* sale it was described as an extremely fine rarity, with only 16 or 17 known – the finest used example in existence. It sold for \$20,700.

The stamp was next on the market in Siegel's Dr. Robert and Joanne Dauer auction sale in 2008. It had a new 2006 PFC mentioning a tiny corner perf crease at bottom left. It was now described as easily one of the finest and as having extremely fine appearance. Siegel's census had reached 20 used examples and the stamp had been given the identifier 104-CAN-02. It sold for \$40,250. It acquired a PSE Certificate in 2011 where it was graded FVF 75. This grading must have been a great surprise and disappointment to its new owner.

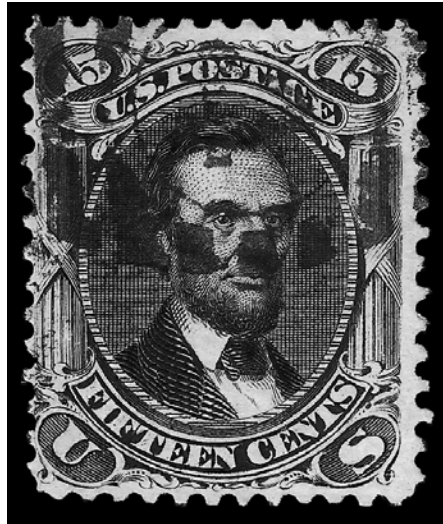
The *Ganymede* stamp then appeared in Siegel's June 2012 Rarities sale and sold for \$11,500. Siegel

still described it as having 'extremely fine appearance' and being 'easily one of the finest'. Siegel considers that used re-issues are frequently penalized by PSE for having genuine duplex or oval cancellations.

At the time of the *Ganymede* sale, two sound examples had been graded VF-XF 85 by PF and PSE. Neither of these two stamps had been in the Siegel census when the *Ganymede* stamp was acquired. Siegel census identifier 104-CAN-17 was offered by Siegel in the October 2012 sale of the Nick Kirke collection. It had a clean 2010 PSE Certificate (VFXF-85) and a clean 2011 PFC (VF-XF 85). It was described as extremely fine and easily one of the finest of the now 21 known used examples. It sold for \$15,525. The other sound used stamp, 105-CAN-21, has a remarkably similar appearance to the *Ganymede* example, but is marginally better centered. It has a PSE VF-XF 85 grading from 2011. It was sold by Siegel in 2011 (\$32,200); in November 2012's sale of the Merlin collection (\$17,825); and again in the 2015 sale of the Robert Bowman collection (\$13,800).

It used to be a reasonably safe bet to buy the best of something. But not in a depressed market.

Fifteen Cent Re-issue of 1875



15¢ Black, re-issue
#108* ex *Ganymede*
Siegel census 108-CAN-09

The 15¢ Black re-issue was acquired at a Siegel auction sale in August 2003 for \$7,963. It was accompanied by a clean 2003 PFC. It appeared to be undervalued. Charles Shreve facilitated in-depth research of PF's expertizing records in New York. We did not have today's online resources back in 2005.

It was described as 'one of the four or five sound examples available to collectors' of the 'ten examples have been recorded used' in the *Ganymede* collection sale. It sold for \$34,500.

By 2013, it had been included in the Siegel census, one of the now 14 recorded. It was described as being 'reperfed at left' in Siegel's December 2018 auction sale of the Golden Oak collection. It sold for \$8,625.

The PF's Expert Committee says 'every philatelist should have the ability to detect possible reperforated stamps as a part of his personal philatelic repertoire... Reperforation is not as hard to detect as some might think.' The clean PFC (no. 397303) remains, without comment, on PF's searchable database.

Shreves' terms of sale in 2005 stated that 'No lot may be returned due to a certification service grading a stamp differently than the grade stated in the auction description.' And 'No lot will be accepted as a return, for any reason whatsoever, after six months from the sale date.' Siegel's terms in 2012 stated that 'Any lot accompanied by a certificate issued by the Philatelic Foundation or by Professional Stamp Experts with 5 years of the sale date is sold 'as is' and in accordance

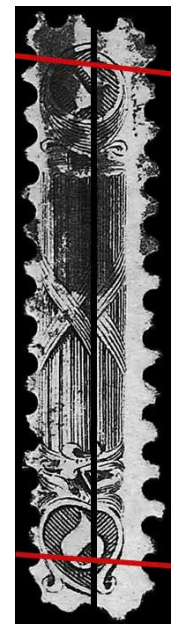
with the description on the certificate. Such lots may not be returned for any reason, including but not limited to a contrary certificate of opinion. No major auction firm recognizes a conflicting grade on a PSE or PFC as grounds for return.

Collectors suffer financially because of conflicting opinions of unaccountable experts. Would it help if rare stamps were detailed in a *catalogue raisonné* with all the different opinions open to inspection by everyone?

The scan shows the left and right perforations.

From the scan (not the actual stamp) the perforation holes do appear to be further apart on the left hand side than on the right. Comparing scans on the Siegel website, the stamp is around 0.2mm narrower than a sample of genuine stamps.

The stamp has not been examined since 2005 and this is necessary for a micro-analysis of the perforation hole edges.



Twenty Four Cent Re-issue of 1875



24¢ Black, re-issue
#109* ex *Lessin, Ganymede, Dauer*
Siegel census 109-CAN-02


A rare re-issue was the most expensive acquisition for the *Ganymede* collection. The 24¢ Black was acquired for \$17,600 in May 2002 at the Shreves sale of the Joseph E. Lessin collection. It is still the most valuable stamp from the collection. It was sold for \$24,200 in the *Ganymede* sale in 2005 and sold again in 2008. It sold for \$51,750 in Siegel's auction of the Dauer collection, one of a minority of the *Ganymede* stamps that have increased in value since 2005.

Prices have softened considerably since. At the time of the *Ganymede* sale, only ten used examples were known. This stamp is probably only the 3rd or 4th finest.

It has not been possible to establish the relative merits of the description of 'Enormously Rare' (#108) and 'Immensely Rare' (#109) in the Shreves *Ganymede* sale catalogue pages reproduced below!

The 2003 Proctor Sale, December 9-10, 2003 - New York City

1875 Fifteen Cent Black Re-Issue
Enormously Rare Sound Used Example, One of Only Ten Recorded



190


#108, 15¢ Black re-issue, an extremely rare and desirable sound used example of this popular re-issue, quite well centered within large margins, intense "jet" black color and a razor-sharp impression on brilliant fresh white paper, attractively cancelled with large portion of a numeral "4" in one of the typical duplex found on many used re-issues, very fine.

The numbers tell the story of just how incredibly rare the Fifteen Cent Re-Issue is - of the 307 stamps that were issued, **only ten examples have been recorded used**. This is almost as scarce as the world's 24c Re-Issue and, this unusual example is far finer than any of the other values except the extremely rare 90c value (see recorded examples). Even the 30c has heavier normal copies despite its higher catalog value! Furthermore, it is doubtful that more than half of the ten known 15c stamps are sound.

The example offered here is one of the four or five sound examples available to collectors and represents a great opportunity to acquire a stamp that often does not come on the market for long periods of time. Accompanied by a 2003 PP certificate, ex-*Ganymede* (photo)

9,000.00

1875 Twenty Four Cent Deep Violet Re-Issue
Immensely Rare Sound Used Example, One of Only Ten Recorded



191

#109, 24¢ Deep violet re-issue, an immensely rare and sound used example of this re-issue, being exceptionally well centered within uncharacteristically large margins, deep lustrous color and impression, much lighter duplex postmark than normally encountered on the used re-issues, extremely fine.

The Twenty Four Cent Re-Issue is one of the scarcest in the series with only 346 stamps issued. It is therefore not surprising that only a handful were used. In fact, records show that only ten used examples have been recorded. This is less than any of other values except for the very rare 90c value. Of this tiny series one is reported and ten have been making a sound example one of the rarest used stamps in United States philately.

The stamp offered here is one of those select few used re-issues that is scarce and in choice condition. This certainly ranks among the most desirable of the tiny number available to collectors. Shreves Galleries had the privilege of offering this very stamp in May of 2002 in the Joseph E. Lessin Collection where it realized a hammer price of \$16,000.00. We are honored to offer this incredible rarity again to be able to grace another great used collection. Accompanied by 1990 and 2002 PP certificates, ex-*Ganymede* (photo)

10,000.00

Shreves Galleries, Inc. Page 51

The short-lived pictorial issues lasted only 13 months. The four largest denominations were printed in two colors, requiring two runs through the printing press. Inevitably, the vignette seldom aligned correctly with the frame.

The majority of the *Ganymede* stamps were listed first in the Shreves sale catalogue, but some of the pictorials, despite being sound with certificates and centered XF, were placed second because the ‘first’ stamp was seen as superior. The difference in the realizations for the second-placed stamps is quite marked:

Scott	#116	#118	#119	#120	#121
catalogue price	\$190	\$750	\$275	\$775	\$550
listed first	\$575	\$1,035	\$402	\$1,265	\$978
listed second	\$230	\$632	\$287	\$460	\$443

The *Ganymede* stamps are shown in **bold**. One might conclude that the ‘first’ stamps were worth the premium, but the 15¢ Type II illustrates this was not the case. PSE grades significant vignette shifts as ‘extremely minor faults’. Most collectors don’t mind. The 15¢ (#119) was described in the *Ganymede* sale as extremely fine, which it is if you ignore the vignette shifted to the right. It had a clean 1990 PFC. It sold for \$287. The astute trade buyer submitted it to PSE and it came back with an XF 90 grade. Back on the market, it sold 11 months later for \$708.

The 15¢ Type II design was introduced very soon after the issue was released. The re-issue was a third variant.



vignette left shift



vignette right shift



15¢ Type I (#118)



15¢ Type II (#119)
diamond under the ‘T’ of POSTAGE



15¢ Type III (#129)
as Type I, but no brown shading behind vignette



15¢ Brown and Blue, Type I
#118* ex *Ganymede*



15¢ Brown and Blue, Type II
#119* ex *Ganymede*

Pictorial Issues of 1869-70

The 30¢ was designed to be similar to the 15¢ and 24¢ stamps. It was to use a vignette that showed the British surrender after the Battle of Saratoga in 1777. The Post Office decided at the last minute not to annoy the British and so used the 10¢ Patriotic Eagle and Shield design again. They just added the flags. The 90¢ used the same portrait of Abraham Lincoln used

on the 15¢ stamps of the previous issue (see page 36).

In 1870, a combination of the unpopularity of the 1869 Pictorials and a new administration under President Ulysses Grant, resulted in a new stamp issue in 1870. It was a return to larger stamps in the traditional single-color portrait style.



10¢ Yellow
#116* ex *Ganymede*



24¢ Green and Violet
#120* ex *Ganymede*



30¢ Blue and Carmine
#121* ex *Ganymede*



90¢ Carmine and Black
#122* ex *Ganymede*

Re-issues of the Pictorial Issues of 1875

Used re-issues are much less common than the regular issues – there are around 5,000 used 90¢ (#122) compared with about 40 re-issues (#132). Jon Rose estimated in 1996 that there are less than 500 used examples in total for the ten denominations, less than 100 of any one denomination. His estimate holds good today. The 3¢ Locomotive (#125) is the rarest re-issue, with about 16 copies known, followed by the 12¢ (#128) with about 20.

These two pages should have shown a complete set of the re-issues of 1875. The 6¢ ‘re-issue’ (#126, catalogue price \$1,250) was acquired from H. R. Harmer in 1996 for \$500. The stamp turned out to be a normal issue (#115, catalogue \$95). It was a fake; the grill had been pressed out. H. R. Harmer GPN. Inc. now has new owners. Keith Harmer, the then owner, now runs Harmers International and H. R. Harmer Ltd.



1¢ Buff, re-issue
#123 ex *Ganymede*



1¢ Brown Orange, re-issue (1881)
#133a ex *Ganymede*



3¢ Blue, re-issue
#125* ex *Twigg-Smith, Ganymede, Collier*
Siegel census 125-CAN-06



2¢ Brown, re-issue
#124* ex *Ganymede*



10¢ Yellow, re-issue
#127* ex *Ganymede*

Re-issues of the Pictorial Issues of 1875

The vignette on the 12¢ shows the S.S. Adriatic, the *Concorde* of her day. Very fast across the Atlantic, subsidized by the government, but still an economic disaster. By 1860, the ship had been sold to the British. The collector A. T. Seymour sold the stamp in 1969 for \$80. There was no buyer's commission then. \$80 had the equivalent purchasing power of \$570 today. In 1969, \$80 would have bought you 2oz of gold. The gold price is more volatile now, but 2oz of

gold is around \$3,600. If the \$80 had been invested in an S&P 500 index tracker, it would now also be worth \$3,600. And the stamp? With its slight flaw, it is probably worth \$3,600 today.

Both the 12¢ and the 90¢ were acquired at the Robert Zoellner collection sale in 1998. The 90¢ is sound and cost \$6,325 in 1998. It was sold for \$16,100 in 2005.



12¢ Green, re-issue
#128* ex Seymour, Zoellner, Ganymede, Dauer



15¢ Brown and Blue, re-issue, Type III
#129 ex Ganymede



24¢ Green and Violet, re-issue
#130* ex Ganymede



30¢ Blue and Carmine, re-issue
#131* ex Ganymede



90¢ Carmine and Black, re-issue
#132* ex Zoellner, Ganymede

The sale of the *Ganymede* collection

Selling a collection is a nerve-racking experience. The collection was not acquired for investment, but most collectors like to see their judgment vindicated by a satisfactory return. The *Ganymede* collection was not large enough to justify an exclusive name sale, but it contained some exceptional stamps.

The choice of auction house soon came down to two, Siegel and Shreves, the two major players in 2005. 17 stamps costing \$88,000 had been purchased over the years from Siegel. 24 stamps costing \$59,000 had come from Shreves. Scott Trepel and Charles Shreve were both enthusiastic. Both auction houses would have done a great job, and both offered zero seller's commission. Siegel said that they were 'working with a half-dozen of the most active buyers of used U. S. to build their collections. We have an excellent insight into their needs and desires'.

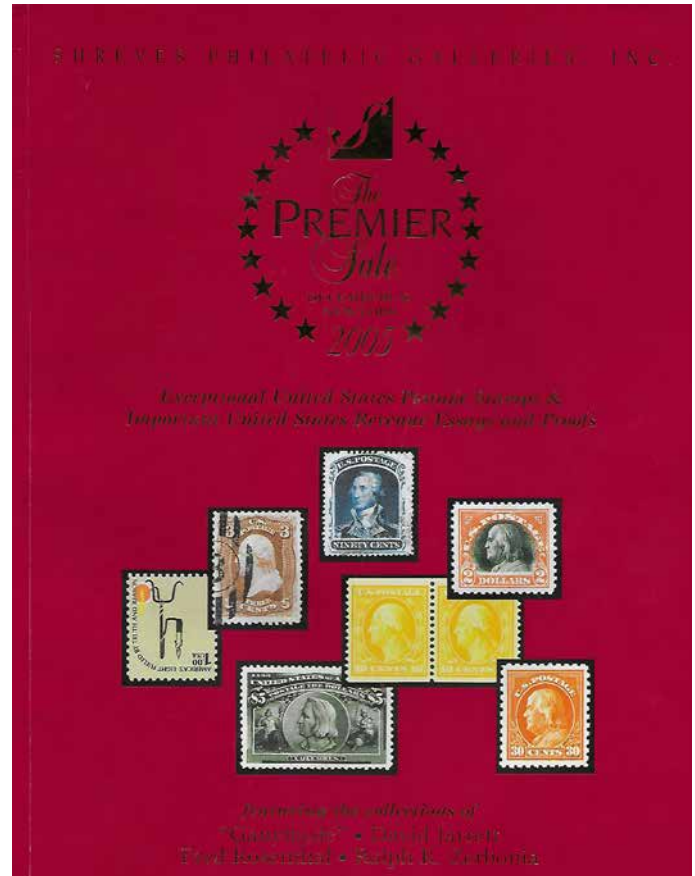
Shreves had two consignments from noted collectors whose collections blended well with the *Ganymede* used singles. It is important not to have much duplication as there is always the concern that a lesser example of a particular stamp will suffer (see page 38). Five stamps would have a page to themselves (see an example on page 37), and most of the stamps would be the first listed. 75 would be 'cut in' that is, have an enlarged photograph next to the listing. The remaining lots had full-color images on pages containing around 30 stamps. These arrangements are important for the hard-copy catalogues that collectors like to browse. In an online world, things are a bit different. Shreves agreed to mark all the stamps as ex-"*Ganymede*".

At the end of the auction, there were winners and losers, just as you would expect. The five stamps given their own pages increased in value by 32% (including 15% buyer's commission); the 75 cut-ins by 24%. Of course, these were the nicest stamps.

The lots that were featured first, or were the sole example in the sale, increased in value by 28%. Some of the stamps, 11% by value, were presented as the 2nd or 3rd best examples in the sale. They increased in value by 10%. This resulted in a loss because of the auction house's 15% commission. It made little difference if the lots had cut-in enlarged images, they still made a loss. Being the best stamp of its type in the sale was the vital criterion for a good realization. Naturally, some of the '2nd position' stamps were second rate, but

others, like the pictorials (see page 38) were extremely fine. Only one stamp (#12) failed to find a buyer and it was sold 11 months later.

The catalogue was a quality production and still looks good today.



It is easier to be objective fifteen years after an event. The sale was very professionally handled and it resulted in good prices overall. The online resources available now are so extensive that this retrospective is possible even though the stamps themselves have found new homes. Looking back at the collection allows a fresh look and also reveals how the rarities have got on in their subsequent trips to the saleroom.

A part from the missing high-value grills and other stamps with catalogue value over \$10,000, there are some gaps in this presentation of the collection. Shreves featured stamps as individual lots if they were likely to realize over \$150. Some *Ganymede* stamps were rejected because the stamps were not as they should be.

Jacques C. Schiff (1931-2017) took a booth at the largest stamp show in England in 1994. He was engaging, knowledgeable, and a good salesman. A number of stamps were purchased for the *Ganymede* collection at the show or subsequently by post.

Schiff was a consultant to The Philatelic Foundation expertizing service and a well-known retail dealer. He gave regular lectures on 'How to protect yourself from buying doctored stamps'. He is in the Hall of Fame of the American Stamp Dealers Association. None of his stamps made it into the *Ganymede* sale catalogue. Some were described as having minor faults, but worth much less than Schiff's selling prices because the faults were major. Others had been sold without any faults being disclosed.

A 30¢ Black National Bank Note Grill (#143) was acquired in 1995. It was found to be printed on soft paper (#154), which is the wrong paper for a grill. The grill itself was a fake. The grills on genuine stamps are faint and the faker had done an average job. Unfortunately the stamp had not been checked when it arrived in the UK from Schiff in 1995. Catalogue value for a #143 was then \$1,300. For a #154, it was \$140

A \$5 Bureau Issue (#263, catalogue value \$750) was acquired from Schiff in 1997. The cost was \$688. It was found to have a watermark. It was a #278 (catalogue value \$300). It had also been repaired, so was only worth a few dollars.

In 1996, Weiss Philatelics offered a 15¢ Banknote for sale. Before the sale, Bill Weiss offered the following assurance: 'I am one of the World experts on Banknotes and you should have no cause for concern'. After the *Ganymede* sale the stamp received a certificate from the Philatelic Foundation stating that the grill was fake. Weiss wrote to say, 'you should submit the stamp to APS or PSE... The PF is the least knowledgeable on the 1870 grills'.

Purchases from Richard Drews (#64, #73 and see

page 15), Burkhard Schneider (see page 22), New England Stamps (#245), Regency Stamps (#467), Michael E. Aldrich (#115) also turned out badly.



fake 6¢ re-issue #126, see page 40

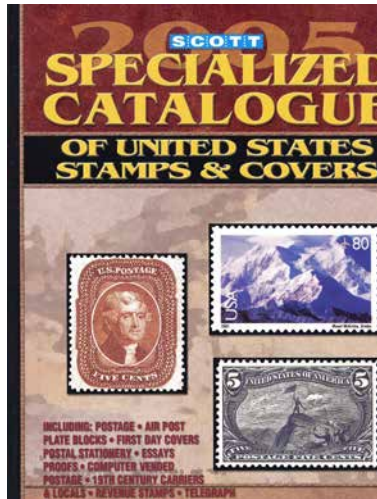
Some time after the *Ganymede* sale, two of the high-value stamps were said to be reperforated. The 1860-61 90¢ Blue (#39) is on page 19, and the 15¢ Lincoln re-issue (#108) is on page 36.

The Philatelic Foundation awarded its 2020 Neinken Medal for distinguished service to John M. Hotchner. Hotchner has written that 'it's my experience that the dealers and collectors in our hobby are honest to a degree greater than the general population'. This is a reassuring, if optimistic, observation. The *Ganymede* collection contained stamps that cost over \$100 from at least 20 dealers in the UK, Germany and the U. S. Most had supplied one or more stamps that were incorrectly described. A dealer may be honest, but incompetence or laziness can result in the same financial loss to the collector. As Scott Trepel says, 'The potential for making mistakes or getting ripped off is huge'.

Linn's Stamp News has made available seven years of Hotchner's authoritative columns. He writes that 'in my experience flat-out mistakes in expertizing are extremely rare'. He is almost certainly right. But there have been expertizing errors, disagreements of opinion, or changes of opinion on more than 10% of the certificates in this one collection. Hotchner explains that 'the more difficult the patient the more chance for error'. These must have been tricky patients. Surely the process should be fit-for-purpose for all stamps, especially U. S. Classic rarities?

This retrospective has shown that experienced collectors have not been properly protected by buying and selling stamps with PF and PSE certificates. Without some improvement, can one recommend that anyone tries to build a serious collection of U. S. Classics? New collectors must be ready for a high-risk investment.

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The Notion of Completeness

Nobody has ever had a complete collection of U. S. stamps. Benjamin K. Miller left his collection to the New York Public Library in the 1920s. It had one of the only two 1¢ (#85A) 'Z' grills, but was incomplete even by the current catalogue listings. Robert Zoellner's collection in the 1990s included the other (used) 1¢ 'Z' grill and was marketed as a complete collection of U. S. stamps.

The *Natalee Grace* collection came close to a different idea of completeness. For the 3¢ Rose of 1861-66 (#65) for instance, the collection included a color variety, examples on laid paper (#65b), examples printed on both sides (#65e), and a double impression (#65f) – all Scott-listed numbers that were not collected by Zoellner. The *Natalee Grace* collection had no 3¢ (#82) 'B' grill, and no 1¢ (#85A), or 15¢ (#85F) 'Z' grills.

For the 2¢, Black (#73), Zoellner had an example of the Atherton Shift (#73 var.), a major double transfer; the *Natalee Grace* had the issue printed on both sides (#73f), and on laid paper (#73g). Zoellner had the 3¢ Scarlet (#74) with pen cancels, but did not have a postally-used example as found in the *Ganymede* and *Natalee Grace* collections (see page 26)

Neither the Zoellner or *Natalee Grace* collections had any experimental Chicago Perforations, Perf 12½, which can be found on 1¢ Blue, Type II and IV, and 3¢ issues of 1851-57. The *Ganymede* Collection had an example of 1¢ Blue, Type IV (#9 var.) of which only six are known (see page 12).

Collector William H. Gross has owned the 1¢ 'Z' grill since 2005. His U. S. collection was valued at \$42m and it is gradually being sold off. All the proceeds are going to charities.