

# The 1973 U.S. “Posting of a Broadside” Commemorative

## Communications in Colonial Times—A Study of a Personal Favorite

AMERICOVER 2020

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Hartford, Connecticut

### Special items of interest:

- Items signed by both Engravers and Designer
- Original cachet artwork from Artcraft, Artmaster, Colorano, and Ralph Dyer
- Artmaster and Artcraft cachet printing plates
- U.S. Postal Service Promotional Lobby Poster
- Hand-painted cachets by Herman Maul & Ralph Dyer
- Four Full-Pane FDCs — one from each matched corner of the sheet

Items of note are matted in gold.

### Exhibit Plan

1. PRODUCTION & PROMOTION
2. FIRST DAY ACTIVITIES
3. FIRST DAY USE
4. USAGE
5. POSTSCRIPT

On Friday April 13, 1973 in Atlantic City, NJ the “Posting of a Broadside” commemorative was issued as the second of four stamps in the *Communications in Colonial Times* series, part of the nation’s upcoming Bicentennial celebration.

Released in conjunction with the SOJEX (SOuth Jersey Stamp EXhibition) there were several events held to mark the stamps’ release — including a stagecoach ride from the Batsto Post Office to the Atlantic City Post Office.



### What’s in the Exhibit

The exhibit begins with a chapter on the *Production and Promotion* of the Broadside commemorative and a block of 6 signed by the designer and the two engravers.

Marginal markings and plate positions are also examined with a reconstruction of a full sheet (200 stamps) using four matched panes of 50 on first day covers. The Broadside commemorative was like other stamps issued during the bicentennial era in that the logo of the American Revolution Bicentennial Commission was printed in the margin as well as the expected ZIP, Mail Early and plate number markings. This is followed with a section of items that had problems during the

production process such as mis-perforations and under/over inking.

Shown next are a number of items used to promote the stamp’s issuance including a publicity photo, press release as well as a large promotional poster that was displayed in Post

Office lobbies (see sidebar for additional discussion).

The *First Day Activities* chapter starts with a look at the first day ceremony and other

events that happened on that day. The available first day cancellations round out the chapter.

*First Day Use* comprises the bulk of the exhibit. Beginning with the only recognized “First Cachet” for the Broadside, the ZIPPY Collectors Club usually held their annual meetings at SOJEX and this resulted in the club’s first cachet.

In addition to including cachets from Artcraft, Artmaster, Colorano, and Ralph Dyer, the exhibit contains the original artwork created to produce these cachets — as well as the steel engraving plates used to create the Artmaster and Artcraft cachets. *Each of these is unique.* These items have only recently become available to collectors as they

(Continued on page 2)



Ralph Dyer cachet with FDOI hand cancel. Ralph Dyer (1898-2000) produced 50-85 cachets per issue up until 1977, finally stopping all production in 1983.

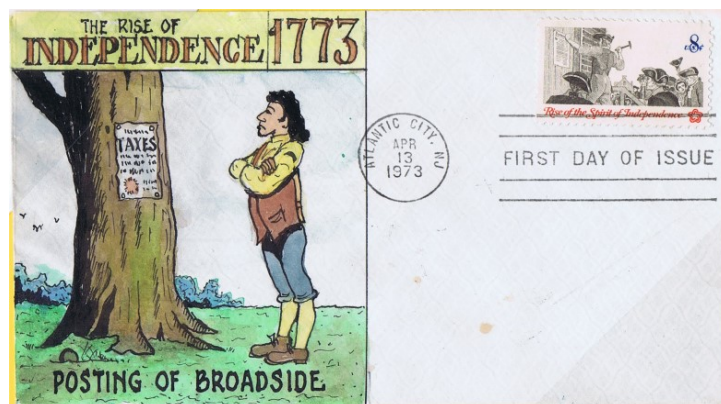
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remained in the archives or estates of the cachetmakers since they were created.

Following this section are cachets produced specifically for the Broadside commemorative's first day. This "Issue Specific Cachet" section is arranged by the production method of the cachet (i.e. Engraved, Handdrawn / Handpainted, etc.). Almost all of the cachets in this section were explicitly created for the Broadside but several were created for use on all the issues in the *Communications in Colonial Times* series which included the *Pamphleteer*, *Postrider* and *Drummer*.

First day uses on cachets produced for the American Bicentennial celebration follow as well as general purpose cachets continue the chapter. The Exhibitor has been able to locate two first day uses to foreign destinations; one to Germany and the other to Australia. An interesting example of using first day covers in advertising is shown — a typical Artcraft cacheted cover, but the insert is personalized to a mailing-house's client touting the firms' capability in communications — appropriate to the subject matter of the stamp.

On the same day that the Broadside was issued the United Nations Postal Administration also issued three stamps about Drug Abuse Prevention. The UNPA had a sales booth at SOJEX which was selling the new stamps but first day




Herman Maul (1897-1993) usually produced only 10 handpainted covers per issue and kept them for personal use, usually giving them away.

cancellations were not available from the UN outside of New York and Geneva. The exhibit has a first day use of the Broadside AND all three of the UN stamps tied by a USPS first day handcancel on a general purpose cachet created by the UNPA.

One unsolved mystery of the exhibit is a first day use on a Color Craft cachet that is autographed by American actor Ed Asner (b.1929) — best known for his role as Lou Grant on the *Mary Tyler Moore Show*. Asner's connection to the Broadside, if any, is unknown and the Exhibitor is still working on finding why he signed the cover. Stay tuned...

Unfortunately the shortest chapter of the exhibit is the *Usage* (see sidebar). While the Broadside commemorative was issued to pay the then current first class rate of 8¢, not many examples on cover have survived. The limited number shown in the exhibit are the only examples the Exhibitor has been able to find in over ten years of searching. The first-class use with a Return-to-Sender marking as well as a foreign use to Switzerland are the two highlights of the brief chapter.

The exhibit ends with, *Postscript*, showing first day uses of the two following issues in the *Communication in Colonial Times* series in conjunction with the Broadside issue. 



Ghost impression due to contaminated rollers during taggant application.



# Too Big to Show? Not in My View...



Postal Service Lobby Promotional  
Poster (30" x 40")  
Shown in Exhibit Frame


The entirety of frame three is comprised of a single item — a USPS promotional poster measuring approximately 30" in width by 40" in height. Not an easy item to miss — even from far away. Nothing has started more interesting discussions between the Exhibitor, Judges, and viewers that the inclusion of this single item.

While most have been in agreement that the subject warrants its being a part of the Broadside exhibit, some have expressed the opinion that as the exhibit is six frames in length it alone comprises 17% of the exhibit.

The Exhibitor prefers to look at the item as a single page and therefore is only a small fraction of the exhibit — less than 2%!

The Exhibitor concedes that the item would probably not be included (or possibly displayed differently) if the exhibit was near the ten-frame maximum limit — but since it's not, the actual physical size of the item should not be an issue and is irrelevant.

*"Nothing has started more interesting discussions between the Exhibitor, Judges, and viewers that the inclusion of this single item."*

Given how the poster helped the USPS promote the sale and use of the Broadside stamp the Exhibitor believes that its importance more than outweighs any concern with its size given the current length of the exhibit. 


## What's Not Here ...

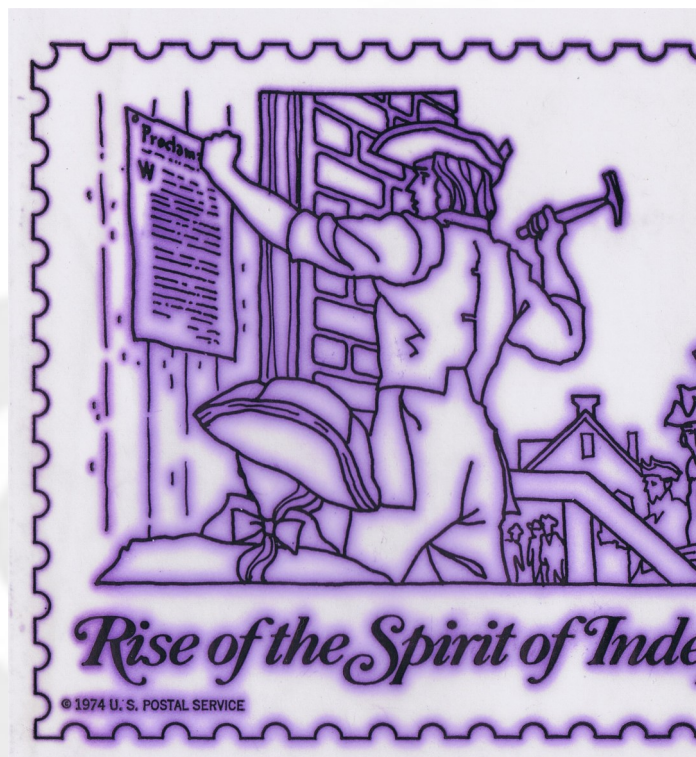
**Plate Varieties:** No constant plate varieties have been documented for the Broadside commemorative.

**Pre-Date :** No pre-date uses have been documented and the Exhibitor's research has yet to uncover any.

**Knapp Cachet:** Famed cachetmaker Dorothy Knapp produced at least one hand-painted FDC for the Broadside issue last coming to market in a 2008 auction and unfortunately the Exhibitor was an underbidder — not an excuse, just reality — and is very envious of the auction winner. 

## Usages [ sigh... ]

Most exhibits of "modern" material suffer from a lack of contemporary uses. Unfortunately this exhibit is not an exception. The exhibitor has spent over ten years looking for examples used properly on cover — just to find the few that are included in the exhibit. The Exhibitor understands that he chose the topic and there's no one to blame but himself! 



The U.S.P.S. produced an educational toolkit for schools titled *"The Post Rider"* to teach students about communications in colonial times. Included in the kit was a mimeograph stencil (partially shown above), flash cards featuring the Broadside, a filmstrip loop and companion cassette tape.

## Selected Bibliography \*

Monty, Richard, et al; *Mellone's FDC Photo Encyclopedia of First Cachets, 2006 Professional Reference Edition*; Stewartville, NJ;

"Posting of a broadside next spirit of independence issue", *Western Stamp Collector*; Van Dahl Publications; March 31, 1973; pg. 1.

*SOJEX 1973 Exhibition Catalog*; Association of South Jersey Stamp Clubs, Inc.; April 1973.

\* *Very little has been written specifically about the Posting of a Broadside commemorative and these references could be safely ignored.*



The only "First Cachet" that was used for the issue was produced by the Zippy Collectors Club who traditionally held their conventions at SOJEX.

## The Start of a Lifetime Obsession

The issuance of the Posting of a Broadside commemorative gave the Exhibitor, then a nine-year old stamp collector, the opportunity to service a first-day cover for the first time.



The Exhibitor's first serviced FDC.

order to send his cover to Atlantic City for servicing.

About a week after April 13<sup>th</sup> the cover arrived back to the anxious Exhibitor. Backstamped in Garfield, NJ on the 20<sup>th</sup>, the fledgling servicer thought that his cover was ruined by not only the backstamp, but the stray machine cancel on the front.

The Exhibitor kept not only the cover but also the money order receipt as a memento of that first cover and of the talk with his Mother — for almost 50 years!



Money order receipt for 8¢ used to pay for the Exhibitor's first serviced first day cover.

Living in Maplewood, NJ, home of the Washington Press — makers of the Artcraft cachet line — it was an easy task to travel across town to Springfield Avenue to go to the sales counter and purchase a blank cachet for 25¢. The woman at the counter was very patient in explaining the process for servicing a first-day cover and what deadlines needed to be met.

The most difficult part of the servicing process for the future Exhibitor was trying to explain to his Mother that because of Post Office regulations at the time he needed an 8¢ money order from the Post Office as personal checks were not accepted. Because of this it was going to cost *another* 25¢ in



Original artwork for the Artcraft cachet.  
Approximately 15" x 11"