

FRANK LLOYD WRIGHT

FIRST DAYS AND USAGE OF THE TWO CENT DEFINITIVE ISSUE

SARASOTA

NATIONAL
STAMP
EXHIBITION
2025

Presentation

The exhibit uses 11x17 pages for superior layout of larger items. This feature provides significantly more content.

This eight-frame exhibit displays over 20 diagrams & enlargements of key cancels to illuminate salient points.

Key:

The first page of a new chapter is denoted by a box header:

CHAPTER HEADING

Key items and special research are denoted at the heading by a small red or white dot.

KEY

Thin outline box denote key items

RARE

Bold outline box denote rare items

UNIQUE

Multi-line outline denote unique or very rare items

N.I.P.

This indicates that the cachet is not listed in the *Plenty Encyclopedia*.

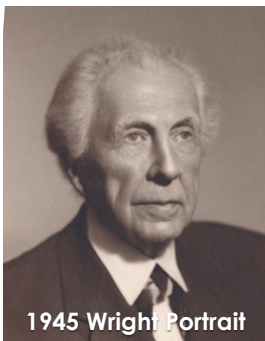
PURPOSE & SCOPE

FRANK LLOYD WRIGHT FIRST DAYS AND USAGE OF THE 2¢ DEFINITIVE ISSUE (Sc. 1280) is a multi-frame first day cover exhibit in the Illustrated Mail Class. This stamp was produced by the Bureau of Engraving & Printing as part of the Prominent Americans series and issued in sheet and booklet form in the 1960's and 1970's. This exhibit, a result of twenty five years of collecting this issue, cannot be duplicated as it features several one-of-a-kind items and other scarce elements that are rarely encountered.

TREATMENT & PHILATELIC IMPORTANCE

This exhibit is a traditional study of the stamp design with production varieties, followed by a first day postmark study, a study of cachets produced for this issue including archival cachet production art used by the cachetmakers, and concludes with chapters on first day and commercial usage. The 2c Frank Lloyd Wright was produced as a make rate issue for various postal rates and increases. The stamp was originally issued in sheet format and later re-issued in booklet form with different collectable formats. From a treatment standpoint, the issue was used extensively, creating an opportunity for the exhibitor to explore two frames of usage from non use.

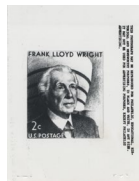
The stamp production story follows with a plate proof diagram and production plate information. This exhibitor featured the first plate diagram shown in an exhibit in the early 2000's. The exhibit continues with printing and production varieties including pre-printing paper folds, misperforation examples and all known plate numbers available on first day. A Post Office Department press release, Postal Bulletins (featured below) and programs are shown



1945 Wright Portrait

Right:

Publicity Photo Type 1



Left:

Publicity Photo Type 2



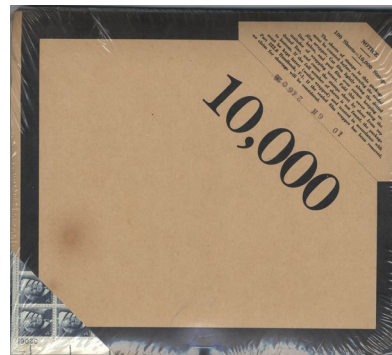
The stamp design basis for Wright's portrait was a photograph by Blackstone-Shelburne. Patricia Amarantides, a former student at Wright's Taliesin School, produced the portrait for the stamp and is generally attributed as the stamp designer. However, this exhibitor's research has found that Ling Po produced the sketch of the Guggenheim Museum shown behind the portrait and John Amarantides and Vernon D. Swaback contributed to the overall design and lettering. Mrs. Wright contributed as well. The designers, BEP Modeler and the BEP engravers autographs are included in this exhibit. There were two different sized publicity photos distributed that announced the stamp. The larger version is seldom seen. In addition, there were two editions of the post office announcement, both shown.



Left: Postal Bulletin May 16, 1966



Right: Postal Bulletin December 21, 1967



Left: 10,000 Stamps An intact, one hundred pane, stamp pad is featured in its original B.E.P. packaging. This is the only known stamp pad of this issue in a 25yr search by the exhibitor.

STAMP PRODUCTION VARIETIES



Misperforation Varieties

The exhibit features many stamp printing and separations varieties. Shown above are a misperforated pane and diagonal misperfs from paper folds.

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PHILATELIC KNOWLEDGE & PERSONAL RESEARCH

This first day cover exhibit is the first known exhibit for this stamp. It is produced as a traditional study of the stamp, the first days of issue for the stamp, archival cachet production materials and first day covers followed by a comprehensive study of usage. The exhibitor has searched extensively for material for over twenty five years.

The Frank Lloyd Wright stamp was issued in two formats: sheet and three booklet formats over a period of ten years. Philatelic knowledge is displayed throughout the exhibit with diagrams, enlargements, scans and salient descriptive text. The exhibitor's research tells the story of this stamp, from inception, to public announcements, through first days with various postmarks, to archival cachet production, first day covers produced and finally commercial usage. This exhibit brings this material together for analysis for the first time in exhibition.

FIRST DAY COVER CHAPTERS

The chapters on first day covers follow with plates on first day, first day postmarks, archival cachet production, first cachets, issue specific cachets, general purpose cachets, post cards postmarked on first day and FDC's sent to international addresses.

FIRST DAY POSTMARK STUDY

The First Day Postmark chapter displays the postmarks available on first day. The exhibitor's research shows that few unofficial town postmark varieties (*Type UO*) exist. These are very uncommon and may be one-of-a-kind.

FIRST DAY COVERS CHAPTERS

The **First Cachet** chapter follows displaying the efforts of four new cachetmakers. These were very difficult to find.

The **Issue Specific Cachet Chapter** follows with those cachets created specifically for this stamp issue. Concise cachetmaker's biographies are shown where information can be obtained. The exhibitor has researched philatelic texts, cachetmaker files of noted collectors and background searches for yet other illusive cachetmaker's biographies. This chapter is headlined by Dorothy Knapp, Robert Bolton, Virgil Crow, Marvin Frey, Khol Kraft and Herman Maul.

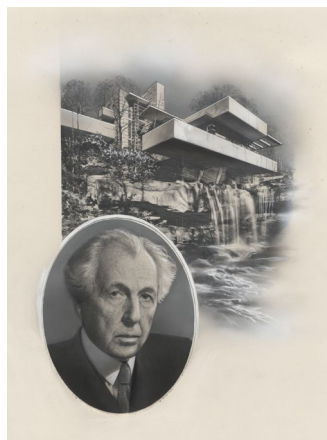
General Purpose Cachets are not issue specific. Due to a significant number of these in the collection, two pages show a sampling of the varieties encountered.

A selection of **Post Cards**, postmarked on first day, featuring the architecture of Frank Lloyd Wright are shown. The exhibitor notes that Wright's architecture is the reason for the stamp in his honor and therefore key examples are displayed from the collection.

FDC's to International Addresses - Two pages of first day cover examples are exhibited. Foreign addressed FDC's have been quite difficult to find. It is not clear to the exhibitor the reasons: possibly due to this low value definitive or the concept was unpopular in this era.

ARCHIVAL CACHET PRODUCTION

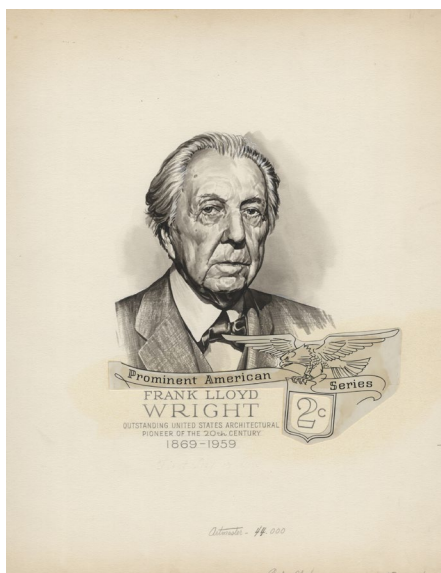
The exhibit displays archival original artwork used to produce the ArtCraft, Artmaster and Kolor Kover cachets. Printing plates used to print the ArtCraft and Artmaster cachets are also displayed. Ralph Dyer preliminary sketch artwork for this issue is featured. All of this material is one-of-a-kind and the only items known to exist.



ArtCraft Archival Cachet Art and Printing Plate

ArtCraft Cachets were started in 1939 by Leo & Samuel August and the line continued until 2002.

The cachet design, art, engraving and printing were produced by the Woodbury Co. under the direction of Leo August of ArtCraft.

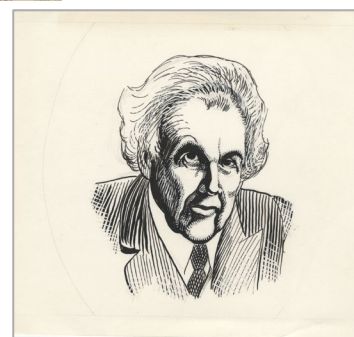


Artmaster Archival Cachet Art & Printing Plate

Robert Schmidt was a practicing pharmacist in Louisville, Kentucky. He and his wife, Mary along with two friends started the Artmaster cachet line in 1946. The cachet art was produced by the Edward Spahn Co.

Kolor Kover Archival Cachet Art

Perry Judelson (b 1922), was a graduate engineer and started the Kolor Kover line in 1948. Jack Bessel was an artist for the early issues. Hiram Swindall followed much later in 1958 with Perry doing some of the designs in between. He sold the cachet line to George Huntington in 1960, who continued it until 1973.

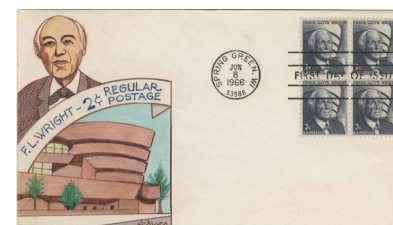


ISSUE SPECIFIC CACHETS

This chapter displays the FDC's produced for the Frank Lloyd Wright issues, organized alphabetically by cachetmaker. Additionally, cachet varieties are grouped together for enhanced analysis. The exhibitor has provided short biographical narratives on each cachetmaker through extensive research in publications, internet searches or the files of FDC specialist collectors. In some cases, despite this effort, little or no information is available for some cachetmakers.

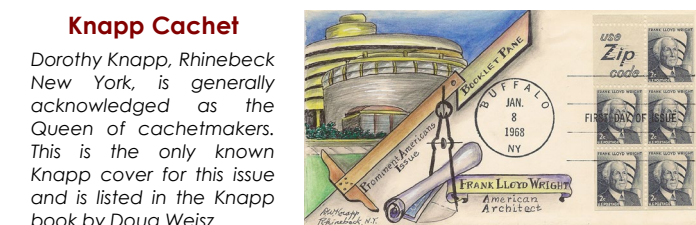
Bolton Cachet

Robert F. Bolton (1901-2002) was a New York illustrator. He was the Head Art Director for the Franklin Spier Advertising Agency. His work received Gold Medals from the Beaux Arts Institute of Design and numerous awards from the National Academy.



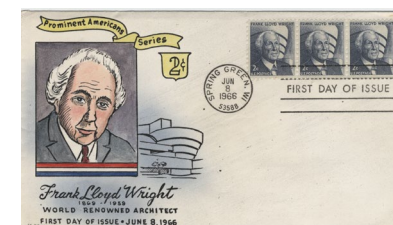
Dyer Cachet

Ralph Dyer, noted cachetmaker from Newark, New Jersey, produced this unlisted variety not found in Mellones *Encyclopedia*. Dyer's sketch artwork for this issue is also shown.



Knapp Cachet

Dorothy Knapp, Rhinebeck New York, is generally acknowledged as the Queen of cachetmakers. This is the only known Knapp cover for this issue and is listed in the Knapp book by Doug Weisz.



Frey Cachet

Many other key cachets are exhibited including this Marvin Frey cachet, as well as cachets by Virgil Crow, Khol-Kraft, John Ike, Herman Maul, Clyde Sarzin and Frank Ulrich.

First Cachets: The exhibit shows four cachetmakers that produced their first cachet: **The Frank Lloyd Wright Foundation** including the stuffer; **S. C. Johnson & Sons, Inc** (2 varieties) **Wyoming Valley, Wisconsin Chamber of Commerce** and **A. Uswitt**.

Use on First Day: Two pages are devoted to use on first day including FDC's sent to foreign destinations: **Indonesia**, Australia, Norway, **Finland**, France, Switzerland and Austria.

COMMERCIAL USE CHAPTER

This chapter displays a very interesting mix of domestic and international usage. Items included in this exhibit, include: first class (*with & without tagging*), auxiliary markings, short paid, due, illegal use, bisect, perfin, precancel, misperf, gutter use, Certificate of Mailing, Private Courier, Film Parcel, APO, certified, insured, registered, air mail, aerogramme and international usage. Some examples are shown below.



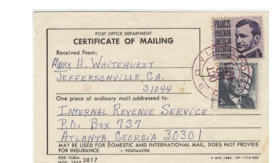
Auxiliary Markings DAMAGED BY VANDALISM TO A COLLECTION BOX



Postage Due MAIL TO ENGLAND



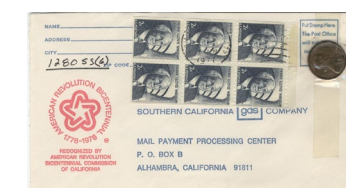
Film Box



Certificate of Mailing



Bisect Use



'Penny Stamp' to make First Class Rate



Misperf Strip of Three to Germany

EXHIBIT CONCLUSION

The Frank Lloyd Wright stamp was first offered as a sheet stamp and then reissued on three occasions as a booklet stamp in different formats over a period of ten years. The exhibit explores this make rate stamp throughout this period and finds that this 2c stamp served the public very well. Three additional stamps were produced to celebrate the magnificent architecture of Frank Lloyd Wright: The Robie House, Falling Water and the Guggenheim Museum. These additional tributes certainly complement the 2c Definitive and add to Wright's legacy.

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RARITY & CONDITION

Publicity Photo – the larger version is the only one seen in the exhibitor's twenty-five years of collecting this issue, likely due to a very low survival rate.

Printing & Separation Varieties – Three 11x17 pages are devoted to displaying several examples of printing and separation varieties. The exhibitor has over twenty years of searching and finding these varieties from numerous sources.

Autographs – Stamp designers, Wright family members, BEP modeler, BEP engravers and other architects.

Postal Bulletins and Press Release – These items were widely distributed. However, for this issue, they were very difficult finds, likely due to a very low survival rate.

One Hundred Pane Stamp Pad – An intact, one hundred pane, stamp pad is featured in its original Bureau of Engraving & Printing packaging. This is the only known stamp pad of this issue in a twenty-year search by the exhibitor.

Archival Cachet Production – The cachet art and printing plates shown in the exhibit are unique. These include: ArtCraft, Artmaster, Kolor Kover and Ralph Dyer.

Dorothy Knapp cachet - This exhibit displays the only known Knapp cachet for this issue.

First Day Use - International destinations on FDC for this issue have been difficult to find. The exhibit features the group shown along with other duplicate countries in the collection. More exotic locations have not surfaced despite a long twenty year search.

Commercial Use: The exhibitor has searched far and wide to assemble this collection of commercial usage. The goal is to show the stamp used in as many interesting ways as possible. The best items in this chapter are the burned cover with auxiliary marking and the **Film Parcel**. The next level of significant items are: Short paid, Courier, Customs, misperf uses and bisects.

The **Condition** of the material selected for the exhibit is the best available. The exhibit takes full advantage of the 11x17 format to offer the best presentation of this material.

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F.D.C. Co., 1985, (pg. 245)

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FIRST DAY COVER PHOTO ENCYCLOPEDIA OF FIRST CACHETS REVEALED

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Cama Pub. Co., 1999

INTERNATIONAL RATES: 1872-1996

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Cama Pub. Co., 1996

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Peter Lawson-Johnson & Thomas M. Messer
Officine Grafiche Firenze
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FRANK LLOYD WRIGHT'S FALLINGWATER

Donald Hoffman
Dover Books; 1978

THE ROBIE HOUSE OF FRANK LLOYD WRIGHT

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FRANK LLOYD WRIGHT'S LARKIN BUILDING

Jack Quinan
University of Chicago Press; 1987

EXHIBIT HISTORY

FRANK LLOYD WRIGHT FIRST DAYS AND USAGE OF THE TWO CENT DEFINITIVE

WORLD SERIES EXHIBITIONS

AMERICOVER 2018
GRAND AWARD, LARGE GOLD

STAMPSHOW 2019
WORLD SERIES PRIX DU HONOR

SOUTHEASTERN STAMP EXPO 2020
GRAND AWARD, LARGE GOLD

GASS 2021
WORLD SERIES PRIX DU HONOR