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THE CHRONICLE MAY 2006 (No. 210)

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May 2006

Volume 58, No. 2

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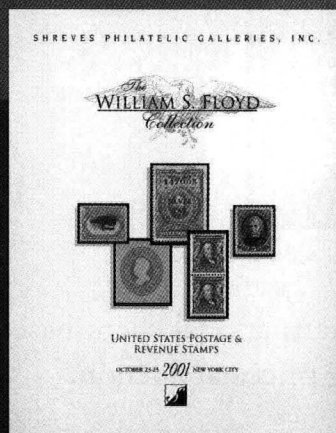
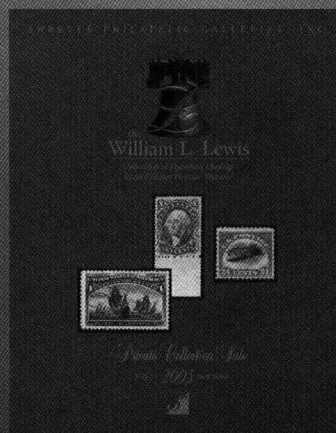
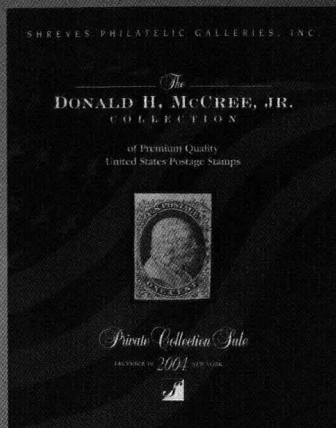
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THE CHRONICLE of the U.S. Classic Postal Issues, published quarterly in Feb., May, Aug. and Nov. by the U.S. Philatelic Classics Society, Inc. at Briarwood, Lisbon, MD 21765. Second class postage paid at Canton, Ohio 44711 and additional mailing office. Subscription price \$24.00. Printed in the U.S.A. POSTMASTER send address changes to Briarwood, Lisbon, MD 21765.



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The Chronicle

of the U.S. Classic Postal Issues

ISSN 0009-6008

May 2006

Published Quarterly in
February, May, August and November

Vol. 58, No. 2
Whole No. 210

\$4.50 Members
\$6.00 Non-Members

Official publication of the U.S. Philatelic Classics Society, Inc.
(Unit 11, A.P.S.) www.uspcs.org

Annual Dues
\$27.50

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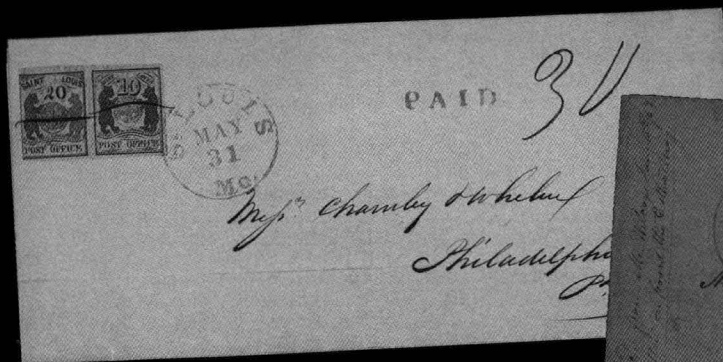
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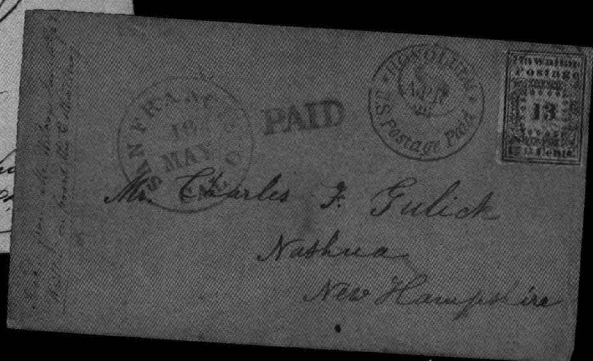
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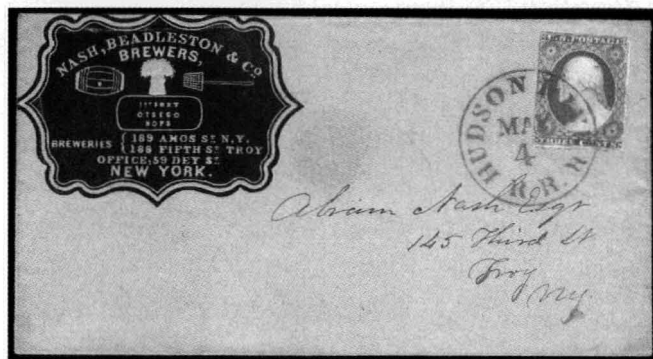
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IN THIS ISSUE

| | |
|---|-----|
| EDITOR'S PAGE | |
| Special Washington 2006 Issue <i>by Michael Laurence</i> | 87 |
| GUEST PRIVILEGE | |
| United States Classics at U.S. International Exhibitions <i>by Herbert A. Trenchard</i> | 88 |
| PRESTAMP & STAMPLESS PERIOD | |
| E.S. Zevely Makes Postmasters' Handstamps <i>by James W. Milgram</i> | 109 |
| U.S. CARRIERS AND INDEPENDENT MAILS | |
| Wiley's Washington City Despatch Post: A Sesquicentennial Commemoration <i>by Gordon Stimmell</i> | 121 |
| THE 1847 PERIOD | |
| Plating the 5¢ 1847 Block of 16 <i>by William H. Gross</i> | 128 |
| THE 1851-61 PERIOD | |
| A Very Early Use of the 1¢ Circular Rate and Some Observations About eBay <i>by Hubert C. Skinner</i> | 132 |
| THE 1861-69 PERIOD | |
| The Experimental Washington Postmarks of 1862-63 <i>by Richard B. Graham</i> | 135 |
| THE 1869 PERIOD | |
| The Pembina Post Office—Red River B.N.A. Mail Service: A Further Update <i>by Jeffrey M. Forster</i> | 142 |
| THE BANK NOTE PERIOD | |
| Resurrection of the Columbus, Ohio, Seven-Bar Grid in a Square <i>by James Doolin</i> | 144 |
| OFFICIALS <i>ET AL.</i> | |
| Combs' Broken 'C' at Position 28: Confirmation of a Constant Overprint Variety of the Official Stamps Specimen Second Special Printing <i>by George G. Sayers and Alfred E. Staubus</i> | 148 |
| THE FOREIGN MAILS | |
| Letter Mail Between the United States and Germany Under the Anglo-Prussian Convention, Part Two <i>by Dwayne O. Littauer</i> | 150 |
| THE COVER CORNER | |
| Answers to Problem Cover in <i>Chronicle</i> 209..... | 162 |
| Problem cover for this issue, New York "2" | 162 |
| IN MEMORIAM | |
| Roy Weber, 1945-2005 <i>by Wilson Hulme</i> | 164 |

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SPECIAL WASHINGTON 2006 ISSUE

MICHAEL LAURENCE

This issue of the *Chronicle* is devoted to the Washington 2006 international stamp show, which will take place in Washington, D.C., May 27-June 3. Your Society will hold its annual meeting at the show on May 28, and we'll be sharing a large booth with three other national stamp groups. Members of your Society's official family (including this editor) are likely to be found lurking around this booth all week long. We've printed some extra copies of this issue, and plan to use them at our booth to attract new members. We hope you'll be attending the big show, and urge you to stop by the booth and introduce yourself.

Many articles in this issue tie directly to Washington or show-related themes. On page 88 we lead off with a substantial contribution from Herbert A. Trenchard, dean of philatelic historians and world-renowned collector of stamp-auction catalogs. In "United States Classics at U.S. International Exhibitions," Trenchard traces the evolution of collector taste by examining all the classic U.S. exhibits that have ever won major medals at U.S. internationals, going all the way back to the very first, held in New York City in 1913. Where possible, accompanying references connect exhibited material with a subsequent auction catalog, thus enabling today's collector to visit with these great collections of yesteryear.

In the Carriers and Independent Mails section, page 121, Gordon Stimmell provides a reprise of Wiley's Washington City Despatch Post, a fascinating and short-lived local post whose sesquicentennial is right now unfolding.

In the 1847 section (page 128), we're pleased to welcome *Chronicle* newcomer William H. Gross, whose classic U.S. collection, one of the competitive exhibits at Washington 2006, features a number of items mentioned in Trenchard's survey—including the 5¢ 1847 block of 16, the plating of which Gross discusses in this issue.

In the 1861-69 section, long-time *Chronicle* contributor Richard B. Graham returns to a theme he has been developing in these pages for more than 20 years: the evolution of duplex postmarks in the United States. Beginning on page 135, Graham considers some experimental Washington postmarks from 1862 and 1863, concluding these were probably applied by an early (and elusive) mechanical stamping machine.

It's a bit of a stretch, but we might also say that James Milgram's article (Prestamp & Stampless section, page 109) on the works of E.S. Zevely represents a Washington tie-in too. Zevely worked closely with the D.C. postal establishment, and (as Milgram shows) labored most of his life in Cumberland, Maryland, a few hours west of Washington.

In an important article in the Officials section, pages 148-49, George Sayers and Alfred Staubus definitively establish that the "broken 'C' in SPECIMEN" is a constant variety in the second special printing overprint plate, as rare as the "SEPCIMEN" error.

Rounding out this issue is the conclusion of a two-parter from Dwayne Littauer begun in the February *Chronicle*. This is the first major treatment since Hargest of U.S.-German mail under the Anglo-Prussian treaty. It corrects errors both in Hargest and in Starnes, and goes into more depth than other sources previously available. Littauer's article includes cover examples for each of the rate periods and provides citations to substantiate his information and make it easier for a reader to research further, if desired. It should help collectors categorize covers into the correct rate period and certainly enables easier understanding of the ratings and markings. ■

UNITED STATES CLASSICS AT U.S. INTERNATIONAL EXHIBITIONS

HERBERT A. TRENCHARD

Introduction

Since 1913, there have been nine international philatelic exhibitions in the United States—one every decade. Washington 2006 will be the tenth. The kinds of exhibits included and the awards they won over the past century reflect changes that have occurred in the mode and style of stamp collecting.

This article reviews the winning exhibits of U.S. classics at each of the U.S. internationals. Wherever possible, it provides information about the ultimate disposition of the exhibited collection, whether privately or at public auction. The named auction catalogs cited in the footnoted references are the ones selling a major portion of the exhibited collection. Smaller additional portions or resales will often appear in subsequent auctions. In instances where a collection was sold at public auction and detailed in an auction catalog, the collector and student today is able to peruse and enjoy these exhibits from the past.

Philately has changed dramatically in the last century. In this article, we will follow the changes, from the national grand prize won by George Worthington in 1913 for an exhibit based on traditional lines of stamp collecting to the national grand prize won by George Kramer in 1997 for an exhibit based on postal history.

The U.S. Internationals

The year 1913 was an important one for U.S. philately. It ended the first half century of stamp collecting in America. Since the turn of the century, U.S. collectors had an increasingly greater impact on the collecting world. The major international philatelic exhibitions in Europe had seen and enjoyed the best U.S. collections and given them the highest awards. The time had come for the U.S. to host an international philatelic exhibition on its own.

#1—October 27–November 1, 1913: New York City, International Philatelic Exhibition

Following the style of the two dozen previous internationals, the exhibits were arranged into a “championship” category where gold-medal winners in each category competed for the “best in show,” and the competitive classes were organized geographically and chronologically. This format has been followed right down to the present, except that the breakdown into different competitive classes had changed, reflecting changes in collecting style.

For the 1913 show, there were 12 entries in the Championship class. Only one entry of U.S. material was eligible. Despite its being the very best U.S. collection, it did not win the Grand Prix. That award was won by Henry J. Duveen, specifically for his collection of Mauritius, but also for the total of all his many other outstanding collections.

But the U.S. entry in the Championship class did win a Grand Gold award: “George

H. Worthington—Postmaster Provisionals, Carriers, Government issues, including Departments and Newspaper stamps.” Figure 1 is the actual description of the Worthington collection from the 1913 catalog.

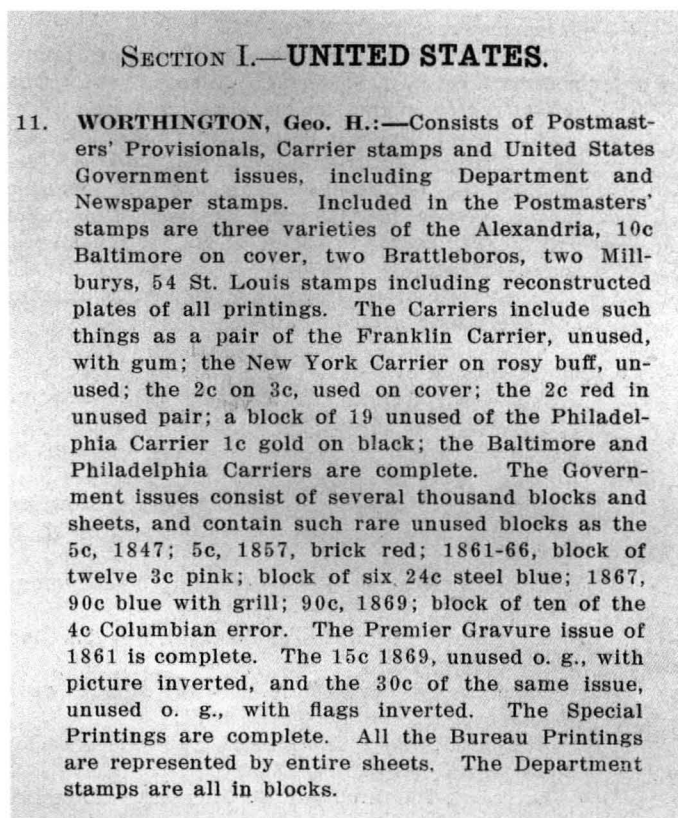


Figure 1. Description of Worthington's exhibit from the catalog of the 1913 New York international.

at all in the United States, a photo was made of some of the gems in Worthington's collection. Only U.S. postmaster provisionals were depicted. See the photograph in Figure 2.

Within three years of his great success, Worthington was forced by financial reversals to sell parts of his collection. Most of the U.S. rarities were sold or consigned to Warren H. Colson, then the most important U.S. dealer in classic rarities. Shortly afterwards, Worthington died. His executors sought a buyer for all his remaining collections. Alfred F. Lichtenstein purchased most of the material.¹ Lichtenstein kept parts and quickly sold the rest, either privately or through a series of auctions held in New York City beginning in 1917.²

In the competitive class at the New York international, there were several important U.S. collections. Clarence E. Chapman showed material second only to Worthington's. He had quickly and discreetly acquired a fabulous collection of U.S. by purchasing several leading collections. For his exhibited material he earned three gold medals: U.S. General

This was acknowledged to be the greatest U.S. collection in the world. Worthington was America's most famous stamp collector. He had two other entries in the Championship class: Transvaal and Hawaii.

The catalog description does not do justice to Worthington's collection, but it does show the style of stamp collecting practiced at that time. The postmaster provisionals and the carriers were collected "on cover" to the degree possible, a practice recommended and followed since the 1870s as the only way to ensure authenticity.

For the general issues, departments and newspapers, Worthington had the largest mint blocks he could find, with only an occasional cover to emphasize the rarity of the particular stamp.

Although it was forbidden to illustrate any stamps

¹ Herbert A. Trenchard, "The Worthington Collection," *Philatelic Literature Review* #58 (1968), pg. 30.

² Worthington U.S. material: Morgenthau sale #131 (August 21-23, 1917); #133 (October 24-30, 1917); #145 (October 15, 1918).

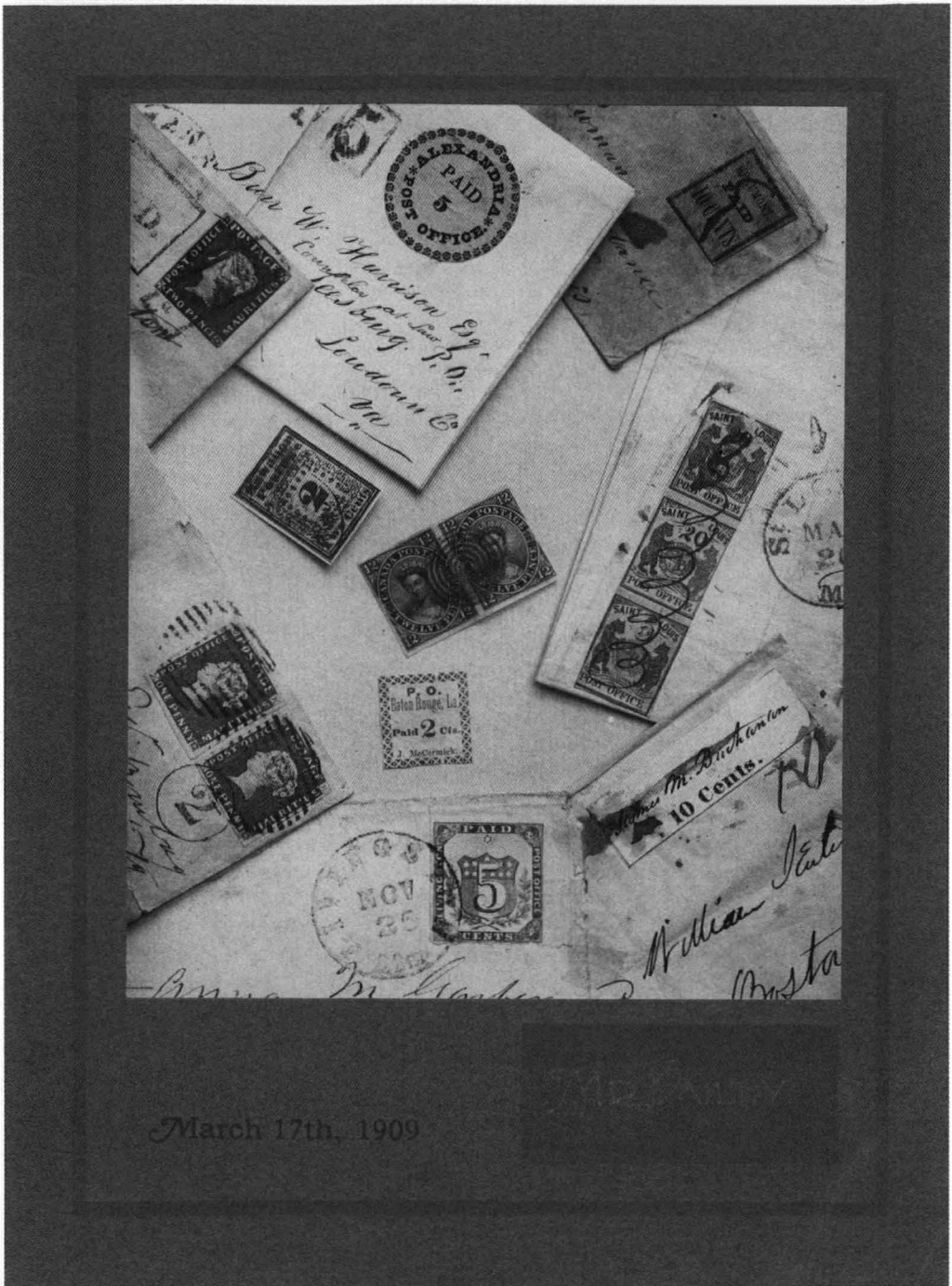


Figure 2. Rarities from the Worthington collection, from a 1909 banquet menu.

Issues, Postmaster Provisionals and Carriers, and Locals.

The description in the catalog (see Figure 3) gives just a hint of what he had. As an example, he had a St. Louis Bear cover from the Charnley and Whelen find made in 1912. This was the first cover from that great Bear find to be exhibited. Chapman's collections

were ultimately sold privately, and there seems no specific record of how or to whom. One can occasionally find U.S. local covers bearing a printed monogram "CEC."

Only a few awards were given at this first U.S. international: one gold, one silver-gilt and one silver for the three top exhibits in some categories. In other categories, no gold was awarded at all. The second-place (silver-gilt) winners involving classic U.S. material were:

SECTION II. U. S. POSTMASTERS' AND CARRIERS' STAMPS.

32. **CHAPMAN, C. E.**:—A large portion of the stamps are on original covers. Among the choicest things are: Baltimore, 5c black on white, on entire; two copies of 5c black on bluish, on entire, one being the earliest known date of use, Nov. 9th, 1845; envelope, 5c blue on salmon, entire. Brattleboro, 5c black on buff, on entire (No. 10 in plate) and an unused copy with margin at top (No. 2 in plate). Millbury, 5c on bluish, on large piece of cover. Providence, 5c on cover, postmarked Aug. 10, 1846. St. Louis, plate I complete, on greenish paper, also two pairs of 5c unused; plate II complete on gray-lilac paper, also strip of three 10c on cover, and a 5c and two 10c in a block. Retouched 5c on greenish and on gray-lilac, both unique; 20c on greenish (only three copies known). Plate III, pelure paper, complete. New Haven, 5c red on buff, cut square, the finest copy known, and 5c blue on buff, the only copy known.

Among the Carriers' stamps are an unusually fine lot of Honour's, including dropped letter varieties. Hopedale, Mass., rectangular type black on pink and circular type black on buff (the only copy known). New York City Despatch, 2c red. Philadelphia, 1851, 1c black; also the rare handstamped types: C31, 1c blue on buff, and C31 and C32 stamped in black on margins of the 1c, 1851, Government issue.

Figure 3. Description of Chapman's exhibit from the catalog of the 1913 New York international.

original covers and unused blocks "arranged on historical lines." Mason's exhibit was in a special class of "collections started after October 1, 1912." Mason gives the date of beginning as April 19, 1913. Mason's collection was sold at auction some years later, no doubt larger than the one he exhibited, but with a quantity of covers unusual for the time.⁵ By the standards of 1913, his collection was ahead of its time.

Another collection containing U.S. classics was in a category reserved for "rare stamps":

*Dudley L. Pickman (special gold medal)—an exhibit of 50 rare stamps, including Postmasters, New York carriers and general issues (including grills and 1869 inverts). Pickman's collection was later sold privately.

*Henry C. Gibson (2 silver-gilts)—General issues including the unique 10¢ 1847 block of six; Postmaster Provisionals including many St. Louis Bears and a specialized collection of New York Postmasters.³

*Edward H. Mason (silver-gilt)—An exhibit of 19 volumes from his "unsurpassed" collection of essays and proofs. A rival of the Earl of Crawford collection of essays and proofs, it was subsequently sold privately. Mason's several books,⁴ a few with photographs, give a hint of this great collection. (The Earl of Crawford died a few months before this International.)

*Laurence B. Mason (special silver-gilt)—A specialized collection with

³ Over 70 years, portions of the Gibson U.S. have been sold privately or at auction: Philip Ward sale #6 (April 2, 1941); #12 (June 14-15, 1944); and Christies-Robson Lowe sale, June 20-21, 1984.

⁴ Edward H. Mason, *Essays for United States Postage Stamps* (1911); *More Essays for United States Postage Stamps* (1912); *The Proofs and Essays for U.S. Envelopes* (1911). A few copies exist with photographs from Mason's collection. A full set is in the library of the Collectors Club (New York).

⁵ Laurence B. Mason—U.S. Covers. Robert Laurence sale #51, November 15, 1940.

Under the category “miscellaneous,” Dr. Carroll Chase showed a single frame of U.S. stamps illustrating “carrier, drop-letter and allied cancels.” This was entered “not for competition.”

Another “miscellaneous” entry won the Visitors Cup. This was Joseph A. Steinmetz’s exhibit “An hundred or two graphic pages selected at random from a wonderful collection.” Steinmetz issued a special booklet on his exhibit, containing great detail.⁶ Among the items printed in the booklet were a group of letters between Messrs. Toppan, Carpenter, Casilear & Co. and the Third Assistant Postmaster General.

The entire 1913 International exhibition was reviewed in detail by L.G. Quackenbush, editor, in a special issue of *The Philatelic Gazette*.⁷ In it he mentioned the exhibit of H. S. Ashenhurst as deserving commendation. It got no reward from the judges, but Quackenbush recognized that this exhibit of U.S. classics represented the wave of the future: “This is an instructive and carefully thought-out exhibit, starting with covers used before stamps, next showing locals on cover, then showing essays and proofs of early issues and thus showing stage by stage in tabloid form the whole history of U.S. stamps...[It] well deserved the considerable amount of notice that its unique character attracted.”⁸

Review of 1913: If you wanted to see great U.S. rarities, this was the show for you. And if you like unused blocks, you would have greatly enjoyed this event. It’s likely that no other exhibit will ever exceed the number of U.S. postmaster provisionals shown at this exhibit. Modern trends of specializing and postal history were only hinted at in a few exhibits. The one-frame exhibit of Carroll Chase, who would go on to become Route Agent #1 of the U.S. Philatelic Classics Society, was a harbinger of things to come.

#2—October 16-23, 1926: New York City, International Philatelic Exhibition

The gap of 13 years after the 1913 show was filled by the events of World War I and its aftermath. This was one of the first internationals, worldwide, after the war. There was no championship class and no grand award was given. Instead, the jury awarded 12 palms of honor to the most outstanding exhibits. Three of them were for U.S. classics collections, and each represented a different trend in collecting.

*Arthur Hind (palm of honor)—four frames, 14 albums.⁹ The collection contained rarities of postmaster provisionals, carriers, departments, general issues including 20th century, and Confederate states provisional and general issues.

There is no doubt that the judges considered this the greatest U.S. collection and a worthy successor to Worthington. Since 1913, both the Worthington and Chapman collections had been sold. Additionally, the great Ferrary collections had been auctioned, unlocking U.S. rarities unseen for many decades. Hind bought heavily from all.

When Hind died, his great collection was sold by his heirs. The U.S. collection was auctioned in New York at the very bottom of the Great Depression, but prices were good. It was widely reported that Hind’s stamp collection held its value better than anything else in his estate.

The auction sale of the U.S. section¹⁰ gives today’s classic collector a view of this great collection. Because of then-current legal restrictions, only the Postmaster Provision-

⁶ Joseph A. Steinmetz, *Steinmetz Miscellany* (1913); his U.S. collection was sold by Klein (Philadelphia) in two parts: March 21, 1929 and April 17, 1929.

⁷ L.G. Quackenbush, “Complete Review of the Exhibition,” *The Philatelic Gazette*, Vol. 3, No. 15 (Nov. 1913).

⁸ *Idem*, pg. 364.

⁹ Exhibitors entered their entire collections for review by the judges. The albums were reviewed in a secure location called the bin room. At the 1913 international, some albums were put in cases, with the pages turned during the exhibit. SIPEX in 1966 was the last U.S. international at which albums were included as part of the exhibit.

¹⁰ Hind’s U.S. collection was sold in New York City at the Waldorf-Astoria Hotel. Phillips & Kennett sale, November 20-24, 1933.

als and carriers could be illustrated.¹¹ Photos of U.S. general-issue stamps were illegal.

*Dr. Carroll Chase (palm of honor with felicitations of the jury)—“A very highly specialized collection of the 3¢ 1851-1857 United States postage stamp, contained in about 23 volumes (and four frames).” Figure 4 presents the detailed description of the Chase collection that appeared in the catalog for the 1926 show.

Clearly the jury recognized what a magnificent exhibit this was, and they must have taken great pleasure going through the 23 albums that comprised this incredible collection.

Chase had sold most of his other U.S. collections before the 1926 show,¹² and within a few months of the international he sold this collection too. Most of it (18 volumes) was bought by the Scott Stamp & Coin Co., who priced all but two volumes and sold the material piecemeal. Chase’s 3¢ Railroad collection was sold shortly thereafter.¹³ A few years later, his 3¢ waterway transportation collection was also sold at auction.¹⁴

*Alfred H. Caspary (palm of honor)—U.S. Carriers, 3 frames. Imagine what the judges thought. This three-frame exhibit was so outstanding that it was given an award equal to the voluminous Hind collection and the in-depth Chase collection. Caspary probably added many important items to the exhibit before it was sold at auction in 1956. The Caspary catalogs record this most outstanding collection in all its greatness.¹⁵

There were several gold medal exhibits of outstanding merit. These are reviewed below:

*Henry C. Gibson (gold medal)—1847 issue specialized (three frames). An incredible array so far unmatched by later collections. See Figure 5 for the description in the 1926 catalog. Among the notable items: The unique mint block of six of the 10¢; the two covers, each bearing a horizontal strip of six, the largest multiple on cover. A cover sent to France was called the “finest United States cover.” This will be offered at auction on May 13, 2006, by the Robert A. Siegel firm.¹⁶

Additionally, Gibson showed in three crowded frames “one of the two complete reconstructed plates of the 10¢ value. It was made from “the pick of the Ludlow-Beebe find.” During Washington 2006, the National Postal Museum will exhibit the Miller plating, lacking two positions of the 10¢ 1847, created from other pieces from the Ludlow-Beebe find.¹⁷

*Henry G. Lapham (gold medal)—New York Postmasters (two frames). Lapham showed about half of the 123 album pages of his collection. This would become part of his Grand Prix winning collection in 1936.

*Edward R. Wood, Jr. (gold medal)—U.S. 19th century (four frames, three albums). A highly specialized collection rich in large mint and unused blocks, with numerous errors. Wood’s collection was subsequently acquired by Philip H. Ward. Some was resold, but a major portion became part of Ward’s outstanding U.S. collection.

*Alfred H. Caspary (gold medal)—U.S. Postmasters (one frame). This outstanding

¹¹ Herbert A. Trenchard, “The Hind Collection,” *Philatelic Literature Review* #63 (1969), pg. 46.

¹² Sales of Carroll Chase U.S. material before October, 1926: Kelleher (Boston) sale #341, May 22-23, 1925; #345, May 27, 1926.

¹³ Chase collection of railroad covers: Toaspen sale, New York, November 19, 1927. In the catalog, details of the sale of other parts by Scott Stamp & Coin Co. are given.

¹⁴ Chase Mississippi River packets etc.: Kelleher #359, May 23, 1930. Chase lived in France until 1941. Part of his U.S. specialized 3¢ 1851-57 collection was sold by Samuel C. Paige, December 8, 1961.

¹⁵ The Caspary collection of U.S. was sold in four parts by H.R. Harmer Inc. in New York City. Sale #1: November 15, 1955; Sale #2: January 16-18, 1956; Sale #6: November 19-21, 1956; Sale #8 (carriers and locals): March 18-21, 1957.

¹⁶ Siegel sale #912, May 13, 2006. The catalog contains a postal and philatelic history of this item, called “The Rush 1847 cover.”

¹⁷ Charles J. Phillips, *Stamp Collecting, The King of Hobbies and the Hobby of Kings* (1936). “Great Find of U.S. 1847—10 cents,” pp. 201-02.

2. CHASE, DR. CARROLL, Brooklyn, N. Y.
United States, 1851-1857, 3 Cents.

Value of honor

A very highly specialized collection of the 3c 1851-1857 United States postage stamp, contained in about twenty-three volumes. An attempt has been made to show as nearly as possible a complete historical collection of this stamp, of which the main feature is the plating. There were nine plates made for the imperforate stamps, two of which exist in two distinct states, and one in three states—a total of thirteen plates, each of two hundred stamps. Twelve have been entirely reconstructed and the thirteenth shows one hundred and sixty-nine of the two hundred positions placed, while the remaining thirty-one stamps have been identified as belonging to this plate. This is one of the greatest plating problems ever attempted.

Perhaps the second feature in importance is the section on cancellations, which includes the most nearly complete lot of known route postmarks (railroads, Mississippi River and allied packets, express company and similar cancellations). The historical aspect has been emphasized. For example, the Civil War patriotic, campaign and propaganda envelopes are extensively shown. Many singular items are to be noted, such as a mint block of thirty-nine in the orange-brown color with full margins and imprint, the only true double impression of the 3c 1851, and many unusual varieties of cancellations.

The collection is divided as follows:

All known essays. Reprints of one essay. Working transfers used for a portion of the design. The Houdon Washington. Essays made from the 3c 1851, originals. Fraudulent essays of similar types. The essay for a 6c stamp.

Die-proofs. Imprints and plate numbers in general. Transfer roll relief varieties. Guide dots and lines. Spacing and alignment. The question of plating. Why recutting was necessary. Normal varieties of recutting. Errors of recutting. Types from each plate. Plates. The history of each plate is shown as follows: Earliest known use; the reconstruction; pairs, strips and blocks on and off cover; shifted transfers; cracks and scratches; flaws; misplaced transfer roll reliefs; other plate varieties; and miscellaneous.

Varieties of paper, color, impression, gum and perforation. Demonetization. Confederate use. Original plate proofs. Specimen copies and special printings. Domestic and Foreign rates. Bisects. Reprints. Reprint proofs. Counterfeits and fakes.

Cancellations, divided as follows: Town postmarks showing varieties of color; odd postmarks; year dated, county, territorial, college, manuscript, Quaker type and miscellaneous town postmarks.

Route postmarks; railroads, inland steamboat routes, steamboat agents, Mississippi River and allied packets, Way, Steam, Steamboat, Steamship, Ship and Express company cancellations.

Paid and numeral cancellations, framed and unframed, and combinations of both. Town postmarks including Paid, numeral or both, or Paid by Stamps. Free postmarks.

Obliterations: Gridirons, targets, stars, groups of dots, pinwheels and others. Obliterations from Canton, Mississippi and Worcester, Massachusetts.

Two-color postmarks, carrier, registered. Supplementary Mail, Held for Postage, Due, Collect, Forwarded, Missent, Advertised, Not Called For, Dead Letter, Receiving and Transit postmarks. Foreign postmarks.

The envelope itself, including campaign covers, Civil War patriotic covers, propaganda envelopes, and others.

Four frames, twenty-three albums.

Figure 4. Description of Chase's exhibit from the catalog of the New York 1926 show.

collection was sold at auction in 1955. See note 15.

*Henry C. Needham (gold medal)—Locals (four frames, four albums). The only entry in the locals category, Needham's collections and writings were lauded by most reviewers of the time. In due course, through the persistent comments of Elliott Perry and others, Needham was accused of falsifying facts and faking covers.¹⁸ It would be interesting to be able to go through those four frames in light of today's knowledge.

*Alfred F. Lichtenstein (gold medal)—Western Express Franks (four frames, 12 albums). Lichtenstein had purchased the famous Henry B. Phillips collection and large parts of the Ferrary collection. Lichtenstein's collection was of incredible size; he used Dr. Victor M. Berthold to organize it. We can get a good idea of this great collection from the auction catalogs of its sale, held over a period of more than half a century.¹⁹

*A. W. Filstrup (gold medal)—U.S. 19th Century (four frames). This must have been an outstanding collection to win a gold award at this international.

*William S. White (gold medal)—Patriotic and Campaign Covers (Four frames, four volumes). About 200 northern and 25 southern covers.

There were a few "silver-gold" (second place) and "not-for-competition" collections worth noting, because they reflect the trends in exhibiting and the views of the judges. These are listed below:

*A. W. Filstrup (silver-gold)—10¢ 1851-57 (two frames, one album).

*H. P. Atherton (silver-gold)—2¢ 1863-67 Black Jacks (two frames, two albums).

*George Walcott (silver-gold)—Departments (two frames).

*E. Tudor Gross (silver-gold)—1¢ 1861 (two frames, two albums).

*Robert S. Emerson (not for competition)—U.S. Covers 1842-1883 (four frames).²⁰

In Class XV, Historical and Educational Collections, there was a silver-gold exhibit worth special comment:

*John W. Hall Jr. (silver-gold)—"Historical Collection" (four frames, two albums). This was described as "A collection of original covers, illustrating the development of inland steam navigation in the United States." Some 300 covers were included. Fortunately for philatelic posterity, the Hall collection was sold at auction, so a good record of it exists.²¹

Review of the 1926 show: Philately had made a great shift since 1913. Only a few collectors showed a comprehensive collection of all issues. Specialized collections by group or issue dominated. Covers figured in these specialized collections. The astonishing specialized collection of Dr. Carroll Chase and the Hall "historical collection" pointed the way to the future collecting of U.S. classics.

#3—May 9-17, 1936: New York City, TIPEX Int'l Philatelic Exhibition

The third international philatelic exhibition, called TIPEX, was again held in New York City, but the time was shifted from October to May. Eight exhibits of U.S. classics won gold awards or higher. Each deserves discussion.

*Raymond W. Lapham (grand award)—Postmaster Provisionals (five frames). Most

¹⁸. "From the Vice Presidents," *American Philatelist*, Vol. 53, No. 9 (June 1940), pg. 583.

¹⁹. Lichtenstein's collection of Pony Express, Wells Fargo and Western franks was simply enormous. It was sold in six parts between 1950 and 2004: Eugene N. Costales sale, April 26-27, 1950; H.R. Harmer (N.Y.) April 19, 1982; Harmers of San Francisco, June 8, 1982; H.R. Harmer (N.Y.), September 25, 1997 and May 13, 2004 (two parts).

²⁰. The exhibition collection of Judge Robert S. Emerson was sold in Kelleher sale #394, October 19, 1937 (1847 to 1888 on cover). Other on-cover portions were sold in Kelleher sale #396 (January 31, 1938) and #399 (June 11, 1935). Other parts of his collection were sold by Kelleher in the late 1930s and throughout the 1940s.

²¹. The Hall collection of U.S. entires including waterway markings was sold by H.R. Harmer (N.Y.), April 9, 1969.

CLASS I

PHILATELIC RESEARCH

ANY SPECIALIZED STAMP OR ISSUE IN EACH
OF THE FOLLOWING SECTIONS

UNITED STATES

SECTION 1. PRIOR TO 1870.

1. GIBSON, HENRY C., Jenkintown, Penn. United States, 1847 Issue.

A highly specialized collection of both the 5c and 10c, issue of 1847, wherein special attention has been given to rarity and condition. Quality rather than quantity has been the keynote in its formation.

The 5c is represented by a superb mint block of four, block of six, strips and several singles. Covers are shown in profusion including a strip of four with black grid cancellation. Especially strong in postal markings, including numerous railroad cancellations.

The lot of 10c black is especially choice and includes a perfection mint block of six—the largest and finest known. A magnificent strip of six used on the cover to our Minister to France shows a "Philadelphia Railroad" cancellation in addition to the French postmark tying the stamps to the cover, said by several to be the "finest United States cover." Another cover has an equally fine strip of six. These are believed to be the only strips of six known either on or off cover and a larger strip is as yet unknown. An additional cover worthy of special mention has a strip of five used in combination with a strip of three. A strip of four on cover to San Francisco shows the well known Baltimore "5" cancellation. Combinations of both the 5c and 10c are rare and here is shown a strip of three 10c used in connection with a single 5c, making a 35c rate to Belgium.

An outstanding item is one of the two known complete reconstructed plates of the 10c value. This plate, consisting of two panes of one hundred stamps each, is the finest in existence, being made up of choice singles, pairs and strips. The pick of the Ludlow-Beebe find, the largest find of the 10c 1847 ever made, is shown here. As in the case of the 5c, the collection is strong in cancellations.

The proofs of both denominations are strongly specialized and in addition, the collection contains the Government reprints of 1875, including die and plate proofs in all their colors, as well as complete proof impressions from the plate on cardboard. The 5c and 10c are both plated for the first time.

Three frames.

Gold medal

Figure 5. Description of Gibson's exhibit from the catalog of the New York 1926 show.

of the exhibited items are so well known that photographs exist. At the time of this exhibit, Lapham had nine of the ten known Brattleboro positions. The tenth was added later. For the Bears, Lapham showed a complete plating of the three settings, including the second setting on greenish paper (unique) and on the regular gray lilac paper. Equally outstanding was his specialized presentation of the New York postmaster provisional. Ten years earlier, in 1926, just this portion had won a gold. It now appeared in a series of 40-subject reconstructions.

Figure 6 reproduces the catalog description.

The Lapham collection disappeared from view for many decades and it was assumed that part of it was lost or damaged. John Boker cleared up most of the mystery in an article he wrote about his dispersal of both the Warren H. Colson stock and the Lapham collection.²²

*Sir Nicholas Waterhouse (special award)—general issues, postmaster provisionals, carriers, departments (five frames, two albums). Waterhouse was a long-time collector of U.S. classics, building two outstanding collections, both sold at public auction and thus kept on record for our inspection.²³ His special award at TIPEX was for “the best U.S. collection by a non-citizen and non-resident collector.” His was an exhibit along old-fashioned lines—a general coverage of a broad area, mostly unused except for the postmaster provi-

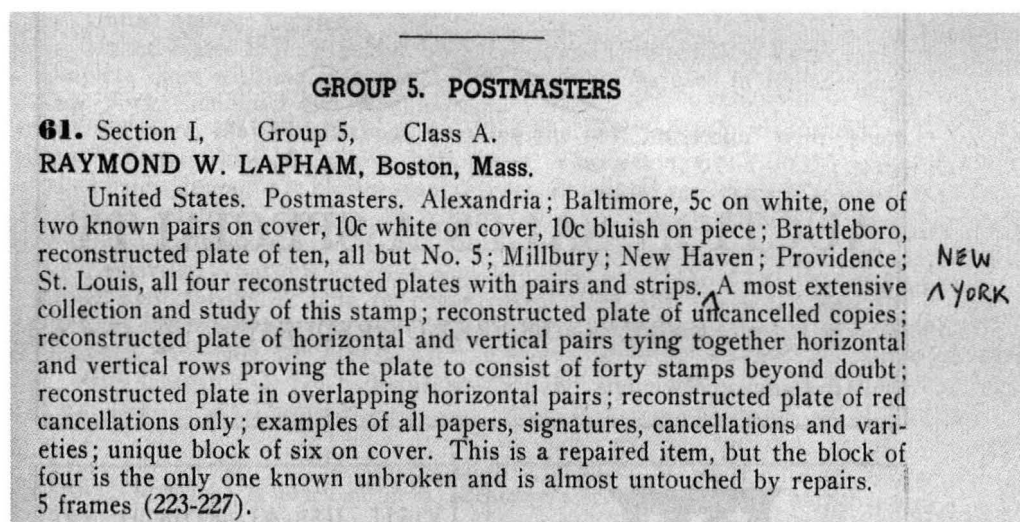


Figure 6. Description of Lapham's exhibit from the catalog of the New York 1936 show.

sionals, and with only a few special covers.

*Sidney A. Hessel (gold)—U.S. 19th and 20th century including postmaster provisionals (6 frames, 29 albums). Only the judges got to see the full scope of this collection. The 29 albums containing the full collection were there in the bin room. The Hessel material was sold in a series of auctions by the H.R. Harmer firm in the 1970s, so today's classic collector can study it in reasonable detail.²⁴

*Edward S. Knapp (gold)—Covers, 19th century (10 frames, 10 albums). Knapp was one of the first collectors to concentrate on covers. His collection was also sold at auction, allowing modern collectors to see it in some detail. Even better, his entire collection was photographed. Only a few complete sets of photos in 186 books were put together. One set is in the Collectors Club library, another is kept by the New York Public Library. A less comprehensive set is located at the National Postal Museum.²⁵

²² John R. Boker Jr., "Warren H. Colson of Boston—His Stamps, His Extensive Notes on the Henry G. Lapham Collections and 'Asides' about Alfred H. Caspary," *55th American Philatelic Congress Book* (1989), pp. 165-178.

²³ Waterhouse U.S. collections: Puttick & Simpson sale, London, November 11-14, 1924; H.R. Harmer Ltd. (London), June 27-30, 1955.

²⁴ The Hessel U.S. collection was sold in four parts by H.R. Harmer (N.Y.) between October 21, 1975 and October 21, 1977.

²⁵ Herbert A. Trenchard, "The Knapp Collection," *Philatelic Literature Review* #182 (1999), pg. 8.

*William S. White (gold)—19th century covers (nine frames, one album).

*The Newbury Collection (gold)—19th century U.S. (10 frames, five albums). Part of the U.S. collection of Saul Newbury in 10 volumes was exhibited. This collection was ultimately sold in a series of public auctions by his son, Michael Newbury.²⁶ It was noteworthy for the quality of the material and the covers, chosen for their rarity and beauty.

*Robert F. Chambers (gold)—1875-1882: The 5¢ Taylor stamp (eight frames). This ultraspecialized collection, “specialized as to paper and plate varieties, cancellations and covers” received much comment, and won the highest award of all the many specialized one-issue exhibits at TIPEX. It was sold at auction in 1954.²⁷

*Katherine Morris Hall (Mrs. John H. Hall Jr.) (gold)—Carriers (two frames, one album). John and Katherine Hall were an unequalled couple collecting U.S. classics. There’s a detailed description of this collection in the TIPEX catalog, but today’s classic collector can study it in great detail in the superb auction catalog of the Hall collections of carriers and locals created by Scott Trepel of Siegel Auctions.²⁸

In this 1936 international exhibition, there were many silver-gilt award-winning exhibits that would probably receive golds in today’s world. There were also several outstanding exhibits shown “not for competition”:

*Edward S. Knapp—Locals (four frames). See note 25.

*Alfred F. Lichtenstein—Pony Express and forerunners (two frames); western franks (10 frames). See note 19.

*Clarence W. Brazer—Essays, proofs and specimens (10 frames).

*George B. Sloane—Postal history and “a miscellany of historic interest” (4 frames). Portions of this were subsequently sold at auction.²⁹

Several of the silver-gilt winners are worthy of mention:

*Philip H. Ward (silver gilt)—U.S. 19th Century (three frames, one album). Nearly everything shown was in mint or unused blocks of four or larger. The famous 5¢ 1847 mint block of 16 was included. Ward’s collections, including this item, were subsequently purchased from his estate by the Weill brothers.

*Paul MacGuffin (silver gilt)—12¢ 1851-57: a plating study based on the work of J.K. Tracy (four frames). And from the same exhibitor (silver gilt)—New York Postmaster Provisional, emphasis on the plating studies of E.R. Jacobs and A.N. Reggio (two frames).

*Sidney A. Hessel (silver-gold)—Carriers (10 frames). This was second only to the outstanding exhibit from the gold-medal Hall collection. See note 24.

*Philip H. Ward (silver-gold)—Departments (two frames, one album). A highly specialized collection.

*Stephen D. Brown (silver-gold)—Locals on cover (two frames, two albums). An important collection later sold at auction.³⁰

*Edward S. Knapp (silver-gold)—Cancellations (8 frames). Part of Group 18, “Cancellation Collections,” Knapp’s collection received the highest honor. See note 25.

Review of the 1936 TIPEX show: The classic exhibits at TIPEX were exceptional. Only a few general collections were shown, but the number and variety of specialized collections was the best ever.³¹ Even among the silver and bronze awards, there were many

²⁶ The Saul Newbury U.S. collection was sold by the Siegel firm in New York City in five parts between May 17, 1961 and November 6, 1962.

²⁷ Robert F. Chambers collection of the U.S. 5¢ Taylor stamp: Kelleher sale #460 (Boston), December 4, 1954.

²⁸ The Hall Collection of U.S. Carriers, Locals and Western Express: Siegel sale #830, November 13-14, 2000.

²⁹ A portion of the Sloane collection sold in three John A. Fox sales in 1959: February 5-6, March 30-31 and November 11-12.

³⁰ Stephen D. Brown U.S.: Harmer, Rooke & Co., Ltd. (London), October 30-November 4, 1939.

³¹ H.L. Lindquist, “The Story of the Third International Philatelic Exhibition as Told by the Press Releases,” *Collectors Club Philatelist*, Vol. 15, No. 3 (July, 1936), pp. 195-205.

noteworthy exhibits. Lapham's Postmasters won the Grand Award, outdoing the many collections of foreign material on display. This was the first time a U.S. classics collection had won the grand award.

4— May 17-25, 1947: New York City, CIPEX, the Centenary International Philatelic Exhibition

CIPEX celebrated the 100th anniversary of the first two U.S. general-issue stamps. It was planned to be the most outstanding U.S. international ever. World War II was over, Europe was beginning to recover, and the U.S. was enjoying great prosperity.

Just months before the event, Alfred F. Lichtenstein died of a heart attack. Many rushed to fill in for the great collector, who was scheduled to be the chairman. A special exhibit was mounted in his honor, including material from his collection, from that of his daughter, and from over 150 collectors, including King George VI.

U.S. exhibits dominated the show. Eleven received gold or above and all deserve mention.

*The Newbury Collection (grand prize)—U.S. specialized, 1840-68 (12 frames, 23 albums). This outstanding collection was one of the few "general" collections shown at CIPEX, and even it only covered the stamps issued from 1840 through 1868. The modern collector of U.S. classics can study this collection from the series of auction catalogs created by the Robert A. Siegel firm in 1961-62. See note 26.

*Klep van Velthoven ("Consul Klep") (special award for the best U.S. collection exhibited by a non-citizen and non-resident of the U.S.)—U.S. 19th Century (five frames, one album). This collection was rich in U.S. postmaster provisionals as well as general issues. It was the only exhibit with a large showing of postmasters. CIPEX was the first U.S. international where so few postmasters were shown. Klep's collection was sold at public auction by Willy Balasse, the Belgian auctioneer.³² The catalog was well illustrated and included color illustrations, then still forbidden in the U.S.

*Philip H. Ward, Jr. (gold)—"A highly specialized collection of U.S. postage, 19th and 20th century, containing a mint block of almost all known varieties from 1847 to date." (Five frames, four albums.) Ward's collection was much discussed. Newbury won because he showed covers and used multiples, in addition to mint. As noted above, Ward's collection was later purchased by the Weill brothers.

*William O. Sweet (gold)—1847 issue (two frames). The Sweet family built several important U.S. collections. The major parts of this CIPEX exhibition collection were sold at auction.³³

*Mortimer Neinken (gold)—1¢ 1851-57 specialized (five frames, one album). A great specialized exhibit which included the unique full pane of Plate 2.

*Clarence W. Brazer (gold)—1847 issue essays and proofs (five frames). This collection was later stolen, recovered, acquired by Morton Dean Joyce and ultimately sold by his estate at auction.³⁴ Brazer also showed 1869 essays and proofs (five frames, two albums) and Columbian issue essays and proofs (five frames).

*Harry A. Dunsmoor (gold)—Pre-stamp and stampless covers (five frames, two albums). This was the first international gold medal for a "stampless" U.S. collection.

*Katherine Matthies (gold)—Patriotic covers (four frames). This was only part of a

³² Consul Klep U.S. Collection: Willy Balasse sale #156 (Brussels), March 27-28, 1956.

³³ William O. Sweet 1847 issue: Kelleher sale #432, October 21, 1944; #435, November 10, 1945. Frank R. Sweet 10¢ 1847 plate reconstruction: H.R. Harmer sale #1281, February 29, 1960.

³⁴ Clarence Brazer—U.S. Proofs and Essays (owned by Morton Dean Joyce and sold by his estate): Siegel sale #726, June 27-29, 1990.

large collection ultimately sold at auction by the Siegel firm.³⁵

*Frank Hollowbush (gold)—“Blood’s Local Post at Philadelphia—also predecessors and successors thereto” (two frames). An outstanding award for an outstanding exhibit. The first international gold award for a specific U.S. local collection. Hollowbush’s collections were subsequently sold at auction by John A. Fox.³⁶

*L.H. Barkhausen (gold)—“Envelope covers carried through private sources,” notably Wells-Fargo, Pony Express and Noisy Carriers (five frames). Another outstanding award for an outstanding collection. The judges recognized the various specialized areas of what is today called “postal history.” The entire Barkhausen collection was sold at auction by H.R. Harmer.³⁷

Many of the “second place” exhibits at CIPEX merit attention. Briefly noted, a few are:

*Katherine Morris Hall—Carriers. See note 28.

*Burleigh E. Jacobs—3¢ 1861-67 cancellations.

*Frank W. Rosell—The U.S. Carrier System.

*Robert F. Chambers—Early U.S. Markings, 1756 to 1801. This was subsequently sold by Sam Paige in a special auction.³⁸

*Henry H. Clifford—Western Express covers. Also subsequently sold at auction.³⁹

*Herbert T. Darlington—Territorial covers. This too was ultimately sold at auction.⁴⁰

Review of the 1947 CIPEX show: CIPEX lived up to its centenary promise with a wide array of U.S. exhibits. The trend away from general to specialized collecting continued, even accelerated. Gold awards were given to what would now be called “postal history.” Only a few general collections were exhibited. The Newbury collection, grand award winner, was specialized. The Klep collection was the only exhibit featuring U.S. postmaster provisionals. CIPEX was a great success, with attendance far surpassing previous U.S. internationals.

5—April 28-May 6, 1956: New York City, FIPEX, Fifth International Philatelic Exhibition

FIPEX proved to be an even bigger U.S. international exhibition, drawing close to 200,000 visitors. The U.S. entries were diverse and extensive. The Grand Prize—National was won by Morton Dean Joyce for a large exhibit from his U.S. revenue collection.⁴¹

Among the many exhibits of U.S. classics were two special winners (gold with inset diamond) and five gold medal winners. Each was meritorious.

*Charles F. Meroni (gold with inset diamond)—U.S. Postmaster Provisionals, Carriers and Locals (five frames) and U.S. 1847-1885 (five frames). This was just part of Meroni’s collection on the “origin of the world’s posts,” other parts of which won many awards. Meroni sold most of his extensive collection, including the material shown at FIPEX, at auction.⁴²

³⁵ Katherine Matthies, *Postal History: Siegel sale #353*, May 20-21, 1969.

³⁶ Frank A. Hollowbush U.S. collection, sold by John A. Fox in four parts, October 13, 1965—August 15, 1966.

³⁷ L.S. Barkhausen *Western Franks: H.R. Harmer (N.Y.) sales #965-66*, November 7-8, 1955.

³⁸ Robert F. Chambers, *U.S. Stampless Covers: Samuel C. Paige sale (Boston)*, December 7, 1956.

³⁹ Henry H. Clifford, *Western Postal History and Express Franks: Siegel sale #346*, January 22-23, 1969.

⁴⁰ Herbert T. Darlington, *U.S. Territorial Covers: Samuel C. Paige sale (Boston)*, December 7, 1956.

⁴¹ The Joyce revenues were the best and most comprehensive revenue collection ever formed. Many parts and individual items were sold privately. The two largest auction sales were: government issues: Kelleher sale #589, June 4-6, 1991; and private die proprietaries: Andrew Levitt, September 12-14, 1991.

⁴² Meroni created and sold many important U.S. postal history collections. His first collections were: John A. Fox #85-89, November 10-14, 1952; #179, December 10, 1957; and #186, April 8, 1958. His last collections were: *Texas Postal History*, David G. Phillips (Florida) January 25, 1985; and “*The Florida Collection*,” January 26, 1985.

*Katherine Matthies (gold with inset diamond)—U.S. Patriotics (five frames). An exceptional collection, later sold at auction. See note 35.

*Mortimer L. Neinken (gold)—1¢ 1851-57 (10 frames). For this exhibit Neinken had expanded his CIPEX award-winner.

*Thomas F. Morris (gold)—1847, 1861-67 large die proofs (five frames).

*Paul C. Rohloff (gold)—Territorial Markings (five frames).

*Henry H. Clifford (gold)—California postal history (five frames).

*J. David Baker (gold)—1847-1869 covers (five frames). This collection was subsequently stolen, recovered and sold at auction.⁴³

Catalog descriptions for these exhibits were very brief. A few silver-gilt exhibits are noteworthy:

*Morris Fortgang—1¢ 1851-57 (five frames).

*J. G. Fleckenstein—1¢ 1851-57 (two frames).⁴⁴

*Henry W. Hill—5¢ 1856-60 (three frames, three albums).⁴⁵

*J. William Middendorf II—U.S. Carriers (five frames) and U.S. carrier usages (five frames). This collection was subsequently offered and cataloged in a private sale by Richard Frajola.⁴⁶

A special postal history collection received a silver medal, but in the eyes of a classic U.S. collector in 2006, it would probably merit a higher award:

*Barbara R. Mueller (silver)—“History of the U.S. Registry System. Covers, stamps essays, proofs and collateral material showing the development of the registry system.” (Five frames.)

Review of the 1956 FIPEX show: Like CIPEX, FIPEX was a successful show that drew large crowds.⁴⁷ Since 1947, collecting style had evolved only slightly. Many winners in FIPEX had also won at CIPEX. The trend toward specialization continued and general collections were few. Only Meroni’s exhibit showed U.S. postmaster provisionals. No other exhibitor showed all the 19th century issues.

#6— May 21-30, 1966: Washington, SIPEX, Sixth International Philatelic Exhibition

SIPEX was the international that almost didn’t happen. The Association for Stamp Exhibitions planned to hold its sixth international in New York in 1966. With less than two years to go, the committee began to worry about rising costs. By the end of 1964, ASE had decided to cancel its 1966 USIPEX show. A group of Washington philatelists stepped in, and joined by philatelists from Baltimore and vicinity, put on SIPEX. This was the first U.S. international to be held under the patronage of FIP, a Europe-based organization formed to establish rules that would govern the frequency and content of philatelic exhibitions.

As part of SIPEX, a Court of Honor was established for exhibits that had won international gold awards at two previous FIP exhibits. In the Court of Honor were three major exhibits of classic U.S. stamps. These were:

*Hugh and David Baker—1847, 1851, 1857 issues: Unusual covers showing combinations, bisects, mixed franking, domestic and foreign rates (six frames). This collection was subsequently sold at auction.⁴⁸

*Mortimer L. Neinken—Pages from a U.S. collection, 1851-67 (two frames).

⁴³ J. David Baker, U.S. Postal History: Siegel sale #526, April 4, 1978.

⁴⁴ J.G. Fleckenstein 1¢ 1851-61: H.R. Harmer sale #1229, March 4, 1959.

⁴⁵ Henry W. Hill, 5¢ 1856-61: Siegel sale #216, February 11, 1959.

⁴⁶ J. William Middendorf II, Carriers and Locals, Richard J. Frajola Net Price Sale #4.

⁴⁷ Henry Goodkind, “FIPEX Aftermath,” *Collectors Club Philatelist*, Vol. 35 (July, 1956), pp. 211-212

⁴⁸ Hugh J. Baker, 19th Century U.S.: Siegel sale #374, May 5-7, 1970.

Those two exhibits were similar to the award-winning exhibits presented at the earlier U.S. internationals. The third was a famous collection never before shown at a U.S. international:

*John R. Boker, Jr.—Locals, mainly on original cover (four frames). Boker's famous collections of postmaster provisionals, carriers and locals were photographed. Sets of the photos reside at the Collectors Club, the Philatelic Foundation, the National Postal Museum, the Library of the Royal Philatelic Society and the American Philatelic Research Library.⁴⁹

The other Court of Honor exhibits were:

*Robert W. Baughman—Pony Express (one frame).

*A. Jay Hertz—Pony Express and Western historic items (six frames).

*Elliott Perry—"Some Subjects Studied by an Old-Timer" (two frames).

*The Philatelic Foundation—part of the Barkhausen collection of proofs and essays that Barkhausen had donated to the Foundation (three frames).

*Raymond H. Weill Co.—"Some of the World's Rarest Stamps." This included a reconstruction of the Brattleboro sheet, and many U.S., Hawaiian and foreign rarities. (Four frames.) An unprecedented event—an exhibit from a stamp company! This was an outstanding exhibit, including U.S. postmaster provisionals.

Among the competitive exhibits were four gold-medal showings of U.S. classics. There were also four gold-silver awards of classics worthy of comment.

For the second consecutive U.S. international, the Grand Prize National was won by a non-classical U.S. collection:

*Mr. and Mrs. Charles E. Kilbourne (Grand Prize National)—Confederate States of America (seven frames, three albums). The large majority of this great collection subsequently sold at auction.⁵⁰

The gold-medal exhibits included one of special note:

*Christian Hirzel (gold)—Prestamp to 1900 with many covers. Hirzel died just before SIPEX. He bequeathed his collection to the Swiss PTT Museum where it now resides. The collection had been accepted for exhibit before his death, and SIPEX secured permission of the heirs and the museum to exhibit it. Because of the special nature of this showing, SIPEX allocated it 25 frames, an unprecedented size for any previous exhibit. The SIPEX jury decided to award it a gold medal but did not consider it for the Grand Prize National.

The other gold medals went to:

*Mortimer Neinken (gold)—1¢ 1851-59 (14 frames). Neinken's collection had won many awards in past U.S. internationals, so SIPEX gave it 14 frames, in addition to two frames in the Court of Honor. The jury awarded it a gold medal "with felicitations of the jury."

*Paul C. Rohloff (gold with felicitations)—5¢ denominations from 1847 to 1867, covers and stamps (10 frames).

*J. William Middendorf II (gold)—U.S. Carriers and Locals (18 frames). See note 46 for the sale of this great collection.

Among the gold-silver awards:

*Jay R. Braus (gold-silver with felicitations)—Bank Notes 1870-85 (10 frames). This was an outstanding collection and received the highest award among the Bank Note exhibits. Subsequently sold at auction.⁵¹

*Ethel B. McCoy (gold-silver)—The Trans-Mississippi Issue (10 frames). This was

⁴⁹ A part of the Boker collection of postmaster provisionals, carriers and locals was sold in Europe: Edgar Mohrmann & Co. Sale #140 (Hamburg) October 15-17, 1973; and (as the "Flintstone" U.S.A. collection) in Robson Lowe sale #3786 (Basel), October 26, 1973.

⁵⁰ The Kilbourne collection of Confederate States of America: Siegel sale #815, September 28, 1999.

⁵¹ J. R. Braus, Banknotes (1870-1885): Siegel sale #449, April 16, 1974.

the highest award ever for a showing of this issue.

*Rae D. Eherenberg (gold-silver)—Departments, mint and on cover (seven frames). Subsequently sold at auction.⁵²

*Katherine Matthies (gold-silver)—Civil War patriotic covers (five frames).

*Paul C. Rohloff (gold-silver with felicitations)—“Postal America.” U.S. Territories from 1787 to 1887 (10 frames).

At SIPEX, many outstanding U.S. collections received the vermeil medal (third place). I cite only a few:

*Creighton C. Hart (vermeil)—The 1847 issue: a highly specialized collection (five frames), subsequently sold at auction.⁵³

*Katherine Matthies (vermeil)—1847 issue covers (two frames).

*Earl Oakley (vermeil with special award)—original research on Plate 1 of the 5¢ 1856-61 (five frames).

*W.W. Hicks (vermeil with felicitations)—Railroad postmarks 1837-61 (12 frames, three albums).⁵⁴

*A.R. and M. Kantor (vermeil with felicitations)—U.S. Sanitary Commission and Related Organizations (six frames).⁵⁵

*J. King Horner (vermeil)—Postmasters, carriers and locals (five frames). This was the only competitive exhibit showing U.S. postmaster provisionals.

Review of the 1966 SIPEX show: Only a few general collections and many more specialized collections. The trend continues. Because of its unusual circumstances, SIPEX chose to show 25 frames of the Hirzel collection of U.S. classics.⁵⁶ To see it now, one must go to Bern, Switzerland.

#7— May 29-June 6, 1976: Philadelphia, INTERPHIL 76, Seventh International Philatelic Exhibition

The seventh U.S. international philatelic exhibition took place in Philadelphia during the American Bicentennial celebration. Once again, FIP rules were used to establish the exhibit classes and the award levels. After SIPEX, the rule of including extra albums as part of the exhibit was repealed. For INTERPHIL and all subsequent internationals, the exhibits would be judged solely on what was shown in the frames.

The Chronicle had produced a special issue for SIPEX. For INTERPHIL it produced two issues, the second (August 1976) including reviews of exhibits of special interest to the classic collector. Tom Alexander provided an overview of the 1851-61 exhibits and gave an in-depth review of the 1¢ 1851-61 exhibit of Ryohei Ishikawa, which received a large gold medal with special jury notice.⁵⁷ Alexander also cited the 1851-61 section of the Louis Grunin collection, which was awarded the Grand Prix National. Briefly noted were special items in the exhibits of Eugene C. Reid and H. Leon Ausprung, Jr.

Alexander also recorded some of the special items exhibited at the booth of the Weill brothers. Among them was the mint strip of three (7-9R1E) including the Type I of the 1¢ 1851 and the unique mint block of four of the 5¢ 1856 imperforate.

Alexander noted that there were no less than eight examples of 7R1E at the show!

In the same *Chronicle* Susan McDonald reviewed the 1847 items at INTERPHIL, no-

⁵² Rae Eherenberg, Departments, “The Crystal Collection”: Siegel sale #577, April 10, 1981.

⁵³ Creighton C. Hart, 1847 Issues: Robert G. Kaufmann sale #66, April 30, 1990.

⁵⁴ William W. Hicks, 3¢ 1851 and Railroad Covers: Siegel sale #311, January 13, 1967.

⁵⁵ Robert Kantor and Marjorie Sered Kantor, Sanitary Fairs: Siegel sale #766A, May 5, 1995. See also their book, *Sanitary Fairs, A Philatelic and Historical Study of Civil War Benevolences*, 304 pp., 1982.

⁵⁶ Henry Goodkind, “SIPEX”, *Collectors Club Philatelist*, Vol. 45, No. 5 (September 1966), pp. 277-310.

⁵⁷ Thomas J. Alexander, “INTERPHIL—A Review,” *Chronicle* 91 (August 1976), pp. 189-191.

tably in the exhibits of DeVoss, Grunin, Rohloff, Skinner, Warren, Wenk III and especially Creighton Hart.⁵⁸ The Weill brothers exhibit contained the famous unused 1847 blocks: the square block of 16 of the 5¢, and the vertical block of six of the 10¢ (the same block that Henry Gibson had shown in New York in 1926), both formerly in the famous collection of Philip Ward.

Morrison Waud reported briefly on the Bank Note collection of Rudolph G. Wunderlich, whose exhibit received a large gold medal.⁵⁹

Before reporting on the competitive exhibits, special note should be made of the "Aristocrats of Philately" exhibit put together by Dr. Norman S. Hubbard. Fully illustrated in color in the catalog, and with detailed pedigrees, this exhibit was probably the most popular of all.

Among the highest awards, from the FIP honor class:

*James T. DeVoss (Prix d'Honneur)—"Via Panama" (10 frames). A unique collection, this was subsequently sold at auction, so that today's collector is able to study it in detail.⁶⁰

In the national class, there were six large golds and 11 gold awards. Louis Grunin's exhibit received the Grand Prix National:

*Louis Grunin (Grand Prix National)—U.S. 1847-57, stamps and covers (nine frames). After two straight internationals (1956 and 1966) in which special collections (revenues and Confederate states) won the grand national prize, the Grunin exhibit restored the tradition that the best classic U.S. collection carries off the top award. But Grunin's collection was not in the tradition of the early winners. The range was only from 1847 to 1857. This was a highly specialized collection with unused stamps and covers of postal history significance. In other words, this was a modern collection. Most of this collection was subsequently sold at auction.⁶¹

Special note should be made of another special collection:

*"The Honolulu Advertiser" (special Prix d'Honneur)—"Hawaii, the classic stamps" (nine frames). This fabulous collection was ultimately sold at auction with an extraordinary set of three hardbound catalogs.⁶²

The large gold winners were:

*Creighton C. Hart (large gold)—1847 issue, "Pairs of Note," shades, cross-border uses (nine frames). The major part of this exceptional collection was subsequently sold at auction. See note 53.

*Ryohei Ishikawa (large gold with special award)—1¢ 1851-61 (nine frames). This was the ultimate in specialized collections, with rare covers included because they had a 1¢ stamp on them. Ishikawa subsequently sold most of this collection, retaining important items that would help him win the Grand Prix National in 1986.⁶³

*Rudolph G. Wunderlich (large gold)—1861 series (six frames). An in-depth study of this issue. And from the same exhibitor (large gold): "Essays, proofs, stamps, cancels and postal uses of the Bank Note series of 1870-79 and 1881-88 (six frames). This was the best of the Bank Note collections. It included original pencil and watercolor essays and a wide

⁵⁸ Susan M. McDonald, "1847s at Interphil," *loc. cit.*, pg. 180.

⁵⁹ Morrison Waud, "Interphil 76—Comments," *loc. cit.*, pg. 214.

⁶⁰ The DeVoss Panama Postal History: Sotheby Parke-Bernet (New York) sale S-25, October 25, 1978

⁶¹ Louis Grunin sold parts of his 1847-69 collection in Siegel sale #469, April 15, 1975; Harmer (N.Y.) sales 2370-71, December 14-15, 1976 (the off-cover portion); and Christies Robson Lowe (N.Y.) March 25, 1987 and October 7, 1987.

⁶² The Honolulu Advertiser Collection of Hawaii: Siegel sale #769 (three parts): September 7-8, November 9 and November 9-11, 1998.

⁶³ A part of Ishikawa's 1¢ 1851-57 collection was sold by Sotheby Parke-Bernet, Sale S-46, July 24, 1980; and S-48, September 23, 1980.

range of postal uses.

Eleven classic exhibits won gold medals. Briefly listed they are:

*Hubert C. Skinner (gold)—New Orleans Postal History—1792-1865 (nine frames).

*Paul C. Rohloff (gold)—Waterbury markings, including 1847 usages (eight frames).

*Susan M. McDonald (gold)—U.S.-BNA Cross Border Mail to 1875 (five frames).

*Henry L.C. Wenk III (gold)—Early U.S. Postage Stamps, 1847 etc. (six frames).

*Hans-George Sladowsky (gold with special award)—U.S. Private Posts (nine frames).

*C.W. Bert Christian (gold)—1¢ and 3¢ 1861, highly specialized (nine frames).

*D.E. Williams (gold)—Civil War Patriotic Covers (nine frames).

*William Herzog (gold)—1861-68 issues, highly specialized (eight frames).

*Mildred Rohloff (gold)—Waterbury Cancels (four frames).

*Margaret L. Wunsch (gold)—1869 issue, a specialized collection (eight frames).

*William C. Robbins III (gold)—Solano County (California) Express and Penny Post (five frames). Postal history.

*Harold H. Longfellow (gold)—Arizona postmarks, pre-territorial and territorial (nine frames). Postal history.

Review of the 1976 INTERPHIL 76 show: The U.S. classics section was large and full of highly specialized one-issue exhibits. Even the “general” collections were full of important covers to support the usual unused stamps. Essays and proofs were important elements of these exhibits. Only a few purely postal history collections received gold awards. Stamps and covers were still the judges’ favorites.

#8—May 22-June 1, 1986, Chicago: AMERIPEX 86, Eighth International Philatelic Exhibition

The eighth U.S. international moved to Chicago. The FIP did not change its rules from 1976. The awards remained large gold, gold, vermeil, etc. Two outstanding U.S. collections vied for the grand prize national. One was a single-issue exhibit of the 1847 issue (Kapiloff); the other an exhibit covering U.S. issues from 1847 to 1869 (Ishikawa).

In the tradition of previous internationals, the judges chose the broader exhibit, covering the 1847 through 1869 issues, for the grand prize national. The Ishikawa and Kapiloff exhibits are listed in the catalog:

*Ryohei Ishikawa (grand prix national)—1847-69 (eight frames). This collection was ultimately sold at auction with a handbook catalog.⁶⁴ Ishikawa built this collection on the back of the 1¢ 1851-57 specialized collection he had exhibited in 1976.

*Leonard Kapiloff (large gold)—1847 (eight frames). Kapiloff built this and his other collections in a relatively short time. The classic collector is fortunate that most of his collection was sold at auction.⁶⁵

Once again, Dr. Norman Hubbard created the exhibit “Aristocrats of Philately.” In the court of honor, Creighton C. Hart’s exhibit of part of his 1847 study appeared for the last time. His five-frame showing included the earliest 5¢ 1847 cover (July 7, 1847) and another 5¢ 1847 used to pay Confederate postage in 1862.

Among the competitive classics exhibits, the judges awarded nine large golds—the largest number ever awarded. All had the modern characteristics of intense specialization with abundant covers:

*Stanley Piller (large gold)—3¢ 1851-57 (eight frames). This collection was subse-

⁶⁴ Ishikawa’s full collection, 1847-1869: Christies (N.Y.), September 28-29, 1993.

⁶⁵ Leonard Kapiloff 1847 Collection, Siegel sale #743, June 9, 1992.

quently sold at auction.⁶⁶

*Rudolph B. Wunderlich (large gold and special awards)—1861-66 series: essays, proofs and a large selection of postal history covers.

*Joseph F. Rorke (large gold)—“The Black Jacks,” all aspects including covers (eight frames). This collection was sold at auction two years later.⁶⁷

*Jeffrey Forster (large gold)—1869 issue including the reissues (six frames).

*Leon Hyzen (large gold)—24¢ 1861, research study including covers (eight frames).

*Ray Vogel (large gold)—12¢ 1861-67 and 15¢ 1866-67 postal history (eight frames).

The next three exhibits were shown in the postal history category:

*Elliott H. Coulter (large gold)—1869 issue, international usages. This collection is scheduled to be sold by the Siegel firm.⁶⁸

*Robert B. Myersburg (large gold)—“The U.S. Carrier Service—Its Stamps and Uses” (six frames). The postal history category was an unusual place for a specialized collection of U.S. locals. Subsequently sold at auction.⁶⁹

*John O. Griffiths (large gold)—“A History of United States Posts, 1837-1870, Viewed with Railroad Correlations” (eight frames).

Review of the 1986 AMERIPEX SHOW: The awards to classical exhibits in 1986 continued the trend toward more specialized collections and more postal history. A look at all the large gold medals indicates that the seven listed under “general” were single-issue, highly specialized collections with considerable postal history. The three listed under “postal history” were not much different, except for John Griffiths’ railroad-related exhibit, which had a strong thematic element.

#9—May 29-June 8, 1997: San Francisco, PACIFIC 97, Ninth International Philatelic Exhibition

The ninth U.S. international philatelic exhibition took place in San Francisco. Under FIP’s newly-proclaimed revision of the philatelic vocabulary, this was now a “world” exhibition rather than an “international,” a proposed change that the collector community chose largely to ignore. The year 1997 was selected to celebrate the 150th anniversary of the first U.S. government stamps in 1847. There was an additional theme, a first for a U.S. international. Countries along the Pacific Rim were favored, and indeed two of the major award winners came from a Pacific Rim nation, Thailand.

The Court of Honor included two classic U.S. collections, one a pure postal history collection and the other a highly specialized U.S. collection with “particular emphasis on postal history.” These were:

*Kenneth J. Kutz (prix d’honneur)—Gold Fever, related to the mining of gold globally over the period 1848-1920 (five frames). Kutz’s exhibit was based on his book, which contains much to interest the classic collector.⁷⁰

*The “Monte Carlo” collection (prix d’honneur)—1847 issue, a specialized showing with emphasis on postal history (five frames). This showing included some of the greatest 1847 items, including the largest recorded mint blocks of both the 5¢ and the 10¢. Since 1997, this exhibitor, William H. Gross, has added greatly to his 1847 collection and ex-

⁶⁶ The Piller collection of 3¢ 1851-57: Siegel sale #748, March 25, 1993.

⁶⁷ Joseph F. Rorke “Black Jack” collection, Christie’s Robson Lowe sale, March 16, 1988.

⁶⁸ The Elliott H. Coulter collection of 1869 covers, scheduled for auction May 12, 2006, by the Robert A. Siegel firm.

⁶⁹ Robert B. Meyersburg Carriers and Locals: Siegel sale #791, June 25, 1997.

⁷⁰ Kenneth J. Kutz, *Gold Fever*, 1988.

panded into a collection encompassing the whole range of 19th century U.S. stamp issues. This will be exhibited at Washington 2006.

The judges at PACIFIC 97 awarded seven large gold medals to classic U.S. collectors. Of these, four were exhibited in the traditional philately category and three as postal history. The Grand Prix National was chosen from the postal history category—a first in U.S. classic exhibiting. Postal history had won the day!

The winners in the traditional philately category were:

*Raymond Vogel (large gold)—1¢ 1851 (eight frames). “The challenge of this exhibit was obtaining the finest known copies of these issues concentrating on the complete plating of plate one late while showing the important stamps and types of the other four plates.”

*Peter G. DuPuy (large gold)—the 30¢ and 90¢ 1861 issues (eight frames). “A traditional study” with emphasis on usages. This collection was subsequently sold at auction.⁷¹

*Jon W. Rose (large gold)—1847-1869 (five frames). A traditional showing with usages and unused blocks.

*Robert L. Markovits (large gold)—Departments (eight frames). An in-depth study with many rare and unique items. This collection was subsequently sold at auction.⁷²

Large gold medal winners in the Postal History category were:

*Mr. and Mrs. Edward J. Siskin (large gold with special award)—“U.S. Postal History before the U.S. General Post Office” (eight frames). This outstanding postal history collection has recently been sold at auction.⁷³

*Richard F. Winter (large gold with special award)—“U.S.-France Mails by Steamship: 1838 to General Postal Union” (six frames). Another outstanding postal history collection, assembled by the author of books and numerous articles on transatlantic subjects.⁷⁴

The winner of the Grand Prix National:

*George J. Kramer (Grand Prix National)—“Across the Continent” (eight frames). “Mail across the American continent before the completion of the transcontinental railroad in 1869.” The jury chose this outstanding collection not only for its significant postal history aspect but because it contained some of the most important Pony Express covers known. Since 1997, the great Lichtenstein Wells Fargo and Western Franks collection has been sold, and Kramer has exhibited items from this holding. He has also co-authored an important book on the postal history of the Pony Express.⁷⁵

There were nine gold medal winners showing U.S. classic material: seven “traditional” and two “postal history.” Briefly, starting with the traditional category:

*Ken Gilbert (gold with special prize)—10¢ 1861 (eight frames). A specialized exhibit with much postal history.

*Donald L. Evans (gold “with felicitations of the jury”)—1¢ 1861-67 (five frames). An in-depth study of this stamp with strong postal history elements.

*Richard Drews (gold)—1861-68 issues (eight frames). A comprehensive study.

*Michael Laurence (gold)—10¢ 1869 (eight frames). A highly specialized research study, including the reissue.

*Martin D. Richardson (gold plus special award)—D.O. Blood & Co. (seven frames). “A traditional exhibit covering the entire period of operation, 1842 to 1862.”

*Lester C. Lanphear III (gold)—Departments (eight frames). “An in-depth study.”

*Frederick R. Mayer (gold)—The 5¢ 1856 and its uses (five frames). Mayer’s collec-

⁷¹ DuPuy collection of 30¢ and 90¢ 1861: Matthew Bennett sale #285, February 11, 2005.

⁷² Robert L. Markovits U.S. Official Stamps 1873-1884: Bennett sale #273, February 7, 2004.

⁷³ The Siskin Collection of Colonial and Early United States Mail, 1662-1799: Bennett sale #291, October 7, 2005.

⁷⁴ Richard F. Winter’s most recent book, *Understanding Transatlantic Mail, Volume I*, was published in 2006 by the American Philatelic Society.

⁷⁵ Parts of Kramer’s collection were sold by Robert G. Kaufmann, sale #70, September 15, 1990 (Wells Fargo and Westerns) and in Bennett sale #260, May 2, 2003 (“Across the Continent,” maritime usages).

tion was recently sold at auction. He and Richard Frajola have written a book based on this fabulous collection.⁷⁶

The gold medal winners in the Postal History category were:

*Thomas C. Mazza (gold and special award)—“Street Fighting—New York City Carrier and Local Mail, 1840-1863” (eight frames).

*Douglas N. and Nancy Z. Clark (gold)—“The U.S. Private Ship Letter” (eight frames). A comprehensive rate study from 1710 to the early 1900s.

Review of PACIFIC 97: It is interesting to record that there were 15 classic U.S. collections exhibited as traditional philately and 16 as postal history. Have we reached equilibrium? To be fair, many of the “traditional” exhibits had a very strong element of postal history. So as it was in 1986, postal history won the day in 1997. There were many exceptional exhibits on display that didn’t reach the gold level. Perhaps some of these will appear again at Washington 2006, after nine years of additions, modification and re-emphasis. We will see! ■

⁷⁶ Frederick R. Mayer 5¢ 1856: Bennett sale #294, October 21, 2005. Also Richard C. Frajola and Frederick R. Mayer, *The United States Five Cent Stamp of 1856*, The Collectors Club, 2005.

PRESTAMP & STAMPLESS PERIOD

JAMES W. MILGRAM, Editor

E.S. ZEVELY MAKES POSTMASTERS' HANDSTAMPS

JAMES W. MILGRAM, M.D.

I have written in this journal about the circulars of Charles M. Willard (who may be a relative of mine).¹ This individual first sold Post Office Stamps "ENGRAVED ON WOOD BY E.S. ZEVEVERLY P.M." (misspelled) and later claimed to manufacture handstamps for postmasters. Willard's all-black "JAN 9" dated circular, which he sent out in the early part of 1852, offered Zevely handstamps and quoted a Dec. 31, 1851 letter of authorization "to receive orders and money for Stamps made by me" from Zevely.

Willard is best known for the two-color Ludlow, Massachusetts, circular that bears a red printed postmark and shows red markings intended for the period after July 1, 1851, when rates differed for paid and unpaid mail. The 1852 Willard circular offers the handstamps at half the price quoted in the Zevely circulars.

Willard also distributed a one-page printed circular headed "Ludlow, Hampden County, Massachusetts, October 1, 1850" offering "A COMPLETE POST OFFICE MANUAL" prepared by him "from the Records in the P.O. Department." He offered this publication for 25¢ and "whenever the money is lost or stolen I will send a copy gratis." The cover for this earlier circular is a plain buff envelope with red "LUDLOW Mass." circular datestamp and "PAID." The example I have seen is addressed to the postmaster of Newry, Pennsylvania.

The purpose of this article is to discuss the varied productions of Edmond Samuel Zevely, who created many interesting postmarks and illustrated items while he was postmaster at Pleasant Grove, Maryland, where he resided for more than 20 years. One of the great collectors of U.S. stampless covers, Edwin Mayer, took a special interest in Zevely and wrote three articles about him in various issues of the *Postal History Journal*.²

Zevely was appointed postmaster of Pleasant Grove, on December 19, 1849. This was a tiny town in Allegheny County, in the Maryland panhandle. Today it's located off Interstate 68 (exit 43) about 2½ hours west of the District of Columbia. The Pleasant Grove office was five miles from the larger town of Cumberland, which assumed the post office function after the Pleasant Grove office was discontinued. The Pleasant Grove post office was discontinued May 2, 1854, reestablished January 10, 1855, and discontinued a second time on April 1, 1856. Most of the surviving letters and covers from Pleasant Grove seem to have been mailed by Zevely himself.

Born in North Carolina, Zevely married Charlotte Hill Hinkle on January 30, 1845. She came from Cumberland and they had five children (including Sophia Malvina, who was named after his sister). He was a mason and listed his occupation as engraver. He also made many other types of wooden items including children's toys. He was 52 years old in 1870.

In later life he became a newspaper publisher. His weekly paper in Oakland, *The Glade Star*, helped to solidify public opinion to create a new county out of Cumberland County. An election in 1872 produced a 4 to 1 vote for the new county, which was called Garrett County with Oakland as the seat of government. Zevely preferred to be called by his initials and used this form for his name in all of his postal publications and advertise-

¹ *The Chronicle of the U.S. Classic Postal Issues*, #155, August 1992, pp. 159-163.

² *Postal History Journal*, Vol. 1, No. 1, 1957, pp. 45-54; Vol. 2, No. 1, 1958, pp. 25-31; Vol. 4, No. 1, 1960, pp. 48-52.

ments.

The population of Pleasant Grove was between 80 and 100 individuals at the time Zevely was postally active. Net proceeds from the post office in 1855 were \$4.23. Of course, much more mail than that went out of the Pleasant Grove post office, because Zevely as postmaster sent his own mail free. More information about Zevely's later life can be found in the detailed study of his markings by Frank Mandel in *Congress Book #53*.³

According to *Maryland Postal History* by D. Homer Kendall,⁴ the earliest postmark of Pleasant Grove was a red rimless oval, followed by a red rimless circle and then a standard date-stamped circle in use by the summer of 1850. Edwin Mayer in a later article⁵ illustrated a cover with the rimless circle dated August 6 and the rimmed circle August 8, so this may date the change of postmarks. Examples of these markings are shown in Mayer's first article.

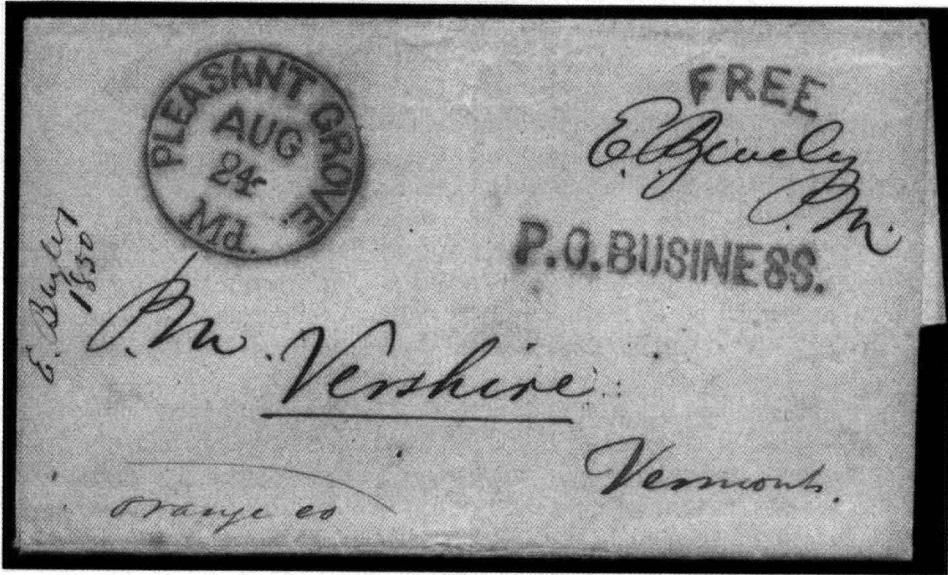


Figure 1. Address panel for 1850 stampless cover franked by "E.S. Zevely P.M." with "P.O. BUSINESS," curved "FREE" and Pleasant Grove, Md., August 24 circular date-stamp all in red, addressed to the postmaster in Vershire, Vermont.

Figures 1 and 2 show the cover and top of the first page of a letter promoting Zevely's hand stamps. The cover shows an unusual curved "FREE" and separate "P. O. BUSINESS"-- both in red. The August, 1850, letter shows a marking for Vershire, Vermont, with auxiliary markings at the top of the page. Zevely acknowledged receipt of \$1 for the office stamp and included dates. He offered five auxiliary markings for \$1 more. The dates, 23 pieces and a screw, usually cost another dollar. Ink was vermillion mixed with linseed oil applied with a buckskin ball (a saturated cushion on the table). There's a 30-millimeter circular handstamp known from Vershire in 1851-2; I assume it is this one.

Figure 3 shows a series of Zevely's original handstamps that were in the possession of Edwin Mayer. The illustration shows a side view of a handstamping device and end-on

³ *Fifty-Third American Philatelic Congress Book*, 1987, pp. 119-160.

⁴ David G. Phillips Co., North Miami, Florida, 1984.

⁵ "Zevely Family Was Active in United States Postal Service," *Postal History Journal*, Vol. 13, No.3, 1969, pp. 2-40.

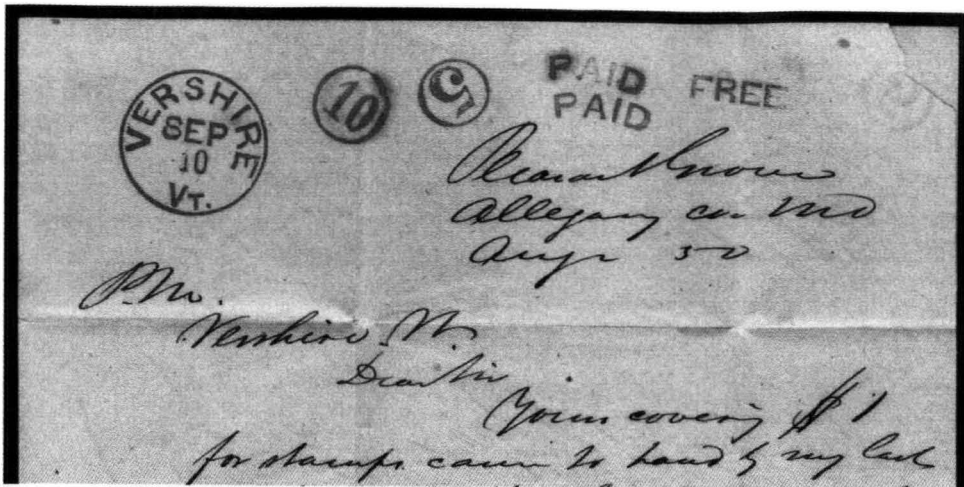


Figure 2. Upper third of the Figure 1 letter, showing that Zevely had made a postmark for Vershire. At top he struck the four auxiliary markings he had made for Vershire, also in red.



Figure 3. Reproduction of Zevely handstamps once owned by Edwin Mayer. The handstamp devices were cut out of single blocks of wood.

views of five auxiliary markings along with modern impressions. The advertisements describe the handstamps as being carved from boxwood. A tiny "E.S.Z. Pleasant Grove, Md." is impressed into the wood.

In his *Congress Book* article, Mandel showed an envelope sent by Zevely ("Free P.O.B." in manuscript with black "PLEASANT GROVE Md. ALLEGANY CO." postmark) on which the receiving postmaster (Silas L. Sprague at Weybridge Falls, Vermont) stamped his various new auxiliary markings in red ink (5 in circle, 10 in circle, PAID 3 in

circle, PAID 6 in circle, FREE and PAID). Mandel used this cover in comparisons with postmarks from various other towns demonstrating that they were most probably made by Zevely.

Certainly the most spectacular postmark produced by Zevely, shown in Figure 4, was his advertising postmark with the extra circle reading "POST OFFICE STAMPS MADE HERE". One of the two examples of the "ALLEG'Y CO" form of this marking shown by Mayer was purportedly dated in 1850, while the other example was the 1851 cover in the Jarrett collection (Christie's Robson Lowe, October 9, 1990, lot 556). Kendall lists the marking as being used in 1851, and I think that is probably correct. A rare form of the postmark does not contain the county name; only one example of this is known, dated JAN 18 (1851). It seems possible that there was only one such handstamp, the county name being added after very limited usage without the county name.

Drawings of all of the Pleasant Grove handstamped markings are shown in Delf Norona's 1969 article in the *Postal History Journal*. This contains an excellent discussion of



Figure 4. This 40-millimeter red double circle marking, a county postmark surrounded by an advertisement for post office handstamps, is certainly Zevely's most spectacular postmark. This cover was sent by Zevely to his unmarried sister.

handstamps made by others too, as well as describing Zevely's relatives who were also involved in postal affairs.

Zevely also created a wood-engraved corner card for himself. This doubled as a postmark and can thus be considered as one of the few printed postmarks of the stampless period. For the most part this envelope is found printed in red ink. An example with a black dated circle postmark is shown in Figure 5. The example of this marking in the Jarrett sale bears a red "FREE JAN 17 1852" postmark with manuscript frank. Both these covers were sent to Zevely's unmarried sister, Sophia, in Salem, North Carolina. One of his daughters was named after Sophia.

The listing of this corner card/postmark in Kendall's book shows an April 10, 1852 dated postmark, listed in black. The Sept. 23, 1852, postmark on the cover in Figure 5 also shows the FREE postmark in black. This is the only dated FREE postmark known in American postal history. An example without postmarks, but franked by Zevely, bears

manuscript "Nov 23" dating, maybe by the recipient, his sister. Zevely seems to have converted from red to black ink in the spring of 1852.

His next production appears to be his first illustrated circular showing his handstamps. See Figures 6 and 7. The address panel (the fourth page) bears a black, printed postmark



Figure 5. Corner card/postmark used by Zevely in 1852, here in red. The circular date stamp, "FREE SEPT 23 1852" is struck in black. This is the only dated "FREE" postmark in U.S. postal history. Also from Zevely to his sister.

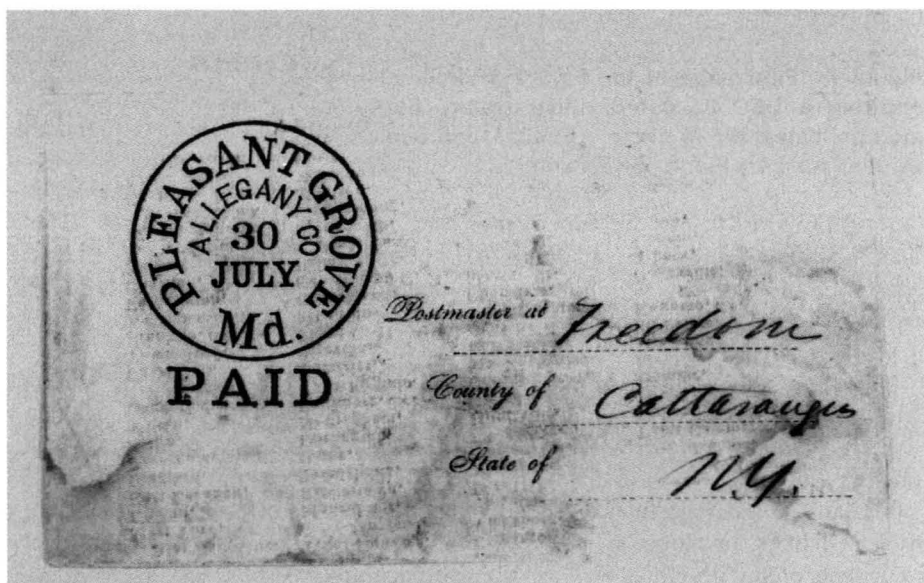


Figure 6. Address panel of folded stampless circular with printed county postmark for Pleasant Grove and matching printed PAID. This circular was not sent out under Zevely's frank, but it is addressed to a postmaster.

SUPERIOR POST OFFICE STAMPS,

WITH THE NAME OF THE POST-MASTER, &c.

AT GREATLY REDUCED PRICES.

And lower than they can be had elsewhere.

Engraved on the best wood in the best style by E. S. ZEVELY, P. M. Pleasant Grove, Allegany county, Maryland:—the original wood stamp maker in the U. States.

JAN
FEB
MAR
APR
MAY
JUNE
JULY
AUG
NOV
DEC
12 1234567890

PAID 3

FREE PAID

SEPT OCT

DEC 25

5

A base and slender attack having been made upon me by a former agent, with a view to injure me in my business, I deem it necessary in self defence,—as do from what I say in my Monthly Bulletin, (of which I have just issued a large number of extra copies,) and in various advertisements in leading journals,—to issue this circular, in order that Postmasters and others may not be deceived by the plausible assertions of envious imitators, and be fully apprised where to find stamps that shall give satisfaction, and be as represented.

First, as to the durability of wood stamps, I have years ago published the fullest evidence of that, and the fact that thousands of my stamps are now in use in all parts of the United States and that the Post Office Department approves and is constantly ordering more of them, is I judge sufficient to satisfy all on that score.

Second, my long experience and facilities in this line, enable me to afford stamps at the very lowest possible prices. In proof of which, I now offer to send a full and satisfactory set of SEVEN Stamps, including the large Office stamp and changes for dates, directions, and "Our Paper," for the low price of only One Dollar. All orders promptly attended to, and Post Office stamps sent by mail free, by special authority. Whilst offering this much for one dollar, candor compels me to say, that although these stamps thus offered, are undoubtedly as good (if not better) as any others that can be had any where for the same or even a greater price,—and will do good service—yet they are not the best I can furnish. The best will cost something more.

Figure 7. First page of the Figure 6 circular, showing a DEC 25 dated office stamp, the months, dates, a 5 in circle, a PAID 3, and two worded auxiliary marks, FREE and PAID.

it is shown in Figure 10. It's the same corner card design, but printed in black. The postmarks are a straight-line FREE and NOV 23 in circle, both struck in black. Because the addressee was a postmaster, Zevely did not have to frank the envelope. That the black and red envelopes are the same design can be verified by a detailed examination of any two examples. Note the broken "O" in "Grove" in the text under the banners.

The reverse side of the envelope (Figure 11) is Zevely's way of showing off; he presents three woodcut designs of his manufacture. The circular itself is a four-page document with the first page illustrated by three cuts at the top and postmarks in the center. This is illustrated in Figure 12. Observe that he reverted to his old prices, \$2 for a set with 25¢ for most of the smaller auxiliary markings. It is interesting that he offered a "PAID 6" in circle, postmaster's names, or names of post offices in straight lines. He also offered private stamps or seals of any design as well as "philosophical toys".

The third and final circular has been shown in a variety of reference books. It has a black printed corner card with the addition of printed "CIRCULAR" and "PAID". See Figure 13. Again it is the same cut with the faulty "O". Note how the imprint is centered on the envelope. These envelopes are always addressed to a postmaster but the printed

with integral PAID dated July 30, 1852. The first page of the circular shows all the common stamps needed by most postmasters. Zevely offered these for \$1 in competition to Charles Willard, who was offering his stamps at the same time. Much of the text of the circular discusses Zevely's experience in comparison to Willard's. This is a very rare circular.

It should be noted that the postmark shown in print on the circular matches the design of the next 36mm handstamp used as the Pleasant Grove postmark. Shown in Figure 8 is the matching letter and cover illustrated by Mayer bearing this postmark in black. The letter shows no date, but it must be 1853 or 1854. Zevely also made a variety of this, with a "5" attached to the postmark, for unpaid, unfranked letters. See Figure 9. This usage must also be from 1853 or later. This cover must have been the one used to draw this example for Kendall's book.

This brings us to the second and fancier circular. Mayer featured this in his second article. The face of the cover that carried



Figure 8. Cover overlying blue letter, both showing strikes of the same March 5 dated county postmark. Sent free under Zevely's frank to his sister.



Figure 9. Unpaid commercial letter, Pleasant Grove to Clinton, Iowa, with integral 5 attached to the county postmark.



Figure 10. This is one of two known examples of the corner card/postmark design in black. A late use from 1852, it bears a separate FREE and NOV 23 in circle. The addressee was a postmaster, so Zevely could send it free, even though it contained a personal advertising circular.



Figure 11. Reverse of the Figure 10 envelope, with intricate woodcuts and text testifying to Zevely's abilities. Note the initials E.S.Z. at the feet of the cartoon characters at right.

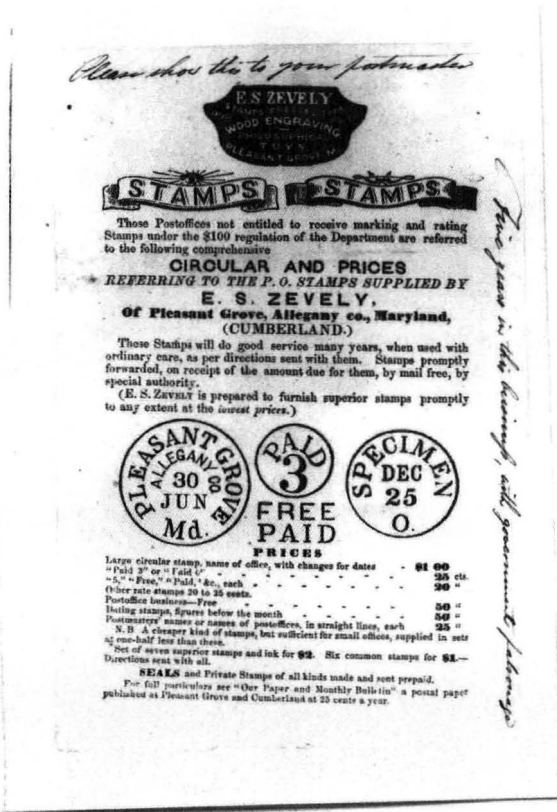


Figure 12. The circular from the envelope in Figures 10 and 11 contained four pages, with illustrations only on the first page. There are several decorative woodcuts, but fewer handstamps are shown. This circular presents the revised price list for the handstamps.

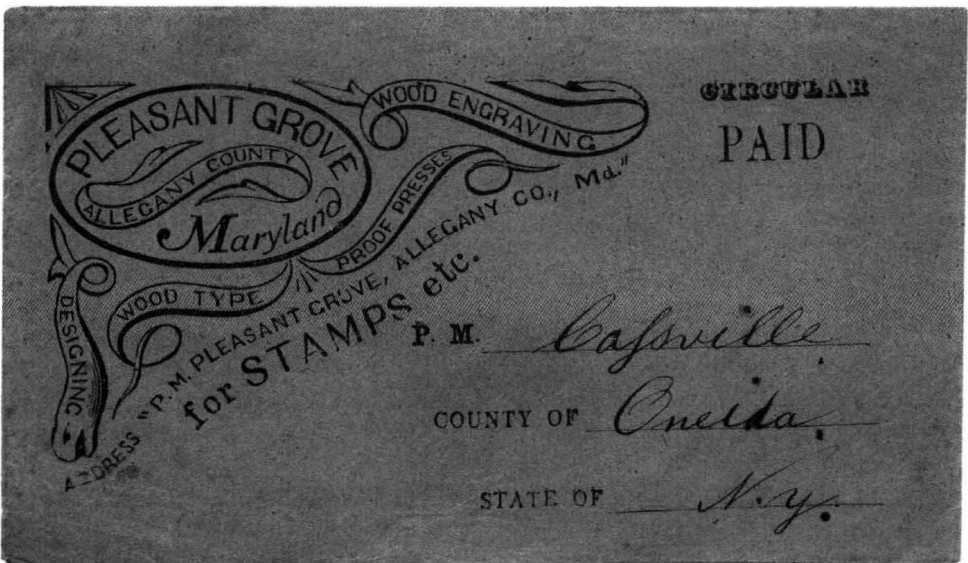


Figure 13. Black corner card/postmark envelope showing two additional printed markings, CIRCULAR and PAID, as well as printing for the address. It contained the third Zevely circular, a sheet of paper about the size of the envelope, comparing metal and wood stamps and discussing the government allotment for each.

endorsement is “PAID” not “FREE”.

The small printed sheet carried by this mailing was to draw attention to the fact that the Post Office Department would pay for wooden stamps for a post office with over \$200 in annual returns. It would pay for metal stamps only if the post office had returns over \$300. This topic is covered in more detail in Mandel’s article already cited. Zevely includes a sentence “I have no agent for whose acts I am responsible” between two pointing hands. This refers no doubt to his fight with Willard. There is no date on this item, but I am guessing early 1853 from the content. This would be the latest known use of the corner card/postmark.

The final early postmark is one intended to be used on envelopes containing printed circulars. Figure 14 shows a 36 mm. black circle with no date but a large “2”. The text and the size is the same as the black postmarks shown in Figures 8 and 9. The example shown

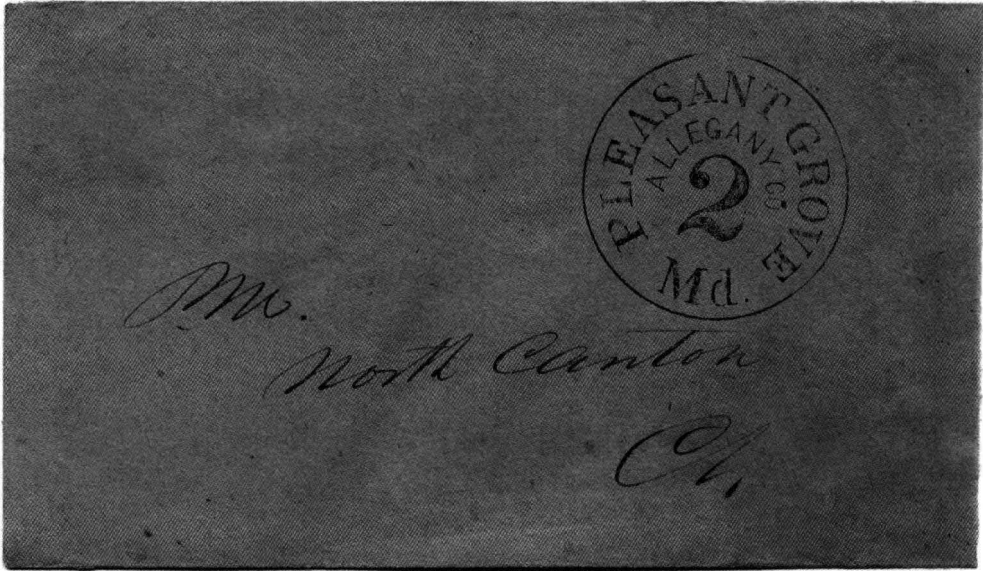


Figure 14. Repaired cover showing the special large 2 marking. This is a county postmark intended for circulars.

has an unpaid 2 rate, but the addressee is again a postmaster. I would guess the usage was in 1853, similar to the other black postmarks. Only this example is known.

Figure 15 shows two corner cards with 3¢ 1851 stamps. Since both of these envelopes are addressed to his sister, they must have been handy for Zevely to use. Both covers have Cumberland postmarks and addresses, so they were posted after he was postmaster and before the post office was discontinued in 1854. Note that one corner card gives the names of both towns in the address. I do not believe he moved physically from Pleasant Grove to Cumberland.

Zevely recognized the value of advertising and spent considerable effort to keep his name in front of postmasters. He advertised regularly in James Holbrook’s *United States Mail and Post Office Assistant*. A five-line ad began in the November, 1860, issue and ran through March, 1862. Zevely then began to run the four-inch display ad shown in Figure 16. His prices were still the same, one dollar for the circular office stamp with dates and 25¢ for the auxiliary stamps. He was now offering ADVERTISED, REGISTERED, FORWARDED and MISSENT handstamps too. He also had “Due 3” for soldier’s letters during the Civil War years.



Figure 15. Two Zevely corner cards from the transitional period when Pleasant Grove was being absorbed into Cumberland. Both bear imperforate three cent stamps so the period is 1854-55.

Post-Office Marking Stamps!
Delivered by Mail at the following prices. **63**
CIRCULAR OFFICE STAMP, with changes for dates and screw complete,..... **ONE DOLLAR.**
 (County or Year, fifty cents extra.)
Post-office Business, Free, Dating Stamps, and names of postmasters and post offices in straight lines, each..... **50 CENTS.**
Paid, Free, Advertised, Registered, Forwarded, Mised, Due 3, and all kinds of rating stamps, canceling, black ink, or pad, each..... **25 CENTS.**
 Full directions for use sent with all stamps, including how to make the ink or pad.
64 Every and any style of stamp made to order, warranted to do good service for many years, if used with ordinary care per directions sent with them.
STAMPS for Books, Clothes, Business Cards, Envelopes, Fac-simile Signatures, Merchants, Railroads, Banks, everybody, at from 25 cents to \$5. Also, **SEALS** for Private Initials, Notaries, Commissioners, Societies, Corporations, &c., sent by mail, at from 25 cents to \$5. **WOOD CUTS** or **WOOD ENGRAVING** or all sorts of things and all sorts of uses.
PRINTING AND COPYING PRESSES!
A GOOD COPYING PRESS, with Portfolio, containing Copying Book, a Bottle of Ink, and Pen, will be sent by mail on receipt of One Dollar and Twenty-five Cents; being the cheapest and best Copying Press to be had.
PRINTING PRESSES OF ALL SIZES.—A Press with Chase complete, to print 3 by 4 inches, for \$5; Press to print 6 by 8 inches for \$15; Press to print 12 by 18 inches, for \$30; to print 18 by 26, \$75; to print 26 by 30, \$150.
 These Presses are simple and easily worked, very durable, and are just what is wanted for all who may wish to do their own printing, or for use in printing offices.
 For anything above mentioned, address
E. S. ZEVELY,
 Washington City, D. C., or
JOHN H. ZEVELY,
 Cumberland, Maryland.

Holbrook gave him a free promotion in the January, 1863 issue: "Wooden Stamps—We have always considered wood the best material for stamps used in post-marking and canceling, especially for service in a large majority of post offices. The impression is clearer, and the use of such stamps more satisfactory, than when made from brass or steel. They are also much cheaper. The advertisement of E.S. Zevely, Esq. in this paper, will tell the reader how to obtain not only post office, but other wooden stamps, copying presses, &c."

Zevely's *U.S. Mail* advertisement ran until 1864 when he reduced it to just a few lines. Then he enlarged it slightly and ran the new ad through the May, 1869, issue with address at Cumberland, Maryland.

Figure 16. Zevely advertisement that appeared in many issues of *The United States Mail and Post Office Assistant*.

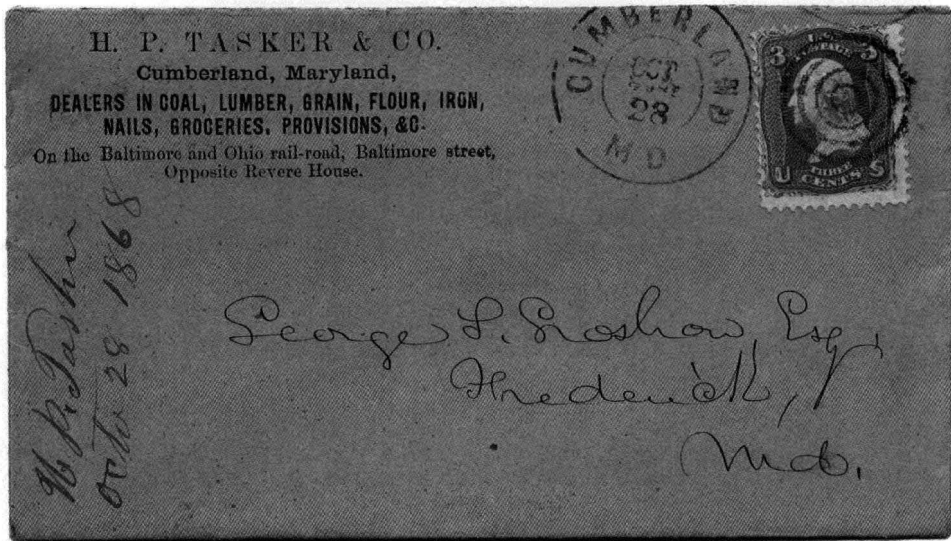


Figure 17. This 1868 cover bears a 3¢ 1861 stamp canceled at Cumberland and a corner card of a Cumberland merchant.

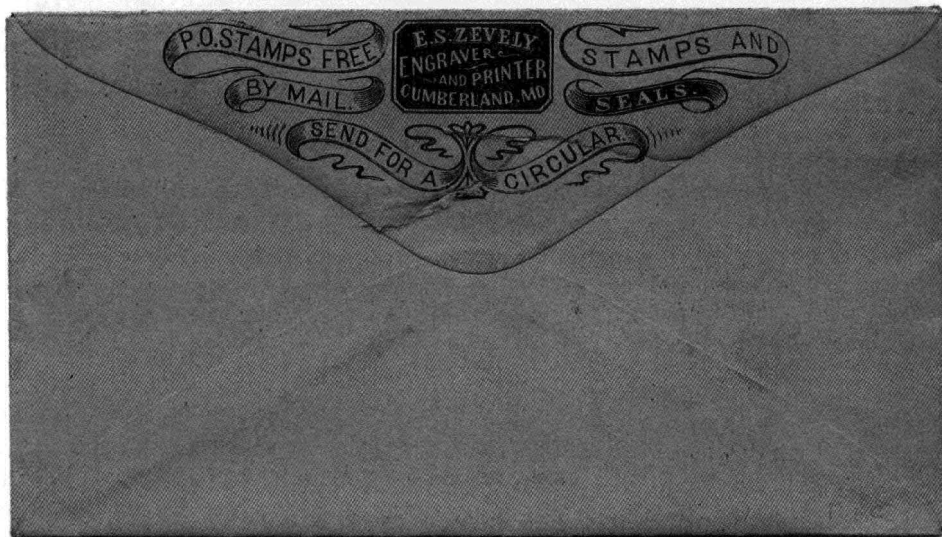


Figure 18. The back of the Figure 17 envelope shows a surprise: a different ad, this one for Zevely and his stamps. Presumably Tasker & Co. received some consideration to induce them to allow their outgoing mail to promote Zevely's business.

This article was sparked by the discovery of the envelope shown in Figures 17 and 18. The 1868 dating was so long after the time of the classic postmarks that I did not realize that Zevely was still in the same business. He probably printed this envelope. He may have offered special rates for printing when the buyer used his advertisement on the backflap of the envelope, as in Figure 18. At least one other example of this envelope is known. At this time Zevely had not started his newspaper.

The author would like to thank Frank Mandel, Robert Metcalf and Schuyler Rumsey for assistance. The late Andrew Levitt assisted in obtaining one of the illustrations. ■

**WILEY'S WASHINGTON CITY DESPATCH POST:
A SESQUICENTENNIAL COMMEMORATION**

GORDON STIMMELL

Exactly 150 years ago, in Washington, D.C., a local post arose, briefly flourished, and then ceased its operations, all in the space of a few months in 1856. To commemorate Wiley's One Cent Despatch, it seems appropriate that we review its existence on the occasion of the Washington 2006 International Stamp Exhibition unfolding in the nation's capital in May, 2006.

The author draws on articles by Elliott Perry in his *Pat Paragraphs*, and Denwood N. Kelly in the *Collectors Club Philatelist* (Volume 50, Number 4) for this brief summary of one local operation. A new major article giving a census of known usages of the stamps is being authored by Clifford Alexander and will appear soon in *The Penny Post*.

The Washington City One Cent Despatch was launched by John Wiley, who billed himself initially as "Agent" on March 25, 1856 in an ad in the *Washington Star*. The post announced its demise on November 3, 1856 in the *Evening Star*, after a run of barely more than seven months.

Who Wiley was remains a mystery to this day. He seems to appear and disappear with his post. Efforts by various scholars have gone astray on other Wileys not connected

**THE CITY DESPATCH, #1
PENNY POST.**
DELIVERS LETTERS, PAPERS, CIRCULARS, Business and Invitation Cards, Meeting, Funeral, and Masonic Notices, and Messages of every kind, throughout the City, Georgetown, Navy Yard, and Island, and to the Post Office, making Five Deliveries daily:
At 7, 9½, a. m., 1, and 3 o'clock, p. m., throughout the City, Georgetown, Navy Yard, and the Island.
At 7, 9½, a. m., 1, 3½, and 7 p. m., to the Post Office.
Letters to the Post Office and answers to advertisements *must in all cases be pre-paid.*
Despatch and Government Stamps for sale at the Box Stations and the Principal Office 394 D Street, near Seventh.
N. B.—The CITY DESPATCH will not deliver Money, Jewelry, or other articles of intrinsic value, and the Proprietors will in no case hold themselves responsible for such articles unless registered at the Principal Office, and a SPECIAL MESSENGER employed.
A SPECIAL MESSENGER can be obtained at all hours during the day.

Figure 1. March 25, 1856, ad by John Wiley announcing formation and operations of his City Despatch Penny Post.

to the local post. But it is nice that something remains to be discovered by future scholars willing to wade into the archives. However, we can reconstruct the post by reading between the lines of the ads and get a vague glimpse into the mentality of running a 19th century local post.

The first ad (Figure 1) gives us the basics of the post. It delivered letters, papers, circulars, business and invitation cards, meeting, funeral and Masonic notices throughout Washington City, Georgetown, the Navy Yard and Island and to the Post Office, making several deliveries a day.

One indispensable ingredient for any local post was to provide better service than existing U.S. postal operations. With four local collections and deliveries, and five deliveries of outgoing

mail to the Post Office each day, a small army of Wiley messengers had to be hired to run the post efficiently.

The first ad was careful to note: "Letters to the Post Office and answers to advertisements must in all cases be pre-paid." Three days later, another ad emphasized: "City Despatch Post. Notice – in consequence of interfering with the Post Office Regulations between this city and Georgetown, all letters must be enclosed in United States stamped envelopes. Stamps placed on envelopes will not answer."

The Post Office regulations of August 1852 allowed letters to be carried by a private carrier over a U.S. post route, but only if they were enclosed in U.S. stamped envelopes. It is interesting that Wiley, within three days of the founding of his post, was compelled to spell this out to his growing list of patrons. Postal inspectors had obviously made their concerns known quickly.

Many covers survive without the U.S. stamp on them, which are mostly local usages within Washington City, from one resident to another (Figure 2). Covers bearing the Wiley

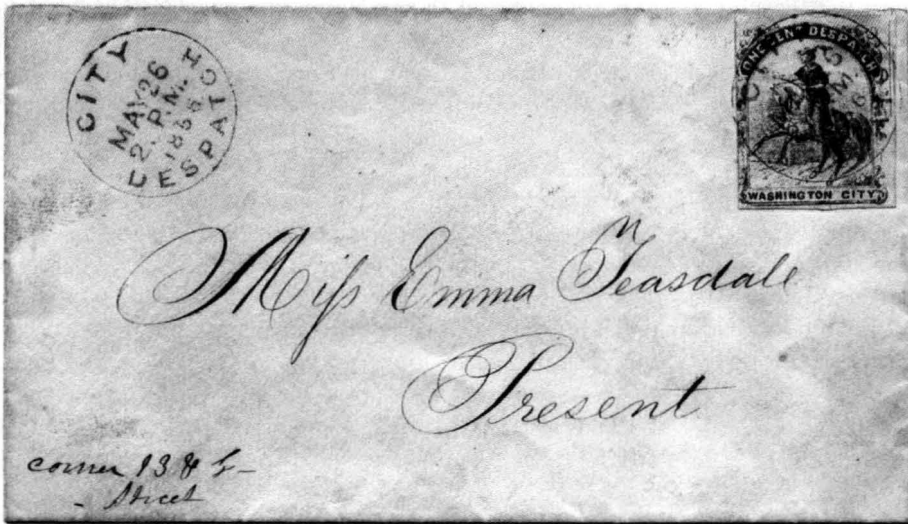


Figure 2. Local in-city use of Wiley purple stamp, dated May 26, 1856, with delivery instructions at lower left.

local plus a U.S. stamp on them were "to the mails" uses for letters going to outside cities, which necessitated entering the U.S. postal system (Figure 3). The ad mentioning that Georgetown mail required a U.S. stamp was an obvious indication the feds were getting fidgety, drawing a line in the sand between strictly local use and carriage to nearby Georgetown, then a separate city.

Running a private post in a city full of bureaucrats and their bigwig political bosses was a challenge. The first ad also was careful to set out distinctions: "The City Despatch will not deliver money, Jewelry, or other articles of intrinsic value and the Proprietors will in no case hold themselves responsible for such articles unless registered at the Principal Office, and a Special Messenger employed."

Such a "Special Messenger can be obtained at all hours during the day," Wiley said in the ad. I do not know whether any covers showing such special service survive. Blood's Despatch in Philadelphia also had such messengers, and multiple stamps were required by that post for such special deliveries.

Wiley's stamps were issued at the same time as the launch of the post and sold along with the necessary regular U.S. postage stamps. The first ad notes: "Despatch and Govern-

ment Stamps for sale at the Box Stations and the Principal Office, 39½ D. Street, near Seventh.” The earliest use recorded by Elliott Perry was March 26, and the latest, October 27. However, census research by Clifford Alexander may change that venerable opinion.



Figure 3. Early to-the-mails use of Wiley purple stamp with a 3¢ imperforate 1851 on a cover that entered the government mails on April 17, 1856.

It is obvious from ad placements that Wiley was following in the footsteps of such operations as the contemporary Blood's Penny Post in Philadelphia. Multiple cute snippet messages in the press kept the post in the public consciousness. The content is similar to little advertising labels Blood issued in Philadelphia in the late 1840s and early 1850s. On March 28 alone, four ads ran: "A friend in need is a friend indeed, and so is the City Despatch. Boxes stationed in all the principal places in the city. A word to the wise is sufficient."

"Time is money. Therefore save as much as possible by depositing your Messages in the City Despatch, the Public Messenger."

"Do you wish your letters delivered promptly, speedily, and with care? If so, send them by the City Despatch. Remember: Five deliveries daily."

"Send your letters by the City Despatch, and save Time, Trouble and Shoe Leather."

John Wiley's network of boxes and stations rapidly fanned out across the city. By April (Figure 4) over 200 City Despatch boxes had been placed in drug stores, groceries, restaurants, hotels, boarding houses, bookstores, dressing saloons, newspaper offices, and even at the Smithsonian Institute. Convenience was the name of the game, along with market saturation.

But running a local post was not without its frustrations. An ad placed on June 18 showed a hint of the difficulties encountered: "In consequence of the number of misdirected letters, and letters bearing no directions whatever, received at our office, we take this method of informing our patrons that they would greatly oblige the Proprietors of the Despatch, and the parties to whom directed, by being more explicit in their directions, and thereby insuring prompt and efficient deliveries." Lists of letters remaining in the Despatch, with the names of addressees, ran on at least one occasion, on May 10, under the titles "Ladies List" and "Gentlemens List." These ads listing unpicked up letters were placed below U.S. post office ads bearing similar lists of letters left at regular post offices.

PERSONS DESIROUS OF SENDING
Letters per CITY DESPATCH will find
Boxes stationed as follows:

FIRST WARD.—J. B. Moore's Drug Store and
 Boulanger's Restaurant

SECOND WARD.—R. L. Teasdale's Drug Store,
 James Shekell's Grocery Store, Liberty Hall Res-
 taurant, Willards' Hotel, Kidwell & Laurence's
 Drug Store, Flint's Hotel, Lovejoy's Drug Store,
 H. Kuhl's Restaurant, Dyson's Drug Store, Kirk-
 wood House, Elliot's Drug Store, and Ford &
 Bro's Drug Store.

THIRD WARD.—Tyron's Drug Store, Dyson &
 Co.'s Drug Store, J. H. Stone's Drug Store, V
 Harbaugh's Drug Store, Dexter's Hotel, and Nairn
 & Palmer's Drug Store.

FOURTH WARD.—McIntire's Drug Store, Ad-
 amson's Bookstore, Union Hall Restaurant, Jos.
 Heald's Dressing Saloon, Browns' Hotel, H.
 Mueller's Drug Store, William H. Gilman's Drug
 Store, C. Stott's Drug Store, Shillington's Book-
 store, Globe Office, Schwartz & Son's Drug
 Store, United States Hotel, Washington House,
 and Martin King's Drug Store.

FIFTH WARD, Capitol Hill.—Waverly House,
 Pavilion House, and McPherson's Drug Store.

SIXTH WARD, Navy Yard.—Hilborn's Book-
 store, Walsh's Drug Store, Bates' Drug Store,
 Omnibus Hotel, and Guinand's Grocery Store.

SEVENTH WARD, Island.—Smithsonian Insti-
 tute, D. S. Clarke's Drug Store, Steamboat Ho-
 tel, O. Boswell's Drug Store, P. M. Pearson's
 Grocery Store, C. Hill's Drug Store, Thornton's
 Grocery Store, and Sullivan's Grocery Store.

And at the **PRINCIPAL OFFICE, 304 D St.,**
 near 7th. Open from 7 a. m. until 6 p. m.

sp 8- # 7

Figure 4. April 2 ad in the *Washington Star* detailing the locations of Wiley boxes across the city.

The use of a public monument was also employed on Joseph Grafflin's One Cent Despatch in Baltimore in 1856, showing the Battle Monument in Monument Square. However, where Wiley's plumed postal rider came from remains a mystery. No doubt it was derived from a printed illustration that caught the fancy of Wiley or his printer.

The stamps were issued in a purple color, with Washington City engraved in a bottom tablet below the equestrian and postal rider tableau. Two main types of stamp exist, having been created from transfers of a dual die, with the horseman's hand pointing the envelope

CITY DISPATCH.—SPECIAL NO-
TICE.—The proprietor begs leave to
 inform the citizens of Washington that not being
 patronised sufficient to guarantee the continuation
 of the above, he has been compelled to close, and
 returns his sincere thanks for their patronage.

Persons having purchased Stamps at the Box
 Stations will please return the same and have
 their money refunded, as on and after the 8th of
 November there will be no redemption.

nov 3-31* **JOHN WILEY.**

Figure 5. Nov. 3, 1856, ad announcing the termination, after 7 months, of Wiley's Washington One Cent Despatch Post.

The stamp itself (Scott 112L1) has sparked much philatelic debate. The design features a quite feminine appearing postman holding out a letter, while riding a stallion rearing up on its hind legs. The whole impression is quite romantic, much like images in such contemporary publications as *Godey's Ladies Book*. Without invoking a Brokeback Mountain analogy, it is the plumed hat that gives the biggest impression of femininity. However, the postal rider has one leg on each side of the saddle. The rider could not represent a woman, because sidesaddle was the rage of the day.

Cliff Alexander alludes to a statue of Andrew Jackson which was installed a few blocks away from Wiley's Despatch, in Lafayette Square near the White House, in 1853, also with a horse rearing on its hind legs. Ignoring the urban myth that the number of legs up signifies the rider's exploits or the circumstances of his death, it would have been more propitious for Wiley to have chosen a statue of Andrew Jackson which was installed a few blocks away from Wiley's Despatch, in Lafayette Square near the White House, in 1853, also with a horse rearing on its hind legs. Ignoring the urban myth that the number of legs up signifies the rider's exploits or the circumstances of his death, it would have been more propitious for Wiley to have chosen a horse with four legs on the ground. Perhaps then his post might have survived longer.

The stamps were issued in a purple color, with Washington City engraved in a bottom tablet below the equestrian and postal rider tableau. Two main types of stamp exist, having been created from transfers of a dual die, with the horseman's hand pointing the envelope toward either the "N" or the "O" of "One". Other minor design differences between the two types exist as well.

An ad in the *Washington Star* on Nov. 3 signaled doom for Wiley's post after seven months of struggling with plummeting patronage (Figure 5). "Special Notice—The proprietor begs leave to inform the citizens of Washington that not being patronised sufficient to guarantee the continua-

tion of the above, he has been compelled to close, and returns his sincere thanks for their patronage. Persons having purchased Stamps at the Box Stations will please return the same and have their money refunded, as on and after the 8th of November, there will be no redemption. JOHN WILEY.”

Meanwhile, on September 28th, Wiley had already opened a branch office in nearby Baltimore “to be conducted on the same principles as the one in Washington City and Blood’s Penny Post in Philadelphia”. The postman rider stamp was reissued, in orange instead of purple for Baltimore, with “Washington City” erased from the tablet and left blank (Scott 112L2).

While both posts were still in operation, between September 28 and November 3, Wiley also created a new handstamp, double ringed instead of single (see Figure 6) minus the year date. Once the Washington office closed, he brought his single ring handstamp devices to Baltimore and reverted to the single ring year dated handstamps.

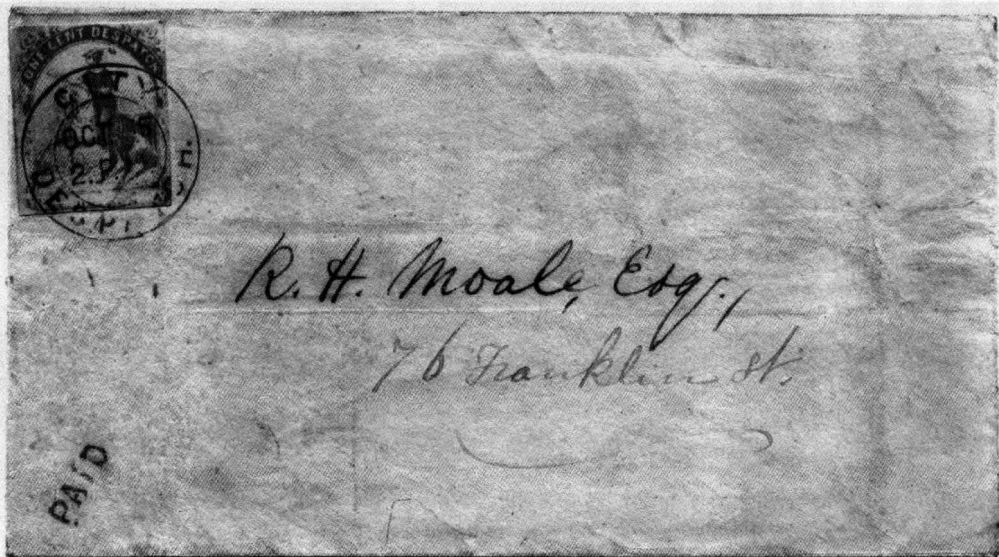


Figure 6. Baltimore local cover showing Wiley’s Baltimore blank-tablet orange stamp with new double-ring handstamp dated Oct. 5 (1856) and PAID.

The Baltimore operation was to last barely two months, despite Wiley ambitiously installing 400 post office boxes across that city, a fact he announced in one of his only surviving Baltimore broadsides.

Why did Wiley quit Washington? Surely his reasons go beyond declining patronage of his post, because there was virtually no competition to his services in the nation’s capital. By contrast, in Baltimore, Grafflin’s post was already in operation in November, 1856 and that city had a bustling U.S. carrier service that was far more competitive than in Washington, judging by the many surviving carrier covers.

In Washington, political strings get pulled, and things happen. Did the lobbyists get to Wiley? Was there a quiet under-the-counter payoff? Nothing has so far come to light. This mystery is part of the enigma of John Wiley. ■

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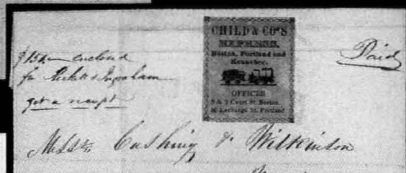
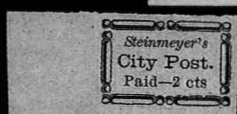


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PLATING THE 5¢ 1847 BLOCK OF 16

WILLIAM H. GROSS, RA 3888

The discovery in 1997 of the proof sheets of the right pane of the 5¢ and the left pane of the 10¢ 1847 issue has been of great advantage to collectors of our country's first general postage stamps. Through the courtesy of the owner of these sheets, Arthur Morowitz, and the National Postal Museum of the Smithsonian Institution, the U.S. Philatelic Classics Society has been able to offer enlarged high-resolution photographs of these spectacular sheets, which are ideal for plating purposes. Ordering information is available at the Society website, www.uspcs.org.

Full panes such as these proof sheets are especially useful for plating, primarily because they identify every individual impression according to its position without having to go to the normally arduous work of plating. Rarely are full sheets available for the early classic issues of the United States. Often even large multiples are few. The student who first plates an issue must start with a multiple or multiples where the plate positions can be known with certainty. Then by using other multiples which overlap this known multiple, new positions can be logically determined, which in turn can be overlapped with other multiples to identify other new positions until all the positions in a pane finally have been identified and confirmed. This is the way Elliot Perry reconstructed the 10¢ 1847 plating in the early 1920's, much to the surprise of many who thought the first issue U.S. stamps would never be plated. The newly discovered proof sheet of the left pane of the 10¢ adds nothing in terms of the identification of positions that was not already discovered by Perry, other than to confirm his work.

The same cannot be said for the 5¢ value, which has never been fully plated. Though work has been done on it over the years only some of the positions have been positively identified. The discovery of the proof sheet of the right pane immediately and definitively identified all positions in that pane. This makes it considerably easier for work to progress on completing the plating of the left pane. All left-pane multiples can now be easily identified because they can quickly be known not to have come from the right pane.

There is another great advantage to these full sheets that is not found with reconstructions that are done in the normal way. Compared to modern issues, early stamps were frequently laid out on the plate in a very inexact way. Modern issues, through advanced printing technology, are very evenly spaced. The rows all line up and everything is very straight. Not so with the issues of the first 10 to 20 years of stamp production.

The two 1847 proof sheets show how inexactly laid out this issue was. Spacing between stamps varies to some degree. Even the alignment of the rows can vary, not so much in their overall straightness, but individual stamps within a row can often be seen to be somewhat out of line. Even more often, individual positions are laid down slightly askew in relation to the overall general straightness of the rows, being rotated slightly in one direction or the other from the precise perpendicular.

This was dramatically illustrated when we were doing plating work on the 1847 issues preparing my collection of "United States Classics, 1847-1869" for exhibition. In the collection is a mint block of 16 of the 5¢ red brown, the largest known multiple of Scott #1 that has been recorded either mint or used (Figure 1). Despite its long history of being part



Figure 1. 5¢ Red Brown mint block of 16, positions 21-24, 31-34, 41-44, 51-54R. This is the largest recorded multiple of Scott #1, unused or used.

of famous collections, such as those of the Earl of Crawford, Senator Ackerman, Philip H. Ward and Ryohei Ishikawa, this block had not been plated with certainty. If it turned out to be from the right pane, plating could now be accomplished with the use of the enlarged photographs from the National Postal Museum.

One of the first things we noticed was that portions of the left margin appeared large enough to potentially be a portion of the sheet margin. This was confirmed by the lack of guide dots in the left column. All positions except the ten positions in the first vertical row at left of each pane show a guide dot near the point of the central leaf in the central ornament on the left of the surrounding frame design. Stamps without the guide dot must come from the left vertical row. This established that this indeed was a marginal block, making the plating of the block much easier because this limited the possibilities considerably.

Another thing we noticed was that going from left to right each succeeding stamp seemed to be a little higher than the preceding stamp, apparently stair-stepping up hill. To check this alignment we put a straight edge in line with the bottom frame of each of the top three left-row stamps and extended lines across the block to see how the stamps lined up. This crude measure seemed to confirm what we suspected about the impressions going up hill from left to right. We then did the same alignment procedure on each of the rows of the proof sheet (Figure 2). We found that the top five rows showed this same alignment characteristic, but the bottom five rows of the sheet were pretty much in line (except for row nine). This meant that the top three rows of our block had to fit somewhere in the top



Figure 2. Top left corner of the right pane proof sheet showing the apparent misalignment of the rows by extending a straight line from the bottom frame line of the first stamp in each row. The bottom block of 16 in this proof multiple represents the same position in the sheet as the mint block in Figure 1.

five rows of the sheet. We also noted unusually close vertical spacing between the first and fourth stamps of rows four and five. This quickly identified our block as rows three through six, positions 21-24/51-54. Minute engraved details and blurs in the margins confirmed our identification.

Further study of the alignment of the 5¢ pane reveals that our observation that the rows were going up hill was not really accurate and more an optical illusion caused by the limited size of our block, which did not allow us to properly observe the whole layout of the sheet. When graphic tools are used to measure the straightness of the rows and overall plate layout, the rows are actually quite straight and the layout reasonably symmetrical. What caused the illusion of misalignment of the rows of the block of 16 was really the orientation of the individual impressions. We found that the first stamp of the first five rows, and many of the next four stamps to the right of each of these, were rotated slightly clockwise to the perpendicular and the overall layout of the plate. Thus when you extend a line using the bottom frame line of the first stamp it projects lower and lower with each row. On the other hand, if all the misaligned individual designs were rotated slightly counter clockwise to correspond with the direction of each column, everything would appear to be reasonably straight. Nevertheless, the use of alignment had been the major technique that we employed to identify the block on the plate, which would have been impossible if we had not had an entire intact pane to compare it with.

We now knew that this block was from the right pane and could be plated without question as coming from positions 21-24, 31-34, 41-44 and 51-54. The ease with which we were able to do it was largely due to the excellent photographs prepared by the National Postal Museum. Our plating process was done mainly by alignment and spacing, which is usually only possible when comparing full panes or very large multiples. A normal plate reconstruction made up of singles and maybe a few multiples would not have shown us the alignment clues that made this task so easy. Of course, since every impression on the plate differs in its details, we still could have used a plate reconstruction of singles to make the proper identification. Since we were plating such a large block from the left edge of the sheet, that would not have been a particularly difficult task for an experienced plater. However, our experience here illustrates that for anyone desiring to do plating of the 1847 issue, these photographs are a very useful tool. ■

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A VERY EARLY USE OF THE 1¢ CIRCULAR RATE
AND SOME OBSERVATIONS ABOUT EBAY

HUBERT C. SKINNER

The Postal Act of 3 March 1851 (effective 1 July 1851) reduced the rate for pre-paid circulars, pamphlets, and other printed matter (except newspapers) from 3¢ per sheet (March 1847) to 1¢ per ounce for distances up to 500 miles. Further, this Act provided: "Postage on all printed matter shall be prepaid by stamps or otherwise or shall be charged double rates." Any handwritten notation or message other than the address would result in the piece being charged at regular letter rates. The new act meant that prepaid pamphlets could be mailed at a much lower rate.

Very few intact pamphlets have survived the years, especially mailed in 1851. The pamphlet described here is from the very early months of the reduced circular rate. This is the earliest use this writer has encountered in over 50 years of studying the 1851 issue and its postal history.

This pamphlet was acquired from a listing on the eBay auction site some months ago. It was offered by an antique shop owner in Ellsworth, Maine, and was described as a 1¢ stamp used on a pamphlet front, mended and repaired by cellophane tape. The illustration showed about half of the front of the pamphlet and the tape strips. I assumed from the description that it was a mutilated front cover or a piece of the cover. But, seeing that

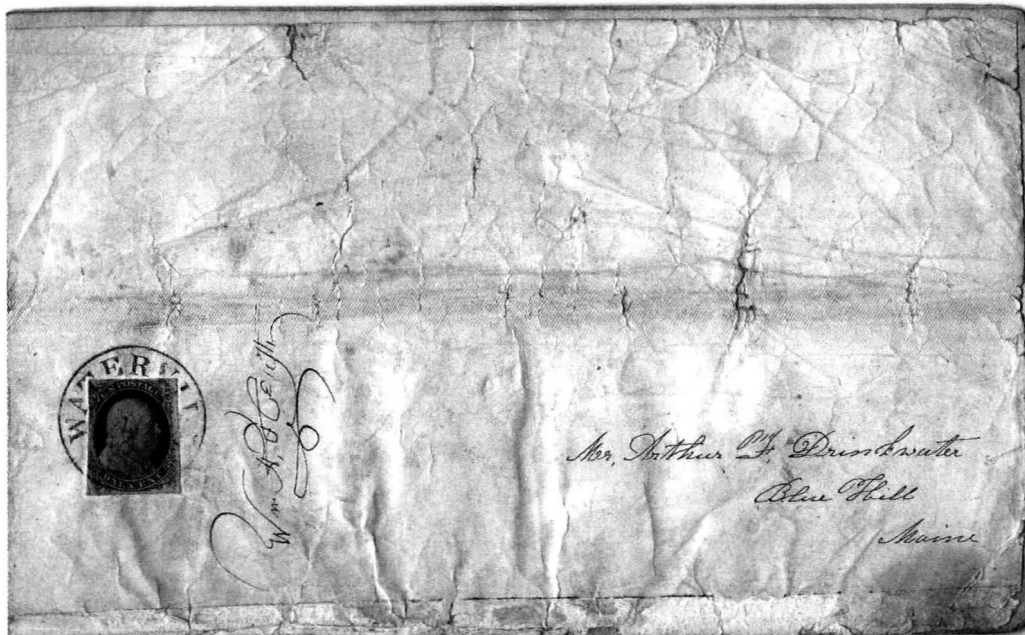


Figure 1. The address side of the pamphlet described here. This is the unprinted back cover, franked with an imperforate 1¢ 1851 Franklin stamp from Plate One Early.

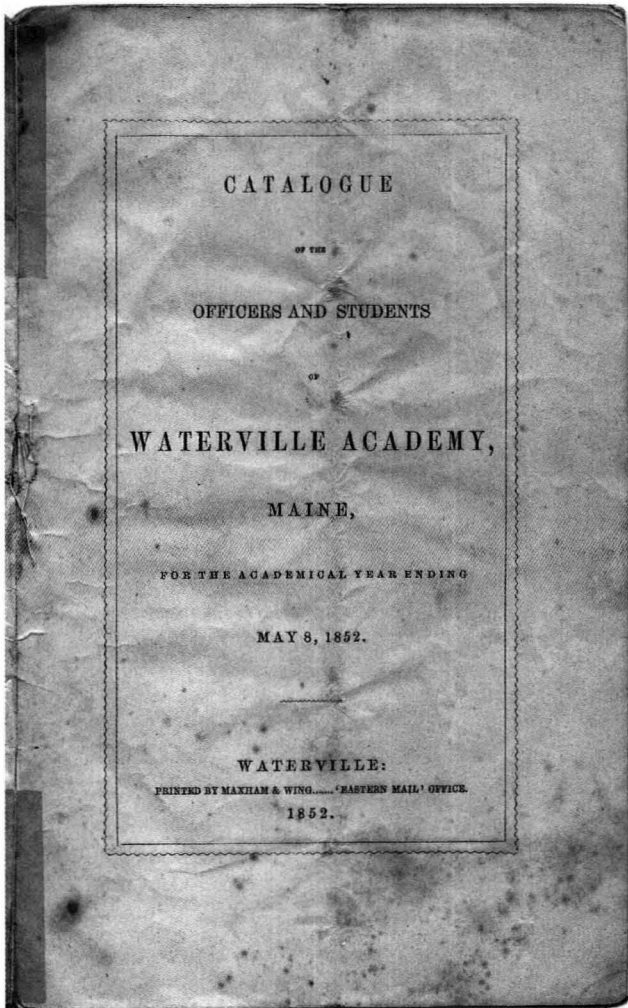


Figure 2. The title page inside the pamphlet declares that this notice is “FOR THE ACADEMICAL YEAR ENDING/MAY 8, 1852.” It bears the imprint of a local printer who operated the post office. Despite the 1852 date, to advertise for the forthcoming school year the pamphlet must have been mailed in 1851.

the stamp was attractively tied by a circular date stamp of Waterville, Maine, and the address was beautifully inscribed in a Spencerian script, I decided to bid on it as an attractive piece for my 1¢ collection. You can imagine my delight when I found that the entire pamphlet was intact and complete. I was able to remove the cellophane tape fairly successfully. Then I began to examine the pamphlet and the stamp used to prepay the postage from Waterville to Blue Hill, Maine.

First, I identified the stamp as a Type II from Plate One Early with full margins at right and bottom. The pamphlet had been folded lengthwise and secured by two tabs of red sealing wax along the left margin of the front cover. Stamp and address were actually placed on the back cover of the pamphlet, shown in Figure 1.

Then, I opened the pamphlet with great care and was electrified to note that it was seeking students “FOR THE ACADEMICAL YEAR ENDING MAY 8, 1852” (see Figure 2). Even though it was dated as printed in 1852, it must have been mailed in 1851 to accommodate students entering for an “academical year.” It was probably mailed in July or August,

1851, an extremely early use for the newly lowered printed matter rate. It weighs almost exactly one ounce, corresponding to the 1¢ rate for distances under 500 miles.

Next, I examined the circular date stamp under magnification. The month is very faintly struck, but the numeral “4” is discernible. See the blow-up in Figure 3. I suppressed the temptation to make it out as “JUL/4”, as it is quite unlikely Waterville would have had the new stamps that early. However, the first letter of the abbreviated month appears to be an “A”. The second letter is of no help as both July and August would have a “U” at center; and, the third letter is too faint to make out. My suggested interpretation of the date is “AUG/4.” This would permit the recipient of the pamphlet to decide whether to enroll his scholar in “Common Studies” at \$3 per term, “High English Department” at \$4 per term, or the “Classical Department” at \$5 per term. If the date is August 4, then this is the earliest

recorded use of the 1¢ circular rate.

This is another example of a serendipitous discovery on eBay. This writer has seen (and purchased) many new and previously unrecorded cancellations on eBay, more than I've been able to acquire lately from stamp auctions or bourse dealers. In addition to new cancels, I've purchased unusual uses of stamps on such things as playing cards, wooden boxes for shipping eyeglasses, post cards and insurance policies inside protective envelopes with a die-cut opening through which the stamp can be postmarked.

One has to ask why so many new and unrecorded items appear on eBay. I believe this is because many of the sellers are not stamp collectors, and are blindly putting material up for sale with no knowledge of its importance or value. Some vendors attempt to defraud unwary buyers, but most are honest and merely ignorant of what the item is, such as the fellow who put up a torn 2¢ Columbian for sale at a \$9.99 starting price. Note that the pamphlet described here, from an antique shop in Maine, came from a vendor who had no idea of its value or how to describe it properly.

I purchased an item from another antique shop that turned out to be a magnificent cover from Yokohama to Yarmouth, Maine. The postmark was not legible in the scan that accompanied the on-line posting. On arrival, the origin was noted and I quickly identified it as an ex-Ishikawa cover illustrated in color in Ishikawa's book, "The Forerunner Foreign Post Offices in Japan: British-U.S.-French." How could such an important cover end up in an antique shop? These rescues of important philatelic material will keep me watching eBay!

Returning to the Waterville pamphlet, I don't claim that my interpretation is necessarily valid. Readers are invited to comment and offer their ideas and expertise in this matter. Perhaps the postmark can be read by Mercer Bristow with his APS expert service equipment. Perhaps Dick Celler can identify the plate position and judge how early the impression from Plate One Early may be. Any expert assistance will be most sincerely appreciated. ■



Figure 3. Blow-up of the stamp franking the pamphlet. The date is unclear, but likely reads "AUG 4."

THE EXPERIMENTAL WASHINGTON POSTMARKS OF 1862-63

RICHARD B. GRAHAM

Like many other aspects of life in the United States, our postal markings have strong roots in British practice. This particularly applies to the duplex-style handstamp used to postmark mail and cancel stamps with one stroke. Figure 1 shows an example of the British “spoon” style duplex cancel on a one shilling stamp on a cover sent from Liverpool to New Orleans in 1854. The “spoon” and other similar duplex markings were in use in Britain from about 1853. Many were used on covers addressed to the United States where they were noticed by postmasters. This is particularly true of the Liverpool postmarks, as that port was the main terminal for steamer lines between the United States and Britain.

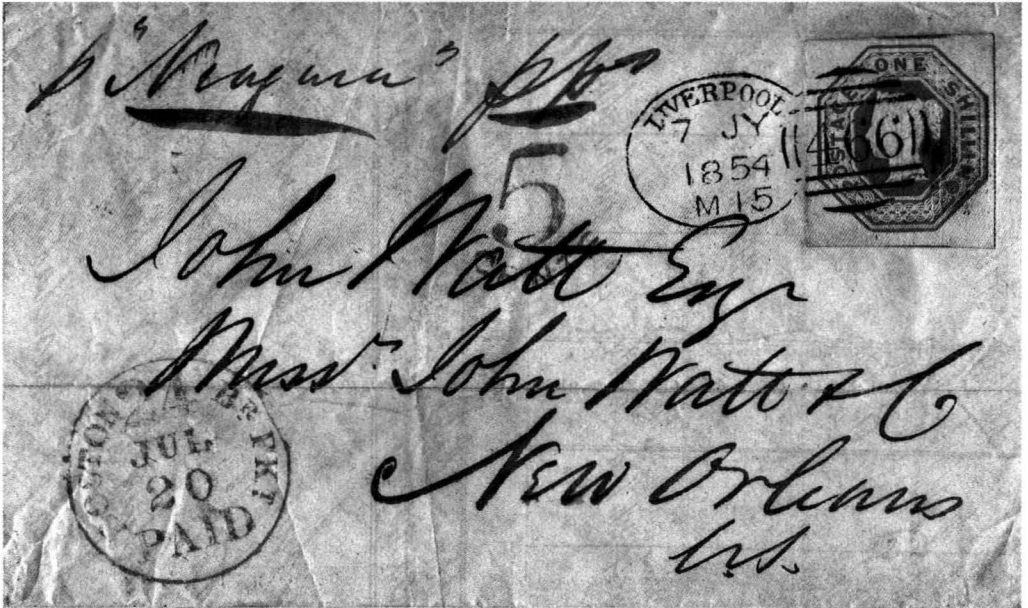


Figure 1. A cover sent to the United States in 1854, with a Liverpool “spoon” cancellation, ancestor of the duplex-style postmarks subsequently used in the U.S.

Imitation is in many respects the father of invention, as I more or less indicated in a series of articles about the development of duplex postmarks in the United States, starting in *Chronicle* 126 (May, 1985) and running into the 1990s.

Pearson Hill’s development of the mechanical stamper, such as his “parallel motion” canceling device, also took place in England in the 1850s, and thus is the ancestor of the monsters that process mail today. While one of these machines was acquired by the U.S. for testing *circa* 1861, and British-style Washington postmarks such as A in Figure 2 are recorded in the official impression/proof books in London, no cover with such a Washington postmark has ever been recorded.

What may be the first mechanical stamper marking on post-office dispatched mail in the United States was discussed in *Chronicle* 205 (February, 2005). This marking was so designated by the late Robert J. Payne, probably the best and certainly the most active researcher on U.S. machine cancels. The *Chronicle* article identified, per Payne's positive evidence, a New York duplex postmark (traced as B in Figure 2) on a cover sent January 27, 1863. The machine, which machine-cancel experts call a mechanical stamper, duplicated the stamping action of postal clerks. It was foot-treadle operated and required two men to work it, but it could not match the efficiency of postmarking "stamper" clerks. The machine was developed by one John McAdams, but as no patents for the machine have been found, no details of its design are known.

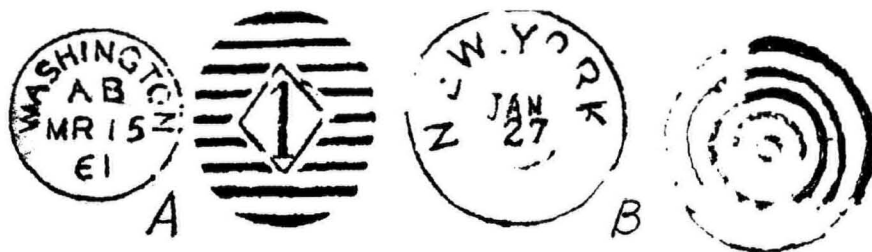


Figure 2. Tracings of duplex-style postmarks applied by mechanical stampers furnished for tests at Washington and New York.

The knowledge that the U.S. Post Office Department had acquired a Pearson Hill machine to test (presumably) at Washington excited collectors. Finding no examples of the British-style Washington postmarks on covers of the era, they began looking at other markings used at Washington during that period, with the idea that they might have been applied by the Pearson Hill machine. The excitement grew when it was recognized that the annual report of U.S. Postmaster General Montgomery Blair, dated Dec. 1, 1862, alluded to the device. Under the heading 'FRAUDULENT USE OF CANCELLED STAMPS—AN AMENDMENT' appeared the following sentence: "Various new instruments and devices for cancelling postage stamps have been examined and submitted to a trial, and two machines are now in process of construction which are designed to replace cancelling by hand at the larger offices."

Presumably, one of the machines under construction was the McAdams machine, soon tested in New York, as reported in the *U.S. Mail and Post Office Assistant* for February 1863, as quoted in the article on the McAdams test examples in *Chronicle* 205.

But what was the other machine under construction? While the Washington post office or the Department presumably still had the Pearson Hill machine, that was a finished product and not under construction. Thus, while the McAdams machine was tested at New York, presumably, two machines were possibly tested at Washington, the Pearson Hill and still another machine. In any event, tests of mechanical stampers and duplex postmarks were going on in Washington from December 1862 through March 1863.

Bob Payne and I had a project going on, to attempt to identify the markings and assign them to different machines. At the time of Bob's death, Thanksgiving weekend of 2005, he had prepared a monograph on Washington machine cancels and later machines, but the work was not ready to publish.

He and I had been considering just which Washington postmarks of the period might be test markings. While we had no real evidence other than Blair's comment and a nice fit of dates, we agreed that two unusual Washington markings of December 1862 and a March 1863 marking, all duplex postmarks, could be mechanical stamper markings.

All were in use about 10 days. All were duplexed (while few if any previous Washington markings were such). And most examples were rather clearly struck. This is not always the case with large markings such as duplex postmarks, particularly when applied by hurried clerks unused to large handstamps.

The two December 1862 examples were in use virtually simultaneously, as if they were placed in competition with one another. Figures 3 and 4 show covers with examples of the larger and more unusual of these two markings. Duplexed with a five-ring target killer, the circular datestamp measures 36 millimeters, with 6 mm high letters reading "Washington City/D.C." The postmark has an integral year date which is incomplete, reading "186_" with the last digit missing. Another oddity of the marking is that the circle of wording is slightly eccentric within the rim. The strike on the cover in Figure 3 is faint, but complete, except that the large marking, dated Dec. 5, overlaps the top of its rather small cover. Payne listed a Dec. 4 cover that I have not seen. My latest date is Dec. 11. The latest date Payne recorded is also Dec. 11, but I have a recollection of seeing a Dec. 12, 1862 use.



Figure 3. Large, 36 millimeter Washington duplex with incomplete year date, used December 5, 1862. The marking is somewhat underinked. This is possibly a first day of use.

Figure 4 shows a cover with a Dec. 8, 186? marking on a patriotic envelope. This is the most common date of perhaps two dozen recorded examples of this marking. Use in 1862 is confirmed by a few enclosures or docketing notations.

At this time, the contractor furnishing metal handstamps to the Post Office Department was Edmund Hoole of New York, who was also the manufacturer. But the marking on the covers in Figures 3 and 4 does not show characteristics of Hoole products, which at that time were small double-circle markings or larger single-circle types, such as the circular datestamps on the covers in Figures 5 and 6. None of the Hoole types previously used at Washington were duplexed with attached killers, though New York and other cities were using duplexed types, many with serified letters. This suggests the large eccentric marking was made by Chambers of Washington (later the prime contractor for steel markings) but neither Payne nor myself had explored this premise.

The covers in Figures 5 and 6 show the other possible mechanical stamper marking in use in early December 1862. This marking has a postmark of a type previously used at Washington, of which more than one near-duplicate devices existed, as such markings were



Figure 4. Use of the large balloon marking on what was probably its heaviest day of use, December 8, 1862.

usually furnished to large post offices in multiples. The duplex was probably made locally by attaching a killer section to an existing handstamp. The postmark is a 29½ mm single circle reading “Washington City” with no “D.C.” The attached cancel is a round “waffle iron” grid.

The Dec. 5 [1862] date of the cover shown in Figure 5 may be the earliest date of use, unless, as Payne suggested, the cover in Figure 6 is dated Dec. 4. My feeling is that the day date in the marking is actually Dec. 14, with spacing indicating a “1” that did not print.

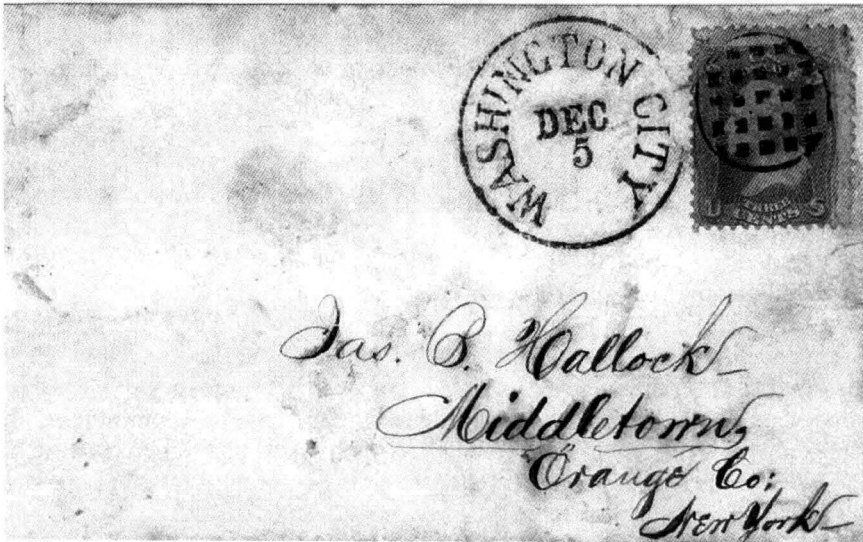


Figure 5. A December 5, 1862 use of the Washington City postmark with attached “waffle iron” grid cancel. This may be the earliest known use of this marking.



Figure 6. Use of the Washington City “waffle iron” duplex on December 4 or 14, 1862.

While the basic markings of both December types show quite well on most examples, this isn't always true of the dates. Possibly the date type slugs were not originally intended for postmark handstamps. In any case, Figure 6 is either the earliest or the latest example we had seen of this marking.

Both Payne and I had originally considered these two markings as experiments with duplex handstamps, then new to the Washington post office. However, we agreed that the base of such duplex markings, without the handle, could have easily been attached to the plunger of a mechanical stamper device by any capable mechanic. The dates of these markings, and the fact both soon disappeared after use for 10 days or less, indicates an experimental nature. And, if machine markings, they disappeared still attached to their machines.

I mentioned Edmund Hoole above, as having the contract to furnish the metal post-marking devices to the U.S. Post Office Department. This was during 1859-65, according to his statements in a letter to the Department of 11 January 1865, which was passed on to the Post Office committees of Congress. In it, Hoole stated he was also the manufacturer of the devices and had been so as a subcontractor for Wheelan & Co. during the Fillmore administration and for Gilbert C. Cornwell under the Pierce administration. He had the contract himself under the Buchanan administration and continued to manufacture the devices as a subcontractor for Fairbanks & Co., under their contract of 1863.

Hoole evidently retired in 1865 after which Chambers became the sub-contractor for Fairbanks and later (in 1867) secured the prime contract. Thus, it appears that Hoole manufactured the metal government handstamps from the 1850s until 1865.

As noted, Washington had not used duplex-style handstamps to postmark mail until the experiments of December, 1862, even though duplexes were in daily use at New York and several other large post offices at that time. Thus, the cover in Figure 7, which shows an example of a 25½ x 13½ mm double circle duplexed with a six-ring target killer, used for about five days in March, 1863, was something of an anomaly for Washington. Although the killer on the Figure 7 cover doesn't show a sixth (inner) ring, other examples do show it, faintly.

Both Payne and I considered this postmark an experimental device, even though the serifed letters indicated it was possibly a Hoole product, being somewhat similar to duplex

postmarks then in use at Cleveland and Chicago, where the killer portions had probably been added locally.

This wasn't long after Hoole, who had lost the prime government contract to Fairbanks, evidently had arranged to be Fairbanks' sub-contractor. Thus he was to continue the manufacture of the government's metal handstamps. In fact, the decision had been taken to make duplexes for the government-supplied canceling devices that would be furnished to the larger post offices.

As a sub-contractor to Fairbanks, Hoole later testified to Congress that he had furnished over 500 duplex devices to the Post Office Department. The postmarks produced by most of these devices have outer circles ranging from 28-30 mm and inner circles about half that size. The attached killers were four-ring targets.

The experimental Washington cancels shown here, and others, usually appear on letters from Union soldiers in the field, mostly with the Army of the Potomac. Such mail attained huge volume during the Civil War, as Washington was the main office in the east where mail was exchanged with the Union armies, not just the Army of the Postomac but also Butler's Army of the James and some of the Union forces occupying Confederate ports on the Atlantic coast.

Washington Postmaster Sayles J. Bowen, in a letter to author Benson J. Lossing dated 22 July 1865, commented that the Washington post office sent and received an average of 250,000 military letters per day during the war. Obviously, efficient postmarking devices were needed in the hands of several "stamper" clerks. Many letters from the Armies were unpaid soldiers' letters, which could by law be sent collect at domestic rates. For a time in 1863, Washington used duplex postmarks with rate markings of 3¢ or 6¢ attached. But that's a story for another time.

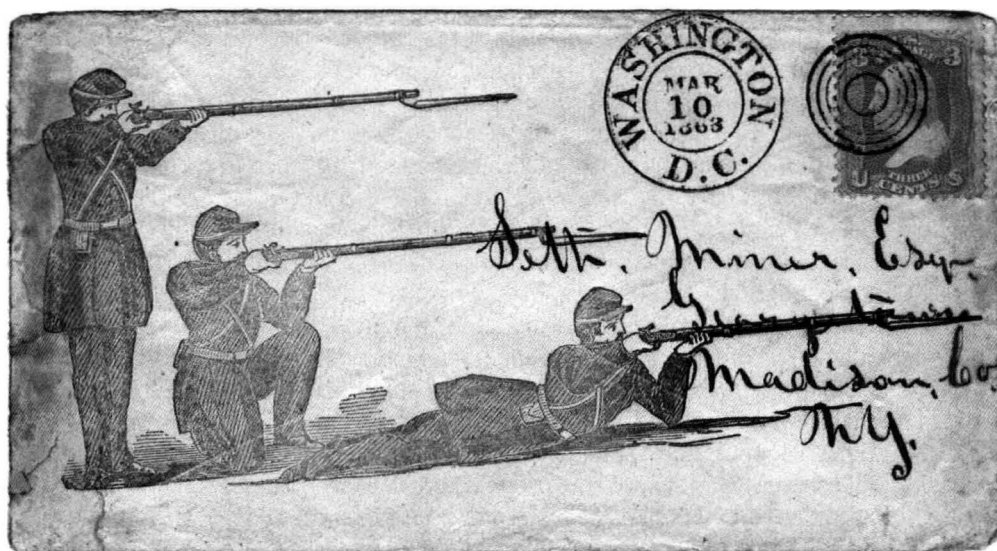


Figure 7. A Hoole-type duplex with 5-ring target killer, apparently from a test run of the postmark style that soon became the type issued to large city post offices.

The cover shown in Figure 7, with its "Hoole style" duplex postmark, is somewhat like the postmarks used at New York, Chicago, Cleveland and other cities in the early 1860s. But the Washington marking on the Figure 7 cover has only been recorded by us over a five-day period, March 7-11, 1863.

Payne and I agreed that the body of the Hoole-style handstamp could have easily been attached to the plunger of a mechanical stamping device. When the machine was removed from service, the handstamp body stayed with it.

Obviously, much of this is conjecture, based on a few facts. Better data is needed. Aside from the Pearson Hill device, which had a self-inking feature (and for which we have pictures and details of construction), little is known of whatever machines were tested per PMG Blair's pronouncement that devices were under construction in early December, 1862. We do know that the McAdams mechanical stamper was tested at New York in January 1863, and that its operation was by foot treadle with two men required to run it. A few other leads exist, and are being followed up.

In summary, the short spans of operation, the timing with Blair's comments, and the odd appearance of some of the markings of 1862, indicate tests were being conducted of experimental marking machines at Washington as well as at New York.

The possibility that some of the Washington markings were applied by a mechanical stamper was recognized not only by Payne and this writer, but by Thomas O. "Tuck" Taylor, whose large collection of Washington covers included page write-ups suggesting that mechanical stampers applied these markings. A few of the covers shown here were in Taylor's collection, which was recently sold.

Bob Payne, in the years before his death, had compiled a great deal of data on Washington machine cancels. This was an outgrowth of the many monographs and catalogs of U.S. machine cancels compiled by Payne, Reg Morris and Bart Billings, plus others. Yet Payne's work indicates that much remains to be learned about mechanical stampers of the 1860s and later, and other machines from the classic era, such as the Pittsburg devices of the 1870s.

The best tribute that could be made to Payne would be to carry on his projects. ■

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**THE PEMBINA POST OFFICE—RED RIVER B.N.A. MAIL SERVICE:
A FURTHER UPDATE**

JEFFREY M. FORSTER

In *Chronicle* 189 (February 2001), I described the mail service from Red River Settlement (now Winnipeg), via the Pembina post office, farther down the Red River in Dakota Territory.

That article described the private courier service which existed from Red River Settlement and which allowed mail from there to be delivered to other parts of Canada through the United States mails. During the 1869 era, mail service from western Canada to eastern Canada had to use the U.S. mails because there was no regular trans-Canadian transportation link.

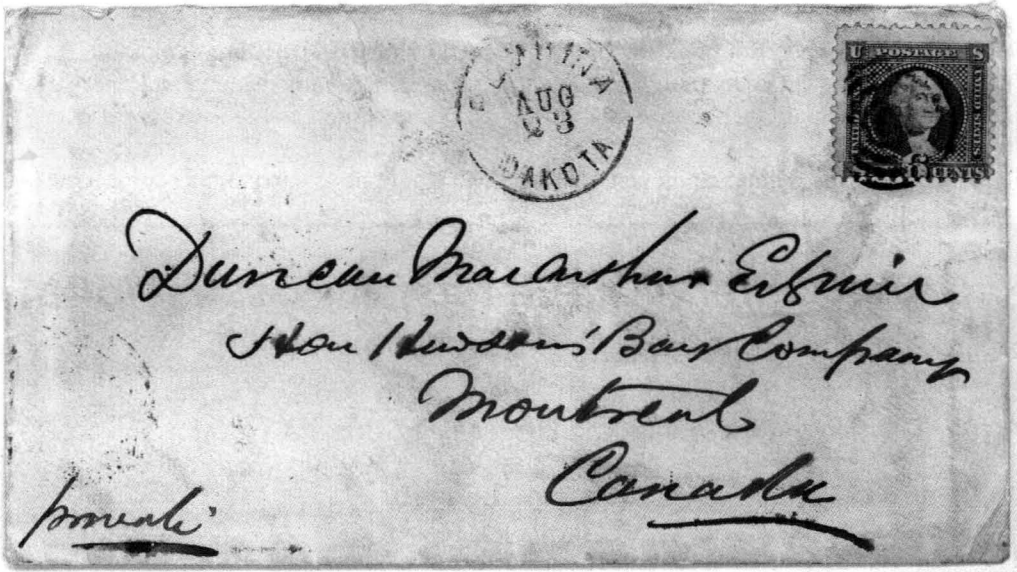


Figure 1. 6¢ 1869 stamp, tied to a cover addressed to Montreal, originating at Red River Settlement (now Winnipeg) and carried down the Red River to enter the U.S. mails at Pembina, Dakota Territory, for eastbound transit via the U.S. mails. This is the first recorded 6¢ 1869 cover to show this unusual usage.

As that article stated, the rate in 1869, if fully prepaid from the United States to Canada, was 6¢ (10¢ if unpaid). The article pictured two covers sent from Red River Settlement, down the Red River to the Pembina, Dakota Territory post office, across the U.S. and on to Montreal, Canada. One cover, dated July 13, 1869, was franked by three 2¢ 1869 stamps. The second cover, dated 30 September 1870, bore a pair of 3¢ 1869 stamps. Both covers were addressed to Duncan MacArthur, c/o the Hudson Bay Company in Montreal.

In *Chronicle* 193 (February 2002), I updated the census by adding a cover that had

been lot 399 in the Henry C. Gibson sale held by Philip H. Ward, Jr., on June 14-15, 1944. There was no photograph of the cover in the auction catalog, but in response to the first article, Dr. John L. Robertson told me that he owned the Gibson cover, which was then illustrated in *Chronicle* 193. This one was dated September 6, 1869 and franked with a strip of three 2¢ 1869 stamps. Again, the addressee was Duncan MacArthur.

I am pleased to report that a fourth cover has now appeared, this one franked with a 6¢ 1869 stamp. See Figure 1. That cover was lot 2186 in the auction held by Charles Firby on March 26, 2005, and was purchased by this writer. Like the others, it is addressed to Duncan MacArthur, c/o the Hudson Bay Company, in Montreal, Canada. It has a clear, black postmark showing Pembina, Dakota, dated August 23, 1870.

The stamp is tied with a black target cancel and on the reverse is a Montreal receiving mark showing September 3, 1870. This is the first cover to appear showing a 6¢ stamp paying this usage. The cover was submitted to the Philatelic Foundation and received a good certificate in August, 2005.

This now makes a total of four recorded covers franked with 1869 stamps reflecting the Red River B.N.A. mail service from Red River Settlement via the Pembina post office back into Canada. If any readers have additional covers featuring this unusual usage, I would be happy to further update this listing in a future *Chronicle*. ■

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RESURRECTION OF THE COLUMBUS, OHIO SEVEN BAR GRID IN A SQUARE

JAMES DOOLIN

As a specialist in the postal history of all post offices named "Columbus," the markings from Columbus, Ohio, are of great interest to me. Thanks to Richard Graham's excellent article in *Chronicle* 69, "The Columbus Seven Bar Grid in a Square," we learned long ago that the distinctive cancellation that is the subject of this article was not meant to represent "Prison Bars" from Camp Chase Prison during the Civil War.¹ The marking is known used beginning in November, 1860, long before Camp Chase had even been proposed. However, I have seen this fable repeated as recently as last year in auction descriptions of 1861 stamps on and off cover, especially describing a green seven bar grid. The marking was used in the 1860's in black, blue and green, as Graham documented very well.

This marking is illustrated in James M. Cole's *Cancellations and Killers of the Banknote Era 1870-1894* as marking GE-96, described as "Prison Bars-Columbus, Ohio (Circular mail cancel 1880-84)." Part of a 1¢ Bank Note cover showing the marking is illustrated with the following commentary: "The Civil War era Columbus, Ohio prison bar grid (GE-96) was revived and used on circular rate mail, without town datestamp, in the 1880's. Only the printed envelope provides indication of origin."²

Figures 1 and 2 are additional examples of this type of use with 1¢ Bank Note stamps. How this use came about was revealed in an article in *U.S. Cancellation Club News* in 1963 by Rendell Rhodes. "When John Graham retired from the Columbus postmastership on August 3, 1865, he took the square grid stamp with him. Nearly a score of years later he found the stamp and gave it to Captain Lorenzo D. Myers, then Columbus postmaster. In the spring and early summer of 1883, Myers used the stamp to cancel circular mail from state offices, but no town mark was used with it. Many of these envelopes carried an engraved or lithographed state seal on the address side which left little doubt as to the city of origin."³ This report serves to narrow the period of use of the seven bar grid cancel to 1883-84.

Both Cole and Rhodes imply that the marking was used only on 3rd class mail during the Bank Note period, so this distinctive grid cancel would be seen only on 1¢ Bank Note stamps. However, Figure 3 shows a registered cover from Columbus with a "Columbus, O./CORRECT/Sept. 26, 1884/L.D. Myers, P.M." double circle marking struck in magenta ink. On this cover the seven bar grid in a square marking in black was used without town mark to cancel a 2¢ 1883 stamp paying the first-class postage rate and a 10¢ Bank Note stamp paying the registration fee. This is the only example I have seen of the grid marking, from the Bank Note era, used on other than 1¢ Bank Note stamps. This is also the only example I have seen of this "Correct" marking used from Columbus, Ohio. I welcome any reports of the grid cancel on 2¢ or higher denomination Bank Note stamps either on or off cover.

¹ Richard B. Graham, "The Columbus Ohio Seven Bar Grid In A Square," *Chronicle* 69 (February, 1971), pp. 34-36. See also Graham's "The Columbus, Ohio 'Prison Bar Grid' Killers" in *Chronicle* 57 (February, 1968), pg. 24.

² James M. Cole, *Cancellations and Killers of the Banknote Era 1870-1894* (U.S. Philatelic Classics Society, 1995), pg. 24.

³ Rendell Rhodes, "Columbus 'Square Grid' Cancel Not A Prison Mark," *U.S. Cancellation Club News*, Vol. 6, No. 7, Whole No. 62 (January, 1963), pg. 57.

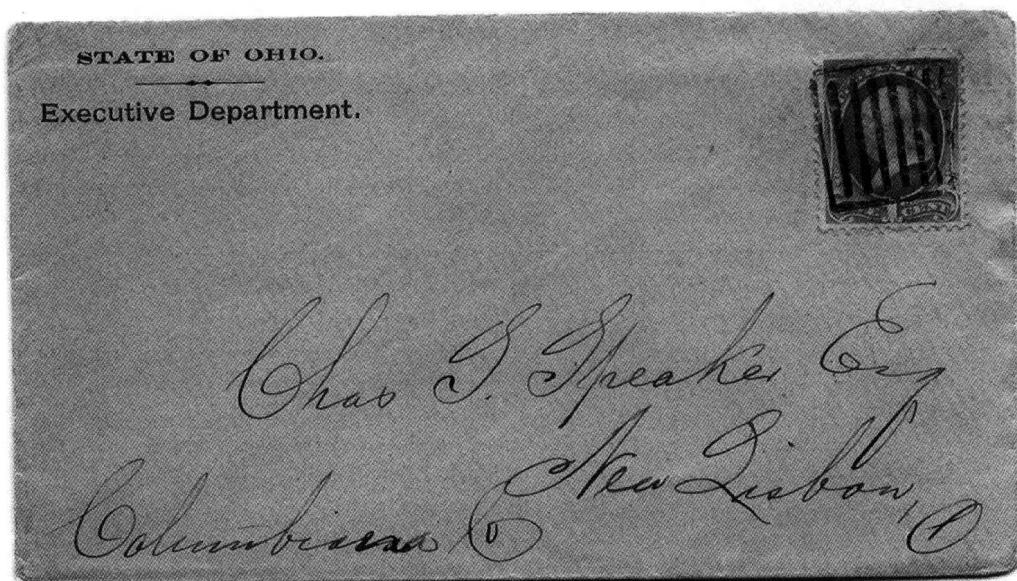


Figure 1. Black seven bar grid in a square on 1¢ Bank Note stamp, circa 1884, on unsealed circular mail. Previous use of this killer was during the Civil War on first class mail.

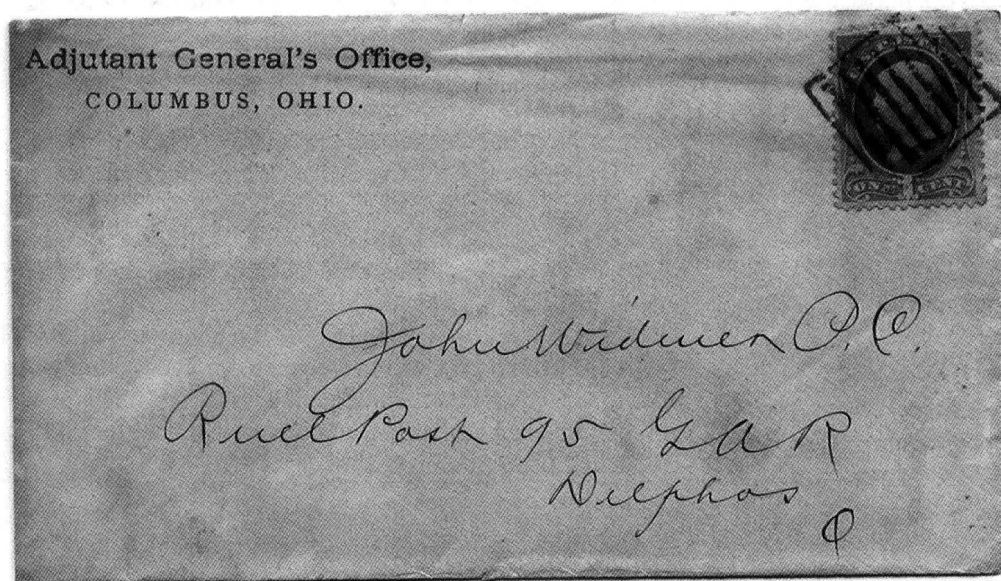


Figure 2. Unsealed circular at 1¢ rate sent from State of Ohio Executive Department. Black seven bar grid in a square ties 1¢ Bank Note stamp, circa 1884.

In Figure 4 I have enhanced the Correct marking strike from Figure 3 to bring out the design more fully. CORRECT markings are not at all common on cover. Delf Norona, in his original study of registered forms used from 1869 through 1871,⁴ illustrated several types of "Correct" markings. The marking on the Figure 3 cover is an excellent example

⁴ Delf Norona, "United States Registry System Forms, 1869-1871," *The Twenty-Eighth American Philatelic Congress Book*, 1962, pg. 153 *et seq.* See especially pp. 173-74, Figures 14 and 15.

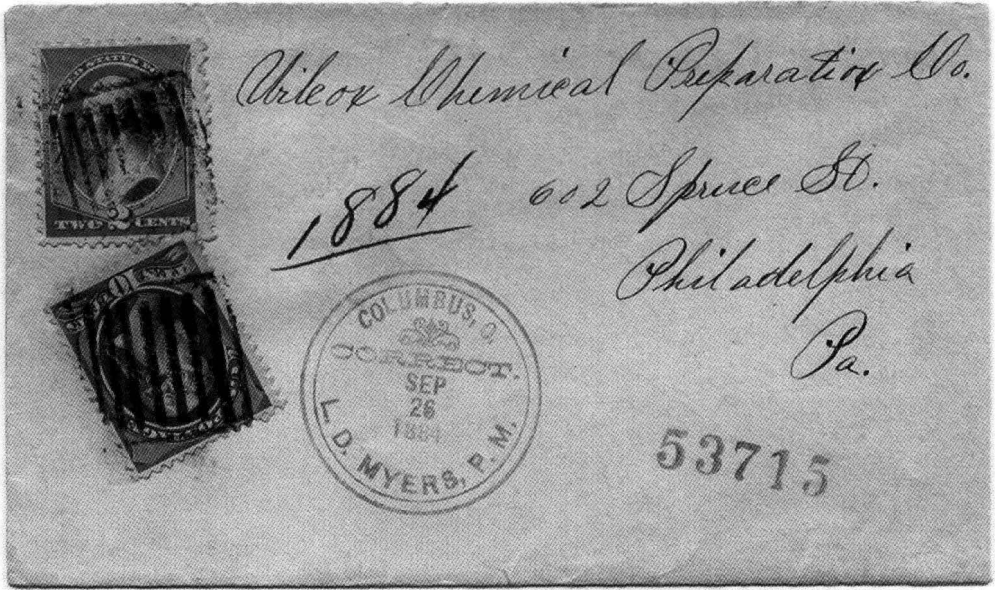


Figure 3. Registered cover from Columbus to Philadelphia, 2¢ and 10¢ Bank Note stamps, tied by black seven bar grid in a square killers, pay the 2¢ letter postage plus the 10¢ registry fee. The 32-millimeter double-circle “Columbus, O./CORRECT/Sep. 26, 1884/L.D. Myers, P.M.” date stamp is struck in magenta



Figure 4. The marking from Figure 3, with contrast enhanced.

of the full type that combined the name of the post office, date, name of the postmaster and the word “Correct”. Norona found that the “Correct” marking was intended for use by the receiving postmaster to mark a “Return Registered Letter Bills” form. However, he noted that “these ‘Correct’ postmarks were sometimes used on other forms and probably occasionally as a townmark or on an ordinary or registered envelope.” That is precisely the use the magenta marking in Figure 4 represents. I would welcome reports of other “Correct” markings on Bank Note period covers. Collectors can contact me at jamesdoolin@att.net or at Doolco, Inc., 11258 Goodnight Lane, Suite 105, Dallas, TX 75229. ■

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**COMBS' BROKEN 'C' AT POSITION 28:
CONFIRMATION OF A CONSTANT OVERPRINT VARIETY
OF THE OFFICIAL STAMPS SPECIMEN SECOND SPECIAL PRINTING**

GEORGE G. SAYERS and ALFRED E. STAUBUS

In 1965 the American Philatelic Society published as a pamphlet W. V. "Vince" Combs' landmark study¹ of the 1875 and subsequent special printings of the Official stamps.² On page 32 of that pamphlet, Figure 22 illustrates the 1¢ State Department overprinted SPECIMEN with "Broken 'C' in overprint." The related text describing the second special printing of the 1¢ State Department states simply, "A copy, position unknown, shows a broken 'C' in the overprint." Combs does not report this variety for the other stamps of the second special printing, and the authors have not found any discussion of this variety in the literature.

The authors are pleased to present in Figures 1 to 4 (opposite page) contrast-enhanced examples of Combs' Broken 'C' in the SPECIMEN overprint from the four stamps of the second printing, establishing this variety as a constant overprint variety of the second special printing, as rare as the 'SEPCIMEN' error. From his full sheet of the 1¢ Justice second special printing, author Al Staubus has identified this variety as from position 28 of the overprint. From his full sheet of the 1¢ Agriculture Second Special Printing, William E. Mooz has confirmed this variety as from position 28.

As a reference, Figure 5 shows the normal overprint. Here the gap between the prongs of the 'C' is comparatively narrow. On the broken 'C' examples, it's clear that a piece of the top prong of the 'C' has broken away.

The other recognized overprint variety from the second special printing, the "small dotted 'i' in SPECIMEN" variety from positions 7 and 26 of the overprint, is presented as Figures 6 and 7. These examples are identified by position from complete sheets.

These two overprint positions are generally considered not distinguishable by students of the issue, although the underlying stamps may show small repeating variations which allow position-specific identification. This question is the subject of ongoing research by William E. Mooz and others, and will be the subject of an article in the future. ■

¹ W. V. Combs, *U. S. Departmental Specimen Stamps* (State College, Pa.: The American Philatelic Society, 1965).

² Even though there were many sheets of Official stamps in the Stamp Agent's inventory, late in 1874 the Post Office Department ordered 10,000 complete sets of the 88 small-size Official stamps reprinted and overprinted 'SPECIMEN'. These were the first special printing, available in March, 1875. The supplies of the 1¢ Agriculture, 1¢ Executive, 1¢ Justice and 1¢ State stamps from this printing were exhausted late in 1875, and ten thousand each of these four stamps were again reprinted and overprinted 'SPECIMEN' from a new rack of type. These are the second special printing. There were three subsequent reprints of one or two Official stamps overprinted 'SPECIMEN'. For details, see Combs' pamphlet.



Figure 1. 1¢ Agriculture.



Figure 2. 1¢ Executive.



Figure 3. 1¢ Justice.



Figure 4. 1¢ State.

Above, broken 'C' in 'SPECIMEN', from position 28, second special printing, shown on stamps of four different departments. On Broken 'C' examples, the gap between the prongs of the 'C' is quite wide. The scans of the overprint images on this page have had contrast enhanced and include portions of the side ornaments from the stamp design for identification. The stamps in Figures 1 and 2 are shown courtesy of William E. Mooz.



Figure 5. A normal example of the second special printing 'SPECIMEN' overprint, here on a 1¢ Justice stamp. Note that the gap between the prongs of the 'C' is much narrower than the examples in Figures 1-4.



Figure 6. 1¢ Agriculture.



Figure 7. 1¢ Justice.

Above, two examples of the Small 'i' in 'SPECIMEN' variety. The example in Figure 6, on a 1¢ Agriculture stamp shown courtesy of William E. Mooz, is from position 26 of the second special printing. The example from the 1¢ Justice stamp in Figure 7 comes from position 7 of the second special printing.

LETTER MAIL BETWEEN THE UNITED STATES AND GERMANY UNDER THE ANGLO-PRUSSIAN CONVENTION

DWAYNE O. LITTAUER

Continued from Chronicle 209, page 73.

Part Two: 1852 Modifications to the Anglo-Prussian Convention

The formation of the German-Austrian Postal Union (GAPU) in 1850 resulted in a postage rate reduction within the German states.¹ This prompted modifications to the Anglo-Prussian Convention effective August 1, 1852, which in turn had an impact on the exchange of mails between the United States and the German states under this convention.

According to Article I, the German geographical territory covered by the convention was expanded to any place within the GAPU. When a letter was sent in the closed mails through Belgium, the rate in Britain was reduced from 1 shilling to 8 pence, and in Germany the rate was reduced from 10 silbergroschen to 7 silbergroschen (or the corresponding amount in the particular state's currency).² The 1852 convention does not mention the possibility of transit through Hamburg or the Netherlands, as had the 1846 convention.

According to Article IV, a single rate letter was ½ ounce in England and 1 zoll loth in Prussia. The rate progression remained the same in Britain: two rates for each ounce after the first ounce. In Germany, however, the rate progression after the first ounce was one rate for each zoll loth (½ ounce). Thus, letters weighing 2 zoll loths or more but less than 3 zoll loths would be charged three rates of postage. By contrast, in Britain there was no triple rate under the convention. The lack of a triple rate is consistent with the rate progression under Article VII of the Regulations under the 1848 United States-British Convention.

On letters from Britain to be sent through the GAPU to foreign countries beyond the GAPU or on letters from colonies or foreign countries through the GAPU to Britain, Article II required that the foreign postage specified in Table A of the convention be added to the 8 pence or 7 silbergroschen basic rate. Similarly, Article III provided that on letters from the GAPU to be sent through Britain to colonies or foreign countries beyond Britain or on letters from colonies or foreign countries through Britain to the GAPU, the same postage charged to correspondents in Britain was to be added to the 8 pence or 7 silbergroschen.

Under Article VII, Belgian transit was paid half by Britain and half by Prussia. This division of the Belgian postage is established by the following accounting for single rate letters:

Britain pays Prussia (for unpaid letters from the GAPU and paid letters from the U.K.):

| | |
|---------------------|-----------|
| GAPU internal fee | 3½d |
| Belgium transit fee | <u>½d</u> |
| Total to Prussia | 4d |

¹ Parry, *op. cit.*, vol. 104, pp. 1-18.

² Parry, *op. cit.*, vol. 108, pp. 244-48..

Prussia pays Britain (for unpaid letters from the U.K. and for paid letters from the GAPU):

| | |
|----------------------|--------------------|
| British internal fee | 3 sgr |
| Belgium transit fee | $\frac{1}{2}$ sgr |
| Total to Britain | $3\frac{1}{2}$ sgr |

In his book, Hargest incorrectly described the division of British and Prussian rates because he did not take into account the sharing of Belgian transit fees between the two countries.³

Articles VIII and IX specified that on letters to or from foreign countries transiting through Britain or Prussia, foreign postage should be added to the 4 pence and $3\frac{1}{2}$ silbergroschen.

Thus, under the 1852 Convention, a single rate letter from the United States prepaid the 5¢ open mail rate for British packet service would be charged 1 shilling 4 pence. Belgian transit was no longer computed on a $\frac{1}{4}$ ounce progression. The breakdown of the rate is summarized in the following table:

| British Packet | | | |
|--------------------------------|----|------------------|---------------------|
| U.S. internal fee | 5¢ | | |
| Packet fee | | 8d | $6\frac{3}{4}$ sgr |
| British internal fee | | $3\frac{1}{2}$ d | 3 sgr |
| Belgian transit fee (Br. part) | | $\frac{1}{2}$ d | $\frac{1}{2}$ sgr |
| Belgian transit fee (Pr. part) | | $\frac{1}{2}$ d | $\frac{1}{2}$ sgr |
| German internal fee | | $3\frac{1}{2}$ d | 3 sgr |
| Totals | 5¢ | 16d = 1 sh 4d | $13\frac{3}{4}$ sgr |

A single rate letter from the United States prepaid the 21¢ open mail rate for American packet service would be charged 8 pence. The breakdown of the rate is summarized in the following table:

| American Packet | | | |
|--------------------------------|-----|------------------|-------------------|
| U.S. internal fee | 5¢ | | |
| Packet fee | 16¢ | | |
| British internal fee | | $3\frac{1}{2}$ d | 3 sgr |
| Belgian transit fee (Br. part) | | $\frac{1}{2}$ d | $\frac{1}{2}$ sgr |
| Belgian transit fee (Pr. part) | | $\frac{1}{2}$ d | $\frac{1}{2}$ sgr |
| German internal fee | | $3\frac{1}{2}$ d | 3 sgr |
| Totals | 21¢ | 8d | 7 sgr |

It should be noted that this accounting is different in several respects from what Starnes showed for the 1852 convention in Appendix L his book.⁴ The right table in Starnes' Appendix L should be corrected to show that for both American and British packets, the British internal fee was $3\frac{1}{2}$ pence (3 silbergroschen); for British packet, the U.K. debit to Prussia was 1 shilling ($10\frac{1}{4}$ silbergroschen); and the Prussian total collect for British packet was $13\frac{3}{4}$ silbergroschen.

Figure 12 illustrates an envelope that was carried by a British packet in the open mail and under the 1852 Anglo-Prussian Convention. It was sent from Boston to Dresden, Saxony, on May 4, 1859, as indicated by the BOSTON/BR. T./MAY/4/PAID red circular date stamp. The Boston clerk marked in pencil at the upper right the 5¢ prepayment of the open

³ Hargest, *op. cit.*, p. 86.

⁴ Charles J. Starnes, *United States Letter Rates to Foreign Destinations 1847 to GPU-UPU* (Louisville, Kentucky: Leonard H. Hartmann), revised edition, 1989, p. 69.

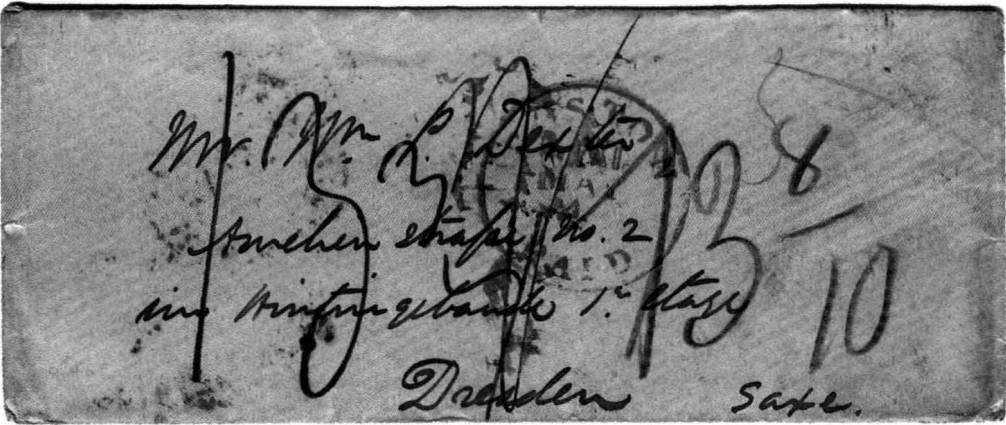


Figure 12. May 4, 1859, Boston to Dresden, Saxony, prepaid 5¢ U.S. internal postage and sent unpaid on British steamer to Liverpool. London debited Prussia 1s (equivalent of 10¼ sgr.). Prussia added 3½ sgr. and marked 13¾ sgr. or 13–8/10 neugroschen due.

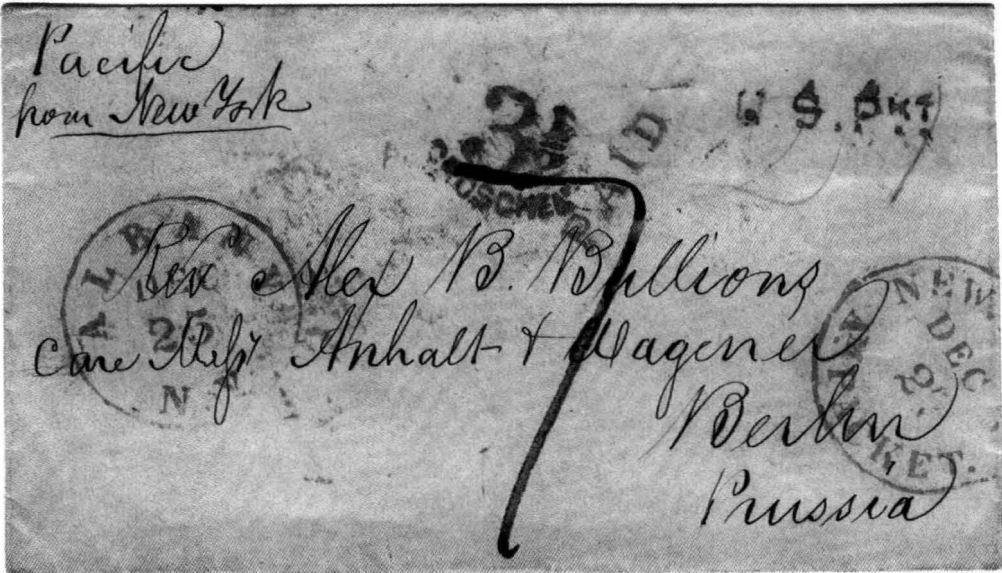


Figure 13. December 25, 1854, Albany, New York, to Berlin, prepaid 21¢ and sent on American packet paid to England. London debited to Prussia 3½ sgr. Prussia added 3½ sgr. and marked 7 sgr. due.

mail rate by a British packet. The letter was sent on the Cunard Line steamship *Arabia*, which sailed from Boston on May 4, 1859, and arrived at Liverpool on May 14, 1859. The London office processed the letter on May 16, 1859, as indicated by a small red circular date stamp on the reverse. The London clerk placed the letter in the mails for Prussia and marked 1 shilling in manuscript as a debit to Prussia for the 8 pence packet fee, 3½ pence British internal fee, and ½ pence for the British part of the Belgian transit fee. The letter reached the Aachen exchange office the next day as indicated by a SEEBRIEF PER ENGLAND UND AACHEN/17/5 B/* red double circle backstamp (similar to the marking shown as Figure 7 in the previous installment of this write-up). The 1 shilling debit was equivalent

to 10¼ silbergroschen in the Prussian currency. To this was added ½ silbergroschen for the Prussian part of the Belgian transit fee and 3 silbergroschen for the Prussian internal fee, so that a total of 13¾ silbergroschen was due, which is indicated in blue manuscript at the left. This was equivalent to 13–8/10 neugroschen in the currency of Saxony, which is written in blue crayon at the right.

Figure 13 illustrates an envelope carried by an American packet. It was sent from Albany, New York, on December 25, 1854, to Berlin, Prussia. A pencil notation at the upper right indicates cash prepayment in Albany of the 21¢ open mail rate by an American packet. The New York clerk struck a red circular datestamp (NEW.YORK/DEC/27/AM. PACKET) and sent the letter on the Collins Line steamship *Pacific*, which sailed from New York on December 28, 1854, and arrived at Liverpool on January 9, 1855. The London office clerk placed the letter in the mails for Prussia and marked in black ink the handstamps U.S. PKT. (Figure 14) and 3½ GROSCHEN (Figure 15). The latter was a debit to Prussia: 3 silbergroschen (3½ pence) British internal fee and ½ silbergroschen (½ pence) for the British portion of the Belgian transit. The postage due of 7 silbergroschen is written in blue ink in the center of the envelope. This represents the sum of 3½ silbergroschen due to Britain, ½ silbergroschen for the Prussian portion of the Belgian transit fee, and 3 silbergroschen for the Prussian internal fee.

U.S. PKT

Figure 14. Applied by London in black from 1850 to 1859 on mail carried by American packets from the U.S. and sent through Britain to Europe.

3½
GROSCHEN

Figure 15. Applied by London in black beginning in 1852 as a debit to Prussia under the Anglo-Prussian Convention.

Figure 16 illustrates another cover carried by an American packet, addressed to Hamburg and posted at Norwich, Connecticut, on August 15, 1856. The 21¢ open mail rate by an American packet was paid by a single of the 1851 1¢ blue type II and a horizontal sheet margin pair of the 1855 10¢ green type II. The letter was carried on the Collins Line steamship *Atlantic*, which sailed from New York on August 16, 1856, indicated by the faint red circular NEW-YORK/AUG/16/AM. PKT. The letter arrived at Liverpool on August 28, 1856, and it reached the London exchange office the same date as indicated by a small black circular IU/AU-28/1856 backstamp. The London office clerk marked the letter U.S. PKT. (Figure 14). Unlike the envelope shown in Figure 13, the clerk neglected to mark the 3½ silbergroschen debit to Prussia. After adding ½ silbergroschen for the Prussian portion of the Belgian transit fee and 3 silbergroschen for German internal fee, the postage due was 9 Hamburg schillinge (equivalent to 7 silbergroschen), which is indicated in red crayon. The letter reached Hamburg on August 30, 1856, as indicated by a black oval St. P.A./30 Aug. 1856 backstamp.

Figure 17 illustrates a folded letter from the same correspondence carried by a British packet. It was posted at Norwich, Connecticut, on August 26, 1856, addressed to Hamburg. The 5¢ open mail rate by a British packet was paid by a horizontal pair of the 1851 1¢ blue type II and a single 1851 3¢ dull red. The letter was sent on the Cunard Line steamship *Canada*, which sailed from Boston on August 27, 1856, indicated by a black backstamp BOSTON/27/MAY/BR. PKT. The letter arrived at Liverpool on September 7, 1856, and it reached the London exchange office the next day, as indicated by a red circular backstamp.

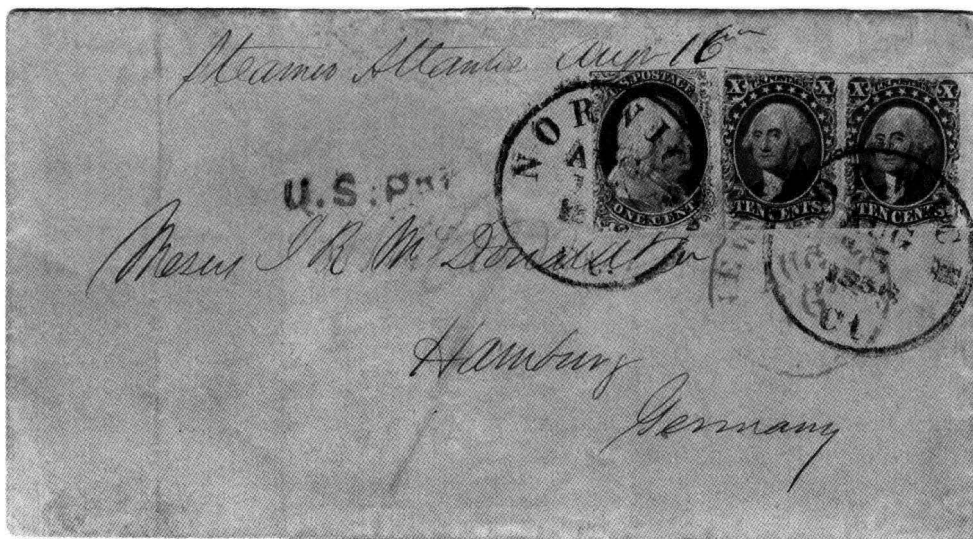


Figure 16. August 15, 1856, Norwich, Connecticut, to Hamburg, prepaid 21¢ and sent on an American packet from New York to Liverpool. British 3½ sgr. debit to Prussia not indicated. Prussia added 3½ sgr. Postage due in Hamburg was 9 schillinge (equivalent to 7 sgr.).

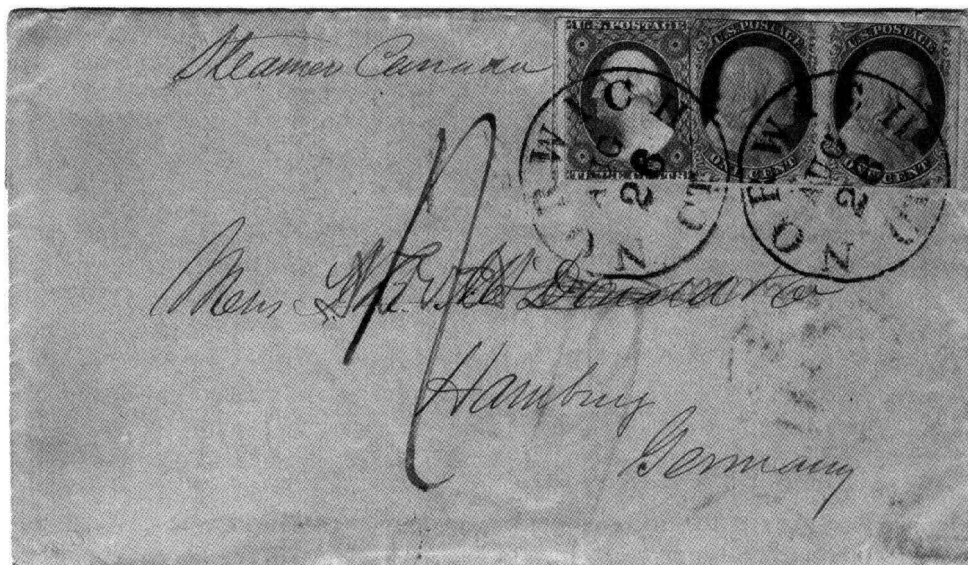


Figure 17. August 26, 1856, Norwich, Connecticut, to Hamburg. Prepaid 5¢ U.S. internal and sent on British packet from Boston to Liverpool. London debited Prussia 1s (equivalent of 10¼ sgr.). Prussia added 3½ sgr. Postage due in Hamburg was 19 schillinge (equivalent of 13¼ sgr.).

The London office clerk placed the letter in the mails for Prussia and marked 1 shilling in manuscript. This was a debit to Prussia for the 8 pence packet fee, 3½ pence British internal fee, and ½ pence for the British part of the Belgian transit fee. After adding ½ silbergroschen

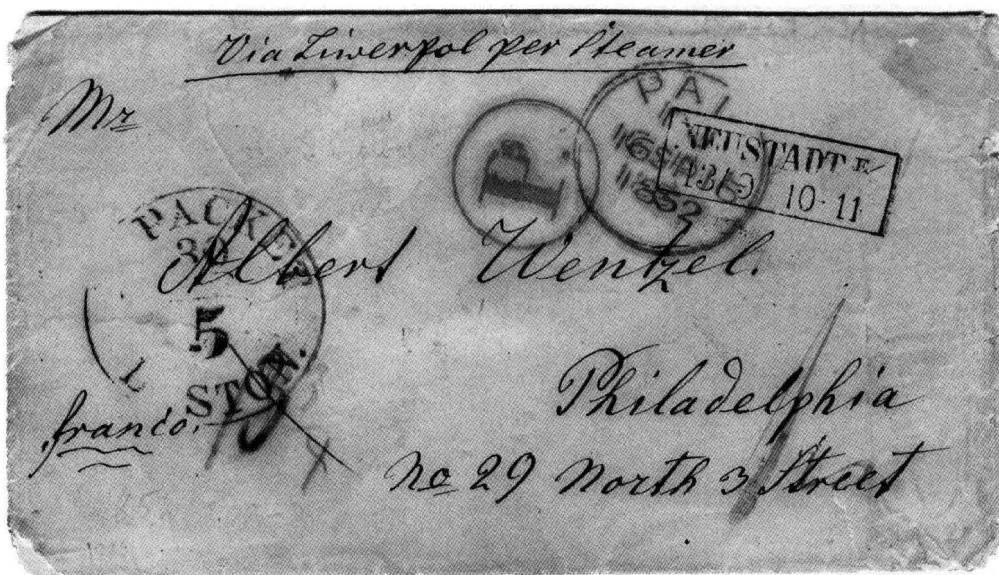


Figure 18. September 13, 1852, Neustadt–Eberswalde, Prussia to Philadelphia, prepaid 13¾ sgr. Prussia credited 1s to Britain. Envelope sent on British packet from Liverpool to Boston, where 5¢ postage due was marked for internal postage to Philadelphia.

for the Prussian portion of the Belgian transit fee, and 3 silbergroschen for German internal fee, the postage due was 19 Hamburg schillinge (equivalent to 13¾ silbergroschen), which is indicated in red crayon. The letter bears a black oval Hamburg backstamp similar to the one on the back of the cover shown in Figure 16.

Figure 18 illustrates an envelope sent in the opposite direction very soon after the 1852 rates became effective. It is from Neustadt–Eberswalde, Prussia, on September 13, 1852, to Philadelphia. The 13¾ silbergroschen prepayment is indicated in red crayon in the lower left after the manuscript “franco.” This represented 3 silbergroschen Prussian internal fee, 1 silbergroschen Belgian transit fee, 3 silbergroschen British internal fee, and 6¾ silbergroschen packet fee. A backstamp indicates the letter was processed September 15, 1852, on the Cologne–Verviers railroad. There, the clerk marked a large red circular P. and in the lower right applied a magenta 1 shilling manuscript credit to Britain: ½ pence for the British part of the Belgian transit fee, 3½ pence British internal fee, and 8 pence packet fee. The letter reached London on September 16, 1852, as indicated by the red circular date stamp on the front. The letter crossed on the Cunard Line steamship *Canada*, which sailed from Liverpool on September 18, 1852, and arrived at Boston on September 29, 1852. The next day a Boston clerk applied a black circular date stamp BR. PACKET/30/SEP/5/BOSTON to indicate that 5¢ was due for the United States internal fee under the United States–British Convention’s open mail provision.

Figure 19 illustrates an envelope from Wiesbaden, Nassau, on August 24, 1859, to Blackjack, De Soto Parish, Louisiana. The Thurn and Taxis post office serviced Nassau, and 47 kreuzer was prepaid by a horizontal pair of the black on light green paper 1 kreuzer Thurn and Taxis issue of 1852 and two horizontal pairs and a single of the black on brownish yellow paper 9 kreuzer Thurn and Taxis issue of 1852 (Scott 46). The Thurn and Taxis clerk marked in magenta ink the fraction “9/38” to indicate the division of the postage: 9 kreuzer for the German internal fee and 38 kreuzer for the Belgian transit fee, British transit fee, and packet fee. A faint Cologne backstamp indicates that the Cologne exchange office



Figure 19. August 24, 1859, Wiesbaden, Nassau, to Blackjack, Louisiana, prepaid 47 kreuzer. Thurn and Taxis "9/38" indicates division of postage: 9 kreuzer German internal and 38 kreuzer foreign postage. Prussia credited 1s to Britain. Envelope sent on British packet from Liverpool to Boston, where 5¢ postage due was marked for internal postage to Blackjack.

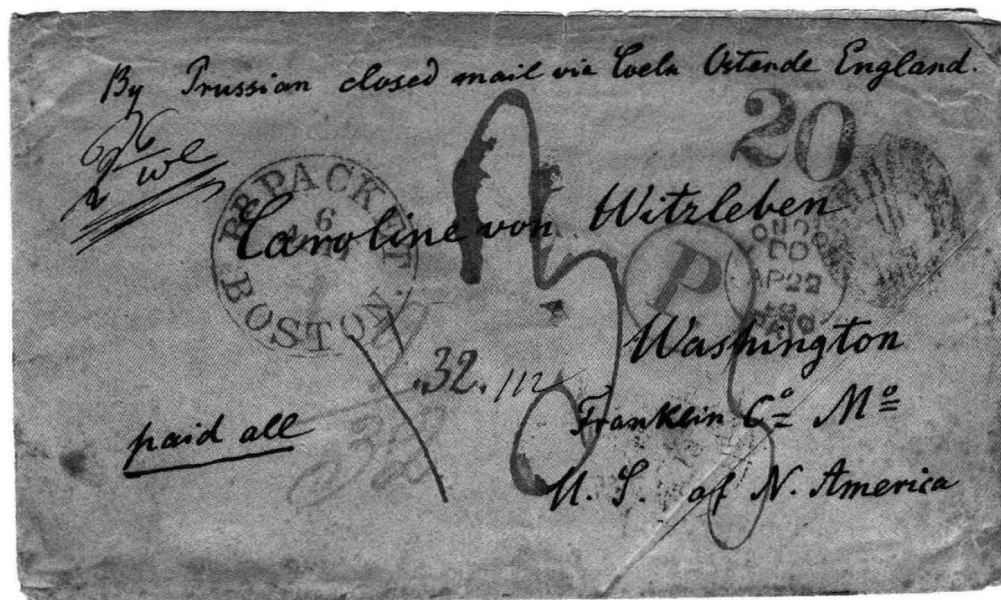


Figure 20. April 18, 1859, Frankfurt am Main to Washington, Franklin County, Missouri, prepaid 41 sgr. for letter weight of 2 6/10 zoll loth. Frankfurt marked "9/32" to indicate division of prepayment: 9 sgr. for German internal and 32 sgr. (or 112 kreuzer) foreign postage. Prussia credited 3s to Britain. Envelope sent on British packet from Liverpool to Boston, where 20¢ postage due was marked for quadruple internal fee.

handled the letter on August 26, 1859. There, the clerk marked a large red circular P. and wrote a magenta 1 shilling credit to Britain, representing ½ pence for the British part of the Belgian transit fee, 3½ pence British internal fee, and 8 pence packet fee. The letter reached London on August 26, 1859, as indicated by the small red double circle date stamp on the front. The letter was sent on the Cunard Line steamship *Europa*, which sailed from Liverpool on August 27, 1859, and arrived at Boston on September 9, 1859. Boston applied its black circular date stamp 5/SEP/9/BOSTON BR. PKT. to indicate that 5¢ was due for the United States internal fee under the United States–British Convention’s open mail rates.

Figure 20 illustrates an envelope that was a triple rate under the Anglo–Prussian Convention but a quadruple rate under the United States–British Convention. It is from Frankfurt am Main on April 18, 1859 (indicated by a black circular date stamp on the reverse), to Washington, Franklin County, Missouri. Frankfurt am Main was a free city that was also serviced by the Thurn and Taxis post office. The weight of 2 6/10 zoll loth (43½ grams, 1.53 ounces) was written at the upper left. Since the letter weighed between 2 and 3 zoll loths, it was charged 3 rates of postage. The 41 silbergroschen that was prepaid in cash was shown by the red crayon fraction “9/32,” which indicated the division of the postage: 9 silbergroschen German internal fee and 32 silbergroschen, the latter of which represents 3 silbergroschen Belgian transit fee, 9 silbergroschen British internal fee, and 20 silbergroschen packet fee (rounded down slightly from 20¼ silbergroschen). The blue manuscript “112” to the right of the fraction represents 112 kreuzer, the equivalent of 32 silbergroschen. A faint backstamp indicates that the letter was processed April 20, 1859, on the Cologne–Verviers railroad. There, the clerk marked a large red circular P. and wrote in magenta ink in the center of the letter a 3 shilling credit to Britain, representing 1½ pence for the British part of the Belgian transit fee, 10½ pence British internal fee, and 24 pence packet fee. The letter reached London on April 22, 1859, as indicated by the small red double circle date stamp on the front. The letter was sent on the Cunard Line steamship *Europa*, which sailed from Liverpool on April 23, 1859, and arrived at Boston on May 6, 1859. The Boston clerk applied a black circular date stamp BR. PACKET./6/MAY/BOSTON. and stamped a black 20 to indicate that 20¢ was due for a quadruple United States internal fee under the United States–British Convention’s open mail rates, since the convention did not recognize a triple rate.

A Note about the 1852 United States–Prussian Convention

Within a month after the Anglo–Prussian Convention was amended in July 1852, the United States entered into its own convention with Prussia under which the single letter rate was 30¢ or 13 silbergroschen.⁵ The 1852 United States–Prussian Convention rate was a less expensive alternative since, as explained above, the Anglo–Prussian Convention and the open mail rates under the United States–British Convention produced a total cost to the sender and recipient of 37¢, which comprised 5¢ United States internal fee, 16¢ packet fee, and the 16¢ (or 8 pence) Anglo–Prussian Convention rate.

In spite of this cost difference, the letters illustrated above show that some mail continued to be sent in the British open mail and under the Anglo–Prussian Convention after the United States–Prussian Convention became effective. However, use of the British open mail was not encouraged after the 1852 United States–Prussian Convention. While the 1855 Postal Laws and Regulations still showed the open mail rates, the 1857 and 1859 Postal Laws and Regulations did not. In November 1860, the open mail rates also were not listed as an option for sending letters to the German states.⁶ Further, in many cases after

⁵ 16 U.S. Statutes at Large 963–75.

⁶ *United States Mail and Post–Office Assistant 1860–1872*, reprint, (Collector’s Club of Chicago 1975), p. 4.

1852, letters to Germany that the remitter intended to be sent in the open mails often were not accepted for that service and were sent as unpaid letters under the United States–Prussian Convention. The partial payment was rejected because Article II of the 1852 United States–Prussian Convention prohibited payment of less than the whole rate.

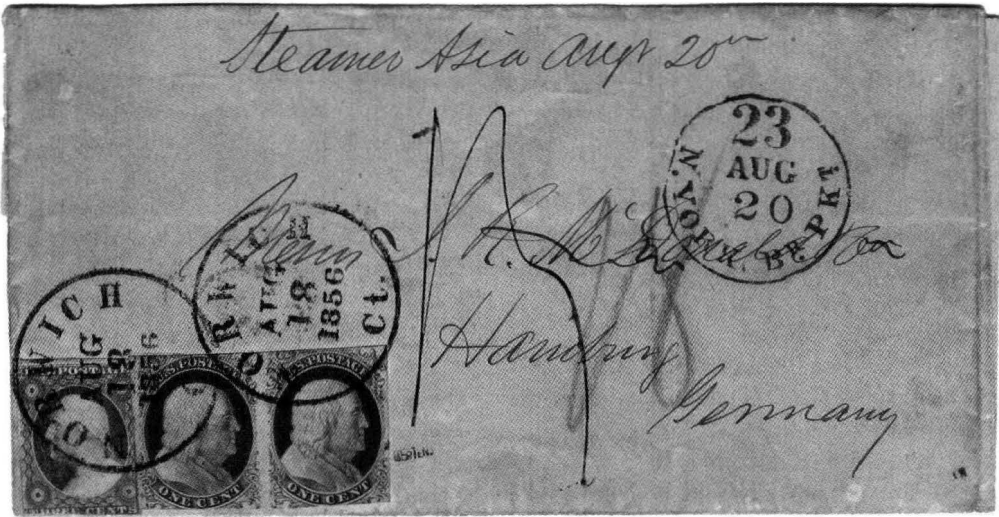


Figure 21. August 18, 1856, Norwich, Connecticut, to Hamburg. Prepayment of 5¢ disregarded and letter sent unpaid under the U.S. Prussian Convention. U.S. debited Prussia 23¢. British packet carried letter from New York to Liverpool. Postage due in Hamburg was 13 sgr. (the equivalent of 30¢) or 18 schillinge.

Figure 21 is an example of a folded letter from the same correspondence as Figures 16 and 17, in which prepayment of the open mail rate was disregarded. It is from Norwich, Connecticut, August 18, 1856, again to Hamburg. The sender endorsed the letter “Steamer Asia August 20” and attempted to pay the 5¢ open mail rate by a British packet with a horizontal pair of the 1851 1¢ blue type II (23/24L1E) and a single 1851 3¢ dull red. Instead of placing the letter in the open mails, the New York clerk processed the letter under the United States–Prussian Convention. Since less than the full 30¢ rate was paid, the prepayment was disregarded and the letter was considered totally unpaid. This is indicated by the black circular date stamp 23/AUG/20/N. YORK BR. PKT. The “23” in the marking is a debit to Prussia of 23¢, representing 5¢ United States internal fee plus 18¢ packet and British transit fees (the United States was responsible for accounting to England for any mail carried by a British packet).⁷ The letter was sent on the Cunard Line steamship *Asia*, which sailed from New York on August 20, 1856, and arrived at Liverpool on August 31, 1856. Unlike letters in the open mail, England did not process this letter and, therefore, there are no British markings. The mailbag remained closed through both England and Belgium and was opened at Aachen on September 2, 1856, as indicated by a red double circle backstamp. The Aachen clerk wrote “13” in blue ink in the middle of the folded letter reflecting the postage due in silbergroschen. Next to the “13” is a red crayon “18,” which indicated the postage due in Hamburg schillinge. An oval backstamp St. P. A./3 Sep 56 shows the letter

⁷ Article II of the 1852 United States–Prussian Convention describes a combined 20¢ rate for packet fee, British transit fee, and Belgian transit fee. To understand the credits and debits in the exchange office markings, the breakdown of this 20¢ amount can be inferred from the accounting under Article VI of the convention. The actual amounts accounted for between the four countries were sometimes somewhat different. Hargest, *op. cit.*, p. 87.

reached Hamburg on September 3, 1856.

Finally, it is interesting to note that while United States post office referred to mail under the 1852 United States–Prussian Convention as “Prussian Closed Mail” this term also was used in Article I of the 1852 Anglo–Prussian Convention to refer to mail carried in closed mailbags through Belgium.

1859 Modifications to the Anglo–Prussian Convention

The Anglo–Prussian Convention was extended in 1856 and 1858.⁸ In June 1859, the convention was amended to reduce the rates on prepaid letters between Britain and certain states: Prussia, Austria, Bavaria, Saxony, Württemberg, Mecklenburg–Strelitz, Oldenburg, Luxemburg, Brunswick, and Lubeck.⁹ This agreement was extended to Thurn and Taxis effective April 1, 1862, and Mecklenburg–Schwerin on May 1, 1862.¹⁰ Rates on unpaid letters remained the same, but rates on prepaid letters were reduced from 8 pence or 7 silbergroschen to 6 pence or 5 silbergroschen (or the corresponding amount in the particular state’s currency). Underpaid letters were rated as unpaid letters after subtracting the partial payment. Under Articles III and VI of the 1859 Anglo–Prussian Convention, all amounts paid were divided equally (through quarterly accountings) between Britain and Prussia, including (according to Article VIII) registration fees and any additional fees levied by Britain or the listed states. Article IV provided that the British pay Belgium for all transit postage and that each quarter Prussia reimburse Britain for half of this postage. Under Article VII, Britain and the listed states were free to set the registration fee to be charged on the posting of letters, but were forbidden from charging a fee to deliver registered letters. Article V established the following accounting between Britain and Prussia on single rate letters between the United Kingdom and the listed states:

Britain pays Prussia:

| | |
|---------------------------------------|----|
| Paid letter from the United Kingdom | 3d |
| Unpaid letters from the listed states | 4d |

Prussia pays Britain:

| | |
|--|--------|
| Paid letter from the listed states | 2½ sgr |
| Unpaid letters from the United Kingdom | 3½ sgr |

1862 Modifications to the Anglo–Prussian Convention

The Anglo–Prussian Convention was modified again on October 13, 1862.¹¹ Many of the provisions were restatements of prior amendments and there were no changes in the basic rates. The convention was extended to Hanover and Baden. Article II established the exchange offices as London, Dover, Berlin, and the traveling post office between Verviers and Cologne.

Under Article VIII, partial payments of the 6 pence or 5 silbergroschen rates were to be disregarded. Article IX clarified that, while Britain was to pay one–half of any fee it collected in addition to the convention’s rates, this rule did not apply to payments made voluntarily to letter carriers for delivering letters to persons residing beyond the prescribed limits within which free delivery was offered. Article XIII permitted Prussia to deliver to Britain any registered letters addressed to, among other countries, the United States (includ-

⁸ Parry, *op. cit.*, vol. 108, pp. 248–51.

⁹ Parry, *op. cit.*, vol. 108, pp. 251–54.

¹⁰ Parry, *op. cit.*, vol. 125, pp. 75, 88.

¹¹ Parry, *op. cit.*, vol. 125, pp. 95–111..

ing California and Oregon).

Article XIX granted Prussia the right to send closed mails through Britain to and from the United States. For letters passing in closed mails through Britain, Articles XXII and XXIII required that Prussia pay Britain 4 pence per ounce transit and 1 shilling per ounce for sea conveyance by British mail packets or private ships departing from or arriving at British ports.

Under Articles XXXI and XXXII, ordinary and registered letters that were misdirected or missent were to be returned immediately and those that could not be delivered for whatever reason were to be returned monthly at the weight and postage that was originally charged. If there were an address change, letters would be forwarded or returned at no additional cost. Undeliverable letters that were prepaid to the destination would be returned at no additional cost. The accounting on undeliverable letters that had been sent in closed mails was based on the amount of postage that was charged in the transit accounts of the respective offices.

Article XXXIV provided that ordinary and registered letters were to be marked in red ink "P.D." if they were paid to the destination and "P.P." if they were prepaid for some part of the distance beyond the territory of the dispatching office. Pursuant to Article XL, Articles XIX to XXX would not become effective until Britain or Prussia, as applicable, concluded satisfactory arrangements with Austria, Hamburg, Bremen, and the United States, to facilitate implementation of those articles.



Figure 22. December 4, 1864, Deutz, Rhenish Prussia, to Burlington, Iowa, prepaid 5 gr. No credit from Prussia to Britain shown. London credited the U.S. 16¢. Envelope sent on Allan Line packet from Londonderry to Portland. Chicago marked postage due, 5¢ in specie (coin) or 11¢ in paper currency.

Figure 22 illustrates an envelope that was carried by an American packet at these new rates under the 1859 Anglo-Prussian Convention. It was sent from Deutz, Rhenish Prussia, on December 4, 1864, to Burlington, Iowa. The endorsement is "per prussian closed mail via Liverpool by American packet Boot [sic]." There is no evidence that more than

5 silbergroschen was prepaid, since this is all that is indicated by the red crayon after the manuscript "paid all." This is consistent with this endorsement because the 5 silbergroschen paid the postage only to England, but not the packet fee, which would be collected in the United States under the open mail provisions of the United States–Britain Convention. Nevertheless, the manuscript "paid all" might indicate that, even though it is not shown on the letter, an additional 6¾ silbergroschen for packet fee was paid in Deutz for a total of 11¾ silbergroschen. The letter shows neither "P.P." nor "P.D." as required by Article XXXIV. It shows no credit to Britain and no other Prussian exchange office markings. The letter reached London on December 5, 1864, as indicated by the small red double circle date stamp on the front. Based on the "paid all" endorsement, the London clerk applied a red 16/CENTS stamp, indicating a credit to the United States for the packet fee since the letter was to go by an American contract steamer. The letter was sent on the Allan Line steamship *Peruvian*, which sailed from Londonderry, Ireland, on December 16, 1864, and arrived at Portland, Maine, on December 28, 1864. The letter was carried from Portland to Chicago on the Canadian Grand Trunk Railway via a branch that connected with Portland.¹² The Chicago exchange office clerk applied a blue CHICAGO AM. PKT./DEC/29/5 circular date stamp to indicate that 5¢ was due in specie (coin) for the United States internal fee under the United States–British Convention's open mail rates. The clerk also applied a blue 11/U.S. NOTES handstamp to indicate that 11¢ would be due if payment were made in paper currency.

Conclusion

The Anglo–Prussian Convention provided one of the principal routes for the exchange of mail between the United States and the German states between 1846 and 1852. After 1852, it was still available but used less frequently. The 1852 United States–Prussian Convention provided a lower cost alternative and permitted a letter to be sent entirely paid or entirely unpaid. The United States post office did not encourage use of the British open mail and, consequently, it did not encourage use of the Anglo–Prussian Convention after the 1852 convention between the United States and Prussia. In some cases when the open mail rate was prepaid for a letter to Germany, the letter was treated as underpaid and, therefore, it was considered as an unpaid letter under the United States–Prussian Convention. ■

¹² Hubbard and Winter, *op. cit.*, p. 130.

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ANSWERS TO PROBLEM COVER IN CHRONICLE 209

We received two answers with regard to our most recent problem cover, presented in *Chronicle* 209 (page 75) and reproduced here as Figure 1. Route Agents James W. Milgram and Van Koppersmith both noted that the hand-stamp was poorly and partially struck, resulting in what appeared to be a “4” instead of the correct “40” New York due marking on this incoming steamship letter from Havana. The 40¢ collection is appropriate for four times the 10¢ steamship rate on a letter weighing between 1½ and 2 ounces. The full sending (Cover Corner illustrated only the cover sheet) presumably contained enclosures.

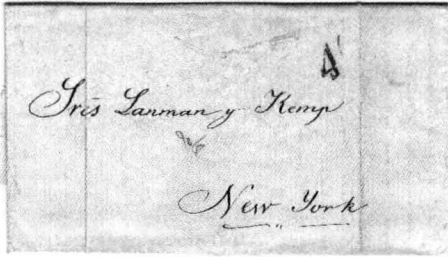


Figure 1. Our problem cover from last issue. The mysterious “4” due marking turns out to be a poorly-struck “40” – appropriate to an unpaid four-times-rate steamship letter coming in to the U.S. from Havana in the 1860s.

The tracing of the “40” hand-stamp in the Hubbard-Winter book (*North Atlantic Mail Sailings 1840-75*, page 370, marking 316) provided a good sample for comparison. An overlay copied from this sample was placed over the copy of the cover resulting in almost perfect placement for the “4” and a good match for what little can be seen of the “0” that appears on the Figure 1 cover.

PROBLEM COVER FOR THIS ISSUE

Route Agent Rick Leiby submits the cover illustrated in Figure 2. As can be seen, this cover originated in New York, N.Y. The contents are dated 1 July 1846 and the cover bears a red NEW-YORK JUL 4 circular datestamp with “2 cts”. There is a second hand-stamped blue 2 rate mark adjacent.

The content is illustrated as Figure 3. While apparently handwritten, it seems to suggest a form or duplicated letter. Can anyone explain why, and where, the second hand-stamped “2” was applied? Should this cover have been rated as a letter, or was it properly rated as second class mail (circulars, handbills, and other printed matter)?



Figure 2. Problem cover for this issue: July 4, 1846, New York City to Carlisle, Kentucky. Two questions: (1) Why two different “2” collect markings (one red and one blue)? (2) Should this missive have been rated as a letter rather than as a circular?

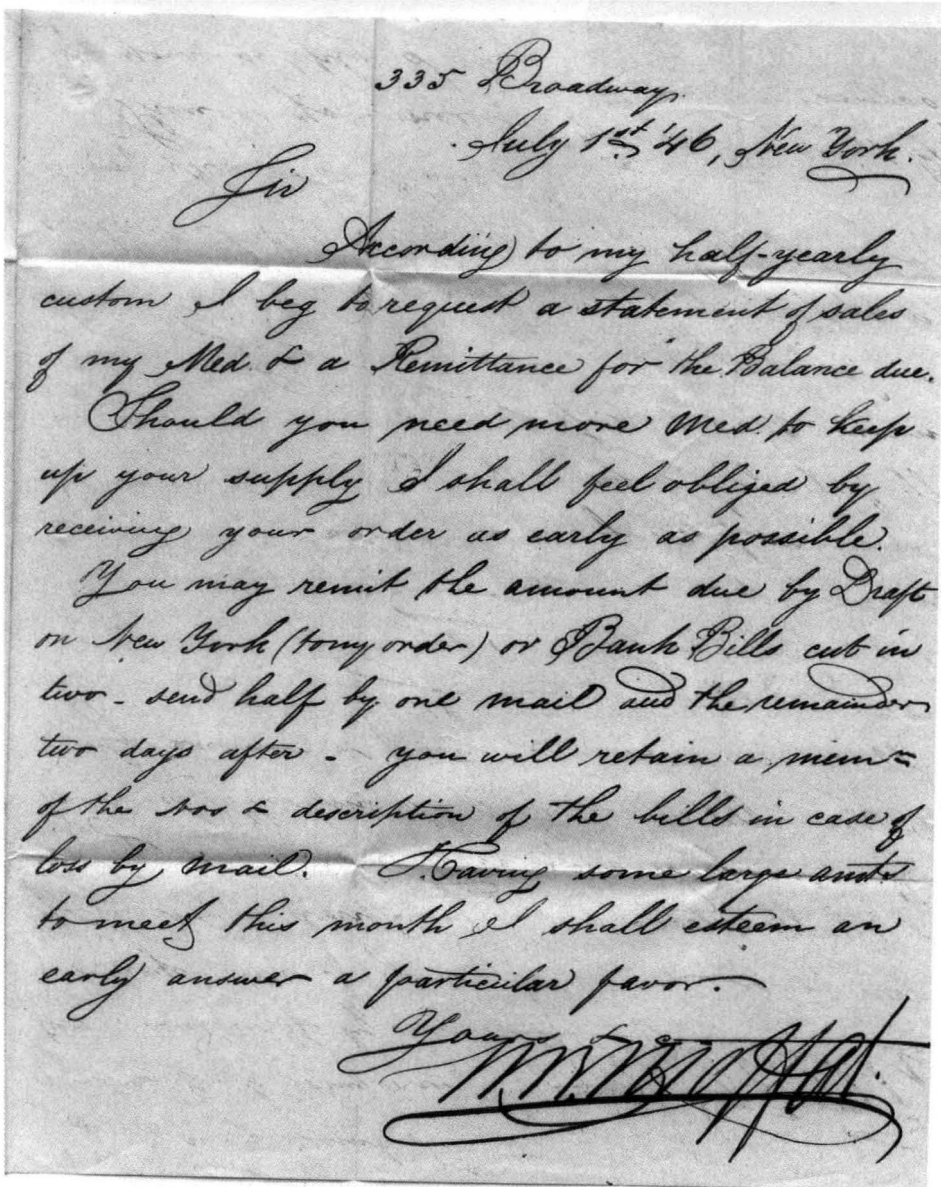


Figure 3. Contents of the problem cover shown in Figure 2.

COVER CORNER ON LINE

In an attempt to increase member participation in this, the only interactive section of the *Chronicle*, we're experimenting with posting problem covers on the Society website. If you visit the Society's on-line site (Google "U.S. Philatelic Classics Society" or go to uspcs.org) and click on the "Cover Corner" bar at the left, you'll be taken to an interesting problem cover that we've not yet featured in these pages. The site invites you to suggest your answers. If this new approach generates interest, we'll be able to take responses from the site and publish them in this section. Have a look. Get involved. ■

IN MEMORIAM

ROY WEBER

I am sad to report that Roy P. Weber died at age 60 on December 25, 2005. In the words of Thomas J. Alexander “Roy Weber was the most persistent and successful researcher of this generation of philatelists.”

Many of you know that Roy served on the Board of Directors of the U.S. Philatelic Classics Society, and that he was an active collector of the 3¢ U.S. 1851-1857 stamp. Roy was born and raised in Brooklyn, N.Y. He received his doctorate degree from Cornell University, before moving to New Jersey in 1973. You may not know that he invented the 800 toll-free numbering system, or that his name appeared on more than 60 patents, or that he was a charter member of the New Jersey Inventor’s Hall of Fame. Roy was an AT&T Fellow, an honor bestowed on the luminaries of AT&T for lifetime achievement.

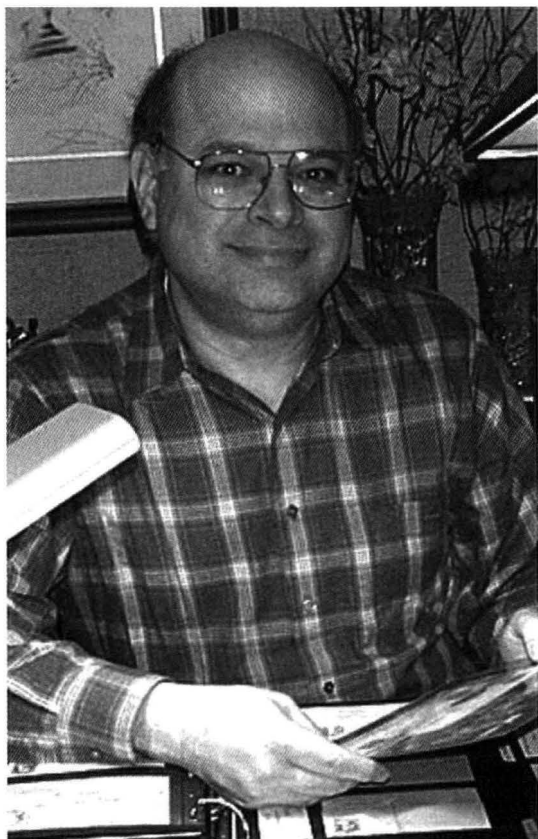
Roy was passionate about our hobby and believed that sharing information was the key to making great discoveries. He founded a study group of 3¢ 1851 collectors that was hosted in his home with his wonderful wife, Arlyne. This group grew from just collectors in the New Jersey area to include those who traveled from as far as California and Washington state. In 2003 he led the team that purchased the original die for the three-cent 1851 essay,

Scott #11-E2. This die unexpectedly appeared on eBay. Roy organized a group of donors, made the purchase and donated the die to the Smithsonian National Postal Museum. Roy immediately began researching the 11-E2 die to answer all sorts of questions. He actively engaged others, but Roy was the driving force. His research spread to other essays from the 1851–1857 era, when he discovered much of what we thought we knew about this material was not correct.

The results of his work are a manuscript titled *The Three-Cent 1851 Essays and Related Topics*. Roy worked on it up to the time of his death. I have studied the current draft, and at least a dozen prior drafts-in progress. I think Roy Weber’s work is the finest piece of philatelic research that I have seen conducted in my lifetime. I am delighted to say that Roy’s family is receptive to this manuscript being published by our Society. We would be privileged to do so.

It was my honor to have known Roy as a friend. He will be missed.

—Wilson Hulme



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ADVERTISER INDEX

| | |
|--|--------------------|
| Matthew Bennett, Inc..... | 84 |
| Collectors Club | 165 |
| Charles G. Firby | 166 |
| H. R. Harmer, Inc..... | 168 |
| Leonard H. Hartmann | 143 |
| Kristal Kare, Inc..... | 161 |
| James E. Lee | Inside Back Cover |
| Jack E. Molesworth, Inc..... | Inside Front Cover |
| Nutmeg Stamp Sales, Inc..... | 126-127 |
| Schuyler Rumsey Philatelic Auctions..... | 86 |
| Shreves Philatelic Galleries, Inc. | 81 |
| Robert A. Siegel Auction Galleries Inc. | 147, Back Cover |
| Spink | 82 |
| Stephen T. Taylor | 141 |
| USPCS 1851 Sesquicentennial book | 165 |
| United States Stamp Society..... | 131 |

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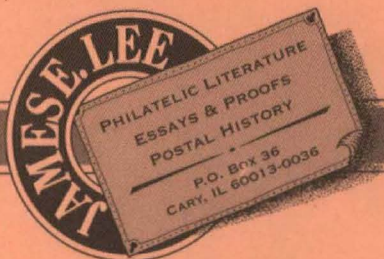
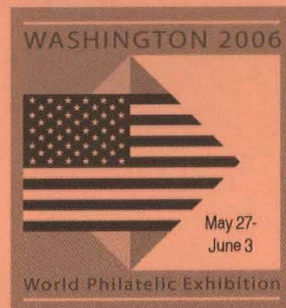
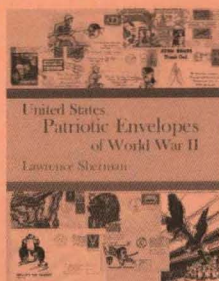


Alfred Lichtenstein



Louise Boyd Dale

It's quite possible that the greatest selection of essays, proofs, U.S. postal history & philatelic literature at the greatest stamp show in American history will be at Booth 2124. We don't think any serious collector can afford to miss this one. See you there!




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17th SALE

THE "GEORGE W. HALE"
COLLECTION OF
UNITED STATES
FANCY CANCELLATIONS



IN 1966 Auction
THURSDAY, APRIL 29th, 2 p.m.

Robert A. Siegel
AUCTIONS
40 FIFTH AVENUE NEW YORK, N.Y.

Hale 1954

72nd SALE

EMERSON C. KRUG
Collection of
UNITED STATES
COVERS

AT PUBLIC AUCTION
Wednesday and Thursday
MAY 21 and 22, 1958
AT 1 P.M. EACH DAY

Robert A. Siegel
AUCTIONS
40 FIFTH AVENUE NEW YORK, N.Y.
Tel. MU 2-5000

Krug 1958

24th SALE

THE HENRY W. HILL COLLECTION
FIVE CENT JEFFERSON STAMPS
1856-1861 ISSUES

AT PUBLIC AUCTION
WEDNESDAY, FEBRUARY 11th, 1959
at 1 P.M.

Robert A. Siegel
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Hill 1959

The
NEWBURY
Collection

Part I

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Newbury 1962


THE JOSIAH K. LILLY
COLLECTION
PART I

Robert A. Siegel
AUCTIONS

Lilly 1967

33rd SALE

UNITED STATES
POSTAL HISTORY COVERS
From the Award Winning Collection of
Miss Katharine Mathies



AT PUBLIC AUCTION
Tuesday, Wednesday
May 28th, 29th, 1969

Robert A. Siegel
AUCTIONS
40 EAST 57th STREET NEW YORK, N.Y. 10022
Tel. MU 2-5000

Mathies 1969

39th SALE

The
MORTIMER L. NEINKEN
Collection

AT UNRESERVED PUBLIC AUCTION
Thursday Afternoon, November 19th, 1970 at 1:00 P. M.
Friday Afternoon, November 20th, 1970 at 1:00 P. M.

Robert A. Siegel
AUCTIONS
40 EAST 57th STREET NEW YORK, N.Y. 10022
Tel. MU 2-5000

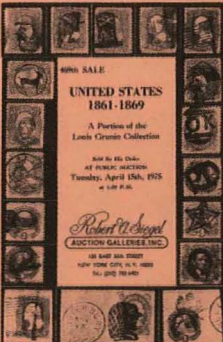
Neinken 1970

36th SALE

UNITED STATES
1861-1869
A Portion of the
Lochs Green Collection

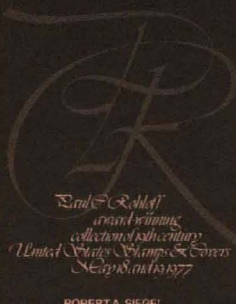
Sold by the Order
of PUBLIC AUCTION
Tuesday, April 14th, 1975
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AUCTION GALLERIES, INC.
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Grunin 1975

19th SALE




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Rohloff 1977

52nd SALE

THE AWARDED WINNING
POSTAL HISTORY COLLECTION
OF
J. DAVID BAKER

Offered by Order of the Order
of UNRESERVED PUBLIC AUCTION



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Robert A. Siegel
AUCTIONS
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Baker 1978

23rd SALE

UNITED STATES
POSTAL HISTORY
FROM THE
MARC HAAS COLLECTION

Robert A. Siegel
AUCTION GALLERIES, INC.

Haas 1980

63rd SALE

Ex-Sheriff

PART I
POSTMEN 11, 12, 10/5

Robert A. Siegel
AUCTION GALLERIES, INC.
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NEW YORK, N.Y. 10022

Sheriff 1985

42nd SALE

CLASSIC UNITED STATES
STAMPS AND COVERS

A PORTION OF THE PHILIP G. RUST COLLECTION

JUNE 25, 1987


Robert A. Siegel
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NEW YORK, N.Y. 10022

Rust 1987

5th SALE

Thursday, June 9, 1992


UNITED STATES 1847 ISSUE
The Award-Winning Kapiloff Collection



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NEW YORK, N.Y. 10022

Kapiloff 1992

HONOLULU
ADVERTISER
COLLECTION
PART I
HAWAII



The Memorabilia
Acquisitor, St. Louis
November 12, 1991

Robert A. Siegel
AUCTION GALLERIES, INC.
40 EAST 57th STREET
NEW YORK, N.Y. 10022

Honolulu Advertiser 1995

17th SALE

VERNON R. MORRIS JR. M.D.
COLLECTION

CLASSIC UNITED STATES STAMPS
OF
EXTRAORDINARY QUALITY AND COLOR

Sale 798

Friday Evening at 6:00 p.m.
September 26, 1997

Robert A. Siegel
AUCTION GALLERIES, INC.
40 EAST 57th STREET
NEW YORK, N.Y. 10022

Morris 1997

Great collections have one name in common.