

THE CHRONICLE May 1988 (No. 138)

The

Chronicle

of the U.S. Classic Postal Issues

May 1988

Volume 40, No. 2

Whole No. 138

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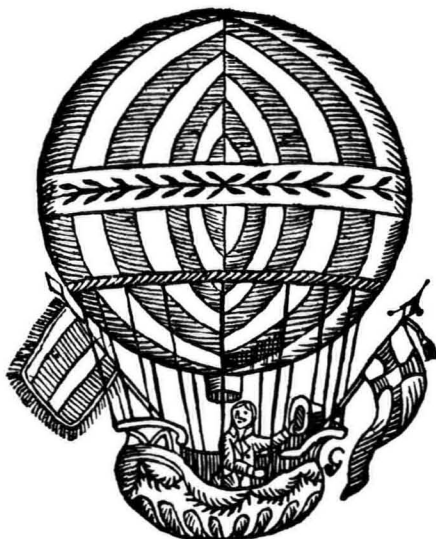
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The Chronicle of the U.S. Classic Postal Issues

ISSN 0009-6008

May 1988	Published Quarterly, in February, May, August, and November.	Vol. 40, No. 2 Whole No. 138
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\$3.50 Members \$4.00 Non-Members	Official publication of the U. S. Philatelic Classics Society, Inc. (Unit 11, A. P. S.)	Annual dues \$15.00
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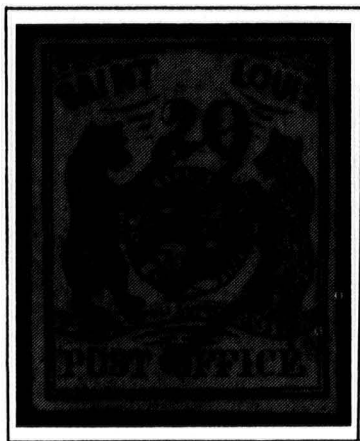
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The bottom line is . . .
**WE WILL WORK
HARDER FOR YOU!**

. . . Because I take stamps seriously. To me, a collector's stamps are more than just commodities. They are often pieces of one's life. Chances are, a collector passed up something else in order to buy each stamp and cover. That means an obligation on my part to do the best by the collector . . . or his or her children.

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IN MEMORIAM



N. Leonard Persson

1924-1988

Len Persson passed away unexpectedly at the age of 63. He was constantly in touch with his many friends who were also collectors, so many of us have memories of a phone conversation with him just days before his demise, little thinking that this would be our last communication with him. He had many friends made through collecting, both collectors and dealers.

Like quite a few serious collectors, his hobby was as important to him as his professional work of financial advisor. But this was a two-way street because he gained many customers who were his collecting friends. Thus many of us phoned him about one matter or other, but ended up with a discussion on philately. Or visa versa.

While Len did not write much, he was very knowledgeable about most areas of U.S. postal history of all eras. In fact, I know of no one who was so conversant in all fields of nineteenth and twentieth century American postal usages. This reflected his widely dispersed collecting interests.

His most advanced collections were in western covers. Probably Colorado and Alaska were his deepest loves, but he had built important collections in Arizona, New Mexico, and Minnesota postmarks previously. One collection was an important cover from each state or territory including Confederate material. Parcel Post usages were a field of specialization. But Len had so many different little collections that he always seemed able to find something new even at the worst of shows.

His sources of material were the most unusual of any collector of my acquaintance. He received auction catalogs and price lists from firms that most collectors do not even know exist. At stamp shows he always took Fridays off so he could go through the stock of every dealer who sold American covers. And he never missed a post card show either. Thus he uncovered large numbers of unusual items during his lifetime, many of which grace other collections today. His most exciting original find was the Pardon Brown covers which he located through a T.V. interview with a man who had located a trunk of old covers. He was preparing to write a series of articles based on this correspondence. Whenever his collection is sold, I think everyone will be surprised at the breadth and depth of material he had acquired.

But Len was such a nice guy that most of us feel that we have suffered a personal loss with his passing. He was a great human being who just happened to be a serious stamp collector.

J.W.M.

**POSTAGE RATES BETWEEN U.K. AND NORTH AND CENTRAL AMERICA
AND THE CARIBBEAN 1711 to 1900**

COLIN TABEART

(continued from *Chronicle* 137:16)

SHIP LETTER RATES OUTWARDS FROM UK

- 1.6.1711 9 Anne c 10. Inward letters to be handed in at the port of arrival. Person handing in to receive 1d each letter.
- 10.10.1765 5 Geo III c 25. 1d to ship's master, 1d to the postmaster at the port, 1d added to inland rates. Ships not permitted to break bulk until letters delivered.
- 1777 *Guide to London*. Letters directed to, or coming from onboard any ship, 1d over all other rates.

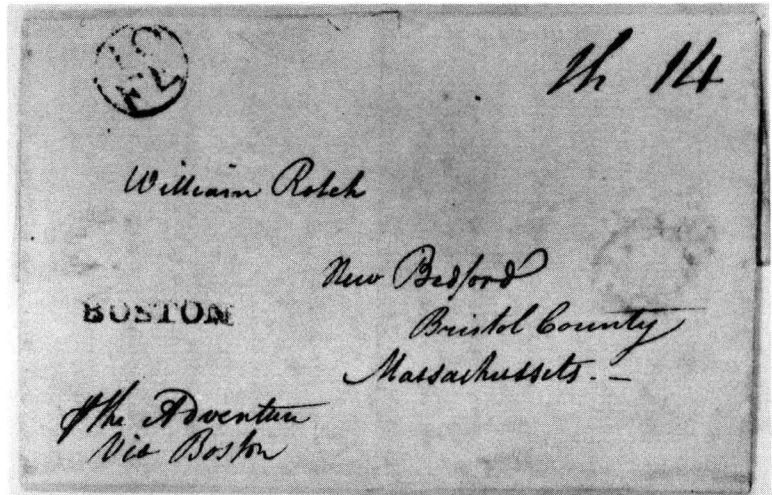


Figure 3. Liverpool to New Bedford, Mass., 7 Dec 1794; entered at Boston as "Ship 14," 4¢ ship and 10¢ inland. Outside British mails.

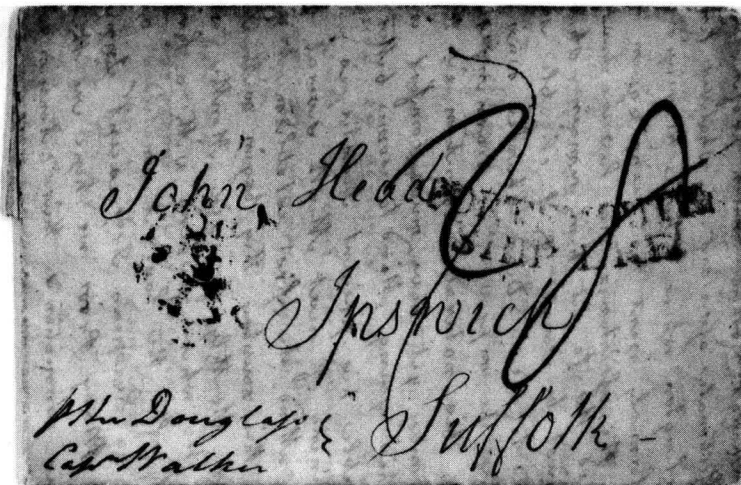


Figure 4. Philadelphia, 26 Apr 1799, to Ipswich; struck PORTSMOUTH/SHIP LRE. Via London 4 Jun; "7" crossed out, corrected to "8": 7d inland (100-150 m.) plus 1d captain.

- 12.7.1799 39 Geo III c 76. Ships not being pkt boats allowed to carry letters for the PO. Rate outwards **not less than half the packet rate**. Where pkt not established as near half the rate as can be ascertained. Inward ship letters charged 4d + inland. Masters to have 2d per letter, inwards or outwards.
- 1800 River Letters, 1d above all rates for collection from a ship in the Thames.
- 1803 POD. To or from ships, except those "*in sealed bags under the Act 39 Geo III c 36*," 1d + inland. If landed at the port of delivery, 1d to the master, 1d to the post.
Outward letters "*in sealed bags under the Act 39 Geo III c 38*," half pkt rate. Inward letters "*in sealed bags under the Act 39 Geo III c 38*," 4d + inland. Note this interesting division of ship letters into 2 classes. Note: 39 Geo III c 36 was not a postal Act; almost certainly a misprint for 39 Geo III c 76.
- 10.8.1803 GPO ms. Instruction (Post E217F/1807 at PO Records). "Following rates of postage are to be taken for ship letters conveyed by private vessels under the Act of 39 Geo III c 76. In addition to which the full inland postage to London, or to the port from whence they are forwarded:"
America & the W. Indies, 11d.
- 25.4.1814 GPON. London to: America & W. Indies, 1/1d, PP.



Figure 5. Glasgow to New York, 4 Jul 1814, "pd 2/5½" at packet rate, though packet service to U.S. was suspended by War of 1812. London sent on as paid ship letter. Landed at Norfolk, Va., 8 Mar 1815, as ship letter, rated 33¢ due at War of 1812 rates (ship fee figured at 3¢ in error).

- 10.10.1814 54 Geo III c 169. Inward ship letters 6d + inland. One third "Post Paid Withdrawn" for outward ship letters as follows: "PMG to receive letters from persons who may be desirous to forward such letters themselves, and to affix upon each letter such stamp, mark of postage, or designation as the PMG in his discretion shall think proper and order, and thereon to demand . . . a rate of postage of one third part of the rates . . . if the same were conveyed by packet boats . . . and upon payment thereof to return such letters to the person bringing the same, and that it shall be lawful for such person to forward such letters . . . by any ship that he may think proper, not being a packet boat." Also: "Lawful for masters of vessels to collect letters in places within HM Dominions and Countries beyond the seas, so as such letters shall be collected for the purpose of being

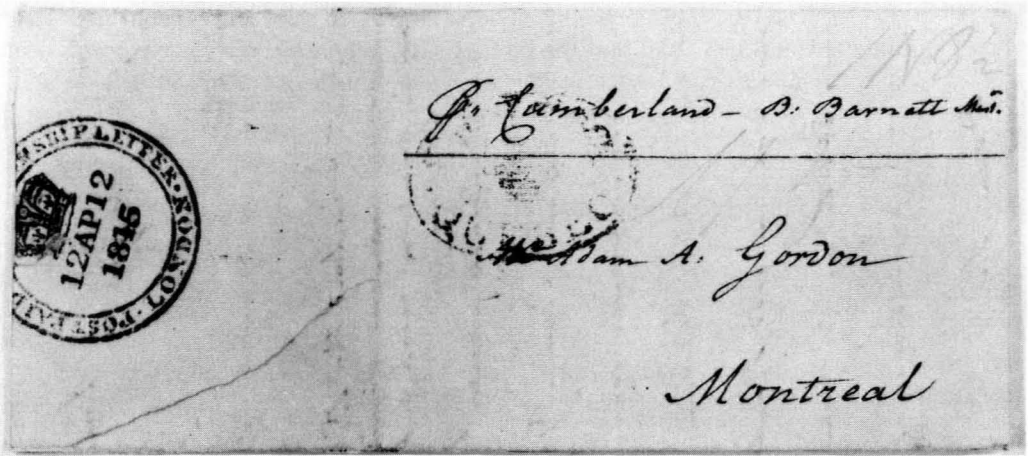


Figure 6. London to Montreal, 12 Apr 1815, POSTPAID WITHDRAWN SHIP LETTER/LONDON across flap. This procedure was voluntary for those "desirous" to use it. Double letter charged one third packet rate of 4/4 (2x2/2), equal to 17½d or 1/5. At Quebec stamped oval "Ship Letter" and rated 1N8½ cy. due: 1/6 inland (double), plus 2½d ship fee.

transmitted by the authority of the PMG to Great Britain, and provided that masters shall deliver all such letters to some person authorised by the PMG, and that the masters shall, upon delivery of the same, pay unto the person so authorised the sum of 3/- for every 50 letters, and shall then receive back the same from the person so authorised *in a sealed bag or parcel* . . . and shall upon delivery of such bag or parcel . . . in a perfect state at any post office in Great Britain, be repaid the sum of money which they shall have so advanced as aforesaid, and also twopence per letter for every letter which shall be contained in such bag or parcel." Person authorised by the PMG to make up the bag or parcel "to enclose therein a certificate of the number of letters contained in the same, and an impression of the Seal which shall be used to seal such bag or parcel, and the date when the same shall be sealed." If bag not delivered at the place of arrival, or if opened, or if any letter removed, master fined £500. Customs authorised to search all ships for letters contrary to the provisions of the Act. East India Company excluded from provisions of the Act.

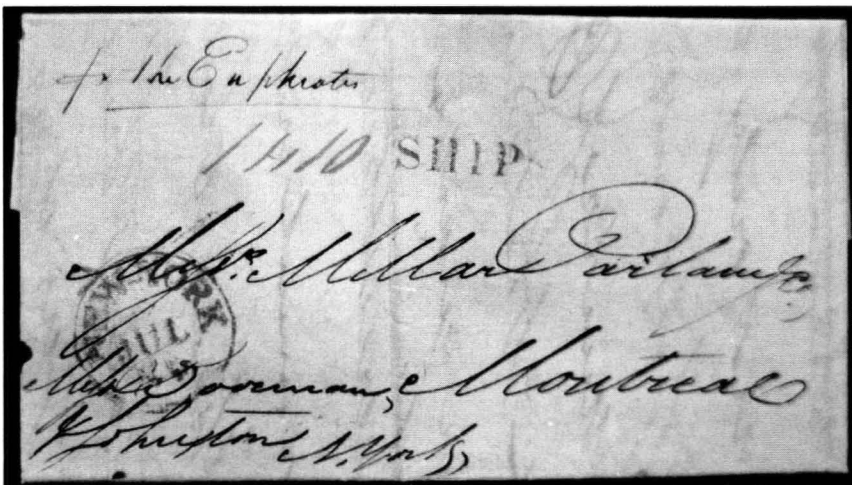


Figure 7. Liverpool to Montreal, 1818, "p. Euphrates." At New York rated "20½" (2¢ ship, 18½¢ inland). Due 1N10 at Montreal: 1/1 (20½¢), 9d inland. Illegal ship letter outward from U.K.

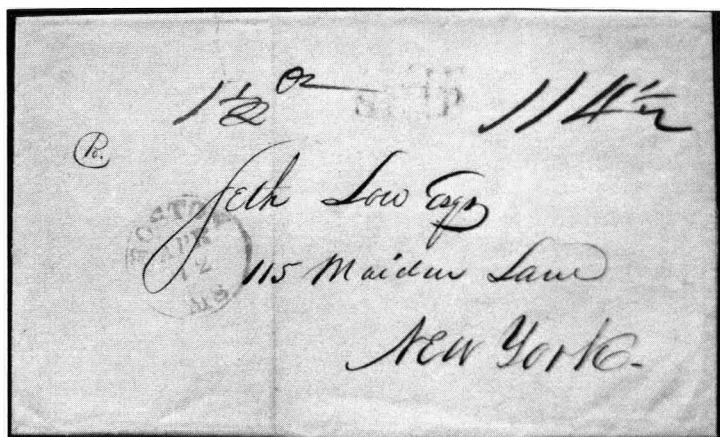


Figure 8. From the ship *Martha* (position unknown) to New York, 1833. Endorsed "1½ oz." (6 rates). Received at Boston, rated 2¢ ship and 112½¢ inland (6x18¾ for 150-400 m.).

Oct 1814 GPO Notice to Postmasters. "In Article 2 of your special instructions on ship letters . . . it is stated that all letters from abroad, after the 10th instant, made up in sealed bags, will be liable to a ship letter rate of 6d single. . . . But it must be recollected that the Act requires time to operate in foreign countries, and until it has become known abroad, none of the certificates mentioned in sections 5 & 6 can be received, of course no letters can be liable to the 6d rate. . . . The former Act 39 Geo III c 76 will remain in force as to ship letters in bags or parcels actually despatched by the PMG's deputies or agents abroad, before 10 October, though arriving afterwards. For such letters the 2d must be paid as usual, and the 4d ship letter rate charged. That rate can apply to no letter sent from abroad after 10th. All ship letters subsequently sent will come either under the new Act of 54 Geo III c 169, for which some considerable time will be required at distant countries, or under the old Act of 9 Anne, and the 2d or 1d per letter must be paid, and the postage be charged according to the actual circumstances, . . . advising masters that on their next homeward voyages they get their letters properly made up in sealed bags or parcels, with certificates, *it being totally out of your power to pay the 2d per letter when the law has not been complied with. But it is required of them to deliver all and every letter to you, and after 10 October no ship can break bulk till the printed declaration has been signed in your presence by the commander.*"

1815 POD. Half the pkt rate, PP. "Persons who may be desirous of forwarding their letters themselves, may do so, by any vessel not being a pkt boat, upon payment of a third of the pkt rate, and having the postage so paid marked upon them by an officer of the Post Office, but this can be done only at the Post Office in London, or at the outport post offices."

11.7.1815 55 Geo III c 153. Inward ship letters 8d + inland. Owners, charters, or consignees of vessels could send or receive letters free of sea or ship letter postage if endorsed "Owners or Charterers or Consignees Letter" under certain conditions. Post Paid Withdrawn ship letter facility terminated, *i.e.*, outward ship letters reverted fully to the half packet rate.

21.8.1835 5/6 William IV c 25. Outward from Great Britain, if posted/delivered at the port, 8d; anywhere else in GB, 1/- *Note: this rate specifically did not apply to ship letters inwards to UK, which were still charged the full inland rates plus the 8d ship letter rate.*



Figure 9. London, 16 Dec 1836, to Quebec. The outward ship letter fee of 1/- from inland prepaid. At New York rated 20 $\frac{3}{4}$ ¢ (2¢ ship, 18 $\frac{3}{4}$ ¢ to border). Due at Quebec 2/1 cy.: 1/1 U.S., and 1/- Can. inland.

Aug 1835 GPON to All Postmasters. "Sealed bags will be made up from time to time at London and the outports, for which you will receive letters *specifically directed to go by private ship*, and you will take (except for Ireland and the E Indies) 1/- single."

Apr 1838 Shipping Co. Notice (Not A PO Rate). Letters per "Great Western" to NY taken on payment of 1/-.

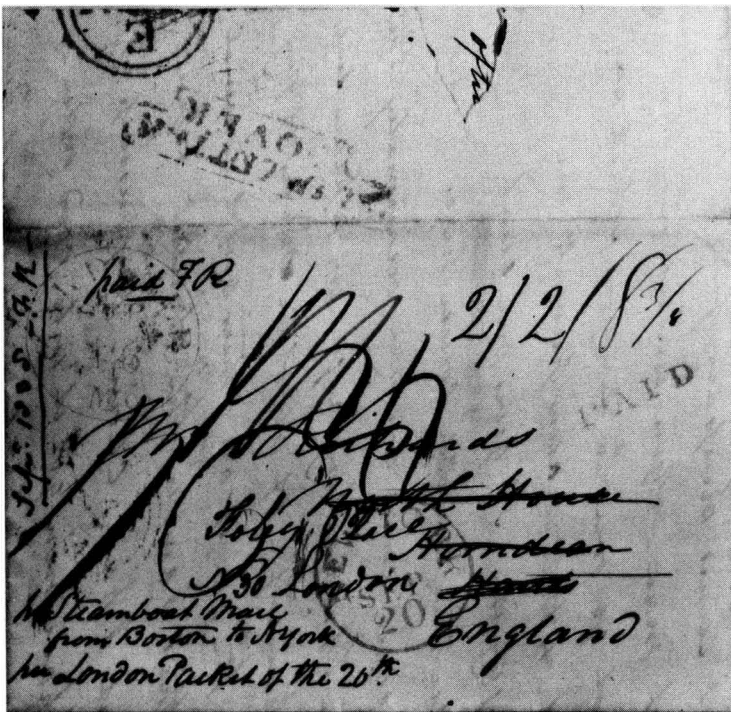


Figure 10. Gardiner, Me., 16 Sep 1838, to Horndean. Paid 18 $\frac{3}{4}$ ¢ to New York. Received as SHIP LETTER/DOVER. Incorrect 1/4 crossed out; 1/6 substituted: 8d ship, 10d inland (120-170 m.). At Horndean (rimless arc on rev.) forwarded back to London at 10d; total due 2/2.

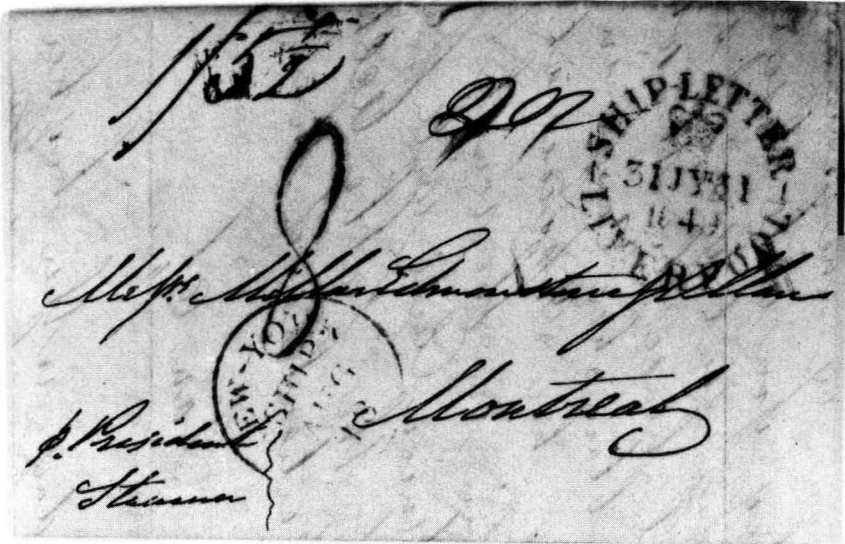


Figure 11. SHIP LETTER/LIVERPOOL 31 JY 1840 to Montreal. Outward ship letter fee of 8d paid. By *President* (British & American Steam Navigation Co.) on her maiden voyage from Liverpool 1 Aug, arriving N.Y. 17 Aug. Rated 20¾¢ at N.Y. as ship letter. At Montreal marked 1/5½ cy. due: 1/1 (20¾¢) and 4½d lines to Montreal.

10.1.1840 TW. UK to anywhere, including Ceylon, Mauritius, CGH, & E Indies, at whatever place within the UK the same shall be posted, a uniform rate of 8d per ½ oz. Owners/Consignees still entitled to free letters. Gratuities to masters for letters within the UK reduced to 2/6d per 100 letters. By private vessels “transmitted between places within the UK shall be considered as forwarded by the post between such places and charged accordingly.” (Interpreted as meaning that such letters went for 1d.)

5.1.1844 TW. Between ports in W. Indies & Br N America, by pkt or PS, sea postage of 4d.

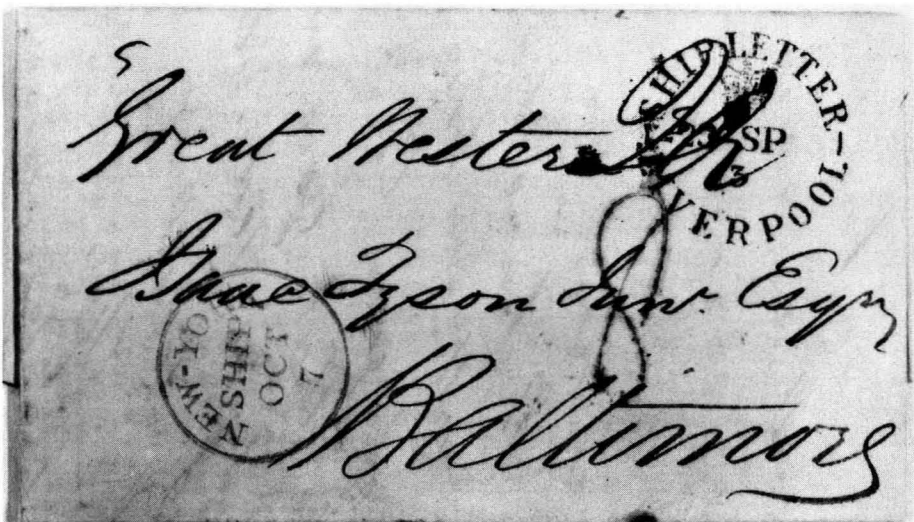


Figure 12. Liverpool 23 Sep 1843 to Baltimore, on *Great Western* to N.Y.; there rated 20¾¢ due. The outward ship letter fee of 8d was paid at Liverpool.



Figure 13. Baltimore, 7 Oct. 1841, to Schiedam, Holland, in care of Liverpool agent. A double letter by U.S. system (number of sheets). Paid 37¢ postage (2x18¾) and 25¢ (2x12½) freight money for sailing vessel. Received "3 NO 1841/LIVERPOOL/SHIP" (rev.); rated 8d uniform incoming ship letter fee due as single by weight. Agents paid 8d and forwarded letter to Holland outside mails.

- 28.3.1854 TW. UK to Canada, PEI, Bermuda, Antigua, Grenada, Barbice, Demerara, Trinidad, Carriacou, Tobago, Montserrat, Nevis, Tortola, Dominica, St Kitts, St Lucia, St Vincent, Jamaica, Bahamas, Honduras, by pkt or PS, uniform Br postage of 6d.
- 1.6.1854 TW. UK to Barbadoes, Nova Scotia, New Brunswick, by pkt or PS, uniform Br postage of 6d.
- 1.7.1854 TW. UK to Newfoundland, by pkt or PS, uniform Br postage of 6d.
- Sep 1854 GPO Notice. "In consequence of the great reduction which has taken place in the rates of postage chargeable on letters sent to or received from the following Colonies: Canada, PEI, Nova Scotia, New Brunswick, Newfoundland, Barbadoes, the Lords of the Treasury have been pleased to decide that the gratuities hitherto paid to the masters of vessels conveying ship letter mails to or from those colonies, as well as all allowances made to boatmen and others employed in the landing of ship letters, shall be also reduced." Payments to be: To the master, 1d per letter, ½d per newspaper; to pilots and boatmen at the authorised ports for landing mails from homeward bound ships, ½d per letter.
- 1.6.1855 TW. UK to Turks Island, by pkt or PS, uniform Br postage of 6d.
- May 1856 *British Postal Guide*. By PS to any place, except as follows, 8d. To Bermuda, Canada, PEI, British W. Indies, 6d.
- 1.7.1857 TW. Vancouver's Island, by pkt or PS, uniform Br postage of 6d.
- 1.1.1858 TW. UK to anywhere in the world (except France and Belgium) by PS, uniform Br postage of 6d.
- 1.4.1863 TW. UK to BWI, by PS, uniform Br postage of 1½d. NB GPON 8/63 gave the total rate as 3d. BWI means: Antigua, Bahamas, Barbados, Bermuda, Barbice, Carriacou, Demerara, Dominica, Grenada, Honduras, Jamaica, Montserrat,



Figure 14. New York to Plymouth, 3 Aug 1860, on *Vigo* (Inman Line) which had no mail contract on this voyage. Therefore received at Liverpool as a ship letter, subject to uniform 6d rate.

Nevis, St Kitts, St Lucia, St Vincent, Tobago, Tortola, Trinidad, Turks Islands.

Jan 1868 *Postal Guide*. Belize, Br W Indies, 3d; everywhere else, 6d.

- 1.1.1870 TW. UK to USA, by pkt or PS, uniform postage of 3d, PP, unpaid fined 3d.
- 6.1.1870 TW. UK to Canada, Nova Scotia, New Brunswick, by pkt or PS, uniform postage of 3d, PP, unpaid fined 3d.
- 1.6.1870 GPON 17/70. 3d rate extended to PEI.
- 1.1.1873 GPON 35/69. UK to Newfoundland, direct by pkt or PS, 3d PP, 6d unpaid.
- Jan 1877 *Postal Guide*. Ship Letters 6d pr ½ oz PP except: B W Indies, 3d PP, fine 3d; Canada, Nova Scotia, New Brunswick, Newfoundland, PEI, 2½d PP, fine 2½d pr ½ oz; countries in the GPU, as Canada. No ship letters to NY.
- 1.4.1877 GPON. To Jamaica, Br Guiana, Trinidad, Bermuda, raised to 6d.
- 1.1.1879 GPON. To Br. Honduras increased to 6d to align with new reduced pkt rate.
- 1.10.1891 PON. Letters to all places abroad, except Transvaal, Orange Free State, Br Bechuanaland and other more remote places in the interior of Africa, reduced to 2½d.
- 1.7.1892 GPON. Letters to all places abroad, reduced to 2½d.
- 3.1.1899 GPON. Bahamas, Barbados, Bermuda, Br Guiana, Br Honduras, Canada, Antigua, St Kitts, Nevis, Dominica, Montserrat, Virgin Is, Newfoundland, Tobago, Trinidad, Turk Islands, Grenada, St Lucia, St. Vincent; reduced to 1d PP pr ½ oz by whatever route.

(To be continued)

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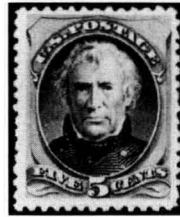
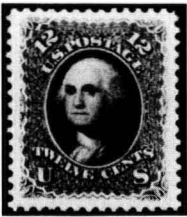
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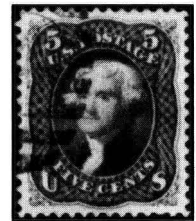
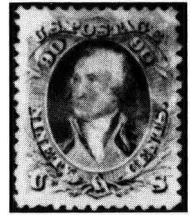
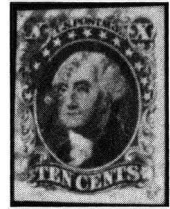
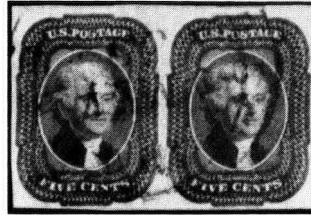
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CHRISTIE'S

POSTAGE CHARGED TO POST OFFICE BOX ACCOUNTS

JAMES W. MILGRAM, M.D.

Some years ago I wrote an article "Charge It to My Post Office Account" (*American Philatelist*, 89:613-621, 1973) in which I outlined a practice of charging postage to individual post office box accounts. Although I had not appreciated the fact then, it became apparent that there were actually two separate usages: 1) prepaid postage by a sender who charged the postage to his or her box account, and 2) postage due from the addressee who charged the postage to a post office account. The first type of usage is a prepaid one, and the second type of usage is on unpaid letters. Thus the difference is that the word "charge" was used as an instruction to the postmaster on prepaid mail, and the word "charged" was used as a notation by the postmaster who debited the addressee's account for an unpaid letter.

PREPAID USAGES

The practice of having a charge account at a post office does not exist today, but it was undoubtedly common during the first half of the nineteenth century in the United States. Printed statements for rental of a box and incoming letters and newspapers are not at all rare, particularly during the 1830s-1850s. While post office boxes still exist, the development of the carrier delivery service during the 1840s-1860s undoubtedly reduced the demand for these boxes which are today used by a small minority of those persons or business firms receiving mail. It must be recalled that the period of these box postal usages was the late stampless period when letters had to be taken to the post office for mailing and received from the post office in person. I postulated that the "charge box" notations were probably used on mail that was dropped into special boxes in some instances, so that the senders did not have to stand in line in order to mail their letters.

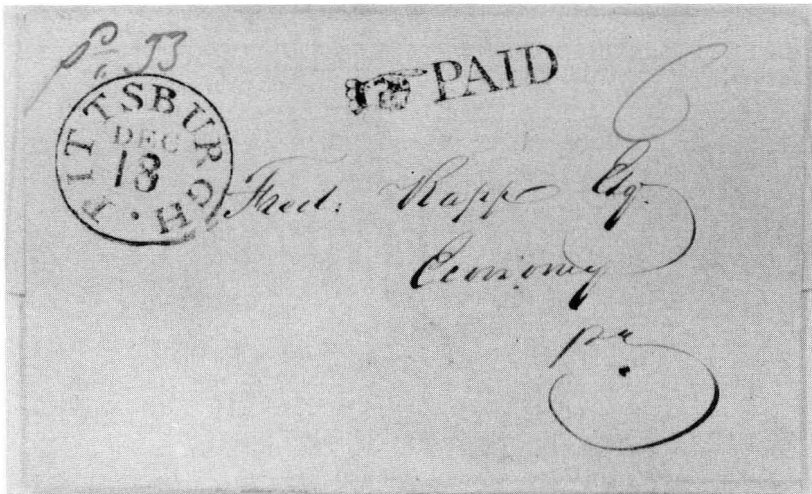


Figure 1. "PITTSBURGH DEC 18" and "PAID" with fancy pointing hand, manuscript "pd 33" charge box usage.

It amazes me how truly common these manuscript notations are on stampless covers. In Figure 1 is quite a typical, although quite early example, with manuscript "pd 33" in red at upper left, red "6," "PITTSBURGH DEC 18" (1830), and "PAID" with a fancy pointing hand. The letter paid the minimum distance rate to Economy, Pennsylvania. Because the handwriting of the "pd 33" is different from that of both the address and the enclosed letter, and also because it is in a shade of ink matching the "6," this notation was likely applied by the postmaster.

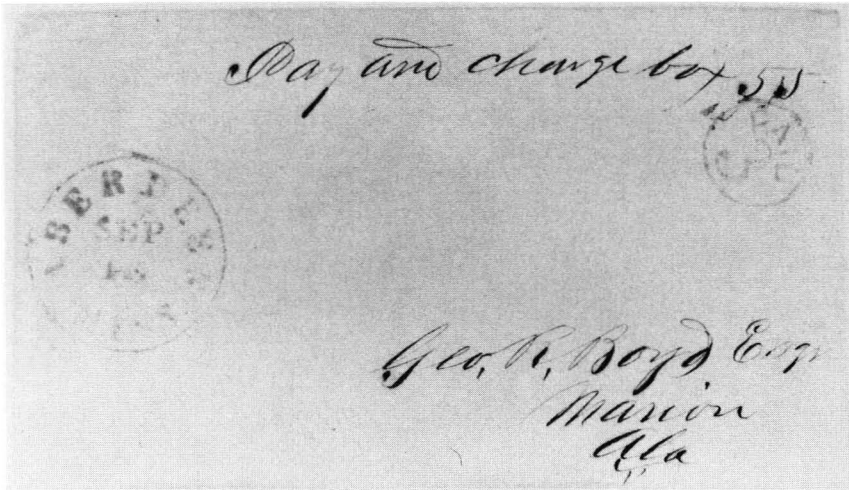


Figure 2. "Pay and charge box 55" notation to charge post office account, red "ABERDEEN MISS SEP 10" and "PAID 3."

But many other such notations were undoubtedly directives by the sender to the postmaster. In Figure 2 is an undated envelope of the early 1850s with the notation "Pay and charge box 55." The postmarks are "ABERDEEN MISS. SEP 10" and "PAID 3," both in red. In this example the handwriting of the address matches that of the notation. This is an interesting cover because it used both of the words found on these prepaid box usages: 1) PAID and 2) CHARGE.

HANDSTAMPED BOX MARKINGS

In my previous articles on this subject, which are listed in the references, I illustrated a number of handstamped markings which were used by either private individuals or commercial firms to perform the same purpose as the manuscript notations. One of these markings was an 1850 circular "PAID E C & Co Box 100." In Figure 3 is a different marking from the same company, Erastus Corning, on an 1852 cover which reads "CHARGE E.C. & Co. Box 100." These two markings for the same post office box account prove the interchangeability of the words "PAID" and "CHARGE" in these markings. Figure 4 depicts a cover with a blue double circular "GEO. SMITH & CO. CHICAGO PAID" and red postmark "CHICAGO ILLS APR 26 3 PAID." Another example of this marking is shown in



Figure 3. Detail of cover with circular "CHARGE E.C. & Co BOX 100," postmarked "ALBANY N.Y. SEP 24," "PAID," and "6" (double weight).



Figure 4. "GEO. SMITH & CO. CHICAGO PAID" in blue double circle, red "CHICAGO ILLS APR 26 3 PAID."

Chicago Postal History by Harvey M. Karlen.

When these auxiliary markings contain the words "paid" or "charge," the meaning of the marking should be clear. But the situation is probably more complex. The cover in Figure 5 bears three separate handstamps all in red ink. The postmark is "NEW-YORK OCT 24 PAID 3 cts" (1853). There is also a "PAID" in an arc configuration and an oval "LAW OFFICE MAGAZINE." I think both the "PAID" and the oval were struck to inform the postmaster to charge the postage to the account of the Law Office Magazine. But how many commercial handstamps have been interpreted just as corner cards? On another subject were hotel handstamps advertising marks to denote forwarding of mail such as vessel-named steamboat handstamps, or were some of these markings intended to charge the postage to the hotel? I think most hotel markings were forwarders markings or simple corner cards for advertising, but many markings considered to be simple sender's address handstamps may not have been for that purpose. There is one oval marking from the Weddell House in Cleveland, Ohio, which reads "PAID CHARGE WEDDELL HOUSE." I list another from the Astor House in New York which contains the word "paid."

At the time of my previous articles I was aware of manuscript notations on a few covers

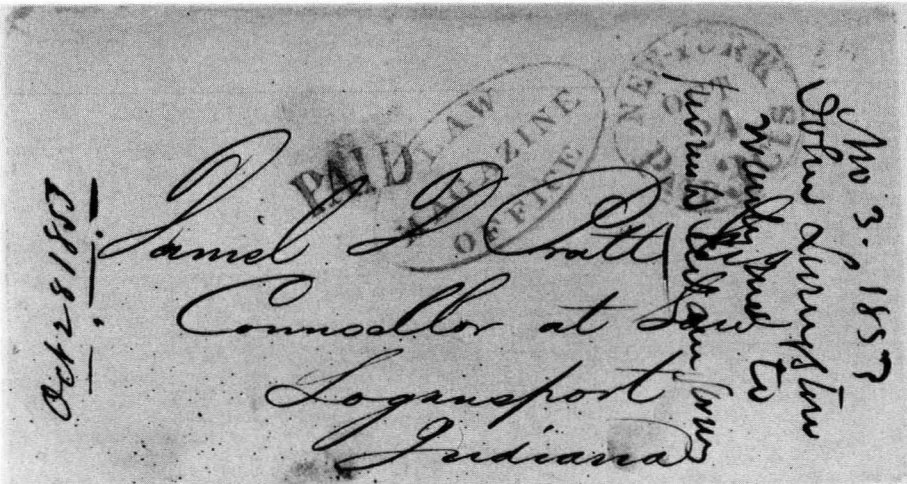


Figure 5. Red oval "LAW OFFICE MAGAZINE," "PAID," postmarked "NEW-YORK OCT 24 PAID 3 cts.," post office box marking with separate "paid" handstamp.

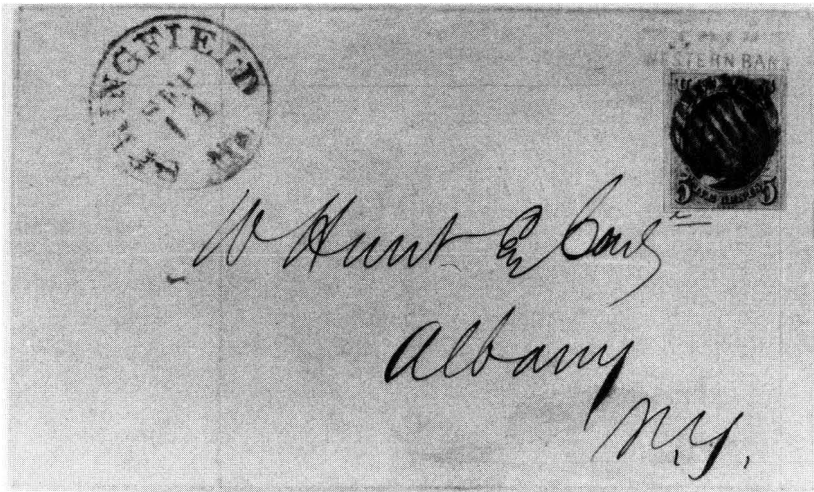


Figure 6. "PAID WESTERN BANK" post office box marking, 5 cent brown with red grid, "SPRINGFIELD Ms. SEP 14."

with 1847 stamps, but I was unaware of any handstamped examples. In Figure 6 is a cover bearing a 5 cent 1847 stamp with a red grid, a town postmark "SPRINGFIELD Ms. SEP 14" (1850) and a red two line handstamp above the stamp "PAID WESTERN BANK." The cover has a Philatelic Foundation certificate. This cover proves that the postmaster at Springfield debited a post office account for the postage and paid that postage with a stamp. In Figure 7 is the identical handstamp on a March 13, 1850, letter from the bank that was sent stampless with an unclear PAID 5 circular postmark of the same town. The pair of covers illustrates quite nicely the transitional period when stamps were an option that did not save the sender any money.

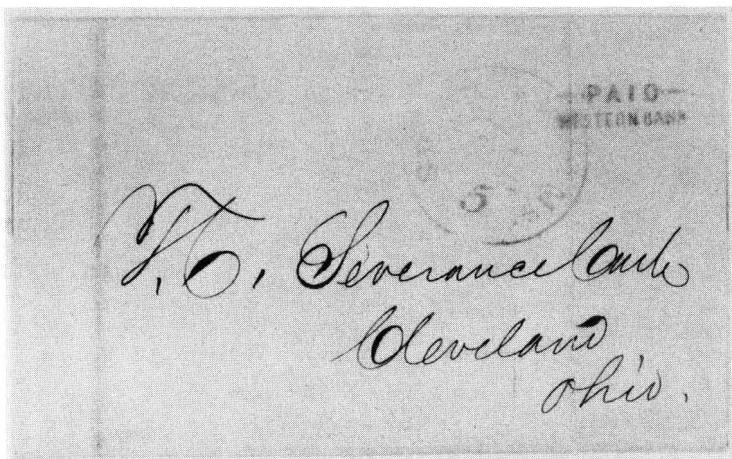


Figure 7. "PAID WESTERN BANK" post office box marking with 1850 stampless cover usage.

A second more dramatic usage with the 1847 issue of stamps is shown in Figure 8. There is a bold red double oval "CYRUS W. FIELD & Co. NEW-YORK" and an unusual "Paid." at the lower left in the same ink. The stamp is tied by the typical grid and the postmark reads "NEW-YORK MAY 22" (1851). This is a second example of a commercial handstamp used with a separate "Paid" handstamp for the charge to a box usage.

In Table 1 listed alphabetically by the town of origin are the handstamped post office box charge usages that I have recorded. Most have been illustrated in this article or one of the references. It seems worthy of note that I have not seen the usage with either 3 cent 1851 or 1857 stamps. The latest usage recorded is 1854.

TABLE 1

HANDSTAMPED CHARGE BOX MARKINGS

- Albany, N.Y. (1853): "CITY BANK ALBANY PAID" in black oval.
Albany, N.Y. (1850): "PAID E C & Co. BOX 100" in black circle.
Albany, N.Y. (1852): "CHARGE E.C. & Co BOX 100" in black circle.
Albany, N.Y. (1851-2): "MECHANICS & FARMERS BANK PAID" in red or blue double circle.
Albany, N.Y. (1852): "Paid, 71, B.P.J." in red straight line.
Brooklyn, N.Y. (1835-6): "CHARGED" in red straight line.
Buffalo, N.Y. (1850): "DRAWER C PAID" in red circle.
Buffalo, N.Y. (1851): "PAID PATCHIN BANK" in black frame.
Catskill, N.Y. (1852): "PAID 34" in two red straight lines.
Chicago, Il. (1850s) "GEO. SMITH & CO. CHICAGO PAID" in double blue circle.
Cleveland, O. (1854): "PAID CHARGE WEDDELL HOUSE" in black oval.
Columbus, O. (1848): "CH. City Bk." in fancy black frame.
Columbus, O. (1840s): "CHARGE C. INS. Co." in black frame.
Corning, N.Y. (1853): "CHARGE W. & T." with star in black circle.
Jackson, Ms. (1862): "CHARGED TO BOX" in blue shield.
Meridian, Ct. (1854): "PAID M. B'K" in red frame.
Newburgh, N.Y. (1846): "PAID BOX 33" (ms. 38) in red straight line.
New York, N.Y. (1842): "ASTOR HOUSE PAID" in red circle.
New York, N.Y. (1851): "CYRUS W. FIELD & Co. NEW-YORK" in red oval and red "Paid."
New York, N.Y. (1853): "LAW OFFICE MAGAZINE" in red oval and red "PAID."
New York, N.Y. (1843): "CHARGED" in red straight line.
Springfield, Ms. (1850): "PAID WESTERN BANK" in two red straight lines.
Watertown, N.Y. (1845): "Chg. B. & R. M'k" red oval.
Winnborough, S.C. (1862): "CHARGE 64" in red straight line with shaded letters.

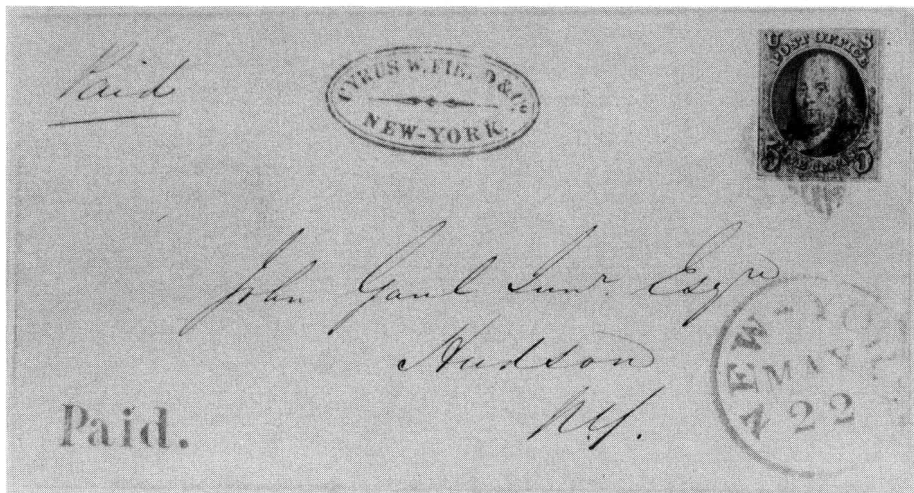


Figure 8. "CYRUS W. FIELD & Co. NEW-YORK" in red oval, "Paid.," separate post office box handstamps. The 5 cent orange brown stamp is tied red square grid, "NEW-YORK MAY 22" (1851).

The well-known Croton Mills circular is nothing more than a printed charge to post office box usage. An example shown in Figure 9 bears the blue illustrated "CROTON MILLS PAID" and "Cir" with a red "NEW-YORK OCT 7 PAID 3 cts" (1850). The contents are a printed circular for flour bearing a little picture of the factory at the top of the letter.

CONFEDERATE USAGES

For reasons now unknown, the charge usages for post office box accounts were revived during the Civil War in the South. I can speculate that the reason for the resumption of post

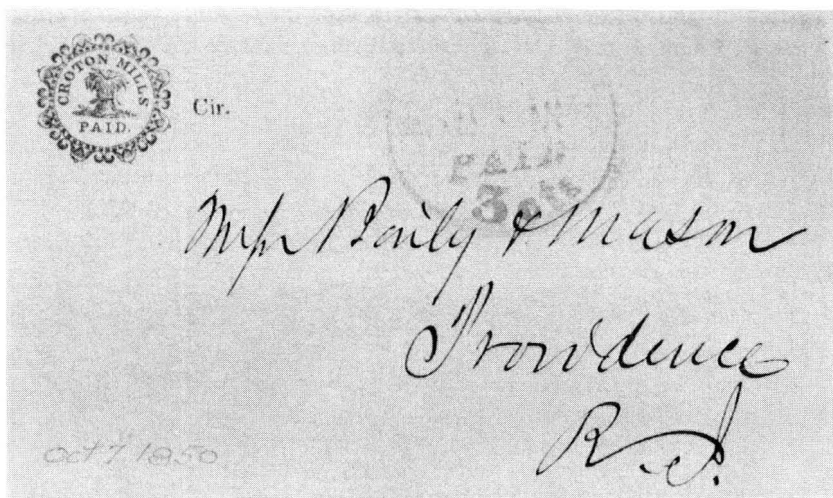


Figure 9. "CROTON MILLS PAID" and "Cir." printed post office box and circular markings in blue, red "NEW-YORK OCT 7 PAID 3 cts" (1850).

office charge accounts was the relative scarcity of specie. The charge accounts allowed the postage to accumulate so it could be paid with paper money. There was a certain discretion left to the postmasters to arrange how postage was to be paid. Postmasters were paid by commissions on letters they handled plus the box-rents; therefore the box-rents were important as a source of income for the local postmasters. Charging postage to box accounts encouraged the rental of such boxes. It can be thought of as a type of credit account.

Quite a few manuscript examples have been seen from different states. As I previously described, there is even one printed semi-official corner card "Official Business General Hospital, C.S. A. No. 1 Post at Lynchburg, Va." and Charge Box 25." In Figure 10 is a hand-stamped "CHARGE 64" in red shaded letters which was also initialed by the box holder, W. R. R. As with all charge box covers, the postage is prepaid. The markings are "WINNSBOROUGH S.C. 10 JAN," "PAID," and "5," all in black (1862).

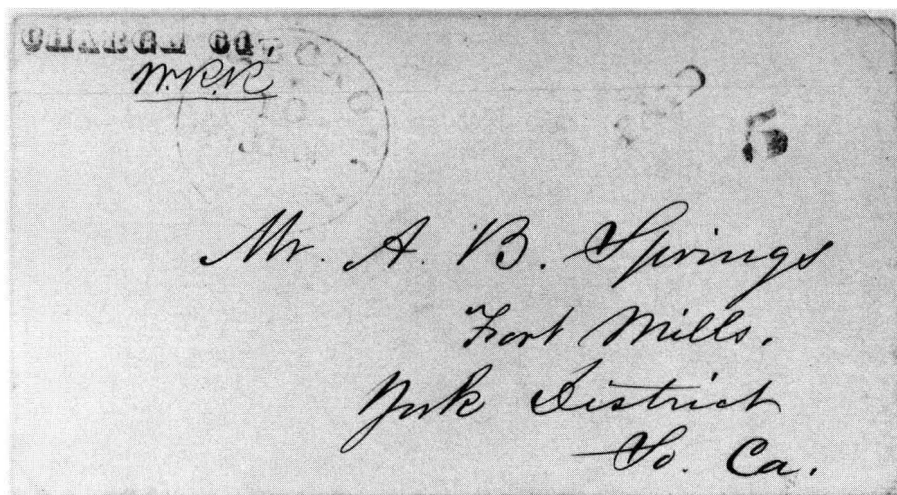


Figure 10. "CHARGE 64" in red straight line, post office box notation initialed by sender, black "WINNSBOROUGH S.C. 10 JAN," "PAID," and "5".

CHARGED USAGES

As was stated at the beginning of this article, "charged" usages are very different from "charge" usages. For one thing all such charged notations are postal markings, applied by the

receiving postmaster and are never private in origin. And the second important point is that all of these covers were sent unpaid. They are also much more scarce than prepaid charge to box usages.

Certainly the earliest example of this type of cover is a stampless cover with a "N. York May 12" (1793) straight line and ms. "10" to Gilbert Livingston, Esq., Poughkeepsie Town with the notation "Mr. Towers will please forward this to its address immediately — charge the postage to H. G. Livingston." This cover, which was shown to the writer by Henry Chlanda, bears no formal postal notations by the Poughkeepsie postmaster, but it documents the existence of charge accounts at this early date.

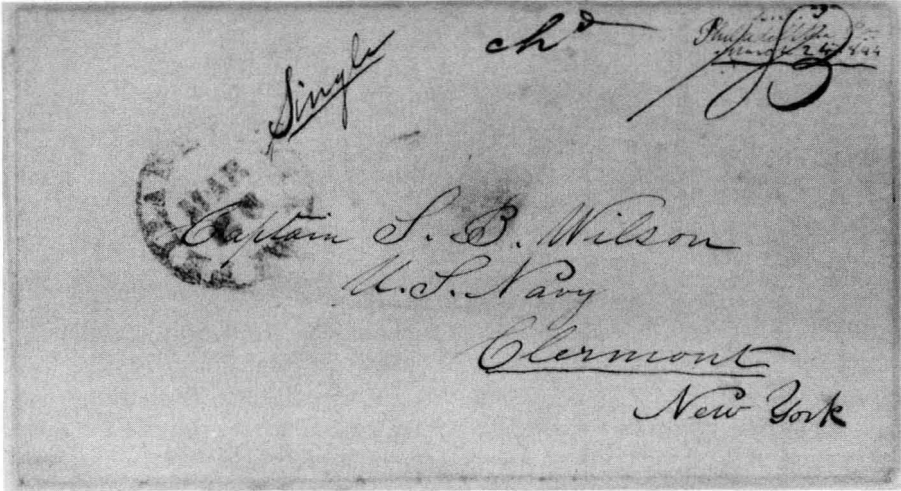


Figure 11. "Chd" blue manuscript postal marking on unpaid stampless cover, blue "PHILADELPHIA Pa. MAR 26" and "18 3/4."

The "charged" marking by the postmaster is easy to miss. In Figure 11 is a cover with blue "PHILADELPHIA PA. MAR 26," ms. "single," and "18 $\frac{3}{4}$." There is a notation "chd" which signifies the charged usage against the account of Captain S. B. Wilson. The notation at the upper right appears to be a docket mark.



Figure 12. "Chd" manuscript postal marking to be charged to post office account, red "BOSTON Ms. MAR 1" and "MACHIAS Me. MAR 4" on forwarded cover.

The cover in Figure 12 originated at Boston and bears a red "BOSTON Ms. MAR 1" (1837) and "18 $\frac{3}{4}$ " in red manuscript. It was forwarded from "MACHIAS Me. MAR 4" to an unknown destination with 10 cents additional postage due. The total postage due was 28 $\frac{3}{4}$

cents which was charged to the addressee's account per the large manuscript "chd" which covers the original rating mark. The "4" in the Maine postmark, the "chd," and both the "10" and "28¾" all are in the same color ink so evidently the addressee had directed his mail to be temporarily forwarded to a different destination in Maine.

Mr. Henry Chlanda also described to me another 1838 cover from Burlington, Vermont, to Milton, Vermont, which bore the notation "Chd at Milton Office Geo Ayers P.M."

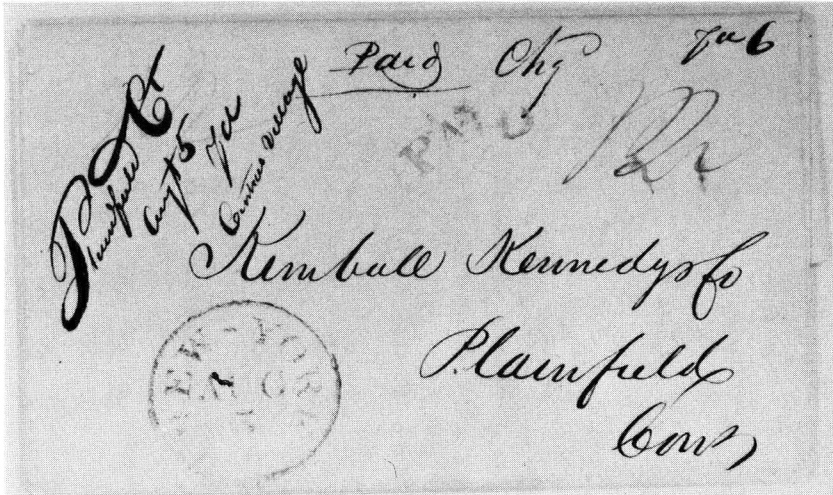


Figure 13. "Chgd" manuscript marking on paid forwarded cover from Plainfield, Connecticut.

Another cover (Figure 13) is more complicated. This is an 1841 printed circular for olive oil mailed during the period before there were lower postal rates for circulars. The postmark is "NEW-YORK AUG 3" and "PAID" in red, ms. "12½" with the address to a company at Plainfield, Connecticut. The cover bears at the upper left in manuscript "Plainfield, Ct. Augt. 5 fd Central Village," also "fd 6" in upper right corner and "Paid" all in the same ink. There is a ms. "Chgd" in blue ink at the top of the cover. My analysis is that the addressee had arranged with the postmaster at Plainfield to forward his mail and to charge the postage against his post office account. This is a charged usage on forwarded mail. Thus although all the postmarks indicate prepayment, there is still a charged notation.

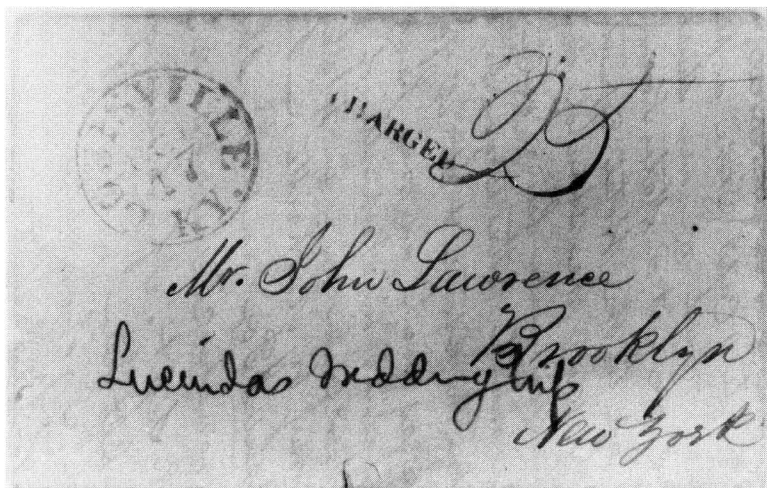


Figure 14. "CHARGED" in red straight line applied in Brooklyn, New York, red "LOUISVILLE KY. OCT 17" and ms. "25."

Handstamped "CHARGED" notations were applied at a few post offices. The only type I have actually seen is one from Brooklyn, New York. In Figure 14 is a cover with red "LOUISVILLE KY. OCT 17" and ms. "25" to Brooklyn, New York, where it received a red "CHARGED" (in a red different from the postmark) and was charged to the recipient's post office box account. Another example of this usage is a cover with red "TUSCUMBIA Ala. MAY 10" (1836), ms. "25," and "CHARGED" at Brooklyn, New York. Calvet Hahn described several other examples dated September 1835-November 1836. He also illustrated a cover bearing a slightly larger "CHARGED" handstamp, apparently applied at New York in 1843.

The unique "CHARGED TO BOX" in blue shield of Jackson, Mississippi, is the only Confederate charged usage that has been recorded, handstamped or manuscript.

The author wishes to record any other handstamped markings by the receipt of photocopies.

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MANCHESTER, N. H., CARRIER SERVICE

DONALD B. JOHNSTONE

Manchester, N. H., located adjacent to the Merrimack River, is a manufacturing city, and is one of two cities in that state that operated a carrier service during the carrier fee period prior to 1863. The other New Hampshire city was Nashua. Manchester, a coalition of three communities, Piscataquog, Amoskeag, and Manchester Centre, became a city in 1846 with a population of 10,000, boasting of eleven miles of roads.

The 1836 Postal Laws and Regulations provided for the appointment of carriers within cities that would benefit the general public, both in the conveyance of letter mail to the post office, as well as the delivery of mail to patrons who wished to pay for the service.

At the time Elliott Perry and I discussed the carrier service of Manchester, neither of us had ever seen evidence of this service in the form of letter mail markings. Recently, a stampless cover came to my attention which appears to have been delivered to the addressee in Manchester for a fee of 2¢. This prompted me to look again into the history of the post office and the carrier activity of this city.



Figure 1. Daniel W. Lane, who was Manchester's first "penny post" in his youth.

The postmasters during the carrier fee period in Manchester were:

Warren Lane	appointed by President Polk in 1845
James Hersey	appointed by President Taylor in 1849
Thomas Pierce	appointed by President Pierce in 1853
David Clarke	appointed by President Lincoln in 1861

The post office carriers during this period were:

Daniel Lane	1845-49
Joel Taylor	1849-55
Nathan Pierce	1855-57
James Hazen	1857-60

Joel Taylor 1860-61
Joseph Ferren 1861-

Joseph Ferren continued as a carrier long after the fee system was discontinued in 1863. It wasn't until 1864 that the post office provided two carriers.

A few observations gleaned from the records prompt the following comments. Daniel Lane is shown in Figure 1 at the age of 67. He was 16 years of age when he became Manchester's first "Penny postman" in 1845, the very same year his father, Warren Lane, became postmaster. When Warren Lane left his postmastership and became mayor in 1849, Daniel Lane was replaced as the carrier by a local printer named Joel Taylor. He served until he became the city clerk in 1855, but returned as the carrier in 1860. Reminiscences published during the semi-centennial celebration of the city in 1896 suggest that Taylor had been very active in acquiring patrons for mail delivery. Thomas Pierce became postmaster in 1853, having been appointed by his cousin, President Franklin Pierce, a native New Hampshire son, and the carrier that same year became Nathan Pierce. Such are some of the interesting anecdotes of the spoils system that was so extensive in political appointments.

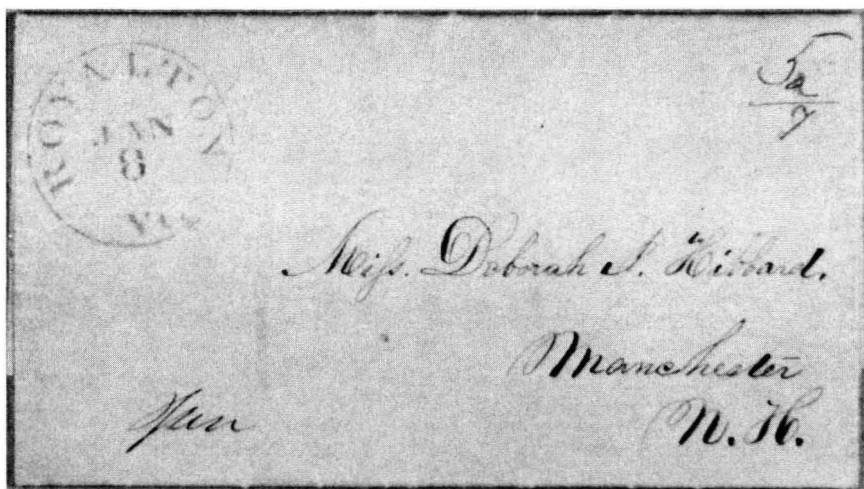


Figure 2. Letter of 1850 with 5¢ postage plus 2¢ carrier delivery collect in Manchester, N.H.

Sections 135-137 of the P.L.R. at this period authorized the carriers to charge 2¢ for the delivery of each letter to patrons and ½¢ for each newspaper. These charges were in addition to the regular postage. The rate for the letters was reduced to 1¢ in 1860. The carriers were authorized to pick up and deliver mail to the post office at 1¢ per letter. Whether or not collection boxes were in use at that time in Manchester is not known.

The letter illustrated in Figure 2 was posted in Royalton, Vermont, on January 8, 1850, and was addressed to a Miss Deborah Hibbard in Manchester, N.H. There is no street address shown, but she was undoubtedly known to the carrier, Joel Taylor, as a person willing to pay him 2¢ for the delivery of her letters. The regular postage of 5¢ was collect, so she paid the carrier a total of 7¢. This is the only Manchester-addressed cover known to me with a carrier rate marking. Perhaps this article will be responsible for turning up others.

Portions of the above information were obtained from publications made at the time of the city's fiftieth birthday in 1896. Willey's book is especially helpful, as it contains a chapter devoted to the history of the post office.

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THE 1851-61 PERIOD

THOMAS J. ALEXANDER, Editor

A POSSIBLY UNIQUE EXPERIMENTAL O.B. BLOCK WITH COMMENTS ON THE THREE CENT EXPERIMENTAL O.B. COLOR

JEROME S. WAGSHAL

Pictured in Figure 1 is an unused block of S2.¹ Although it shows only a part of the top sheet margin, it is actually a corner block, being positions 1-2; 11-12L¹.

The noteworthy feature of this block is its color, which is Experimental Orange Brown. It has been examined by our Society's preeminent color expert in this area, Dr. Wilbur F. Amonette, who has stated that "This is a very fine example of this rare color."



Figure 1. Unused block of four of 3¢, in experimental orange brown color.

As far as I am aware, there is no other unused example of an Experimental Orange Brown stamp known, and further, there is no other known block of this color, either used or unused. Neither my personal records of unusual classic pieces nor the records of several other students of the Three Cent stamp with whom I have communicated contain any information of an unused Experimental Orange Brown stamp or of any used multiple larger than a pair. Thomas J. Alexander, Editor of this section of *The Chronicle*, whose records of unusual classic pieces are well known for their depth, has no record of any such piece. Dr. Amonette, also a careful record keeper of the Three Cent stamp, writes, "I have a pair or two used. Yours is the only unused copy I have ever seen — much less in a block of 4." Similar responses have been received from other knowledgeable students.

For those readers unfamiliar with the Experimental Orange Brown color, the report of this possibly unique block presents an appropriate opportunity to pull together some of the facts about this rare color, including its nature and the history of its recognition by the philatelic community.

1. For those who may have forgotten, S1 and S2 are the shorthand terms for *Scott* Nos. 10 and 11, respectively. S1 and S2 will be used interchangeably with the *Scott* numbers for ease of expression.

I. The Nature of the Experimental Orange Brown

Experimental Orange Brown is a near-orange brown color produced in the last quarter of 1851. The stamps in this color come *only* from Plate 1 Late.

This summary statement does not adequately explain the importance of the Experimental Orange Brown. It is far more than one of the many interesting color varieties of the Three Cent 1851 issue.

The facts about the Three Cent stamp indicate that the Experimental Orange Brown represents a series of trial printings in the course of the most important change in the history of this issue. Some aspects of this change are obvious, but others are clouded in mystery which still challenges students of the issue.

Both the facts and the unanswered questions surrounding the Experimental Orange Brown have to be hung on the framework of the earliest known dates of use of the early Three Cent plates. Accordingly, for easy reference, these dates are presented here:²

<i>Plate</i>	<i>Earliest Known Date of Use In Chronological Order</i>
1 Early	1 July 1851 (First Day)
1 Intermediate	12 July 1851
5 Early	19 July 1851
2 Early	23 July 1851
0	8 September 1851
1 Late	4 October 1851/exp. O.B.
2 Late	12 January 1852
3	15 January 1852
5 Late	3 September 1855

A. The Mystery of Plate 1 Intermediate

A question which is worth exploring because it may be related to the issues of the Experimental Orange Brown is why Plate 1 Intermediate was produced.

The process which produced Plate 1 Intermediate was no idle doodle like the recutting of the bust of 47R6 but rather extensive work deliberately undertaken. The plate had to be softened, re-entered and hardened, a process which had to have taken several days at least.³ Although it is impossible to establish the lag period between the time when this occurred and the date of the earliest known use from this plate (12 July 1851) it appears probable that the reworking which resulted in Plate 1 Intermediate was performed after the Three Cent stamp was issued on 1 July 1851, and while no other Three Cent plate was available for manufacture of the stamps of the three cent value. Judging from their earliest known dates of use, Plates 5 Early and 2 Early may have come on stream about a week later.

Accordingly, the question is raised as to why the Toppan firm may have chosen to shut down manufacturing of the Three Cent stamps and rework the only available plate of this denomination. Dr. Chase states that the purpose was "to deepen the impressions on the plate which, when it was first made, had been entered too lightly."⁴ However, this is not a very satisfactory explanation for several reasons. Dr. Chase himself acknowledges that if this was the purpose it "was a failure, impressions from the intermediate state showing no more evidence of depth than those from the early state."⁵ Furthermore, considering the overall

2. No change in these dates has been reported since they were presented at page x of the Foreword by Thomas J. Alexander to the 1975 Quarterman reprint of Carroll Chase, *The 3¢ Stamp of the United States 1851-1857 Issue* (Rev. ed. 1942), hereinafter cited as "Chase, p. ____." These dates were also reported in Alexander, *Simpson's U. S. Postal Markings 1851-61* (1979), at page 387.

3. See the description of the process of siderography in Ashbrook, *The United States One Cent Stamp of 1851-1857* (1938), Vol. 1, at page 26 *et seq.*

4. Chase, p. 88.

5. *Id.* at pp. 88-89.

sloppiness of the Toppan firm's work, the idea of that firm interrupting the production of the most heavily used denomination to achieve an aesthetically more satisfying product does not seem to fit.

In short, there appears to have been some serious, and as yet unidentified problem with Plate 1 Early and/or the ink being used on it, so significant as to require the interruption of stamp manufacture and the reworking of what may have been the only plate then in use. Was this problem related to the general problem of the orange brown plates as discussed below, and thus to the Experimental Orange Brown stamps?

B. The Mysterious Problem of the Orange Brown Plates Generally

For purposes of discussion, let us put aside for later consideration the conversion of Plate 1 Intermediate to its late state and the contemporaneous production of the Experimental Orange Brown, and deal only with the other plates involved in the change from S1 to S2.

The one fact that leaps out of the page when considering the history of the change from S1 to S2 is the peculiar contamination or lack of utility which apparently attached to all orange brown plates when the Toppan firm came to the point of producing non-orange brown stamps.

Not one of the orange brown plates was deemed fit for use in S2 production. In chronological order of their use as orange brown plates: Plate 5 Early was shelved for almost four years when S2 production was begun, and when it was finally taken off the shelf in the latter part of 1855, it was reworked before being put into use. Plate 2 Early was reworked into its late state before being used for S2 production. Plate 0 was permanently retired, never to be heard from again when its use for orange brown manufacture ended. And Plate 3, an entirely new plate, was manufactured for use in S2 production.

Strange behavior for a firm so thrifty that, in producing the One Cent stamp, after making a fundamental error in spacing on its initial attempt and incompletely erasing the entries, it turned the plate upside down, and reused it.

It should also be emphasized that although there are a few very rare examples of stamps from Plates 2 Late and 3 in a color within the orange brown family, there is no known example of the reverse, that is, a stamp from any one of the orange brown plates (1 Intermediate, 5 Early, 2 Early, or 0) having been produced in an S2 color.

In short, it seems some awful deficiency or impurity existed on the orange brown plates which precluded them from being used to produce S2 stamps, at least without being annealed, reworked and rehardened. It is as if purification by fire had to be employed to make the orange brown Three Cent plates fit for use in the manufacture of S2 stamps. What was this terrible lack of utility?

In view of the color changes which are central to the subject, it is difficult to conceive that the problem lay anywhere but in the pigment used in the printing ink.

Based on present knowledge, the finger of fault points to the vermilion pigment. According to Dr. Chase, the ink used in producing S1 stamps was made up of two pigments: Venetian red, which accounted for 80 percent or more of the pigment, and vermilion, in an amount of just under 20 percent.⁶ Dr. Chase quotes another authority as stating that the addition of vermilion produced "orange tones and smoother impressions," presumably, the orange brown color. Used alone, the Venetian red produced printings which "vary considerably in shade and tone which is to be expected from the nature of the pigment. Even the best qualities of this color make an ink with which it is difficult to print, and poorer impressions and more brownish shades are obtained from the lower qualities." According to Dr. Chase's quoted expert, Venetian red came in "several hues, brownish red to red, but they are all characteristically murky"

6. *Id.* at pp. 154-155. All quotations in this paragraph come from the cited pages in Dr. Chase's book.

The conclusions which follow, and the reasoning leading to them, are based for the most part on the assumption that these statements are correct, that:

- The characteristic and peculiar quality of the orange brown stamps was created by the addition of vermilion to the ink formula;
- The color variations in orange brown stamps were created, either entirely or for the most part, by the wide range of color variations characteristic of Venetian red pigment;
- The non-orange brown stamps were created by the deletion of the vermilion pigment from the ink formula; and
- The wide range of colors in S2 stamps, from brownish carmines through the various dull and orange reds to the clarets and other S2 colors all can be attributed to the wide range of color variations characteristic of Venetian red pigment, used without vermilion.⁷

If any of these premises are invalid, the conclusions which follow will of course be correspondingly flawed.

Even if the above conclusions are correct, they lead only to the further question, as to why it was considered necessary or desirable to delete the vermilion from the Three Cent ink formula. A respected Three Cent student, De Vere Card, suggested that the vermilion “may have been thought corrosive to the plate; or . . . being imported from England, this pigment . . . may have been abandoned in the interest of economy.”⁸ Neither of these explanations would appear to fit the facts.

The idea that the vermilion was deleted “in the interest of economy” does not explain the complete change of plates that marked the transition from S1 to S2 production. If all that was involved in the S1-S2 changes was an effort to utilize a less expensive pigment, the thrifty Toppan firm would not have accompanied the switch by reworking plates 1 and 2, abandoning Plates 5 and 0, and manufacturing Plate 3 as part of the process of change. The ink without vermilion would simply have been used on the existing plates, 1¹, 2^e, 5^e and 0. Furthermore, when Plate 5 was taken off the shelf for re-use in 1855, although the Toppan firm left the rust pits which had formed on the plate during its years of storage, the plate was nevertheless reworked for S2 production, an action identical to that done during the 1851-52 transition for Plates 1 and 2. In short, although economy may have been a consideration, the evidence is convincing that the problem which required the creation of different plates as part of the S1-to-S2 change was physical in nature, at least in some significant aspect.

However, Card’s alternative suggestion, that the vermilion “may have been thought corrosive to the plate,” is also contradicted by the facts. Dr. Chase specifically noted that none of the S1 plates showed any signs of wear during its period of use.⁹ If the orange brown ink with its vermilion component was corrosive, some evidence of this corrosive action should have been left in the form of impressions on S1 stamps.

Perhaps the answer to the problem lies in the statement quoted in the Chase book¹⁰ that

Printings with straight Venetian red vary considerably in shade and tone which is to be expected from the nature of the pigment. *Even the best qualities of this color make an ink with which it is difficult to print . . .* (Emphasis added).

It may have been that, as Card suggests, the Toppan firm wanted to abandon the vermilion pigment because of cost considerations, only to find that the S1 plates did not print satisfactorily with ink composed of straight Venetian red. The projected savings may, in the Toppan firm’s judgment, have justified the expense of extensive plate work. Thus, the

7. For comments on the wide variety of colors produced by Venetian red pigment, see Chase, p. 154; and D. Card, “Some Thoughts About the Colors of the 3¢ 1851 (S1 and S2) Stamp,” *The Chronicle* 48:6 at p. 7, paragraph 3 (October, 1964).

8. D. Card, *supra*, n. 7, at p. 67.

9. Chase, p. 86 (as to Plate 1 Early); p. 89 (as to Plate 1 Intermediate); p. 93 (as to Plate 2 Early); p. 98 (as to Plate 0); and p. 117 (as to Plate 5 Early).

10. Chase, p. 154.

re-entry of the old plates and the manufacture of the new Plate 3 may have been done to deepen the impressions on the plates so they could print from straight Venetian red. This, as well as the effect of the absence of vermilion in S2 inks, would account for the general difference in impression between S1 and S2 stamps. Perhaps an expert on printing inks may provide a more informed explanation, but this is the only one which seems to square with the facts thus far known.

C. The Role of the Experimental Orange Brown in the Orange Brown Mystery

The known facts about the Experimental Orange Brown fit neatly into the overall S1-to-S2 history. As previously noted, the Experimental Orange Brown was produced *only from Plate 1 Late*. The earliest known date of Plate 1 Late is October 4, 1851, and the earliest printings from this plate were in Experimental Orange Brown. Thus, it appears that some time towards the end of September, 1851, the Toppan firm decided to experiment with a change from the standard orange brown color. While continuing to produce orange brown stamps from the other S1 plates, the Toppan firm selected Plate 1 for its experiments, reworked the plate to facilitate these experiments, and for about a month or so, in October 1851, produced the Experimental Orange Brown.

The colors of the Experimental Orange Brown family appear to confirm these thoughts. These colors will be discussed in greater detail in the next section. For present purposes, however, it should be stated that the "experiment" which gives the "Experimental Orange Brown" its name appears to have involved production of the Three Cent stamp with some vermilion, but in drastically reduced amounts, and these amounts varied to some extent, thereby producing the variations within the Experimental Orange Brown family of colors. These variations may also have been the product in part of the variable Venetian red pigment, as previously noted.

If the above conclusions are correct, there are still a number of unanswered questions:

- Why did the Toppan firm experiment with attempting to retain *some* vermilion in the ink formula? If the objective was economy, why not begin with experiments leaving out the vermilion entirely, which is where the experimenters apparently ended up?
- Why was an extended experiment required? If the problem was seeing whether the reworked Plate 1 Late would take the ink, could this have not been determined simply by a few trial sheets?
- Why was the experiment deemed a failure, or at least unsatisfactory, in that the Experimental Orange Brown was not accepted for regular production? Was it merely that the experimenters went on to try to use Venetian red without vermilion and, finding this worked, then omitted the vermilion entirely?

Perhaps the answers to these questions will never be found, but the fact that they are being asked may be a service in pointing out the need for further research.

Despite the nagging existence of unanswered questions, there is one important conclusion which appears to be justified from the facts which are known. The distinction between orange brown and non-orange brown stamps is a basic one in the study of the Three Cent stamp. This distinction appears to be more fundamental than any of the color variations within either the S1 or S2 color families because the distinction between S1 and S2 was caused by the discontinuance of the use of vermilion pigment in the printing ink and the resulting necessity (a necessity created by unknown reasons) of changing to an entirely new or reworked set of plates. All other color differences within either the S1 or S2 groups can be attributed to variations in the differing batches of the Venetian red pigment (and possibly in the vermilion in the case of S1 stamps, or variations in the other standard ingredients of the ink which were not as absolute or drastic as the discontinuance of the vermilion pigment). None of these other color variations required the extreme accompaniment of a new set of plates as did the S1-to-S2 change. Thus, the categorization of the Three Cent stamp in *Scott's*

Specialized into Nos. 10 and 11 is consistent with the peculiar history and characteristics of this stamp.

The Experimental Orange Brown can be recognized in this setting as an important bridge between the two major categories, a point developed more fully in a later section.

D. The Experimental Orange Brown Color

In attempting to describe the appearance of the Experimental Orange Brown, we run into the familiar problem of the difficulty of conveying the quality of color in words. However, some assistance can be given the interested reader, particularly one who has working knowledge of the principal categories of S1 and S2 colors.

If one starts with a good, standard orange brown stamp — not one very reddish or pale yellow or rust colored (copper), but a standard S1 — the Experimental Orange Brown will appear to be similar “but not quite there.” It is a little off in shade, toward a standard S2 color, and the quality of impression will not be as good. The fine lines of the design will not show as cleanly or as sharply printed. The stamp itself *must* plate to Plate 1 Late. As previously noted, there are some rare early uses of Plates 2 Late and 3 which are also in the orange brown family, sufficiently to fall within that color category. However, Dr. Amonette considers these to be “accidental printings,” and indicates that to his eye none of these stamps exactly match the Experimental Orange Brown from Plate 1 Late.¹¹ His description of the Experimental Orange Brown is as follows:¹²

The experimental orange brown shade appeared in early October 1851 when Plate 1 Late was put into use with the earliest known date of use being October 4, 1851. This color was used for only a short time for the brownish carmine color appeared at least as early as November 1851. This color varies from pale to deep and is slightly different from the true O. B. shade. Some of the shades are very bright due to more orange color [vermillion?]. There is also a dull shade that is rather distinctive and rates a separate classification. There is very little orange in this shade and it is quite rare. Some of the experimental orange brown shades are close to the brownish carmines, however, unless from a cover used in 1851 it is difficult to place a stamp in this classification so it is best to use only typical examples.

E. The Rarity of the Experimental Orange Brown

In concluding this section, a few comments about rarity (not market value) are appropriate. Since the Three Cent 1851 stamp is the most common of the imperforate U. S. classics, with even elementary collections of rank beginners having at least one doggy creased copy as the only example of the pre-perforated U. S. issues, collectors tend to overlook how easily one can slip from ordinary to super-rarity in these early stamps through the factors of unused status, color, and multiple pieces. Addressing each of these briefly:

Unused Status: The philatelic market has, I believe, increasingly recognized that the very early imperforate classics, even those that are relatively abundant as *used* singles, are rare in *unused* form. To illustrate the increasing understanding of this point, consider that the *Scott's Specialized* in 1967, twenty years ago, valued an unused No. 10 at about 14 times that of a used copy, now, twenty years later, the 1987 *Scott Specialized* values an unused No. 10 at 24 times a used copy. Similarly, an unused No. 11 was valued at about 9 times that of a used copy in 1967, and is valued at just under 18 times a used copy in 1987. These 1987 figures become even more significant when one considers that the collecting fashion in the past twenty years has tended towards postal history, and thus used stamps.

The proportions set out in the preceding paragraph also indicate a continued recognition

11. W. Amonette, “Color Study of the Three-Cent Stamp of The United States 1851-57 Issue,” *The Chronicle* 78:85 at pp. 86-87 (May 1973). The author regards this article as the best verbal discourse on the colors of the Three Cent stamp that has ever been published, and because references will be frequently made to it, it will be cited herein simply as “Amonette, p. ___ .”

12. Amonette, p. 86

by the philatelic market that the unused No. 10 is much more rare relative to a used copy than is the unused No. 11, although this difference is narrowing. In the case of both the orange brown and the No. 11's, most uncanceled singles probably were on covers which escaped cancellation and, in this "age of innocence," when the collectability of these artifacts was unrecognized, the few unused multiples were most likely items tucked away in some desk or other out-of-the-way place and forgotten. Of course, these observations do not apply with equal force to the perforated issues, where remainders were left as a result of the Civil War and demonetization.

Color: The rarity of early U. S. unused imperforates is exponentially increased when one deals with rare shades. One of the best guides to the rarity of colors of the Three Cent 1851 is found in Dr. Amonette's 1973 *Chronicle* article.¹³ There, working on a scale from 1 (common) to 8 (most rare), Dr. Amonette grades the Experimental Orange Brown at 5, with the dull version at 6. In the No. 11 plates, these rarity values are exceeded only by the 1856 pinkish (8), the 1856 orange brown (8), 1857 plum (8), and the 1851-52 Plates 2 Late and 3 orange browns (7). If there are any unused examples of these rare colors (except for one unused plum), this author has not heard of them, nor have those with whom he has consulted.

Multiple Pieces: The fact that the 1851-57 Three Cent stamp was issued during the philatelic "age of innocence," as noted above in connection with the discussion of unused status, is of course also relevant to the rarity of the multiple pieces. In the case of S1, the largest block of which I have a record is from Plate 5 Early, "a mint block of thirty-nine stamps, (the four right vertical rows complete, excepting for 7R5^e, showing the sheet margin on three sides."¹⁴ Dr. Chase, although normally a very matter-of-fact writer, could not contain himself in reporting the existence of this block, and stated, "It seems to me very remarkable that any such block of orange-brown stamps should be in existence."¹⁵ When one considers that the face value of this block, \$1.17, was considerable in 1851 and that the possessor not only had ten years in which to use it, but also a period thereafter in which to redeem it for the next issue, survival of such a block is, as Dr. Chase noted, "very remarkable." One can only hope that some philatelic vandal bent on short term profit has not cut it up since Dr. Chase wrote of its existence.

My records indicate the existence of three full sheets of S2,¹⁶ and again one can only hope that they will be permitted to remain intact by responsible owners.

As for used multiples, the largest S1 multiples of which I have a record are strips of nine and seven and blocks and strips of six.¹⁷ The largest used S2 multiple is a block of twenty-four, and this one is presently safe from desecration.

Of course S1 and S2 each were obviously issued in greater quantities than the Experimental Orange Brown. Thus, the existence of an unused block of four of the Experimental Orange Brown, used or unused, when considered in relation to the few surviving multiples of S1 and S2, becomes a remarkable fact and one of philatelic importance. That it appears to be unique is not surprising and confirms its philatelic importance.

Please turn to page 109

13. Amonette, pp. 90-91.

14. Chase, p. 117.

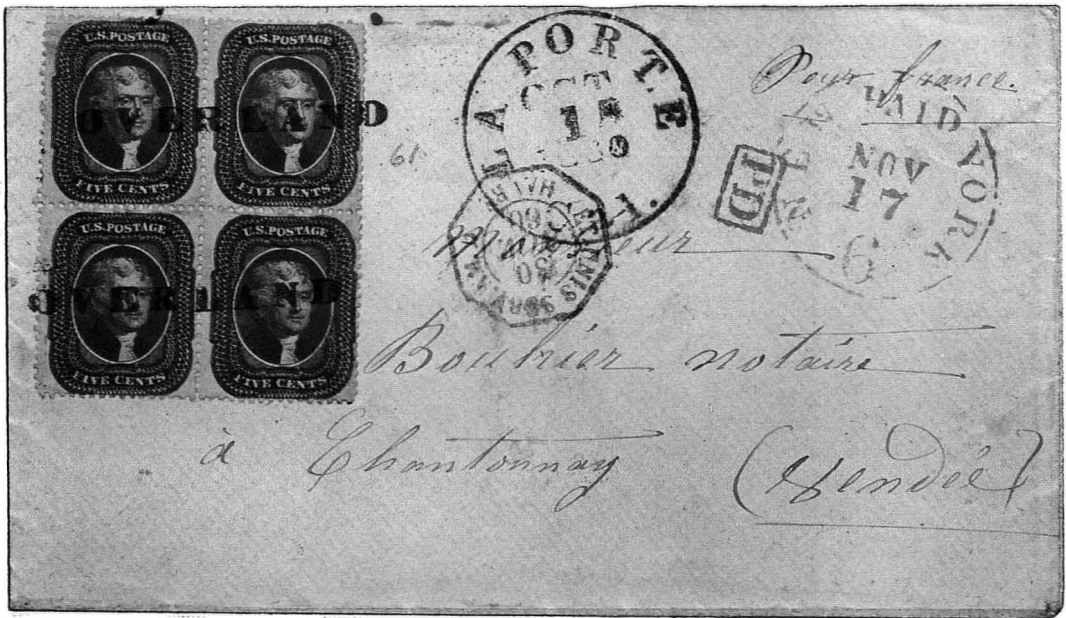
15. *Id.*

16. See Siegel 1966 Rarity Sale, lots 34 and 35; Siegel 1979 Rarity Sale, lot 39.

17. See report of Cabeen Collection at *The Chronicle* 15:7 (October 20, 1952) for record of strips of nine and seven and one block of six. See Siegel 6/28/43 sale, lot 138 for sale of another block of six. See *The Chronicle* 29:8 (October 20, 1957) for report of strip of six, 71-76R1^E, plus pair on cover to England. See *The Chronicle* 12:4 (December 10, 1951) for report of three S1 strips of six, one of which was combined with multiples of four and two to make a reconstructed block of twelve.



The Walter C. Klein Collection of United States Stamps and Covers



1860 cover from La Porte, California to France, with 5c Brown type II (30A) block of four (strip of three on back) tied by 'Overland' handstamp, ex Malcolm.

The Walter C. Klein Collection comprises one of the most varied and spectacular selections of United States postage stamps, essays, proofs, blocks and covers ever offered for sale at auction. The collection will be sold in a series of five sales in New York between June 1988 and March 1989, for an expected total realization of more than \$2.5 million.

Beginning in 1842 with the New York City Despatch Post issues and ending

with 1940s commemoratives, the Klein Collection displays outstanding examples of early proofs, exceptionally fine unused and used postage stamps, covers chosen for their rarity and eye-appeal, and blocks of four or more stamps. Within the entire collection are two main sub-collections: the blocks—one of the finest collections of its kind ever assembled—and a study of the 1856-68 Five-cent Jefferson issues.

continued

The collector, Walter C. Klein, was born in New York City in 1918, the year of the first U.S. airmail stamp. A graduate of Harvard College, Mr. Klein is Chairman of Bunge Corporation of New York City, one of the world's largest commodity and food processing firms.

In the small world of American philately, there are some who will be surprised to learn that this magnificent collection was formed by a person unknown to the collecting community. Like several great collectors of the past, Mr. Klein chose not to publicize his collecting and has never exhibited any portion of the collection, although such an exhibit would surely have earned international acclaim.



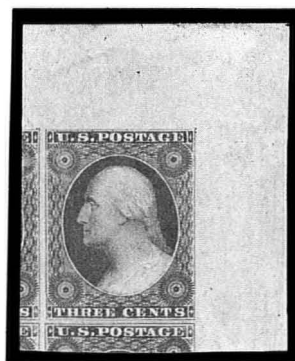
1847 5c Brown (1), block of eight with full original gum, ex Caspary.



1851 1c Blue type Ia (6), pair in block of four, ex Hind, Gibson, Ward, Grunin;
1855 10c Green type IV (16), block of four recut positions in block of six,
ex Newbury, Grunin.



A close relationship with Norman Robinson, a Pennsylvania dealer, developed after their fortuitous meeting in the mid-1960s. Mr. Robinson, a trusted friend and advisor, provided valuable information about key pieces and helped to maintain Mr. Klein's desired anonymity by acting as his buying agent. As the collection advanced, time was spent patiently waiting for sales of importance, while numerous minor offerings were passed by because the rarity and quality did not meet Mr. Klein's high standards.

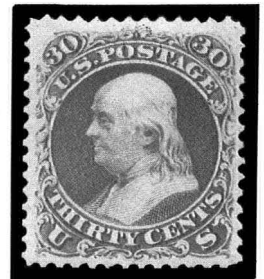
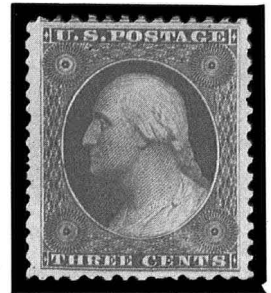


1851 3c Claret (11), unused, ex Grunin.

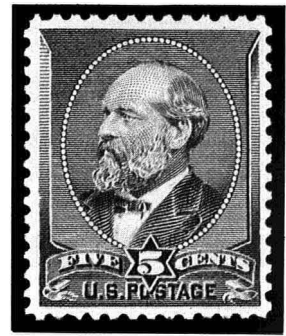
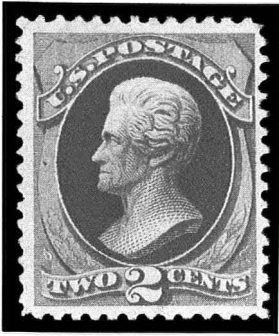


Among the auctions which figured prominently in Mr. Klein's collecting was the 1968 sale of Josiah K. Lilly's legendary collection. Although the great number of quality pieces inspired Mr. Klein, the many missed opportunities later caused him considerable frustration. In later years, Mr. Klein was fortunate enough to secure several pieces which had escaped him earlier.

During the 1970s, Mr. Klein was a major buyer in every significant auction. Numerous items will be recognizable from their place in other great collections: Braus's Bank Notes, Louis Grunin's 1847-69 issues, A. Richard Engel's magnificent U.S. (Corinphila, 1975), Rohloff's classics, the Robert Lehman and Arthur F. Hetherington collections.



(Top of page): 1856 5c Red Brown (12), 24c rate cover to Scotland. (Bottom): 1857 10c Green type IV (34) in unused block of six, illustrated in Neinken, ex Richey, Moody, Rust, Grunin. (At Right): 1875 3c Reprint, 30c Re-issue.



1880-83 Special Printings on soft paper (203, 204, 205C), all ex Engel.

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II. History of the Recognition of the Experimental Orange Brown

I have long maintained that Dr. Chase's Three Cent book is the most important U. S. philatelic work ever written, not because of the specific facts and studies reported in it, but rather because it contains the seeds of every subsequent specialization in classical philately, both in the study of the stamp and in postal history.

Of course this is true as regards the study of color, as well as all other subjects. Dr. Chase devoted an entire chapter on "Varieties of Color."¹⁸ I originally thought I had discovered a significant omission in the fact that in this chapter, Dr. Chase gives a year-by-year description of the colors of the Three Cent stamp and omits mention of the Experimental Orange Brown.

However, relevant references by Dr. Chase are to be found earlier in his book. In Chapter IX, dealing with Plate I Late, he notes, "The colors found on stamps from this plate range from the late 1851 orange-brown shades, through all of those used in the years 1852, 1853, 1854, and the early part of 1855."¹⁹

To understand how this brief reference by Dr. Chase developed into the general recognition of the Experimental Orange Brown that exists today, it is necessary to place the facts in the context of the increasing catalog recognition of the orange brown color itself as a major variety.

For decades, the *Scott Specialized* listed the imperforate Three Cent stamp as No. 33, and the orange brown was listed as a rare color variety of this number, the subcategory 33b. Thus, when Chase wrote about the Experimental Orange Brown in his 1942 revised edition, the S1 was only recognized by the philatelic community as a color subclassification of No. 11; its status was analogous to *Scott* No. 1c, the 1847 Five Cent red orange and the present 78c, the 24¢ blackish violet of the 1861 series, both of which are high catalog value color varieties of a more common stamp, but not separate numbers in themselves.

During 1947-48, the *Specialized* underwent a general renumbering in which the Five Cent 1847 was moved from No. 28 to its rightful place as No. 1, and in the general renumbering the Three Cent imperforate became No. 11, including its rare orange brown color variety, which became 11b.

Following the 1947-48 renumbering in *Scott*, the orange brown remained as No. 11b for several years with No. 10 being assigned to Type IV of the One Cent stamp, and No. 9 being the One Cent Type IIIA.

In 1952, the orange brown was given its own catalog number, No. 10, which it holds to this day. This was accomplished by moving the One Cent Type IIIA back to No. 8A, and the One Cent Type IV back to No. 9. Thus it was at that time that S1 received full recognition in the *Scott Specialized*, and the resulting appreciation by the philatelic community as a separate, major stamp category.

Until S1 became accepted as a full-fledged classic stamp, separate from S2, the Experimental Orange Brown remained in the shadows as a subcategory of a subcategory, known and appreciated only by the most advanced specialists. To illustrate its status during this pre-1952 period, consider a 1948 reference to the Experimental Orange Brown in *Chronicle* No. 2.²⁰ In the course of general discussion of S1 by D. A. Grant, he opined that the identification of an S1 stamp could best be made by plating to one of the five S1 plates. He went on to state:

18. Chase, pp. 154-156.

19. Chase, p. 90. In Chapter XII, p. 100, dealing with Plate 3, he states: ". . . there is a chance that a small printing was made from this plate in the year 1851, although no such copy on a dated cover has been seen. This possibility is mentioned because a very few stamps, undoubtedly from this plate, have been seen which either are in the color used late in 1851 (an orange-brown shade), or else very closely resemble it. . . ."

20. D. A. Grant, "The Value of the Orange-Brown 3¢ '51 (S1)," *The Chronicle* 2:2 at p. 3 (November 15, 1948).

The above premise [identification of S1 by plating] does not take into consideration those unusual items from the Not-Orange-Brown plates which were printed in a shade of Orange Brown, such as from Plate 1^L. *Those items are of interest mostly to the specialist, and they are such a minority that they would have little bearing on the above premise.* (Emphasis added).

Comparison of this statement with the detailed discussion of the Experimental Orange Brown in DeVere Card's article in the October 1964 *Chronicle*²¹ will give the reader a clear sense of the increasing recognition of the Experimental Orange Brown during the 1948-1964 period. Incidentally, Card's reference to "Experimental Orange Brown" in his article is the first such mention of this term I find in print. Does anyone know of an earlier reference in the literature about the Three Cent stamp?

After the Card 1964 article, Dr. Amonette's definitive 1973 article²² fully described and established the Experimental Orange Brown as a significant classic color variety. Surely, by this time Three Cent specialists had garnered many of these stamps as sleepers and it had to be clear that the number in existence was greater than had originally been supposed.

By 1975, when Thomas J. Alexander wrote his Foreword to the reprint of the Chase book, he could state that the "Pale to deep experimental orange brown" and "Dull experimental orange brown" were each among the 34 colors which "Students now identify . . . on imperforate stamps . . ." ²³ The Experimental Orange Brown had come fully of age.

The dichotomous classification of the Three Cent stamp into orange brown and all other shades has now become established beyond any reasonable likelihood of change. It has been proposed that the principal Three Cent classification should be based on the recutting of the inner lines or lack thereof, and the color differences, including orange brown or non-orange brown, should be subsumed under each category of such a principal classification.²⁴ This suggestion draws its logic from the One and Ten Cent stamps, where, in each case, principal *Scott* categories are based on the presence of recutting. As a matter of logic, however, this proposal breaks down when compared to the most nearly analogous case, the One Cent stamp, where the factor of one or two recuts at top and/or bottom is assigned only a sub-status within the overall recut category of *Scott* No. 9, the category which encompasses *all* recut One Cent stamps. In the case of the Three Cent stamp, every position on every plate had at least some of its frame lines recut, and varieties of recutting within the frame lines would, by analogy to the One Cent stamp, rank only as subcategories. Furthermore, major classification based on color is also well established in classical philately, such classifications being made, for example, with respect to both types of the 1857 issue Five Cent stamp. More important, unlike any other denomination of the 1851 issue, the Three Cent stamp has the dramatic S1-to-S2 change in its production history, with the corresponding changes in plates, to justify its principal form of classification. Finally, and most important, the market has long recognized a basic difference in value between the orange brown and non-orange brown stamp, and this recognition is surely established beyond change. As I have previously commented,²⁵ a classification system should reflect market realities, and at this point the clear cut distinction between an orange brown stamp and all other varieties of the Three Cent stamp is certainly a market reality.

Given the "orange brown-all other" dichotomy as an established fact, the Experimental Orange Brown becomes an important bridge between the two categories. Sophisticated

21. D. Card, *supra*, n. 7.

22. Amonette, *supra*, n. 11.

23. Quarterman 1975 reprint of Chase, *supra*, n. 2, at p. viii.

24. S. Piller, "Types of the Three Cent 1851-1861 Stamps," *The Chronicle* 121:34 (February 1984). To this author's knowledge, the proposals in the cited article have drawn no response whatever in print.

25. J. Wagshal, "The One Cent Stamp of 1851-57: A Reconsideration of Types I Through IIIA," *American Philatelic Congress Book* 39:107, at pp. 108-109 (September 1973).

collectors now recognize and prize the Experimental Orange Brown as an important transitional variety between these two categories, and the classification of "orange brown-all other" should not be permitted to cloud this important fact from the less knowledgeable collector.

Conclusion

For some time now, I have been developing a hypothesis which I privately call the Wagshal Axiom: There are more classic stamps in existence than are generally believed to exist. The same, of course, holds true for items of postal history. Much of the current trend in philatelic research involves attempts at census, and this kind of research is surely among the most important now going on, because it gives the philatelic community a much better conception of what is rare and important than the unproved assertions and anecdotal approach that has characterized philatelic writing in the past.

In the spirit of this scientific approach, I invite anyone who believes he or she may have an unused single, or used or unused multiple greater than a used pair of the Experimental Orange Brown to contact me through the section editor, so that arrangements may be made for verification of the item and publication of its existence to the philatelic community.

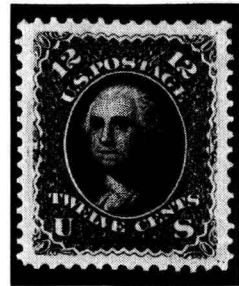
NEW EARLY DATES

Wilson Hulme reports two new early dates for 3¢ stamps. The first is 9 February 1856 for an imperforate stamp from Plate 7 (63R7). It is from Haverhill, Mass. The second is a 21 July 1857 use of a perforated stamp from Plate 8 (55R8), used from Philadelphia.

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**SPECIAL AGENT DAVID P. PARKER AND
THE RICHMOND, VA., FEDERAL OCCUPATION POST OFFICE**

The recent publication of Peter W. W. Powell's *C.S.A. — Markings and Postal History of Richmond, Virginia* (reviewed by Susan M. McDonald in the last *Chronicle*, p. 7) and a letter from Dr. Stefan A. Jaronski, editor of both the *Confederate Philatelist* and *Virginia Way Markings* (the latter a publication of the Virginia Postal History Society) have brought up a question mentioned but slightly outside the scope of Powell's excellent work.

This is the date of reopening of the Richmond post office, closed a few days before the Confederate government on Sunday, April 2, 1865, set fire to the public stores (which fire soon spread to much of the main part of the city), and then departed. On April 3, Federal troops entered the city and managed to extinguish the fires before the post office, at least, went up in smoke.

Actually, the date wanted is several dates; not only when the Richmond post office was reopened, but when the military occupation post office started accepting letters mailed by Richmond civilians, and also when it started postmarking mail with a Richmond datestamp.

Powell mentions the comments made in David B. Parker's *A Chautauqua Boy in '61 and Afterward* (Small, Maynard, Boston, 1912), but he also notes that the Richmond post office was reopened as a Federal occupation post office on April 7, 1865, in his table of "Dates of Importance" in the back of the book. Actually, as he notes also, according to Parker's book, the post office was opened on the 4th or 5th, and his April 7, 1865, date came from another source.



Figure 1. Lt. David B. Parker, Mail Agent of the Army of the Potomac, 1863-5.

He further remarks that even the April 7 date "cannot be confirmed at this time," as when his book went to press, the Richmond newspapers (which had resumed publication almost immediately) were "temporarily unavailable," and that the date the Richmond post office was reopened needs much further study.

In fact, Parker's book makes fairly clear that he took possession of the Richmond post

office on April 3, 1865, the day that Federal troops entered Richmond. When he went to the post office, after reporting to Gen. Weitzel, the Federal commanding officer in the area, Parker found Federal soldiers ransacking the post office but he promptly posted a guard and also a notice stating that mail service would be resumed the next day.

Before proceeding with the story of Parker's activities, it is probably best to tell a bit about Parker and how and why he was in a position to reopen the Richmond post office. His book, cited above, is highly anecdotal and was written over forty years after the events it relates, so that historians tend to ignore it. However, Parker kept his papers, and, in fact, illustrates many of his appointments; I have found that his tales can often be confirmed as fact.

David B. Parker (Figure 1), spent most of his adult years in government service and a high percentage of that service was associated with handling mails.

He enlisted in the 72nd New York Volunteer Infantry regiment of the Civil War at the age of eighteen, and in April 1862 was detailed (the army word for "assigned") to handle the regimental mails. In June 1862, he was detailed Mail Agent of Sickles' Division; in December, his duties were again expanded to include the 5th Corps of the Army of the Potomac and in early 1863, he was appointed by Gen. Joe Hooker to handle all the mails for the Army of the Potomac.



Figure 2. Army Mail, Army of the Potomac. Lt. David B. Parker is seated on the wagon rail over its right front wheel.

It should be understood that these were all army jobs; in the Civil War, by early 1862, the Army handled its own mail in the field. The Army Mail Agent's duties involved taking mails collected through the chain of command to a designated post office equipped to handle them (Cairo, Illinois, and later, Louisville and Nashville in the west and Washington and Old Point Comfort, Va., in the east). The Mail Agent would also collect mails addressed to the forces he represented and take them back to the army and distribute them, such mails usually already being sorted into bags for the different units. Parker and his mail wagon are shown in Figure 2.

Parker was made a Lieutenant in August 1864, and when General Meade took command of the Army of the Potomac with General Ulysses S. Grant also in the field as overall commander of the Union armies, Parker continued in charge of the mails of the Army of the Potomac.

When Parker's regiment, the 72nd New York, was mustered out in late 1864 after having served the three years for which its men had enlisted, Parker decided to also be mustered out with it and accompanied the regiment to Washington.

He hadn't been home in three years, but he didn't get any further, being advised at the

Post Office Department, where he had gone to settle his accounts, that he was being appointed a Special Agent of the Post Office Department, assigned to General Grant's headquarters at that general's request.

Thus, when Richmond fell, Parker was a Special Agent of the Post Office Department, working with the military but whose duty was also to take possession of captured or abandoned post office property.

He took possession of the Richmond post office on April 3, 1865, posting a notice that mail service would be resumed the next day and "dispatched to all points with which communications could be had. The next morning I had a force of detailed soldiers at work and opened the post office and sent a mail to City Point in the afternoon."

City Point, Va., a large base on the south bank of the James River near Petersburg, was also General Grant's headquarters in the field, but mails collected from the armies besieging Richmond were usually taken to either Washington or Old Point Comfort at Fortress Monroe to be postmarked, sorted and despatched.



Figure 3. Cover sent by an officer of the 21st Connecticut regiment from Richmond, Va., the day that city was reoccupied by Federal soldiers, April 3, 1865. The letter, together with other army mails in the area was sent to Old Point Comfort, Va. at Fortress Monroe, to be processed, but it probably passed through the Richmond post office the first day it was in Federal hands.

Figure 3 shows a cover addressed to Mrs. William Spittle, New London, Conn., with an Old Point Comfort, Va., postmark of Apr. 6 and matching cork killer tying a 3¢ 1861 stamp. It also bears a manuscript inscription at the upper right "Richmond, Va./April 3rd, 1865" — which was the day that Federal troops entered Richmond.

Figure 4 shows a cover going the other direction of the correspondence. It identifies Major William Spittle as being an officer of the 21st Connecticut Volunteers, 24th Army Corps, which was one of the units that entered Richmond on April 4, 1865.

It is probable that mail from the 24th Corps, part of the Army of the James which had headquarters at Bermuda Hundred, Va., was normally taken to Old Point Comfort, but after the officer in charge of mail for that army was found looting letters, its mail service was also under Parker.

I have been shown by Mr. Bernard Briles another cover with a Washington, D.C., postmark of April 7 and an enclosed letter datelined at Richmond on April 5, 1865, which, however, doesn't give the soldier's unit but is addressed to Connecticut.

The Army of the James remained to occupy Richmond when it was evacuated, but the Army of the Potomac went on through and past Richmond, pursuing Lee's army to

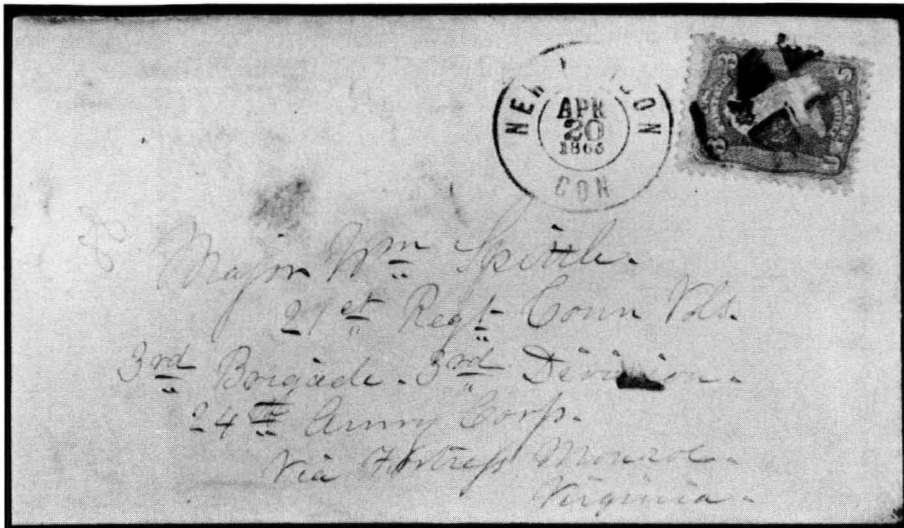


Figure 4. Cover establishing the identity of the sender of the cover shown in Figure 3, Maj. William Spittle of the 21st Connecticut.

Appomattox Court House where it surrendered on April 9, 1865.

Thus, it is presumed most of the mail sent out by Parker from Richmond was from the Army of the James, whether it bears Old Point Comfort or Washington postmarks.

Although Parker remained on the job for several years after the war as a Special Agent of the Post Office Department, he didn't remain at Richmond running the post office very long. He remarks, at the beginning of Chapter IV, "In my capacity as a Special Agent of the Department, but with soldier clerks, I conducted the post office at Richmond for a number of weeks, having also the post offices at Petersburg, at Lynchburg, and at Danville on my hands. . . . Dr. Alex. Sharp, whose wife was a sister of Mrs. [Ed note: General] Grant, was soon appointed postmaster and I remained at Richmond and had my office with him."

Parker remained as Special Agent until appointed United States Marshal for Virginia, but in later years he served several more years as Chief Special Agent or head of the Special Agents of the Post Office Department.

The questions asked previously in this article related not only to when the occupation post office was established, but to when it was open to civilians to send their mails. During the war, while the army furnished its own postal help, under the supervision of a few Post Office Department Special Agents, those offices normally didn't accept letters for mailing from civilians other than those in some capacity with the Federal armies, such as buying cotton, etc. In fact, in at least one case, orders were issued forbidding the army to accept letters from the residents of occupied towns.

It is possible the April 7, 1865, date quoted by Powell is the date when letters of Richmond residents could be sent north; the war was obviously almost over, and Abraham Lincoln had walked freely through the streets of Richmond and had suggested to General Weitzel, the Federal commander, in Parker's hearing, to "let 'em up easy" in referring to how the local residents should be treated.

The most important of our unanswered questions is on what date did the Richmond post office again start postmarking mail with its own town datestamps?

None of the Richmond postmarking devices from the Confederate period seem to have been used after the war, or at least I have seen none. Perhaps they were carried away by either the postal authorities when Richmond was evacuated or by soldiers ransacking the post office (as reported by Parker) as souvenirs.

Powell makes no mention of post-war use of any of the types of markings he discusses that I have noted, and in any case they were badly worn in their usages of late 1864 and 1865.

When the Richmond post office again started postmarking with town datestamps, mail sent from there, the markings show uses of the new standard or "G.I." town datestamps as supplied by the Post Office Department at that time, as appears on the cover shown as Figure 5.

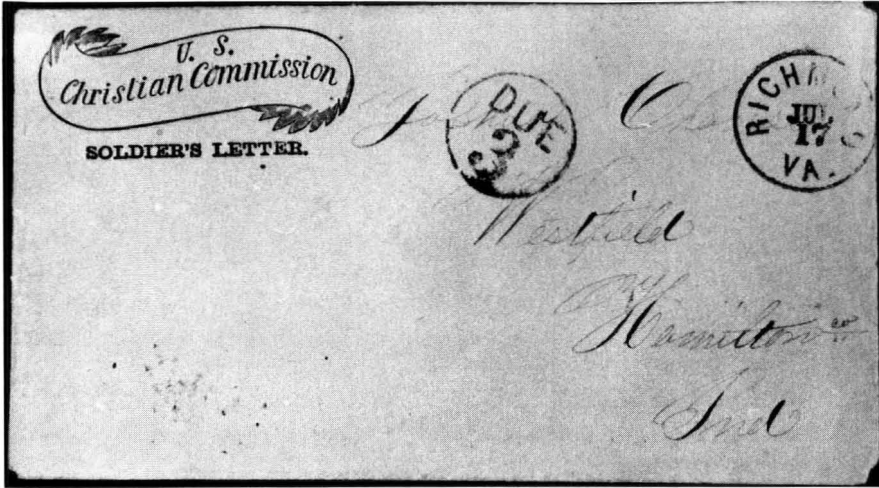


Figure 5. A collect soldier's letter, as per U.S. Christian Commission stationery, sent from Richmond, Va., in July 1865.

To have new datestamps made up and sent to Richmond shouldn't have taken over a few weeks after such were ordered. In Parker's book, a letter is illustrated from 2nd Ass't Postmaster General Geo. W. McLellan dated April 6, 1865, and thanking Parker for taking possession of the Richmond post office. He remarks that "it is desirable that the Richmond Post Office should be put in operation as soon as possible" — no doubt, meaning as a civilian office. Probably the new postmarking devices were ordered to be made at that time to be furnished in duplicate or larger multiples as was done for the larger post offices with presidentially appointed postmasters.

The cover shown in Figure 5 is a due soldier's letter postmarked at Richmond on July 17 of (probably) 1865, and is the earliest post-war Richmond cover I've noted, if the year is correct. The fact that it is a soldier's letter, accepted as collect mail without either a unit designation or officer's signature indicates the date isn't later than 1865, as after that, the laws and regulations again required that both be supplied.

I have little doubt that earlier examples, possibly for even late April 1865, probably exist, but the problem in identifying these is that the small "G.I." type first issued about 1864 is almost never seen with year date logos.

Thus, we have to fall back upon other data to establish the years, as has been done for the cover shown in Figure 5. Luckily, there are various other ways of establishing dates, such as content of letters, docketing and the like.

The standard "G.I." town datestamps of the type shown on the cover of Figure 5 were normally furnished with a socket for a duplexed cork killer, but it is probable that the killer was struck cancelling the stamp of another cover with which this cover was overlapped. These markings used a succession of cork killers, which, while they wore away rapidly, were also readily replaced. I am sure there was more than one instrument, but some of the killers are fancy carvings and, in fact, in mid 1866, at least one clerk in the Richmond post office was using green ink.

Another useful feature by which Richmond covers may be year-dated at times are the business cachets with year dates struck on the cover front, such as those applied by the Exchange Hotel at Richmond in 1866. According to an illustrated corner card on the back of one of these covers, (with a green Richmond duplex marking dated July 22 [with fancy cork

killer], confirmed by a hotel cachet dated the same but also supplying 1866) the hotel was "Reopened and Newly Furnished, October 28, 1865." Thus, such covers can be part of a structure of dates, killers, ink colors, etc., that may be used to year-date otherwise undated covers.

Who can supply us with positively year-dated examples of covers with the new Richmond, Va., postmarks used prior to July 1865?

Richard B. Graham

EDITORIAL: PUBLISHED INFORMATION ISN'T DATA — AND VICE VERSA

A recent article in two issues of the *1869 Times* by Calvet M. Hahn dwells at considerable length and in infinite detail of supposition on the cover shown, as reproduced in full cover on a post card, with this article. While this cover has been considered a fake from several standpoints, Hahn's article defends the cover and attempts to prove it valid — I think.

I have always felt quite sympathetic with any attempt to prove genuine what others have considered faked, and such is the case here. It is possible to call a bad cover genuine and it is also possible to call a good cover bad. Calling a fake cover good only involves a loss of money by someone when the item is eventually proven bad. Considering a genuine item bad, however, which often causes a cover to be irretrievably destroyed, is a crime of far greater magnitude since it causes one of the artifacts we appreciate to be removed from the scene.

The cause of this editorial is not Hahn's effort but the fact that he has quoted extensively from articles written by me on the subject of the China and Japan Steam Service ovals applied at San Francisco to incoming mail from the contract steamers running to the Orient, 1867 and later. Unfortunately, the quotations and use of what was presented in my last summary article on the subject in *Chronicle* 111, the "Philatokio" issue of August 1981, and a severe abridgement of that article that appeared in the Philatelic Foundations book, *Opinions II*, have been both used out of context and, at times, misquoted and also misinterpreted.

I have no intention of reviewing the many pages of Hahn's effort in detail, as a few examples will suffice. He quotes from my *Opinions II* book article, with a heading "Graham's Analysis" when what was actually presented was merely an acceptance of the idea the cover was faked, as presented in the late Stanley B. Ashbrook's *Special Service* (from which Figure 1 was taken) in November 1953 and subsequent issues. Ashbrook's condemnation was based upon two factors, both of which, while possibly correct in reasoning, were wrong in detail, and I wished to update the detail.

First, he noted that the New York French mail exchange office marking on the cover conforms to a triple rate, prepaid, by American packet via England to France, which would indicate postage of 45¢ should have been on the cover if mailed in the United States. The cover weight was thus, for a triple rate to France, between a half and three fourths of an ounce, which in turn would be a double rate by U.S. mails across the Pacific. Ashbrook didn't consider the rate possibility of the cover's having originated in the Orient, which thus would have required another 20¢, for a total of 65¢. A typo in my *Opinions* book article gave this as 55¢ which, as Hahn pointed out, was wrong. The date of the San Francisco marking on the cover, July 20, can only be 1869, not only from the markings on the cover but from the date of the arrival of the Pacific Mail Steamer (here, the S.S. *Japan*) at San Francisco, a fact worked out in *Pacific Crossings*, a publication that came long after Ashbrook's death.

Ashbrook also considered the C & J SS marking faked, and in the *Opinions II* article I commented that, since I'd seen no identical examples, referring to certain details of the strikes, this was probably right — assuming the cover thus originated in San Francisco rather than in the Orient.

A third area in my articles where Hahn places undue emphasis is on the reports of colors of the markings as applied on covers tabulated as coming in on each incoming voyage of the Pacific Mail Steamship Co. vessels to San Francisco. The tabulations were from mostly



A remarkable cover : sent from CHINA to LYON (France) via China and Japan Steam Service (magenta oval postmark), San-Francisco and Overland, franked by a pair of N° 116 and a pair of N° 121 (well centered) on envelope U.30, 90 cts yellow green (white) 90 cts rate. The cover seems to be the only one known at this date, Valuation : \$ 1.250.

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Figure 1. Both sides of a postcard furnished by L. Miro, Parisian dealer, with the subject presented in full color. The large "121" was applied by the late Stanley B. Ashbrook when he sent examples of the card to each of his *Special Service* subscribers when he discussed the cover in 1953.

verbal or letter reports (on photocopies) or slides, and the colors were reported with some trepidation (now justified) simply to show a trend and in the *Chronicle* article, at least, I feel this viewpoint was very clear. In that same article, the color of the C & J SS markings on the covers postmarked at San Francisco on July 20, 1869, were reported as "pinkish?" (including the question mark — this was dropped in the *Opinions II* article), which indicated I wasn't quite sure what was meant.

The question thus boils down to why, the correct rate for the cover being either 45¢ or 65¢ depending upon whether it originated in San Francisco or the Orient, does the cover have 90¢ in postage? And, my comments were not an analysis but a report updating Ashbrook's analysis with data developed since his death. I feel this is obvious to those reading either article, which were to provide general information on the use of the markings as an update of a long term project that is still going on.

I have recorded about a hundred covers, and have had the opportunity to see and photograph about fifteen of them; most of the others were reported with slides of varying quality, photocopies and photos, published and otherwise. No research data or discussion of techniques were given, in fact much of it remains to be correlated when I get enough data

together to take a stab at it.

Hahn, after several pages of rhetoric, arrives at about the same conclusion as the rest of us, commenting, as his final sentence, "While I believe the Miro cover to be genuine, I do have reservations about the 10¢ pair, but I would not remove it from the cover, even though the stamps represent overpayment and may have been added." Which is to say, the 90¢ postage on the cover was a 25¢ overpayment if the cover is genuine as it now appears and a 5¢ overpayment if it is not, because the pair of 10¢ 1869 stamps was added later. No explanation is given as to why any faker would add a pair of 10¢ stamps to a cover already bearing a fine pair of 30¢ or if the 10¢ pair had been moved, replacing 15¢ in, say 1861 stamps, to make up a 45¢ rate from San Francisco to France, and the 30¢ stamps, neatly covering the gum points of the 10¢, were added later.

This type of speculation could be developed to fill many pages (more pages?), but the desirable process is to continue assembling data and hold suspect items such as the Miro cover intact for the time being. It has already been so held for over forty years; what's the rush?

The data that need to be assembled comprise far more than just the types of and colors of the C & J S.S. markings. But, in that respect, we need to know how many instruments were in use in the later period after the sailings were monthly, and also how many ink pads (not necessarily of the same shades) were in use at the same time when a heavy mail was being processed by the San Francisco foreign desk to catch an outgoing train or steamer.

The cork killers need to be explored further to determine which were used by the San Francisco foreign desk and which actually were applied in the Orient.

The subject here, however, is data, which, as noted earlier, are not information, until assembled and analyzed. Neither are information, comments or discussion published as an interim report on a project simply to tell what is known or suggested or theorized, considered data. Comments in such presentations are not meant to be used by others piecemeal or in ways obviously not intended or with interpretations obviously not meant by the author. Generalities should not be taken as specific data.

One of the dangers of presenting what I call interim reports, based upon incomplete data not yet correlated and interpreted, is that others will attempt to use the partial package and not wait for the rest. Admittedly, such efforts are often long term processes in the field of postal history, and thus to obtain a continuing flow of data, an occasional update is necessary. I still solicit reports of C & J S.S. covers, and expect to again work up an interim report in the next year or so to report progress in terms of what seems to have been learned and what data are needed to explore what needs to be learned. However, I accept no responsibility for either use or misuse of the data and comments I present in such updates.

Richard B. Graham

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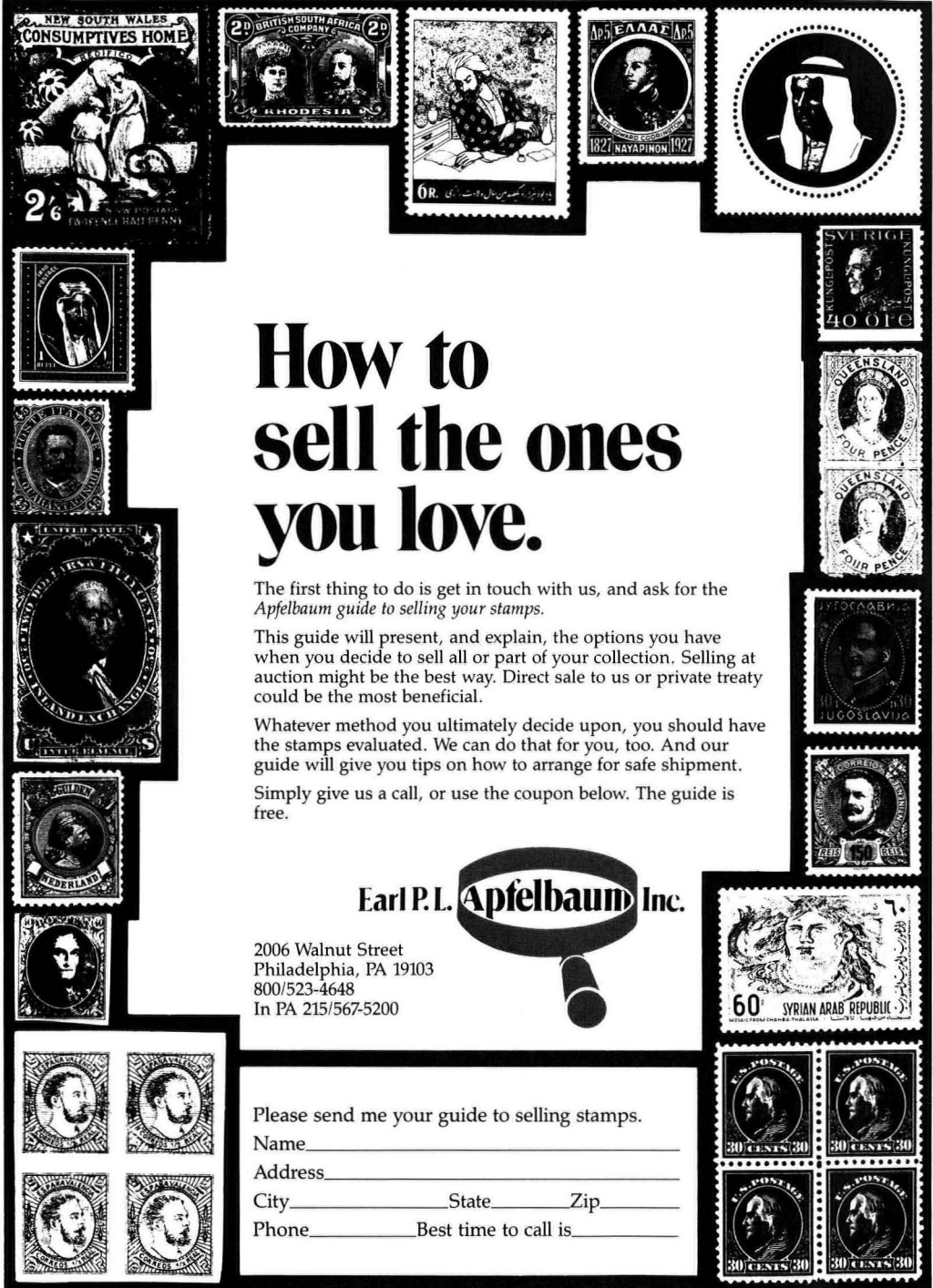
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USED 30-CENT 1869 INVERTS

SCOTT R. TREPEL

In the previous installment of this series on the 1869 Inverts in *Chronicle* 135, the unused copies of all three values were listed and illustrated.¹ Attention is now turned to the used copies, beginning with the 30¢ value, which is the rarest of the three 1869 Inverts in used condition.



NORTH-WEST



NORTH-CENTER



NORTH-EAST



CENTER-WEST



CENTER



CENTER-EAST



SOUTH-WEST



SOUTH-CENTER



SOUTH-EAST

Figure 1. Position of 30¢ Invert design relative to perforations in each of the nine categories of the author's survey of used examples.

1. One 30¢ illustration was inadvertently omitted; it is shown as Figure 2 in this article.

Figure 2. Unused 30¢ Invert. See *Chronicle 135* for article listing unused 1869 Inverts (this photo inadvertently omitted).



Based on four main sources — the Philatelic Foundation records, Frank Levi’s records (through the courtesy of Jeffrey Forster), museum collections and the author’s own survey of auction sales — the total number of used 30¢ Inverts is currently at 39. More than twice as many 15¢ and 24¢ Inverts are currently recorded.

If numbers claimed in auction catalogs over the years have guided philatelists in their thinking about this stamp, then the 39 fully documented copies will come as something of a revelation. Estimates have ranged from a dozen (!) to as many as 25 copies; thus the true number is more than 50 percent over the highest number previously claimed. The 30¢ Invert is without question a rare and desirable stamp, but as has been the case with many classic rarities, its scarcity has been exaggerated for one reason or another.

The arrangement of this survey, for purposes of compiling and presenting the data, is based on centering. Unlike certain other classic stamps, the Inverts cannot be categorized by cancellation, because the majority is similarly cancelled with cork “killers.” Using the position of the design relative to the perforations, it is possible to form nine groups of centering, as shown in Figure 1.

It is important to establish points of reference for use in determining the centering of a stamp, especially in the case of the bi-color Inverts. The four points of reference are all part of the blue printing (draped flags and stars in an arc) and lie at the outermost limits of the design. With the stamp positioned to show the numeral “30” upright, they are as follows: 1) at top the draped flags fold into a central point — this is the “north” point of reference 2) the “west” point is the tip of the pointed spearhead of the flagpole, which in certain cases will actually touch the perforations 3) the “east” point is the same tip of the opposite flagpole, and 4) the cluster of three stars at the bottom form the “south” point, with the center star extending furthest. Using these four points of reference, the author has categorized every 30¢ Invert into the nine groups shown in Figure 1.

The Wide Spaced Inverts



Figure 3. Wide spaced copy of 30¢ Invert. See Table A.



Figure 4. Wide spaced copy of 30¢ Invert. See Table A.



Figure 5. Wide spaced copy of 30¢ Invert. See Table A.

After all 39 Inverts had been assembled into their appropriate centering categories, an unusual characteristic of certain copies became evident. Five stamps possess very wide top

TABLE A

Wide Spaced 30¢ Inverts

Figure 3. Cork cancel and part of blue Calais transit datestamp (illegible date). Repaired at upper right corner. PFC 45163. Ex Siegel Rarities 1984.

Figure 4. Cork cancel matches August 1869 cover in Figure 9. Thinned. PFC 55684. Ryohei Ishikawa Collection.

Figure 5. Cork cancel (N.Y.C.). No PFC. Located in Harmer, Rooke sale, Jun. 26, 1941, lot 95.

Figure 6. Cork cancel (four "V's") and part red marking. PFC 67193. Ex Wolffers sale.

Figure 7. Cork cancel (N.Y.C.) No PFC. Ex West (Ward sale Apr. 26, 1946) and Picher (Ward, Oct. 1946).



Figure 6. Wide spaced copy of 30¢ Invert. See Table A.



Figure 7. Wide spaced copy of 30¢ Invert. See Table A.



Figure 8. Tracing of cancel on 30¢ Invert in Figure 4.

and bottom margins, including one extra side perforation (approximately one millimeter). These wide spaced stamps undoubtedly came from the same horizontal row of one of the sheets issued; therefore, they are especially exciting to anyone hoping to reconstruct a multiple from the surviving copies.

The five wide spaced 30¢ Inverts are illustrated in Figures 3 to 7. All five are easily distinguishable from other 30¢ Inverts by the wide gap between the star at bottom and the perforations. Two of the stamps (Figure 3 and 4) are centered between the left and right margins; the other three are centered to the left with the flagpole point actually touching the perforation.

The listing in Table A provides relevant data for the wide spaced 30¢ Inverts.

August 1869 Date of Use

Two of the wide spaced 30¢ Inverts bear cancellations that offer the possibility of narrowing the period in which they were used to a few weeks, perhaps a few days. The stamp in Figure 3 is cancelled with a large portion of the blue transit datestamp applied at Calais, France. The author has examined this stamp but was unable to read the exact date in the French postmark. However, with the aid of photography, using a filter and enlarger, it might be possible to determine the month, day and year (probably 1869). With the French arrival date, it would then be possible to determine the New York departure date.

The stamp in Figure 4 has a cancel that is recorded on a dated cover. A tracing of the cancel is shown in Figure 8 and an illustration of the cover is shown in Figure 9. This cover comes from the Portchester find or, more accurately, the Davis correspondence to Peru, in which covers were posted at Portchester, N.Y., or New York City. The cover in Figure 9 bears 1¢, 3¢, and 15¢ Type I 1869 stamps paying the 34¢ rate to Peru. The cork "killer" used to cancel the stamps matches the cancellation on the Invert stamp in Figure 4. The cover is not postmarked with the New York City datestamp, but the August 30, 1869, Panama transit

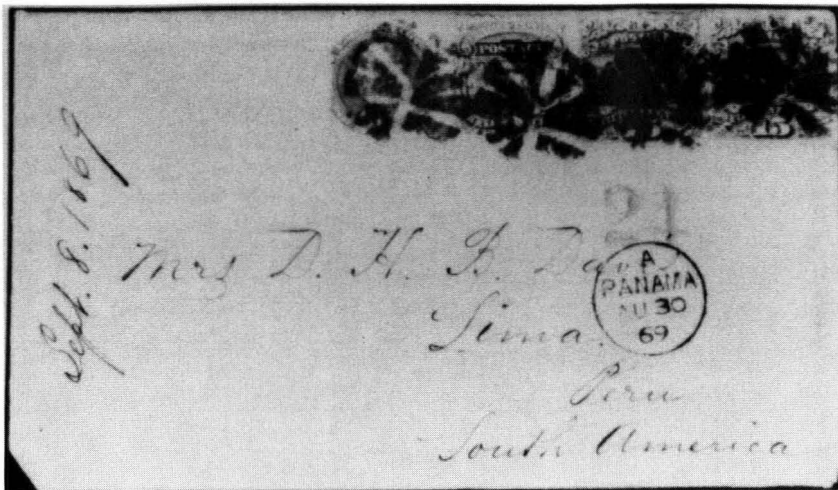


Figure 9. Cover to Peru dated August 1869 with cancel shown in Figure 8. Use of 30¢ Inverts in August 1869 is likely, based on this cover.

points to a New York City departure date around August 18th, well after 1869 bi-colors from the second printing had reached the New York City post office.

(To be continued)

CLASSIFIED

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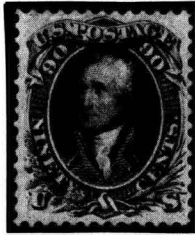
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THE FOUR CENT COLUMBIAN STAMP

GEORGE B. ARFKEN

The December 5, 1892, Circular to Postmasters described the 4¢ Columbian as “Fleet of Columbus — the three caravels, Santa Maria, Nina, and Pinta — in mid-ocean, from a Spanish engraving. Color, ultra-marine blue.” This “Spanish engraving” has been the subject of much speculation. In 1952 Rochlin reprinted an illustration from a U.S. book which bears a striking resemblance to the 4¢ Columbian vignette.¹ The preface of this U.S. book by John M. Dickey is dated July 1892, six months before the Columbians appeared.²

To what extent the engraver, Charles Skinner, used this 1892 publication or worked from an original Spanish engraving is not known. O’Brien, summarizing the background of the vignette, suggested that the similarities between Dickey’s 1892 illustration and the stamp vignette “appear to be more than a coincidence.”³

A front page report in the March 14, 1988, issue of *Linn’s Stamps News*, crediting an article by Juan M. Martinez Moreno in *Discovery*, the journal of the Christopher Columbus Philatelic Society, gives the source of the design as a painting by Rafael Monleon, a 19th century Spanish painter. The work, titled “Carabelas de Colon” (Fleet of Columbus), hangs in the Museo Naval de Madrid.

Very few essays are listed in Brazer for the four cent denomination.⁴ A unique wash drawing in brownish red of the adopted vignette exists with the caption “COLUMBUS ON VOYAGE OF DISCOVERY. SHIPS AT SEA.” An incomplete approximation to the adopted design exists in orange and in black as a sunken india die proof on card as well as in over two dozen trial colors on white card. The colors range from red to black with blue, green, yellow, and violet shades in between.

A plate proof of the final design is illustrated in Figure 1. The vignette was engraved by Charles Skinner, the frame by D. S. Ronaldson and the lettering by George H. Seymour.⁵



Figure 1. Plate proof of the final design.

1. Philip Rochlin, “U.S. 1893 Four Cents Fleet of Columbus Design,” *Essay Proof Journal*, vol. 9, pp. 226-227, 1952.

2. John Marcus Dickey, *Christopher Columbus and his Monuments*, Rand, McNally & Co., 1892.

3. John F. O’Brien, “Basis of the Design of the U.S. Columbian Issue of 1893,” *The American Philatelist*, vol. 98, pp. 895-900, September 1984.

4. Clarence Brazer, *Essays for U.S. Adhesive Postage Stamps*, Quarterman reprint, 1977, p. 144.

5. Craig J. Turner, “The Early United States Bank Note Companies,” *American Philatelic Congress*, vol. 38, pp. 11-47, 1972.



Figure 2. Plate imprint block of the issued stamp.

In his 1894 *Report* the Postmaster General gave the number of 4¢ Columbians issued as 19,181,550. While only a little over one percent of the number of 2¢ Columbians, for denominations over 2¢, the number of 4¢ Columbians is second only to the 35 million of the 5¢ Columbians. Figure 2 shows a plate imprint block of the issued stamp.

Ellis listed the plate numbers of the 4¢ Columbian as 16, 17, 18, 19 and 20, all with the letter D.⁶ All five of these plates had 100 subjects.

Brookman listed two varieties of the 4¢ Columbian.⁷ First there is the “three leaf” variety. The ornament just to the left of the right hand “4” shows three projections or leaves instead of two.

The second variety is the famous “error of color.” This is a blue color, quite distinct from the normal ultramarine. While printed with ink using the same Prussian blue colorant, the 4¢ error is not exactly the same blue as the 1¢ Columbian. White’s *Encyclopedia of the Colors of United States Postage Stamps*⁸ includes excellent color photographs of the 1¢ blue, the 4¢ ultramarine, and the 4¢ error of color. For technical details about the inks and the printing process see White’s *Color in Philately*.⁹ One sheet of 100 of this color error, plate D17, was found by a John V. Painter. The existence of several used copies of this blue error indicates that at least one other sheet reached the public — and was not recognized as an error.

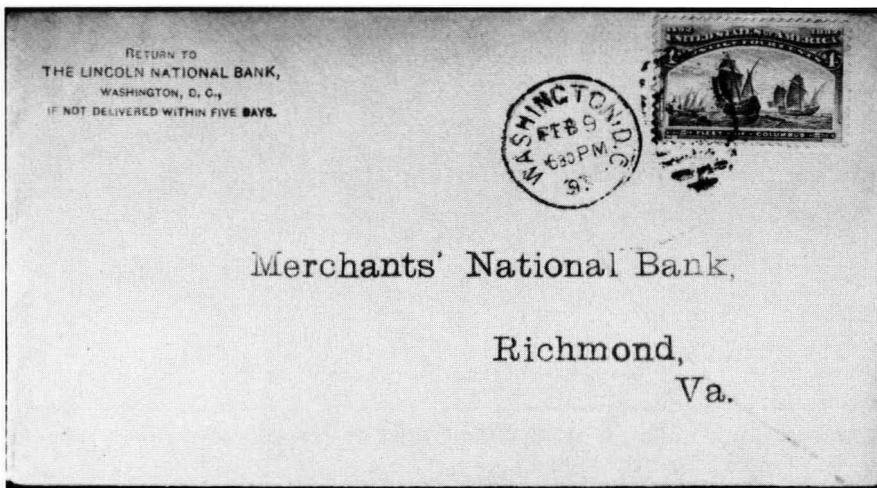


Figure 3. WASHINGTON, D.C., FEB 9 93. Double rate postage, paid for up to 2 oz.

One obvious use of the 4¢ Columbian was to pay double rate postage, up to 2 oz. Figure 3 illustrates this usage. This 4¢ payment for double rate postage had become possible less

6. F.L. Ellis, “Columbian Plate Numbers,” *The Bureau Specialist*, vol 35, pp. 232-234, June 1964.

7. Lester G. Brookman, *The United States Postage Stamps of the 19th Century*, vol III, pp. 62-63, 1967.

8. R.H. White, *Encyclopedia of the Colors of United States Postage Stamps*, vol. II, pp. 35, 37, 1981.

9. R.H. White, *Color in Philately*, pp. 136-140, 1979.



Figure 4. JOHNSON, ARK., JUN 12 (1893); 8¢ registration paid with a pair of 4¢ Columbians.

than ten years earlier. On October 1, 1883, the letter rate was reduced from 3¢ per ½ oz. to 2¢ per ½ oz. Simultaneously the U.S. issued its first 4¢ postage stamp, the blue green Jackson, Scott 211. The basic weight was doubled to 1 oz. on July 1, 1885.

The 4¢ stamps also saw use in paying the new 8¢ registry fee on a 2¢ entire. Figure 4 presents a 2¢ Columbian stamped envelope from Johnson, Ark., June 12, 1893. The cover is registered with a pair of 4¢ Columbians. The registry rate had been reduced to 8¢ January 1, 1893, and the 8¢ Columbian had been issued in March but the small post office in Johnson might not have stocked the 8¢ stamps — or had run out of them.



Figure 5. French Corral, CAL., APR 19 1898. A strip of three 4¢ Columbians paid 8¢ registration and 4¢ (up to 2 oz.) postage.

A strip of three 4¢ Columbians was just right for a double rate registered cover. Figure 5 exhibits a cover from French Corral, California, April 19, 1898. This was five years after issue but use of the Columbians at this time was not uncommon. The manuscript cancellation reads "F.M. Wood, French Corral, Cal."

The 23/23 on the cover deserves some comment, particularly since the second 23 was improper. The first or top 23 indicates that this was the 23rd registered letter dispatched from French Corral since April 1. (Registry numbers started at 1 each quarter.) The bottom 23 means that this cover went into the 23rd registered package envelope. The registered package envelope was a special envelope used for holding one or more registered items going from

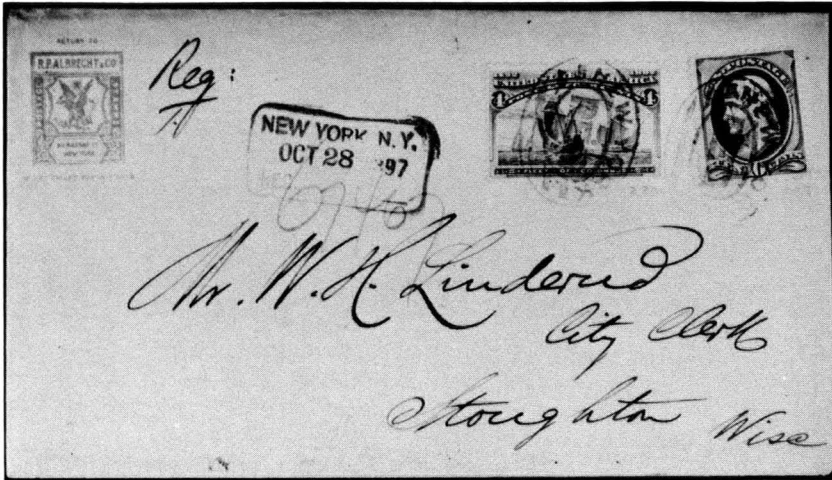


Figure 6. NEW YORK, N.Y., OCT 28 1897. REGISTERED, 8¢. Postage of 6¢ paid for up to 3 oz.

one post office to another. The 1893 Postal Laws and Regulations, Section 1046, required the postmaster to put the registered letter number on the cover itself as well as on a receipt and on the letter bill. The 1893 P.L.&R. did not require that the second 23, the registered package envelope number, be put on the cover and later postal guides specifically instructed postmasters not to put this second number on the cover. Nevertheless the second number was marked on this cover. A practice from an earlier era had survived in French Corral — despite the 1893 P.L.&R. and the postal guides.

The 4¢ Columbian also appeared on cover with other stamp issues, mixed franking. Figure 6 depicts a registered cover from New York, October 28, 1897, with a 4¢ Columbian and a 10¢ brown of 1882, Scott 209. Why use a Columbian four years after issue and a re-engraved Bank Note 15 years after issue? Look at the corner card. The cover came from a stamp dealer who may well have had a surplus of these stamps. Using old stamps was good public relations.

The Post Office issued 1¢ Columbian stamped envelopes primarily for third class mail, 1¢ per 2 oz. The writer of the cover illustrated in Figure 7 wanted to send a letter to Switzerland. A 4¢ Columbian uprated the 1¢ Columbian entire to the 5¢ per ½ oz. UPU rate.

The 5¢ UPU rate could also be made up by a combination of Columbians. Figure 8



Figure 7. NEW YORK, N.Y., JUN 28 93 — 1¢ Columbian entire uprated to 5¢ UPU rate with 4¢ Columbian stamp.

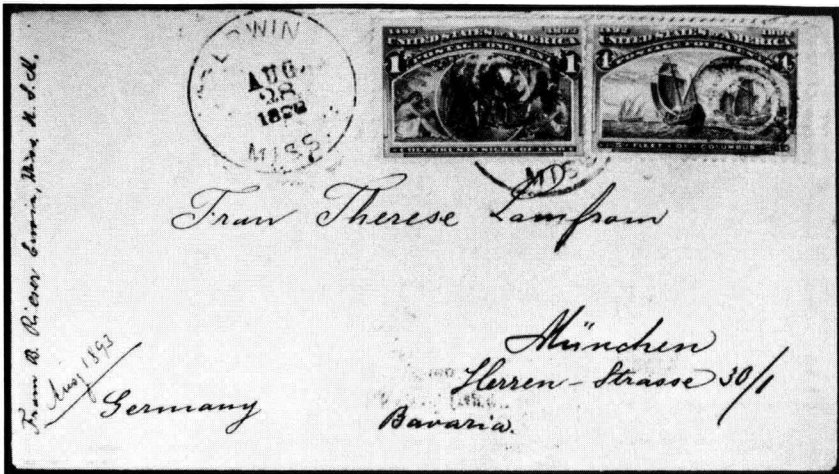


Figure 8. ERWIN, MISS., AUG 28 1893; 5¢ UPU rate to Germany paid with a combination of Columbians.

displays a cover from Erwin, Miss., August 28, 1893, with the 5¢ rate paid with a 1¢ and a 4¢ Columbian.

Combinations of the 4¢ Columbians with higher denomination Columbians will be shown in future articles of this series.

RARE 24 CENT NYFM USE TO BURMA

RICHARD M. SEARING

Recently I was shown the cover in Figure 1 by Mrs. Barbara Fosdyke, a well known Los Angeles collector of Andrew Jackson stamps. This cover was in the late David Beals III's collection of New York Foreign Mail usages, and she acquired it for her Jackson collection. However, regardless of the Jackson stamps, this cover presents a rare use of the 24¢ National stamp to exotic Burma. I have seen very few usages of Banknote stamps of any denomination to Burma. One example of a non-banknote usage that comes to mind is a 30¢ F-grill used to pay the British mail rate via Marseille; it is illustrated on the reverse of p. 22 in C. J. Starnes's monograph on *U.S. Letter Rates to Foreign Destinations*.¹

The complex route taken by this cover was kindly supplied by C. J. Starnes. The cover left New York 19 December 1874 on NGL *Hansa*, arriving at Southampton 31 December. It

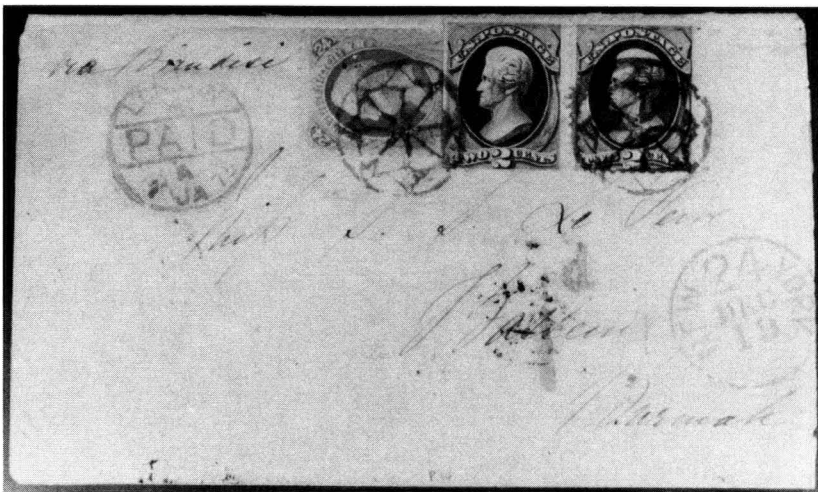


Figure 1. Cover with 24¢ banknote used to Burma on Dec 19, 1875, via Brindisi.

1. C.J. Starnes, *United States Letter Rates to Foreign Destinations*, L. Hartmann, Publisher, 1982.

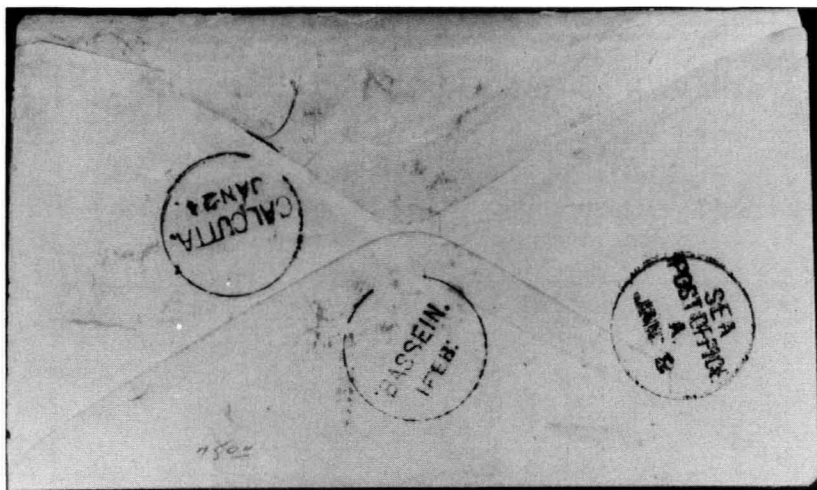


Figure 2. Reverse of Figure 1.

transited London 1 January 1875 and continued on to Brindisi. The cover left Brindisi 11 January on P. & O. *Teheran*, reaching Alexandria 14 January and Suez 16 January. From Suez it was transported the same day by P. & O. *Hindustan* to Bombay 28 January, arriving at Bassein, Burma, on 1 February. These details are based on Kirk, *P. & O. Lines*, Martin and Blair, *India Rates*, and Lowe, *Encyclopedia*, Vol. III.

Burma was a province of the British Empire in India until 1937 and was under the India postal administration. It shared India's postal rates. The 28¢ in stamps pay the single rate in British mail via Brindisi, effective January 1871 to July 1875. The postmark incorporates 24¢ credit to Britain. London credited 1d colonial postage to India.

The Van Vlissingen and Waud book² on *New York Foreign Mail Cancellations*, at the time of publication, categorized covers to India as scarce (p. 49), but did not differentiate the various Indian provinces.

In the January 25, 1972, Robert Siegel sale of the Van Vlissingen-Waud NYFM collections, lots 408 and 914 show two 28¢ usages to Morehabad, India, with the same combination of stamps as shown in Figure 1.³

In addition the design type of the cancel is listed as the rare type G8 on page 22 of the NYFM book and is believed to have been used for a very brief time. On page 38 of the same reference, the earliest and latest recorded usage dates are 11/28/74 and 6/22/75, respectively, less than a seven month span. The cover in Figure 1 is dated on 12/19 which places the usage three weeks later than the earliest recorded date.

In the Siegel sale mentioned earlier, two lots were present showing the type G8. Lot 887 showed a 6¢ usage to Hawaii and lot 888 showed a 10¢ rate to Mexico which is the latest recorded date cover mentioned above.

Since NYFM cancel types are not my specialty or that of Mrs. Fosdyke, any reader comments on this cover and the type of the NYFM cancel are most welcome.

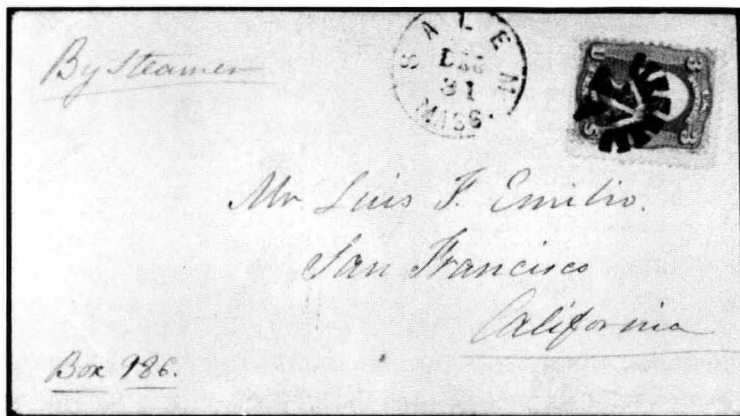
2. A. Van Vlissingen and Morrison Waud, *New York Foreign Mail Cancellations 1870-1876*, Chicago Collectors Club, 1968.

3. Robert Siegel Auction #406, January 25, 1972.

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RAILROAD POSTMARKS

CHARLES L. TOWLE, Editor

I. Guest Article:

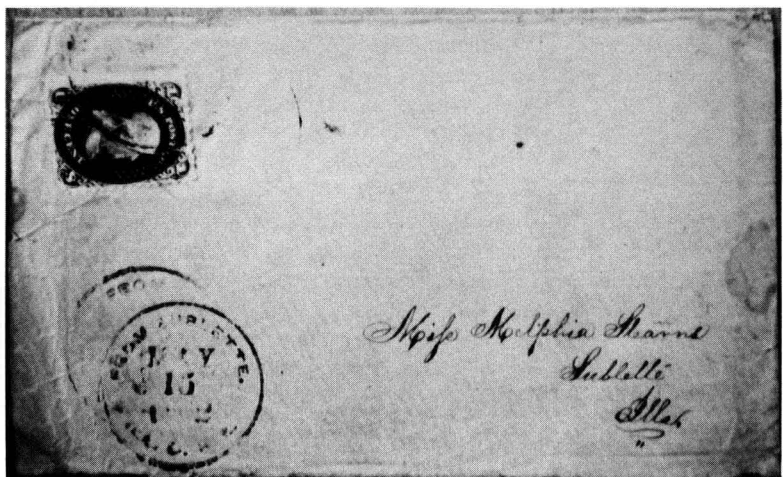
It is a pleasure to present our guest article for this issue from Douglas N. Clark, President of Mobile Post Office Society, and Regional Vice President Of U.S.P.C.S.

A "RAILROAD" DROP LETTER

DOUGLAS N. CLARK

The cover shown here bears an Illinois Central Railroad "From Sublette" station agent marking, catalog number 709-S-4a, dated May 15, 1(86)2. The cover is franked with a 1 cent 1861 (Sc #63) paying the drop letter rate, the cover being addressed to Sublette. As well as legible strikes of the CDS at lower left, a poor strike ties the adhesive, and another strike is found on the reverse.

The Sublette drop letter



The authors of recent articles claiming that station agents "were given letters to be mailed by the next train" and that the station agent handstamps "show (that mail was) carried on" the corresponding railroads, may be surprised to see a station agent marking in drop letter use. Clearly the postmark, the address and the postage rate combine to show that the cover was never carried by train.

Sublette postmark



709-S-4a

Readers of this section of the *Chronicle*, however, should have no difficulty understanding the usage. A B & O Railroad discovery, described in *Chronicle* 114 (May 1982), pp. 136-141, by Charles L. Towle, shows that at almost all stations of that railroad at which station agent markings are known postally used, the station agent was also the local postmaster. Therefore, the use of a railroad postmark at those stations has little more significance than a fancy killer in the shape of a locomotive. Certainly that is the explanation of the subject cover. The station agent must have been the Sublette postmaster and he used his ticket dating stamp on all mail received, whether or not it was to be dispatched by train.

II. ADDENDA: *U.S. Route and Station Agent Postmarks* by C. L. Towle, published by Mobile Post Office Society, 1986.

New Route Agent Postmarks

- 552-A-1: ASH. & PITTS. AGT., 27, black, 1880, III (New color).
983-B-2: CALISTOGA & VAL. AGT., 26, black, Banknote, IV.
225-B-1: CARROLL. & BUTTSV. AGT., 26.5, black, 1882, III — Carrollton, N.Y.-Buttsville, Pa., 24 miles; N.Y., Lake Erie & Western R.R.
943.2-B-1: CENTRAL CITY & BLAIR AGT., 27.5, black, 1883, IV — Central City-Blair, Neb., 144 miles; Burlington & Missouri River R.R., Sioux City & Pacific R., R. (Via York and Fremont).
663-B-2: CHI. & T. HAUTE AGT., 26.5, black, 1884, III — Chicago, Ill.-Terre Haute, Inc., 182 miles; Chicago & Eastern Illinois R.R.
467-C-1: C.C. & L. Agt., ink, manuscript, (west), 1882, V — Corpus Christi-Laredo, Tx., 162 miles; Texas Mexican Rwy.
749-C-2: CRESTON & ST. JOE. AGT., 25.5, black, 1878, IV — Creston, Ia.-St. Joseph, Mo., 104 miles; Chicago, Burlington & Quincy R.R.
344-H-1: DALLAS & CHESTER AGT., 26, black, Banknote, V — Dallas, N.C.-Chester, S.C., 47 miles; Chester & Lenoir R.R.
350-U-1: DU PONT & LIVE OAK AGT., 26.5, black, 1881, III — Du Pont, Ga.-Live Oak, Fla., 49 miles; Savannah, Florida & Western R.R.
H-25-b: FAY. & WIL. AGT., 27.5, black, Banknote, V — Fayetteville-Wilmington, N.C., 118 miles; Cape Fear River steamboat.
473-P-1: FT. W. & GALV. AGT., 27.5, black, 1880s, III — Fort Worth-Galveston, Tx., 347 miles; Gulf, Colorado & Santa Fe Rwy.
625-D-1: GRD.RPDS. & ELKHART AGT., 25.5, black, Banknote, III — Grand Rapids, Mich.-Elkhart, Ind., 115 miles; Lake Shore & Michigan Southern Rwy.
910-Z-1: KAN.C & JOPLIN AGT., 27, black, 1882, III — Kansas City-Joplin, Mo., 174 miles; Kansas City, Ft. Scott & Gulf R.R.
70-L-2; N.Y. & N. HAVEN AGT., 23, black, Banknote, III — New York, N.Y.-New Haven, Ct., 78 miles; New York & New Haven R.R.
250-B-2: N.Y.DOVER & EASTON AGT., 26, black, 1876, III — New York, N.Y.-Dover, N.J.-Easton, Pa., 87 miles; Delaware, Lackawanna & Western R.R.
650-P-1: NO. VER. & LOUIS. AGT., 25.5, black, 1877, IV — Ohio & Mississippi R.R., Louisville Br., 57 miles; North Vernon, Ind.-Louisville, Ky.
481-B-1: PAL. & LAREDO N.D. AGT., 26.5, black, 1884, III (complete tracing), Palestine-San Antonio, Tx., 261 miles; International & Great Northern R.R. (N.D.-Northern Division.)
212-F-1: PITTS. & W.BROWNSV. AGT., 26.5, black, 1882, IV — Pittsburg-West Brownsville, Pa., 55 miles; Pennsylvania Railroad.
200-C-1: SUNBURY & LEWIS. AGT., 27.5, black, 1885, III — Sunbury-Lewistown, Pa., 50 miles; Pennsylvania Railroad.

III. USPCS 1989 ANNUAL MEETING

This is to be held at ARIPEX '89, Tucson Community Center, Tucson, AZ. on January 13, 14 and 15th. ARIPEX '89 welcomes the U.S. Philatelic Classics Society and invites all USPCS members to plan on attending this "Winter Vacation" show. The ARIPEX exhibition is especially designed to revive the showing of U.S. Postal History Exhibits at our National Shows. We will have two sections for such exhibits — Section 5 for traditional postal history exhibits, and Section 9 for special studies, research and "open category" postal history exhibits — those not bound by FIP postal history rule considerations. It has been very noticeable that postal history exhibits have declined most seriously since the discriminatory judging of postal history at AMERIPEX and CAPEX, and this new section is designed in an attempt to help correct this situation. We hope USPCS members and others will dust off those previous exhibits and join us. For copies of prospectus for ARIPEX '89 send a #10 SASE to Charles L. Towle, 4621 E. Don Jose Drive, Tucson, AZ 85718.

PLATE I
ROUTE AGENT POSTMARKS



983-B-2



225-B-1



943.2-B-1



663-B-2

*L. G. Y. L. Act.
N. 8/10/82*

467-C-1



749-C-2



344-H-1



350-U-1



H-25-b



473-P-1



625-D-1



910-Z-1



70-L-2



250-B-2



650-P-1



481-B-1



212-F-1



200-C-1

THE FOREIGN MAILS

CHARLES J. STARNES, Editor

RICHARD F. WINTER, Assoc. Editor

UNUSUAL MIXED FRANKING FROM THE U.S. TO FRANCE DURING THE NON-TREATY PERIOD — 1870

WOLFGANG DIESNER

No single topic in the study of foreign mails has produced more articles in previous *Chronicles* than the study of mails between the U.S. and France. This is due, in large part, to the fact that the U.S. and France did not negotiate their first mail treaty until March 1857. Prior to this time, mails to and from France reflected the choice of numerous different postal routes, handling through different postal systems, and often contained a variety of interesting markings, all of which have intrigued collectors. Each time the postal arrangements changed between the U.S. and England or between England and France, the effect would be felt directly on the mails transiting through England to France. Whenever internal postal rates changed in the U.S. or in France, mails between the two countries would have to reflect those changes. Postal stability was finally achieved with the U.S.-French Treaty of 1857, which became effective on 1 April 1857. To the postal historian, however, this was the beginning of a rather dull period where postal rates were stable for almost 13 years. Chaos returned again on 1 January 1870 with the U.S. abrogation of the U.S.-French Treaty. Four and one half years would pass before a new treaty was put into effect. The non-treaty period from 1 January 1870 until 1 August 1874 produced a wealth of fascinating postal history material.¹ A most unusual cover from this period will be described in this article, reflecting a postal rate and handling variation not previously reported.



Figure 1. Cover posted 22 Aug 1870 from Newark, N.J., to France, prepaid 10 cents for universal steamship rate from U.S. and 60 centimes for French internal fees. Mixed franking applied in U.S.

Figure 1 illustrates a cover from Newark, New Jersey, transported via New York and Le Havre to Chazelle sur Lyon, France, with a true mixed franking of U.S. and French stamps — not the kind of mixed franking that occurs when letters are reposted in the second country. This cover is unlike previously reported mixed franking covers, however, in its routing,

1. See *Chronicle* 110:116-125 for an excellent article by Michael Laurence on the direct route mails to France during early 1870. Also see *History of Letter Post Communication Between the United States and Europe 1845-1875* by George Hargest, Chapter 9, for a detailed explanation of the postal rates in effect during this period.

handling, and possible explanations of the mixed franking. The following analysis is offered and seems consistent with the few facts that are known.

The letter was posted in Newark on 22 August 1870 with both the 10 cent Banknote (Scott #150) and the 60 centimes of French stamps (Scott #33, #35) on the letter. The writer was aware of special provisions which the French had authorized in December 1869 related to postal rates between the U.S. and France after 1 January 1870.² Letters posted in New York to be sent *exclusively by the French mail steamer from New York to France* could be prepaid with 60 centimes in French stamps per 10 gram letter. This would be accepted as the French internal (sea and inland) rate when the letter reached France instead of the normal 80 centimes rate which was applied to all other steamship letters coming into France directly from the U.S. on which the French internal rate was not prepaid. The 10 cent U.S. postage was also required. This was the uniform incoming and outgoing steamship rate applied to letters, regardless of distance to be travelled, from and to all foreign countries with which other postal arrangements were not in effect. Enacted in June 1864, this 10 cent rate had not previously applied to French mails until the U.S.-French Treaty was terminated. The postal clerk at Newark cancelled the U.S. stamp but applied no markings to the two French stamps. The letter was sent to New York.

The French Line H steamer had just departed New York two days earlier on 20 August and the next one would not depart for two more weeks. However, a special mail was about to be sent directly to Havre on 25 August. The Postmaster General had recently concluded two trip contracts with William H. Webb of New York, who owned the North American Steamship Company, to carry mails to France and Belgium. Webb's wooden paddle-steamers were used exclusively on the New York to Aspinwall route to carry U.S. mails. Now they were contracted to make two transatlantic voyages.³ Fortunately these voyages were to be made during the late summer months when the good weather still permitted the older, wooden steamers to compete favorably with the steel-hulled steamships. The New York Exchange Office made up a small mail for France, including this cover, to go by this line. The North American Steamship Company steamer *Guiding Star* made the first of these two voyages, departing New York on 25 August 1870 and arriving at Havre on 9 September 1870. Here a practically unknown French entry marking, ÉTATS-UNIS LE HAVRE 9 SEPT 70, was applied in red on the cover. (This marking, Salles #1720, had been recorded used in 1874 only and then only one date had been seen.⁴) Havre also cancelled the French stamps with the large numeral 1769 in dot lozenge, a number assigned to Havre. Apparently, the Havre postal clerk accepted the prepayment of the 60 centimes for French internal fees just as he would have had the letter come by the French Line H steamer to Havre. A red boxed PD was also applied at Havre. The letter was sent to Chazelle where a partially struck backstamp shows arrival there. A summary of French postal rates to the U.S. and French collect postage on letters from the U.S. during the period 1 January 1870 to 1 August 1874 is presented in Table I.

Covers carried from New York by the French mail steamships and showing the

2. Raymond Salles, *La Poste Maritime Française*, Vol IV, p. 228. This special rate lasted until 1 July 1871 when the French internal rate for incoming and outgoing foreign letters by direct route was reduced to 50 centimes. The *New York Times* of Friday 7 January 1870 carried a report from their correspondent in Paris which described the 22 December 1869 French decree relating to the postal rates between France and the U.S. to go into effect on 1 January 1870. The applicable section is quoted here: "Letters dispatched from the United States by the French steamers can be prepaid to their destination by stamps furnished for that purpose by the French Post Office. The postage on the letters thus stamped will be 60 centimes the 10 grammes or any portion thereof. In case of the postage being insufficiently covered, the letters will be considered as not having been paid. The value of the stamps, however, will be deducted."

3. *Report of the Postmaster General for 1871*, pp. 133, 139 show William H. Webb's Line was paid \$263.30 for carrying 2,633 letters and 2,657 newspapers on the two voyages.

4. Salles, *op. cit.*, p. 237.

TABLE I

To the U.S.:

<i>Direct from French ports:</i>	<i>1 Jan 1870</i>	<i>1 Jul 1871</i>
Fr. Pkt., Am. Pkt., or other steamships	60c./10g.	50c./10g.
Sailing ship	40c./10g.	
<i>Via England:</i>	<i>1 Jan 1870</i>	<i>1 Jul 1871</i>
Letters to U.S., fully paid	70c./10g.	1fr.20c./10g.

From the U.S.:

<i>Direct from U.S. ports:</i>	<i>1 Jan 1870</i>	<i>1 Jul 1871</i>	
Fr. Pkt. or Am. Pkt.	80c./10g.*	50c./10g.	
Sailing ship	60c./10g.		
<i>Via England:</i>	<i>1 Jan 1870</i>	<i>Apr 1870</i>	<i>1 Jul 1871</i>
Open mail, 4¢/½oz. U.S. paid	50c./7½g.	50c./10g.	50c./10g.
Open mail, U.S. unpaid	50c./7½g.	80c./10g.	1fr.20c./10g.

*60c./10g. if prepaid by French stamps and transported from New York by French packet.

prepayment in French stamps of the 60 centimes internal rate from the 1870-71 period are quite scarce and of postal history importance. Only a handful have been recorded and these are highly sought after when they infrequently come upon the market. Usually they show mixed franking of U.S. and French stamps, the latter usually cancelled on board the French steamer at New York. One example is known with just French stamps as it was taken directly to the French steamer at New York and did not go through the U.S. post office in New York.⁵ Now, at least one unusual example of this same mixed franking can be shown on a cover *not* carried by a French mail packet, where the French stamps were cancelled by the Havre post office. I am very indebted to Richard F. Winter for his generous help in preparing this article.

5. This cover is illustrated in *Chronicle* 110:121 in the Laurence article.

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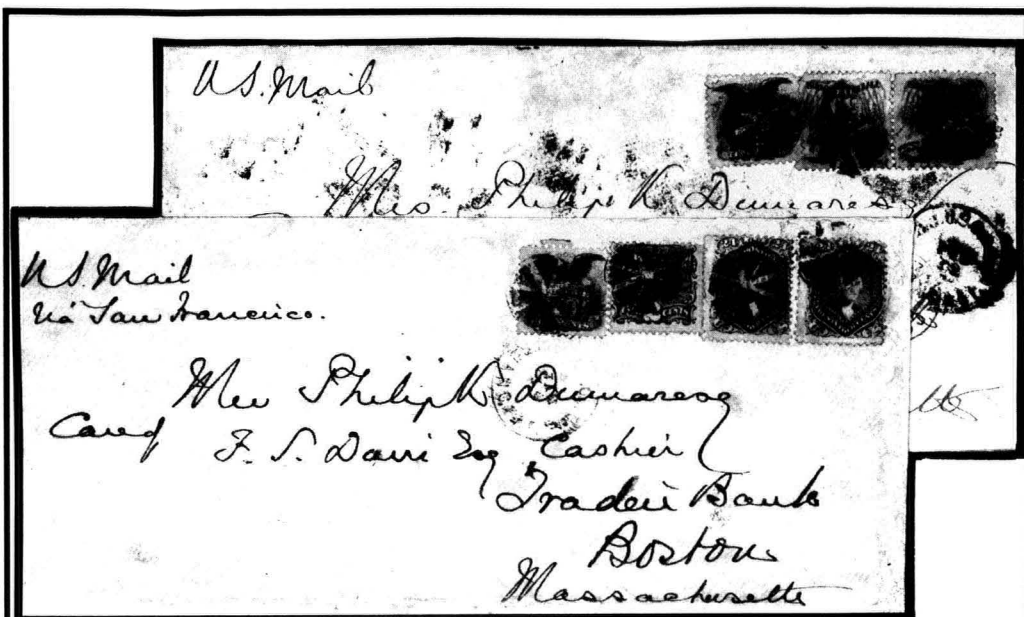
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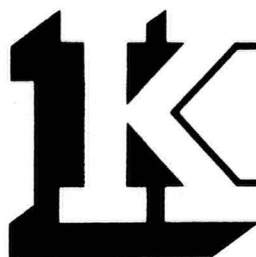
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One of the most interesting 1869 Issue finds of the last few decades appeared at our doorstep via the flea market. A stamp collector and his father had been nosing around a flea market on Cape Cod and found two legal size covers bearing stamps of the 1869 Issue. One cover had a pair of the 30 cent value. They were, of course, delighted with their find and couldn't wait to get home to soak off the stamps (as I said, they were stamp collectors not cover collectors). Fortunately for philately, they stopped at the library and looked up the value of the 30 cent on cover. They were shocked! A dealer friend made them a very substantial offer which they declined. He then recommended that they contact our auction firm. It was fortunate that they did for the covers brought almost four times his original offer when sold in our June, 1985 sale.

As you can see in the illustration above, the covers originated in Shanghai, China and were sent to a Bank in Boston. The 30 cent cover paid a seven times the 10 cent Trans-Pacific Rate. One other cover is known with this combination - the famous "Bradford" cover.



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ANSWER TO PROBLEM COVERS IN ISSUE NO. 137

Figure 1 shows the Civil War cover with unusual "PAID" marking. The black is intense and appears to be the same ink of the Nashville cds. The other marking, in duller black, reads "HS. QRS DEPT. SOUTH." The dates are difficult to read. Dick Graham and I have long studied Union occupation markings. Thus we knew that the Nashville cds is dated Aug 30 1864. Using *Dyer's Compendium*, we both figured out that the other date is Jul 24 1865 because the 160th N. Y. Regiment had been assigned to Dept. of the South in June 1865. Nashville was in the Western Dept. and the 160th was never there. Thus, this cover, which has no markings on the back, was sent from one Union military unit to another, and took almost a year.



Figure 1. Civil War period cover with "Due 1."

Dick Graham writes further: "I said that I feel the 'PAID' is a Nashville marking, even though I don't have an example of it. This is because I feel the cover was sent by mail — but wasn't meant to have been. I think it was supposed to have gone in either a parcel of letters under a separate cover or by courier, but somehow or other got into the Nashville P.O.

"Without a stamp, and even though marked 'PAID' (and don't forget that Nashville was still being operated by the Army Quartermaster Dept. under a special agent of the POD appointed as postmaster) so they probably marked the cover 'PAID' and charged the postage. However, letters not bearing stamps weren't supposed to have been sent in that manner and just what happened to the cover I have no idea but suspect a trip through the Dead Letter Office at Washington. However, it may have just gotten hung up somewhere because of the movements of the 160th and Dwight's Brigade during the spring and summer of 1865.

"I do feel that it was probably advertised at Hilton Head — or the 1¢ may have been a drop letter fee at that point, and the letter, in any case, was I suspect, sent by military pouch between HQ to Savannah to the 160th."

In the last *Chronicle* an interesting multiple weight cover from Cuba to Spain via New York and London was shown as Figures 5a and 5b. Experts are still working on an explanation of the rate for the routing indicated, and their answer will be in the next issue. If any readers have comments, please send them.

PROBLEM COVERS FOR THIS ISSUE



Figure 2. Cover from Helsinki to Minnesota in 1869.

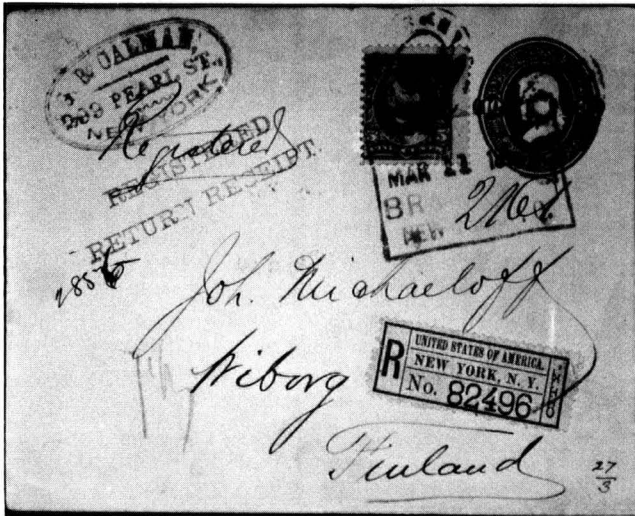


Figure 3. Registered cover from New York to Viborg in 1891.

Figure 4. Registered cover from Viborg to Philadelphia, 1895.



From 1 - 12 June the international exhibition FINLANDIA '88 will be held at Helsinki. Early mail between Finland and the U.S.A. is difficult to find, even in Scandinavian auctions. Our request in the last *Chronicle* has resulted in a few covers. Figure 2 shows a cover with Finnish stamps of the second issue with serpentine roulette. The stamps, 40 pen. (unsevered pair), 8 pen. and 20 pen. total 108 pennia. There is a 73 in blue, 28 over 80, and 52 in black and an S in red. The Russian transit mark is in black and the German one in red. The final destination was Minnesota, and there are no markings on the back. Can a reader give explanations of the routing and rate?

Figures 3 and 4 show registered covers, apparently sending stamps. The one to Finland was sent in 1891, with 15¢ in U.S. postage. The one from Finland, sent in 1895, bears 50 pen. total, and a blue 3, pencilled 2 and 5 gr. in ink. Are these rates correct? Finland joined the U.P.U. in 1875.

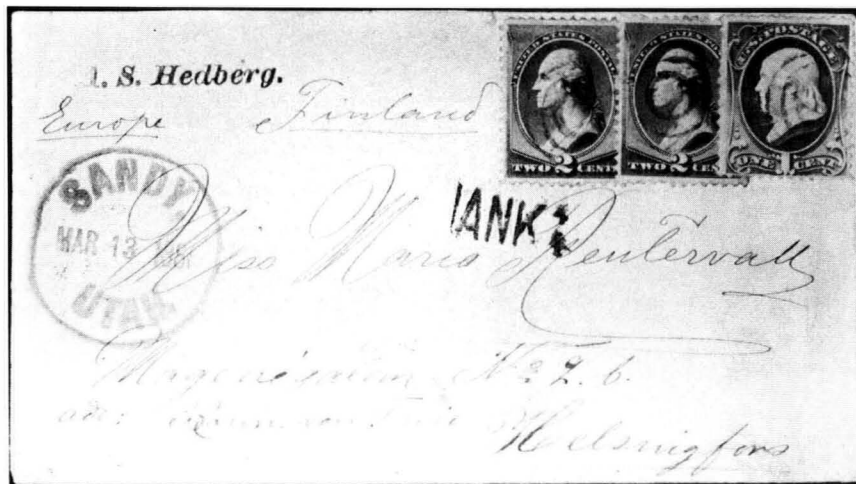


Figure 5. Sandy, Utah, Mar 13 1881, to Helsingfors.

Figure 5 shows a cover from Sandy, Utah to Helsinki, Finland in 1881. No problem regarding the rate, but what does ANK mean? For what word, presumably Finnish, is it an abbreviation?

If your answer is that it is a receiving mark, you may be correct; but look closely at Figure 6. This shows the address side of a postal card sent in 1902 from Mariehamn, Aland. This is an island between Finland and Sweden. The two 2 kopeck stamps (Sc. #47) are cancelled with a cds which

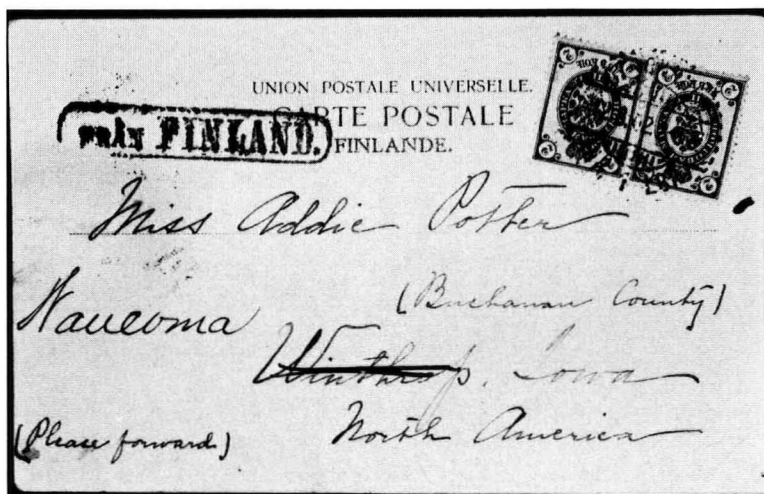


Figure 6. Postal card to Iowa in 1902.

has ANK at the lower left.

Other covers from the 1870s on show ANK as a transit marking. Undoubtedly the explanation of ANK will be readily available at FINLANDIA '88, but for the submitters and collectors queried at recent shows, it is a mystery.

Send your answers and any new candidates with black and white glossy photo to the Cincinnati P.O. Box within two weeks of receipt of this *Chronicle*.

A WORD FROM THE EDITOR-IN-CHIEF

The unfortunate necessity for a memorial tribute has converted the editor's page into a caboose.

To those who have ordered *North Atlantic Mail Sailings 1840-75*, please be patient — the wait will be worthwhile. The inevitable delay that seems always to attach itself to projects of this kind was made inexorable by my recent hospitalization. All the material is now at the printers, so the wait should soon be over.

To those who haven't yet ordered *NAMS* — this is your last chance to do so at the prepublication price of \$34.50. On June 1, the price becomes \$39.50, whether or not the book is ready.

It's a great pleasure to welcome back the Railroad section after too long an absence. Please take note of Charley Towle's remarks about ARIPEX '89 and the exhibit classifications there. A reminder: if you plan to donate philatelic material for the ARIPEX '89 auction to benefit the Western Postal Museum, be sure your donations reach the Museum by early June. The Society's annual meeting will be held at ARIPEX '89, so this should be an extra incentive to make a contribution.

The thoughtful notes and good wishes sent me by many members are very much appreciated. I hope to see many of you at Denver.

Susan M. McDonald

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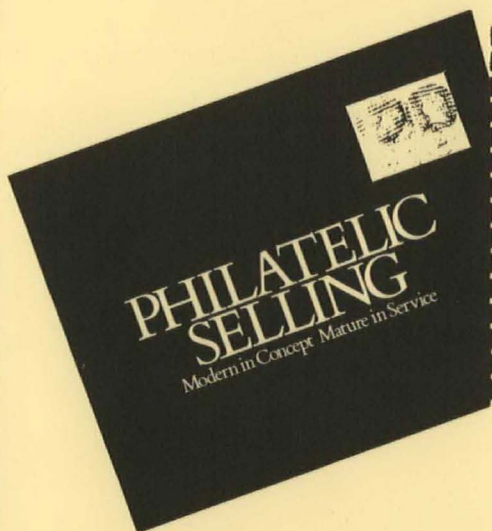
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