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The

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of the U.S. Classic Postal Issues

November 1997

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Whole No. 176

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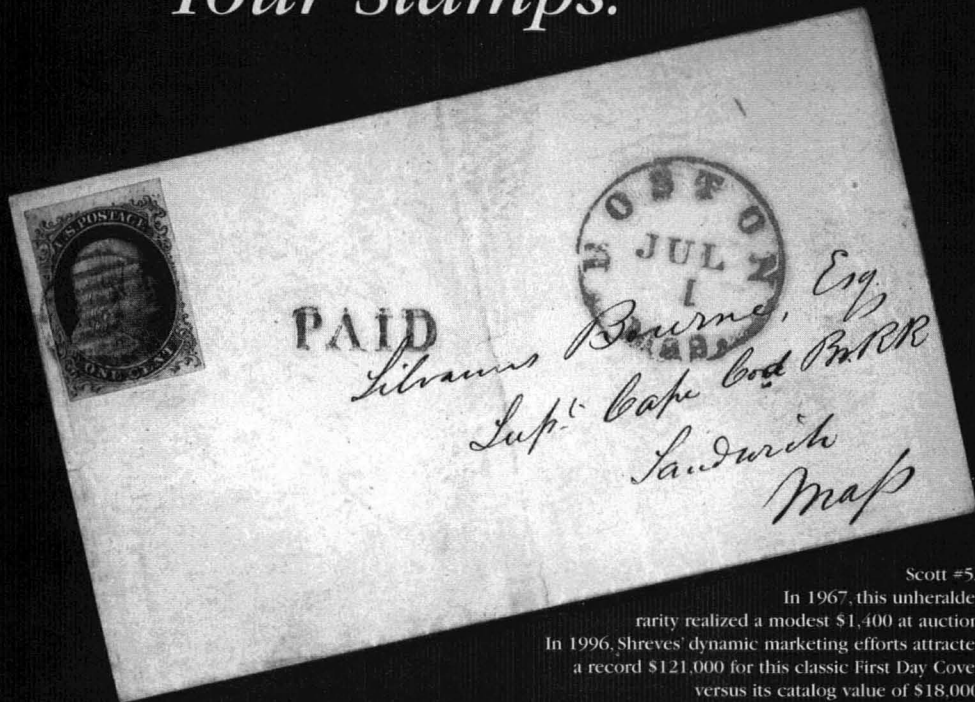
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**A PRELIMINARY CENSUS OF EARLIEST DATES AND
LARGEST MULTIPLES ON SCOTT 1-245**

ELIOT A. LANDAU

© 1997 LINN'S STAMP NEWS

This article sets forth our most current knowledge of earliest known uses and the largest known unused and used multiples from the 1847 issues through the Columbians. It was compiled by myself, Jerome S. Wagshal, Richard Drews and the other authors of *Linn's* feature column "U.S. Stamp Facts."

While most of these facts are as published in *Linn's*, some have already been updated to reflect new information prompted by the feature. It is presented here for your convenience and in the hope that you will provide any information of earlier dates or larger multiples before we publish the *19th Century U.S. Stamp Facts* as a *Linn's* book in 1998. Please contact me c/o *Linn's Stamp News*, 911 Vandemark Road, P.O. Box 29, Sidney, OH 45365, fax (937) 498-0814, or at my office, 5329 Main Street, Downers Grove, IL 60515, fax (630) 852-8390.

Some Classics Society members have written me asking how we have generated the data for earliest multiples and surviving covers. The most accurate response is that even for those issues without a previous census there has been some partial, though significant, sampling. Also, no census can ever include those items which were not reported.

For example, on the Bank Note issues from Scott No. 134 through 205, there is the Chapin census of plate block and plate number pieces. Both Calvet Hahn and I have maintained records on Bank Note multiples seen at public auction (since about 1975 for me and much earlier for him), which he used in the seminal article on "The National Bank Note Issues" in the September-October 1989 *Collectors Club Philatelist* (Vol. 68, No. 5, pp. 297- 333). Also, there are only 16 significant collections/accumulations of Bank Note material in the United States, nine of which were known to the public through exhibits and the others of which were known to me or Calvet Hahn through other contacts. All but one of the owners were very gracious and cooperative. Among the better known holdings are Ron Burns' 3¢ collection, Barbara Fosdyke's 24¢ collection, and Bill Weiss' 15¢ collection. The information from there and the other holdings were added to that from my own rather exhaustive 6¢ collection, data from 1¢, 2¢ and 6¢ collections by collecting proteges of mine, plus that from an anonymous collector's extensive 10¢ collection.

Bill Weiss and I have both kept track of Bank Note stamps with New York foreign mail cancels on cover (including their off-cover multiples). There was also the mass of material in the Steve Albert collection. Additionally, David Zlowe helped me comb all major auction catalogs from 1970-95 for separately reported position pieces and multiples, used and unused, through Scott No. 218.

By comparing the frequency of position pieces offered over the last 25 years with Chapin's census of those pieces, I was able to get a fairly good indication of how well the current auction market reflected the censused universe of all possible position piece multiples. I also added an estimate of approximately 20% for those pieces in the hands of individuals who were unaware of the census or chose not to participate.

We also had information on the mortality of large multiples. For example, Bill Weiss had recorded four different full panes of the soft paper 15¢ which went at auction in the 1930s. Subsequent tracking of position pieces showed that by 1991, when one of the panes was reoffered, the other three had been taken apart. Their distinctive plate number multiples were found on the market after 1940. Calvet Hahn has noted similar data for these and

other U.S. issues. The continuing destruction of panes has caused a dramatic lessening in the "largest known multiple" category, but some increase in the surviving blocks of four.

Often, the best that can be done is to take some such indicator as a proportion of all of the items which *could* exist, based on the stamp production figures, and then extrapolate them for other values in the same series. A similar analysis can also be used for the "surviving covers" category.

Even all of the greatest care will never fully serve when major surprises surface. The famous Port Chester find is probably the most noteworthy one covering the 1857-75 period. This find consisted of five large barrels and some other containers of correspondence. It dramatically changed the availability of certain previously "very rare" stamps, usages and destinations on cover down to a level of "rare" or "scarce." This was especially true for some of the 1869s, the 24¢ large Bank Notes, and usages to Peru.

There are also occurrences of important items that are held in other, non-philatelic, hands. Only God knows how many companies have held onto old correspondence containing covers that we would all love to have available on the philatelic market.

I made a purchase from the old Scott, Foresman publishing firm when their material was being sold in Boston as scrap paper. It contained many hundreds of covers from 1868-1910. There were numerous very attractive advertising covers, some quite nice foreign mail usages, and earliest known uses of the 6¢ large Bank Note and 2¢, 3¢ and 5¢ First Bureau issues. I always wonder whether warehouses of old files still exist for Standard Oil, U.S. Steel, the Union Pacific Railway and so many others which could be repositories of worthwhile philatelic material.

Since the start of this project 4½ years ago, and with the assistance of Ken Lawrence, George Wagner, George Brett and others, we have gotten new earliest uses for more than 40 of the 244 19th century issues. Some have been pushed back more than once. In a few cases, the dates are more than one year earlier. All of the dates have been on covers verified by myself, Wagner, Lawrence or Brett through personal examination.

Six dates on American large Bank Notes (Scott No. 182-85 and 188-89) are marked with asterisks and listed as "unconfirmed." This is in recognition of the fact that (until the introduction of newsprint paper stock by American Bank Note Company in mid-summer 1879) it is impossible to distinguish the bleached soft paper stamps printed by American after February 4, 1879, by former Continental printers using Continental plates and inks on former Continental presses, from those identical appearing products of the Continental Bank Note Company before that date. It makes no sense for Scott to list a January 1879 earliest known use under the heading "American Bank Note Co." when American did not print any U.S. stamps until after the February 4, 1879 merger of the two companies.

Finally, designations such as "8 in B 10" are used to indicate how many stamps of a particular type are in a multiple of a given size where the remaining stamps are of a different type. "Single" is used if *only* singles can exist, or if *only* singles are known.

Now it is *your* turn! If you have an earlier date of use or a larger unused or used multiple, please let us know promptly so we can serve the collecting community with the most complete information possible at this time. □

Table of Earliest Known Dates and Multiples

Scott No.	Description	Earliest Known Use	Largest Unused Multiple	Largest Used Multiple
1	5¢ 1847	July 7, 1847	B 16	B 12
2	10¢ 1847	July 2, 1847	B 16	IRR 14
5	1¢ 1851	July 5, 1851	Single	Single
5A	1¢ 1851	July 1, 1851	5 in IRR 8	Strip 3
6	1¢ 1851	May 14, 1857	Pair in B 4	Strip 3
6b	1¢ 1851	June 10, 1857	Single	Single
7	1¢ 1851, Pl. 1E,2	July 1, 1851	Pane 100	B 10
7	1¢ 1851, Pl. 1L,3,4	May 6, 1856	B 8	IRR 5
8	1¢ 1851	N/K	Pair	Strip 3
8A	1¢ 1851	July 1, 1851	3 in B 4	8 in B 10
9	1¢ 1851	June 18, 1852	99 in Pane 100	B 10
10	3¢ 1851	July 1, 1851	B 39	B 8
11	3¢ 1851	Oct. 4, 1851	Pane 100	B 24
12	5¢ 1856	March 24, 1856	B 4	B 6
13	10¢ 1855	N/K	Strip 5	Strip 4
14	10¢ 1855	May 12, 1855	Strip 5	Strip 9; 10 in B 21
15	10¢ 1855	May 20, 1855	Strip 5	Strip 6; 11 in B 21
16	10¢ 1855	N/K	Pair	4 in larger B
17	12¢ 1851	Aug. 4, 1851	B 15	B 18
18	1¢ 1857	Jan. 25, 1861	40 in B 78	Strip 3
19	1¢ 1857	N/K	Strip 10 in Pane 100	Strip 3
19b	1¢ 1857	April 19, 1858	3 in Pane 100	Single
20	1¢ 1857	July 25, 1857	38 in B 78	Strip 5
21	1¢ 1857	Nov. 20, 1857	Pair	Strip 7 in B 28
22	1¢ 1857	July 26, 1857	44-55 in Pane 100	20 in B 28
23	1¢ 1857	July 25, 1857	Strip 3	Strip 6
24	1¢ 1857, Pl. 8	Nov. 17, 1857	Pane 100	B 10
24	1¢ 1857, Pl. 5	Jan. 2, 1858	IRR 21	IRR 15

Table of earliest dates and multiples, continued (p. 2)

25	3¢ 1857	Feb. 28, 1857	B 20	B 9
26	3¢ 1857	Sept. 14, 1857	Pane 100	B 50
26a	3¢ 1857	July 11, 1857	B 77	B 9
27	5¢ 1857	Oct. 6, 1858	B 4	B 4
28	5¢ 1857	Aug. 23, 1857	B 6	B 12
28A	5¢ 1857	March 31, 1888	N/K	Strip of 3
29	5¢ 1857	July 4, 1859	B 4	B 4
30	5¢ 1857	May 8, 1861	B 32	Strip 3
30A	5¢ 1857	May 4, 1860	B 9	B 4
31	10¢ 1857	Sept. 21, 1857	Strip 3 in B 6	Strip 6; 4 in B 8
32	10¢ 1857	**July 27, 1857	Strip 3 in larger B	Strip 5
33	10¢ 1857	**July 27, 1857	6 in B 10	Strip 4
34	10¢ 1857	**July 27, 1857	Pair, also in B	B 4
35	10¢ 1857	May 27, 1859	B 42	B 8
36	12¢ 1857	July 30, 1857	B 8	B 28
36b	12¢ 1857	Dec. 3, 1859	Pane 100	Strip 7
37	24¢ 1857	July 7, 1860	IRR 22	B 10
38	30¢ 1857	Aug. 8, 1860	B 21	IRR 53
39	90¢ 1857	Sept. 11, 1860	B 21	B 4
62B	10¢ 1861	Sept. 17, 1861	B 4	B 4
63	1¢ 1861	Aug. 17, 1861	Pane 100	B 18
64	3¢ 1861	Aug. 17, 1861	B 12	B 4
65	3¢ 1861	Aug. 19, 1861	Pane 100	B 12
67	5¢ 1861	Aug. 19, 1861	B 4	B 4
68	10¢ 1861	Aug. 20, 1861	B 10	B 10
69	12¢ 1861	Aug. 20, 1861	B 6	B 82
70	24¢ 1861	Aug. 20, 1861	B 6	B 8
71	30¢ 1861	Aug. 20, 1861	B 4	B 6
72	90¢ 1861	Nov. 27, 1861	B 8	B 25
73	2¢ 1863	July 6, 1863	Half Pane 25	B 12

Table of earliest dates and multiples, continued (p. 3)

75	5¢ 1862	Jan. 2, 1862	B 4	B 4
76	5¢ 1863	Feb. 3, 1863	B 10	Strip 10
77	15¢ 1866	April 14, 1866	B 20	IRR 6
78	24¢ 1863	Feb. 20, 1863	B 16	B 8
79	3¢ 1867	Aug. 13, 1867	B 8	Strip 3
80	5¢ 1867	Aug./Sept. 1867	Single	Single
81	30¢ 1867	Aug./Sept. 1867	N/K	Single
82	3¢ 1867	Feb. 1868	N/K	Single
83	3¢ 1867	Nov. 19, 1867	B 4	B 6
84	2¢ 1867	Feb. 15, 1868	B 6	B 4
85	3¢ 1867	Feb. 2, 1868	B 6	B 4
85A	1¢ 1867	Feb./March 1868	Single	Single
85B	2¢ 1867	Feb. 11, 1868	B 4	B 4
85C	3¢ 1867	Feb. 12, 1868	B 9	Strip 7
85D	10¢ 1867	Feb./March 1868	N/K	Single
85E	12¢ 1867	Feb. 19, 1868	B 9	B 4
85F	15¢ 1867	Feb./March 1868	N/K	Single
86	1¢ 1867	March 9, 1868	B 50	B 18
87	2¢ 1867	March 11, 1868	B 4	Strip 8
88	3¢ 1867	Feb. 19, 1868	Pane 100	B 8
89	10¢ 1867	March 10, 1868	B 18	B 4
90	12¢ 1867	Feb. 29, 1868	B 4	B 4
91	15¢ 1867	May 2, 1868	B 4	B 4
92	1¢ 1867	Oct. 2, 1868	B 6	B 15
93	2¢ 1867	March 27, 1868	Pane 100	B 15
94	3¢ 1867	April 23, 1868	Pane 100	IRR 22
95	5¢ 1867	Nov. 19, 1868	B 10	B 4
96	10¢ 1867	May 26, 1868	B 15	B 6

Table of earliest dates and multiples, continued (p. 4)

97	12¢ 1867	May 27, 1868	B 8	B 6
98	15¢ 1867	May 4, 1868	B 20	B 4
99	24¢ 1867	Nov. 28, 1868	B 8	B 9
100	30¢ 1867	Nov. 14, 1868	B 6	B 6
101	90¢ 1867	May 8, 1869	B 4	B 4
112	1¢ 1869	May 2, 1869	B 48	B 12
113	2¢ 1869	March 26, 1869	B 120	B 10
114	3¢ 1869	March 27, 1869	Pane 150	B 12
115	6¢ 1869	April 26, 1869	B 16	B 4
116	10¢ 1869	April 1, 1869	B 15	Strip 6
117	12¢ 1869	April 1, 1869	B 12	IRR 37
118	15¢ 1869	April 2, 1869	B 9	Strip 5
119	15¢ 1869	May 23, 1869	B 20	B 9
120	24¢ 1869	April 7, 1869	B 9	B 4
121	30¢ 1869	May 22, 1869	B 6 [121a: B 15]	B 12
122	90¢ 1869	May 10, 1869	B 6	B 8
134	1¢ 1870	April 9, 1870	B4	B 6
135	2¢ 1870	Sept. 1, 1870	B 24	B 6
136	3¢ 1870	March 25, 1870	B 32	B 10
137	6¢ 1870	April 11, 1870	B 4	B 6
138	7¢ 1870	Feb. 12, 1871	B 6	B 4
139	10¢ 1870	June 11, 1870	B 6	B 6
140	12¢ 1870	Feb. 9, 1872	B 4	Pair
141	15¢ 1870	Oct. 29, 1870	B 4	B 4
142	24¢ 1870	July 11, 1872	Single	Pair
143	30¢ 1870	Aug. 28, 1870	B 4	B 4
144	90¢ 1870	N/K	B 4	Strip 10
145	1¢ 1870	July 18, 1870	B 6	B 42
146	2¢ 1870	May 31, 1870	IRR 23	B 12
147	3¢ 1870	March 13, 1870	B 14	B 20

Table of earliest dates and multiples, continued (p. 5)

148	6¢ 1870	March 28, 1870	B 6	B 18
149	7¢ 1870	May 11, 1871	B 10	Strip 5
150	10¢ 1870	May 2_?, 1870	B 10	B 4
151	12¢ 1870	July 9, 1870	B 12	Strip 5
152	15¢ 1870	Sept. 24, 1870	B 6	B 6
153	24¢ 1870	Nov. 18, 1870	B 6	B 16
154	30¢ 1870	Jan. 31, 1871	Strip 5	IRR 16
155	90¢ 1870	Sept. 1, 1872	B 12	B 10
156	1¢ 1873	Aug. 22, 1873	B 30	IRR 27
157	2¢ 1873	July 12, 1873	Pane 100	B 20
158	3¢ 1873	July 9, 1873	B 50	IRR 36
159	6¢ 1873	June 8, 1873	B 48	B 12
160	7¢ 1873	Oct. 5, 1873	B 20	B 4
161	10¢ 1873	Aug. 2, 1873	Pane 100	B 8
162	12¢ 1873	Jan. 3, 1874	B 6	B 4
163	15¢ 1873	June 3, 1873	IRR 14	B 6
164	24¢ 1873	N/K	N/K	Single
165	30¢ 1873	Oct. 14, 1874	B 6	B 9
166	90¢ 1873	1875	Pane 100	B 4
178	2¢ 1875	July 15, 1875	B 27	B 4
179	5¢ 1875	July 12, 1875	B 36	B 14
182	1¢ 1879	*Unconfirmed	B 18	B 10
183	2¢ 1879	*Unconfirmed	Pane 100	B 12
184	3¢ 1879	*Unconfirmed	Pane 100	IRR 31
185	5¢ 1879	*Unconfirmed	B 16	B 20
186	6¢ 1879	July 3, 1879	B 12	B 6
187	10¢ 1879	Sept. 5, 1879	B 4	B 4
188	10¢ 1879	*Unconfirmed	B 6	B 12
189	15¢ 1879	*Unconfirmed	Pane 100	B 20
190	30¢ 1879	Feb. 1, 1881	Pane 100	B 10

Table of earliest dates and multiples, continued (p. 6)

191	90¢ 1879	June 17, 1880	B 20	B 20
205	5¢ 1882	Feb. 18, 1882	B 10	B 20
206	1¢ 1881	Dec. 5, 1881	Pane 100	B 8
207	3¢ 1881	Oct. 29, 1881	Pane 100	B 18
208	6¢ 1882	June 1, 1882	B 24	B 6
209	10¢ 1882	May 11, 1882	Pane 100	B 10
210	2¢ 1883	Oct. 1, 1883	Pane 100	B 8
211	4¢ 1883	Oct. 1, 1883	B 66	B 4
212	1¢ 1887	Aug. 1_?, 1887	Pane 100	B 24
213	2¢ 1887	Sept. 21, 1887	B 50	B 4
214	3¢ 1887	Oct. 18, 1887	Pane 100	B 6
215	4¢ 1888	Aug. 8, 1889	B 40	B 6
216	5¢ 1888	April 7, 1888	Pane 100	B 10
217	30¢ 1888	Sept. 22, 1888	Pane 100	B 8
218	90¢ 1888	1888 indistinct	B 20	B 40
219	1¢ 1890	April 19, 1890	Pane 100	B 24
219D	2¢ 1890	Feb. 22, 1890	Pane 100	B 20
220	2¢ 1890	May 31, 1890	Pane 100	IRR 17
221	3¢ 1890	July 1, 1890	Pane 100	B 10
222	4¢ 1890	Oct. 22, 1890	Pane 100	B 10
223	5¢ 1890	June 14, 1890	Pane 100	B 8
224	6¢ 1890	May 30, 1890	Pane 100	B 6
225	8¢ 1893	May 21, 1893	Pane 100	B 5
226	10¢ 1890	April 30, 1890	Pane 100	B 10
227	15¢ 1890	Ju;y 21, 1891	Pane 100	B 32
228	30¢ 1890	Feb. 14, 1891	Pane 100	B 32
229	90¢ 1890	June 10, 1892	B 10	B 25
230	1¢ 1893	Jan. 1, 1893	Sheet 200	B 20
231	2¢ 1893	Jan. 1, 1893	Sheet 200	B 25
232	3¢ 1893	Jan. 1, 1893	Sheet 100	B 6

Table of earliest dates and multiples, continued (p. 7)

233	4¢ 1893	Jan. 1, 1893	Sheet 100	B 12
234	5¢ 1893	Jan. 1, 1893	Sheet 100	B 4
235	6¢ 1893	Jan. 1, 1893	Sheet 100	B 12
236	8¢ 1893	April 17, 1893	Sheet 100	B 21
237	10¢ 1893	Jan. 1, 1893	Sheet 100	B 12
238	15¢ 1893	Feb. 8, 1893	Sheet 100	B 8
239	30¢ 1893	Feb. 8, 1893	Sheet 100	B 6
240	50¢ 1893	Feb. 8, 1893	Pane 50	B 6
241	\$1 1893	Jan. 21, 1893	Sheet 100	B 6
242	\$2 1893	Jan. 2, 1893	B 25	B 4
243	\$3 1893	April 4, 1893	B 8	B 4
244	\$4 1893	July 14, 1893	B 8	B 4
245	\$5 1893	Jan. 6, 1893	IRR 17	Strip 5

Key to abbreviations:

B = Block

IRR = Irregularly shaped multiple

N/K = Not known on (dated) cover; Not known unused

* = see article text

** = not known which 10¢ type is on this "earliest use" cover

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ROBBERY OF MAIL IN THE CLASSIC PERIOD

JAMES W. MILGRAM, M.D.

Considering the volume of mail sent, robbery is certainly one of the least likely events that prevent the arrival of one's letters. But of course the worry is always there that one's own particular letter will be stolen, especially if it contains valuables. Such fears existed from the earliest times of the post and, in fact, may have been well-founded at certain locations and time periods, much more so than in modern times. Nevertheless, it is surprising how little documentary evidence of mail robberies has survived in the form of known rifled letters.

The earliest American letter I have seen about mail robbery is the 1804 New London, Connecticut cover shown in Figure 1. This contained a letter from the New London postmaster to the postmaster at Marblehead, Massachusetts, reporting on a robbery of mail bags which were awaiting the arrival of the stage coach:

Post Office New London 16th April 1804

Sir

I am under the disagreeable necessity of informing you of an unfortunate circumstance which took place at the Stage House in this town some few nights since. Some villin broke into the House and entered the room where the mail portmanteaus were deposited and had proceeded so far in his design of Robbery as to cut a hole in the portmanteau going westward and had pulled out the end of one of the Baggs and opened it. This bagg proved to be one containing quarterly accounts only amongst which (it is evident) was yours, as some papers have been found in the vicinity of this place that no doubt were taken out of the portmanteau, part of which were from your office consisting of a few letters which by the dates and postmarks were dead letters, also your account of letters received from other offices which is much defaced and mutilated by being cut or torn in such a manner as to render it almost unintelligible, I shall forward the peaces &c to the P.M. Genl. by the next mail and have given you this notice expecting that it is probable you may be requested by the P.M. Genl. to make out another sett. Fortunately the person who committed the depridation was ousted by the arival of an extra stage and consiquently did not succeed in geting what he wanted as I am confident he opened no other Bagg except the one mentioned, for answers have been returned to letters from this place from both East and West were forwarded in the same mail.

As yet I have not been able to make any discovery who the person was but am using all diligence to detect him but almost dispare of success.

I am sir

Your most obdt.

Humble Servt.

Richard Douglass 2nd P.M.

P.M. Marblehead

It can be noted from the photograph that the postmaster at Marblehead wrote "Recd. This letter per post" two days later. The notation "from New London post office" seems also to be in the same handwriting.

Delf Norona has discussed aspects of mail robbery in his classic article on "Genesis of Our Registration System" (*American Philatelist*, May 1934), where he quotes an early Post Office regulation:

When a loss of a letter mailed which contains money occurs, report it without delay, with all the circumstances connected with the loss, none of which, or the loss, should be published. A publication is sure to prevent a detection of the perpetrator.

He also owned a printed 1840 circular from the postmaster at Columbus:

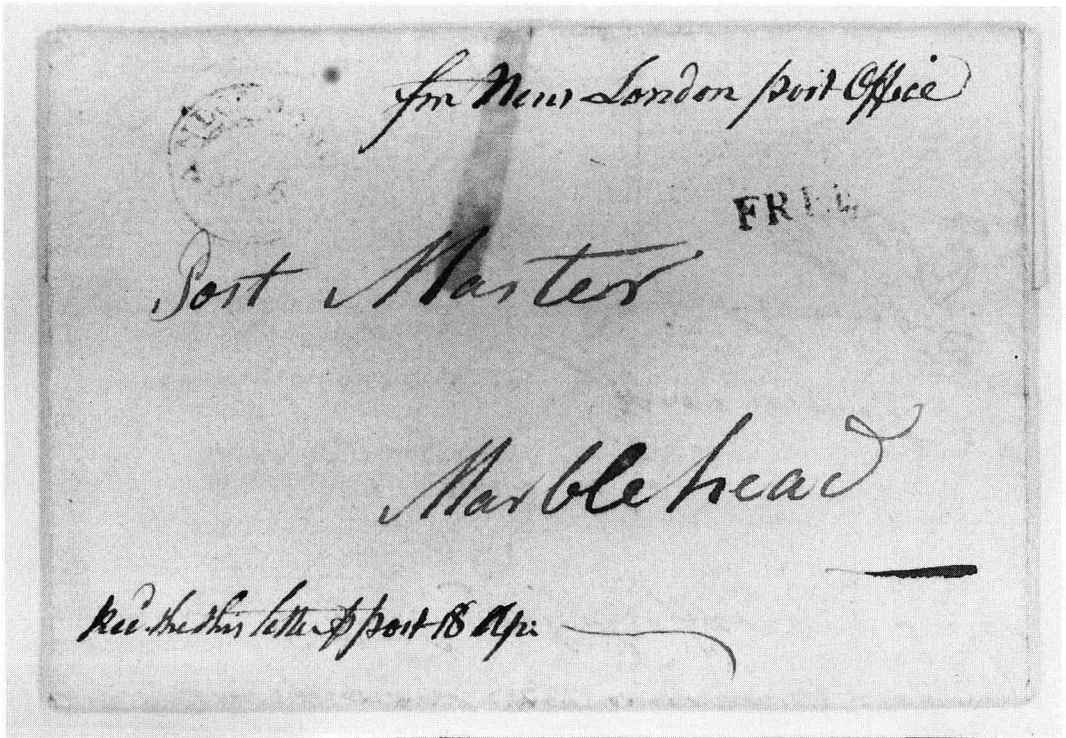


Figure 1. Stampless cover concerning mail robbery, tiny "N. LONDON C [with chain] Apr 16" and "FREE" (1804)

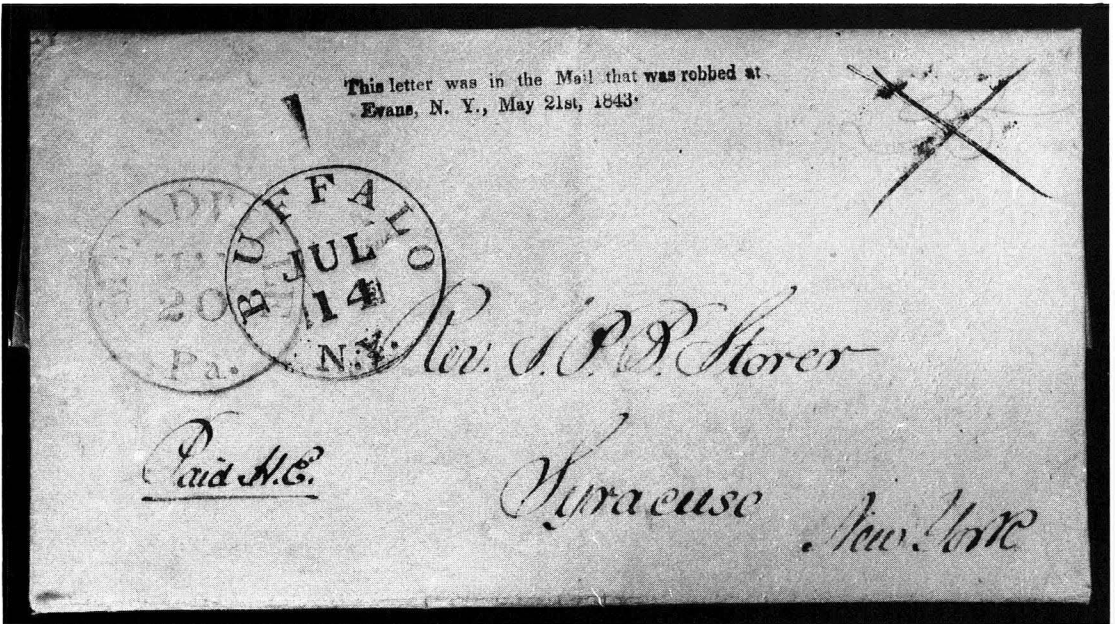


Figure 2. "This letter was in the Mail that was robbed at Evans, N.Y. May 21st, 1843," blue straightline, matching blue "BUFFALO N.Y. JUL 14" WITH BLUE "READVILLE Pa. MAY 20" and ms. 25 [crossed out later in black pen]

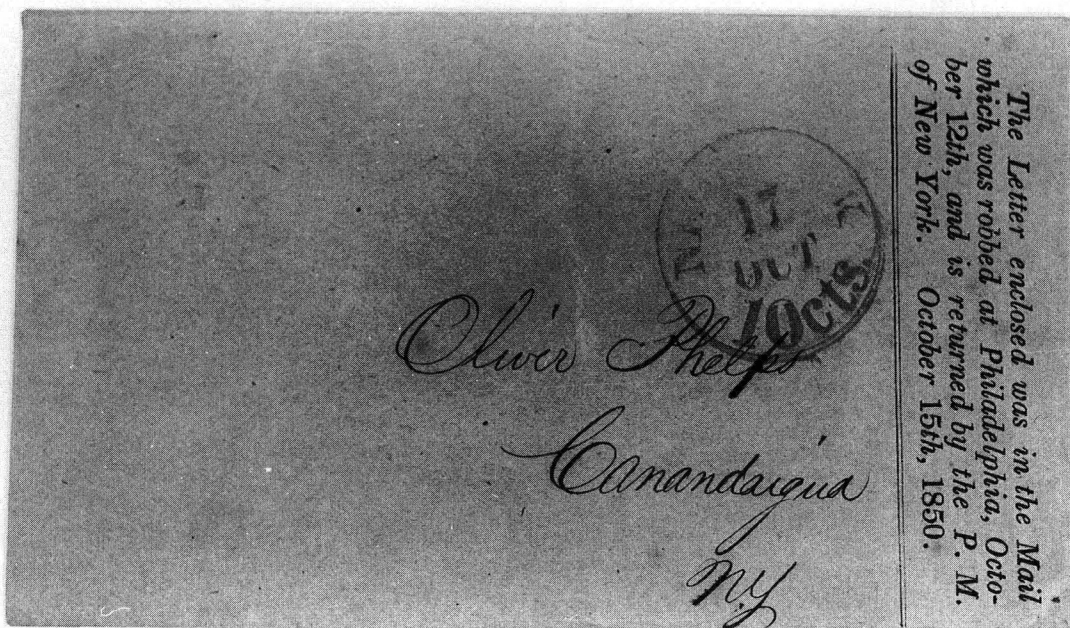


Figure 3. Orange envelope with printed "The letter enclosed was in the Mail which was robbed at Philadelphia, October 12th, and is returned by the P.M. of New York. October 15th, 1850." vertically at right, red "NEW YORK 17 OCT 10 cts."

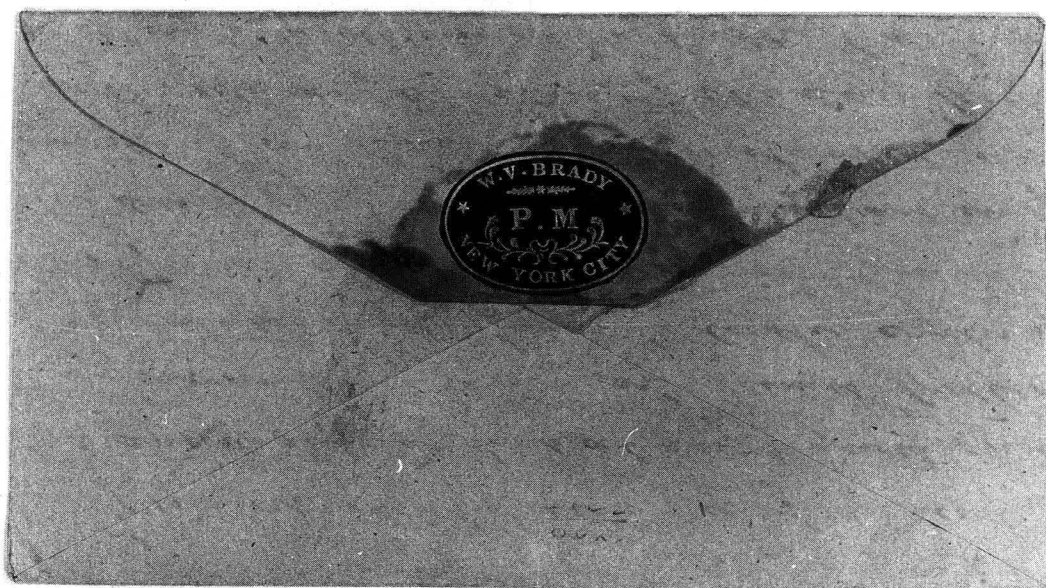


Figure 4. Reverse of envelope showing embossed printed corner card "W.V. BRADY P.M. NEW YORK CITY." in blue, indicating postmaster used his own envelope to return robbed cover

NOT intended for the Public Eye

...I issued a circular describing bank notes and drafts in the mail robbed near Springfield, Ohio... The magnitude of the robbery renders it extremely important that the guilty shall be brought to justice... Call upon the postmaster of your place for advice and assistance. Necessary expenses will be deferred by the Department. \$300 reward has been offered by the Post Office Department for the arrest of the robbers...

The circular goes on to describe the loss of \$15,000 which was contained in this mail, much of it in bank notes.

Certainly the most spectacular postal marking relative to this subject is the blue straightline which was applied at Buffalo, New York in 1843. It is the only known hand-stamped postal marking from the first century of this country concerning mail robbery. It reads, "This letter was in the Mail that was robbed at Evans N.Y., May 21st, 1843." David L. Jarrett reported on the marking in 1972,¹ presenting an account from the Buffalo *Commerical Advertiser* regarding the finding of the stolen bag in the woods "in a very wet, mouldy condition" nearly two months later. According to the Buffalo *Der Weltbürger*, the stolen pouch wasn't missed because "[a]t the time . . . the mail was irregular." Jarrett showed two of the three handstamped Evans robbery covers known to him, one of which is reproduced in Figure 2. The cover bears a manuscript "Paid H.E." (apparently in the sender's handwriting), but seems to have been sent due. It was postmarked at Buffalo on July 14 and the unpaid 25¢ due marking was crossed out.

A third cover (Figure 3) bears a printed "The Letter enclosed was in the Mail which was robbed at Philadelphia, October 12th and returned by the P.M. of New York, October 15th, 1850." The envelope, which was sent collect to the addressee, bears on its reverse (Figure 4) the embossed address of W.V. Brady, P.M., New York City. This cover appears to be the first recorded survivor of a railroad mail robbery. The story is described in several issues of the Philadelphia *Ledger and Public Transcript*:

[October 14, 1850] **Heavy Mail Robbery.** Early yesterday morning Mr. Lewis Remeuter, occupying a farm near the turn of the Baltimore railroad, opposite the Arsenal, discovered a short distance from his house two mail pouches, cut open and their contents scattered about. The letters had all been opened, but the number of checks and drafts left among the mass showed that the robbers had been too cautious to take anything but notes. Mr. Remeuter dispatched Mr. Lowell Clare to the city to give the necessary information, and further search led to the discovery of another pouch on the adjoining farm of Thomas Colwell.

The letters and rifled pouches were brought to the Post Office. From an examination of the pouches, they proved to be those made up at New York, on Saturday, for Wheeling, Richmond and Raleigh, containing letters from Louisville, Nashville, Vincennes, Indianapolis, St. Louis, Memphis, Cincinnati, Columbus, Ohio, and Frankfort, Kentucky. The letters found fill a three bushel bag, and were last evening sent back to New York, to be delivered to the writers. From the great number of drafts and checks found, it is evident that the robbers contented themselves with the notes only, rejecting every other description of promises to pay. No idea can be formed of the amount of money obtained, as the letters were not accurately examined, but there can be no doubt that thousands will be required to cover the loss. One letter among those found had contained over \$700 in notes, written by Carpenter & Vermillye, Wall street, New York, and addressed to R.H. Maury, Richmond, Va. There was also a box that had contained jewelry.

Nothing certain has yet been discovered as to the manner in which the robbery was effected. That part of the mail received here by the pilot line from New York on Saturday evening, which was destined to the Southwest, was conveyed to the depot

¹Chronicle 76, pp. 177-80.

from Walnut street wharf, as is usual, and thrown into the mail car. From the spot where the pouches were found, it is generally thought that the robbery took place this side of the bridge, though this seems to be impossible, because the mail car, when on the way to Gray's Ferry, was all the time within sight of the passenger cars, and the moon being bright, the drivers of the teams could not well have missed seeing such a transaction. The train on Saturday evening met with a detention West of the river, which is thought by some to have been a part of the plan for the robbery...

[October 15, 1850] **The Mail Robbery.** The police are on the alert for the discovery of the perpetrators of the daring mail robbery—and some facts have been ascertained which it is thought may lead to their detection. Too much censure has been cast upon the Mail Agent, when the blame properly rests upon the neglect of the Department to furnish a proper car for his accommodation. During the ride from the Depot to Gray's ferry, he was engaged in sorting the Way Mail, which, as usual, was in the baggage car without even a lock to protect it. The mail car is similar to those used for carrying freight, and was merely fastened with a common padlock. The robbers no doubt rode out on the platform of this car from the depot, and being provided with a false key, had ample opportunity to open the door, and when out of view from the other cars to pitch out the mail bags, and carry off their plunder.

[October 16, 1850] **Arrest of the Supposed Mail Robbers.** The trace of the mail robbers alluded to yesterday, led to the arrest of six persons on suspicion of being implicated in the transaction. One of the post office clerks spent most of Monday in the vicinity where the rifled pouches were found, and finally traced scraps of torn letters in two directions, towards the rear of Gatchell's or Rum Row, on Federal street, about 300 yards beyond Broad, and towards an old tavern, formerly occupied by Frederick Fritz. On Monday evening he obtained the assistance of two police officers, who posted themselves on the lookout. In the meantime, however, an ex-police officer met Isaiah Downs, alias "Slummaky," who, being intoxicated, let fall certain expressions indicating his knowledge of the robbers. The aid of four policemen from the Southwest station house was obtained, and guided by Downs, the party proceeded to Rum Row, and at different houses four men were pointed out as the robbers and captured. Their names are John McCartney, James Bell, Thomas Veitch and Robert McDowell. The other party approached the same vicinity after the above arrest and captured James White, who appeared to be escaping. He immediately volunteered some information, and stating that the main robber had been missed by the other party, he then put the officers upon the track, which finally led to the arrest of Thomas Brannan. In the confusion of the latter arrest, White escaped, but was subsequently recaptured. A large amount of goods, of considerable value, were captured, which is supposed had been stolen. Among them were silver spoons and forks, a muff, a spy glass, and articles of clothing and jewelry. The prisoners were taken to the Southwest station house, where a hearing took place about midnight before Mayor Jones, in the presence of John W. Ashmead, Esq., United States District Attorney.

Downs testified that on Sunday morning he heard McDowell exclaim with an oath, "Wont we rip the bags open to-night." Afterwards, he was lying down in the shanty at Broad and Prime streets, when the train passed. He heard steps, and looking out, saw McDowell come out of the brick yard with two mail bags in his hand, and Bell with another. Brannan, McCarthy and Veitch came out with them. The witness followed them, and heard one say, "Let's go through the pond, and they can't follow us." Still following them, he saw the party enter Brannan's hay loft, and heard them tearing papers. He waited until they came out, when one knocked him down with a slung shot. They then went towards Remeuter's, and the witness returned up Broad street.

The prisoners were committed in default of \$5000 with the exception of James White, who was discharged. Downs was committed to the debtor's apartment as a witness. None of the money stolen from the letters have yet been found, and the suspicion is that the plunder has been buried.

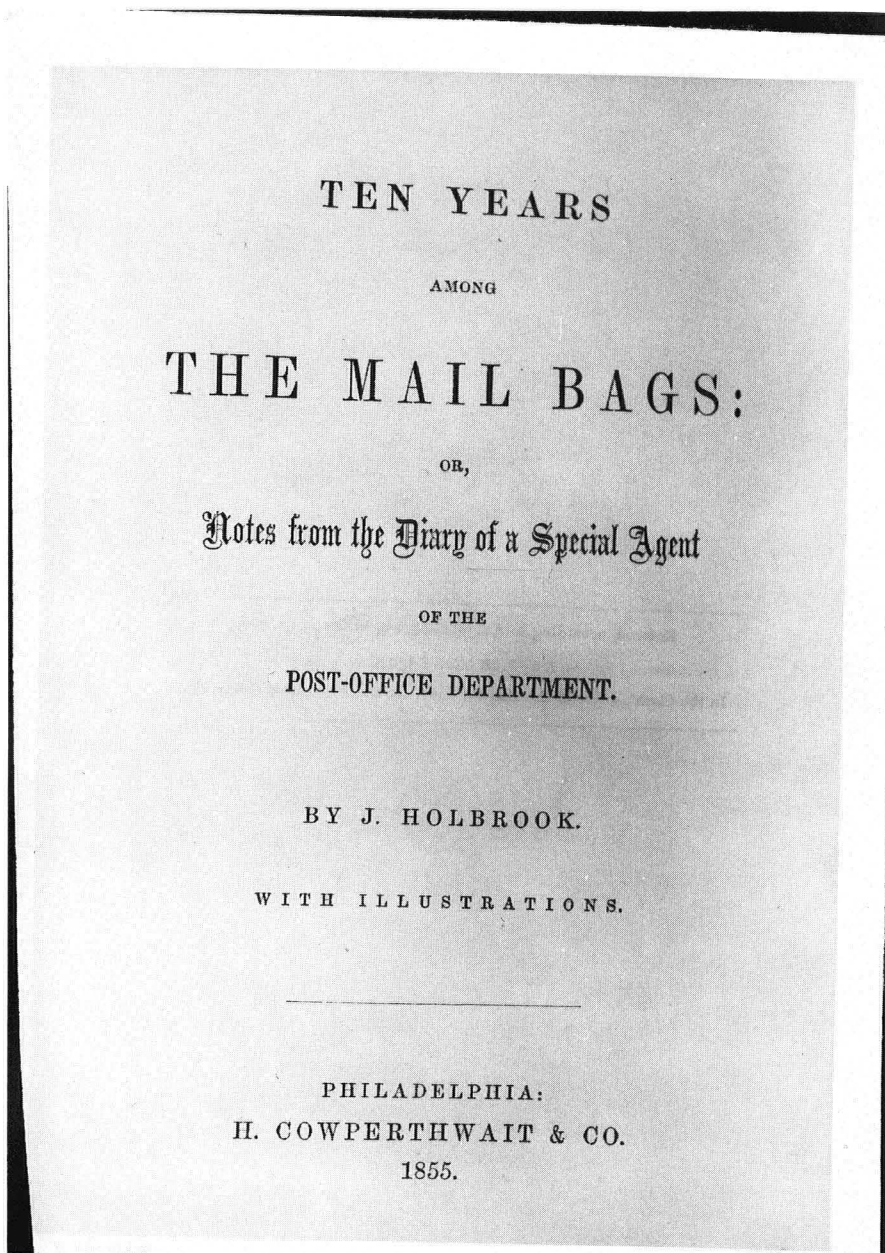


Figure 5. Title page of J. Holbrook's book on his experiences as a USPOD Special Agent

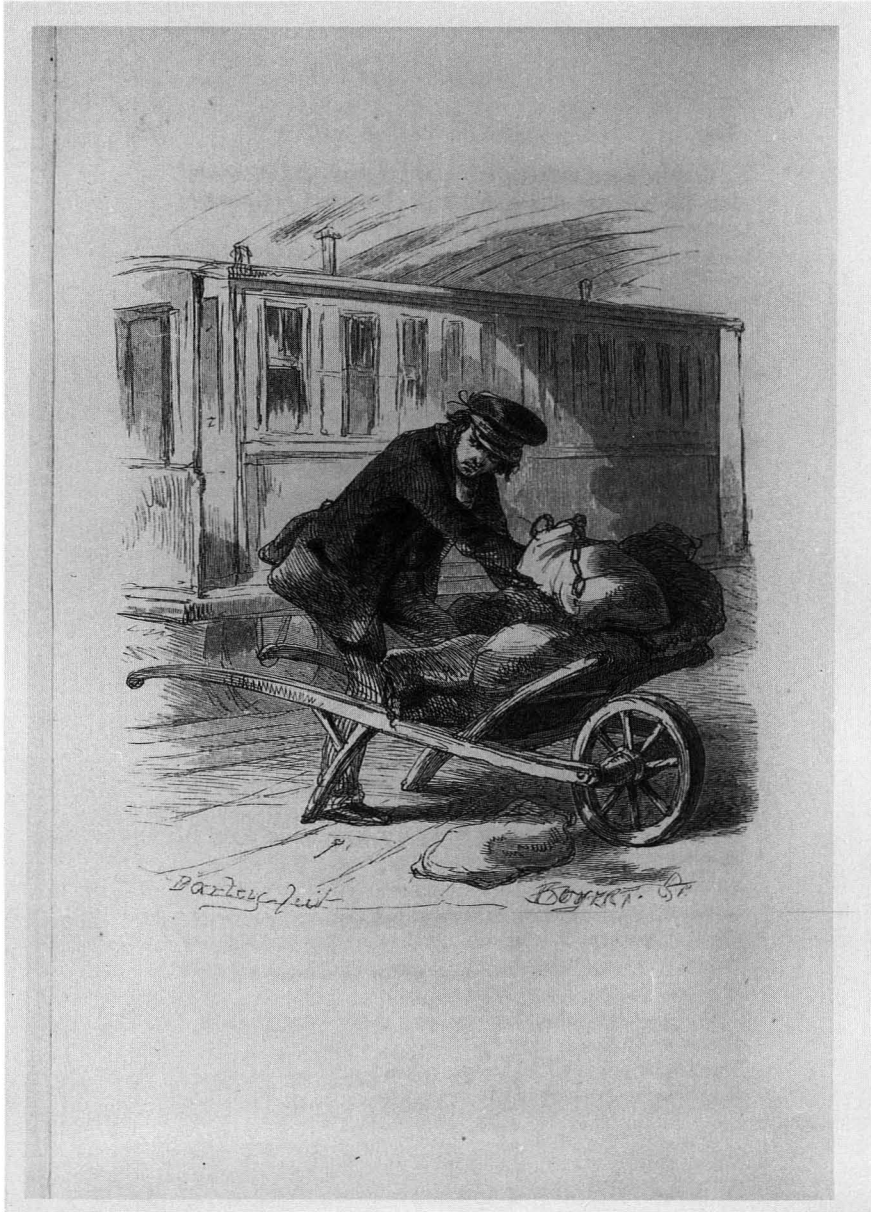


Figure 6. Illustration of one of Holbrook's exploits, the capture of a baggage master accused of stealing from the mails

The Post Office Department employed several individuals as special agents to investigate mail robberies and complaints about fraud and larceny conducted by means of the mails. These individuals would be called postal inspectors today. One of these persons, J. Holbrook, wrote a fascinating book on the subject (Figure 5). Although written in a somewhat flowery style, the book tells firsthand stories about the author's exploits which cannot be matched by any other publication. Figure 6 shows the baggage master at a railway depot, who, while under Holbrook's direct vision, unlocked the mail sacks and put promising letters into "the capacious pockets of a sack overcoat."

A series of robberies of designated money letters in January and February 1854 had caused the loss of over \$200,000 from mail passing through the Boston area. Holbrook has many fascinating comments and facts about route agents, some of whom were considered possible suspects in this series of robberies. He states that the first route agents were contemporaneous with the use of the railroads to transport U.S. mails, beginning in 1839. The number of agents increased with the extension of the railroads, and in 1855 they were employed on most railroad lines "as well as upon many of the steamboats which carry the mails." He lists their numbers by year, as follows:

1848	47
1849	61
1850	100
1851	127
1852	209
1854	260
1855	295

As noted in the 1850 newspaper account printed above, the terms of the contracts with the individual railroad companies required that a suitable car be provided for the use of the mail or route agent, when so requested by the Post Office Department. Route agents occupied these traveling post offices, receiving and delivering mail along the routes, some in bags from postmasters, some as loose letters, while sorting the letters passing through their hands and giving them proper direction. The agents also accompanied the mails between the post office and the railroad station or steamboat wharf at the terminus of the route.

It is possible that these serious losses through robbery in 1854 was one factor leading to the introduction of a national mail registration system in 1855. Please note that at that time writers used the word *registry* of mail as what was established. This is a noun, not an adjective. A registered letter was one which appeared in a registry. Nowhere does the word "recorded" appear in official correspondence or on printed documents. The idea was to follow valuable letters and be able to trace them on each step of their transport, taking special care to prevent their loss. Such letters were carried through the posts in a regular fashion, although private expresses did siphon off some valuable letter business from the Post Office.

An original 1855 cover from Holbrook survives (Eliot Landau Collection), and it contains a letter which corresponds to one of his chapters, "Decoy Letters" (Figure 7). It was sent free, since it was addressed to the postmaster at Hartford, and undoubtedly was given by Holbrook to a route agent of the New Haven and Bellows Falls R.R. The letter describes setting a trap for a would-be mail robber:

New Haven Mar. 1/55

Dr. Sir:

Will you make up a decoy letter tomorrow P.M. directed to John Foster Jr., Southington, Conn. And put in it two \$5 gold Pieces, and two \$5 bills, marking the gold slightly and taking a description of the bills. Have the letter regularly post marked, and post billed, and put in a wrapper by itself with string, marking the wrapper also,

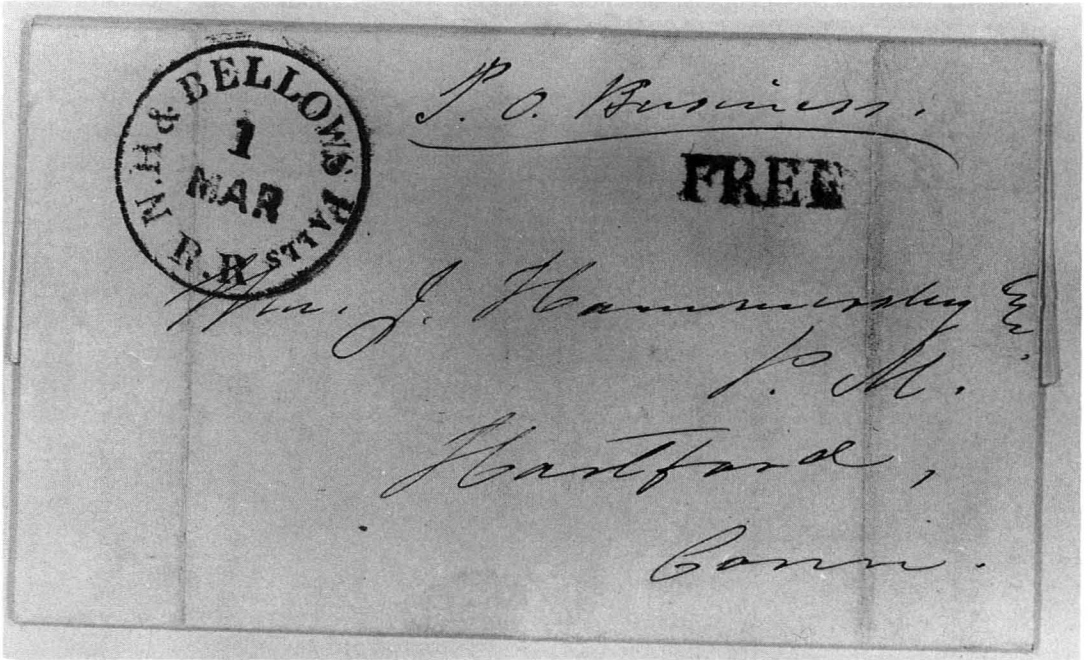


Figure 7. Cover from J. Holbrook inscribed "P.O. Business" and sent by route agent "N.H. & BELLOWS FALLS R.R. 1 MAR" and "FREE" to postmaster, Hartford, Ct.

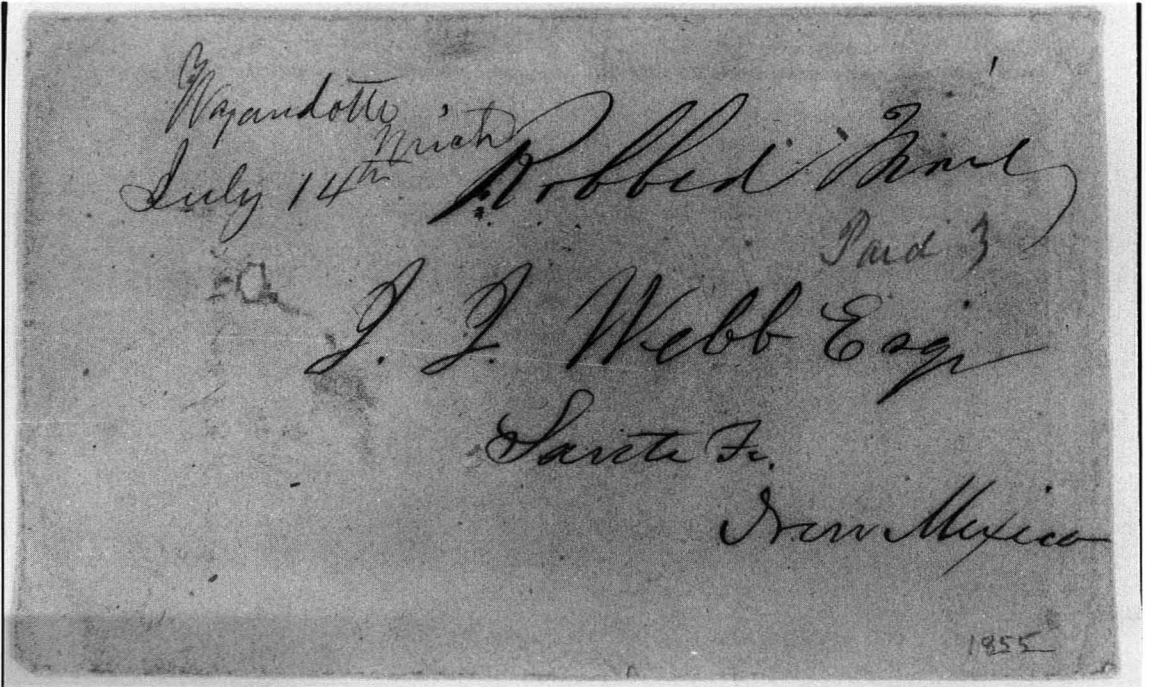


Figure 8. "Robbed Mail" in pen on envelope, stamp missing, ms. postmark "Wyandotte Mich July 14th," addressed to Santa Fe New Mexico [Territory], 1855



Figure 9. "Robbed Mail" in pen on envelope missing stamp, showing portions of "SANTA FE N. MEX." postmark, addressed to Kent, Ct., 1855

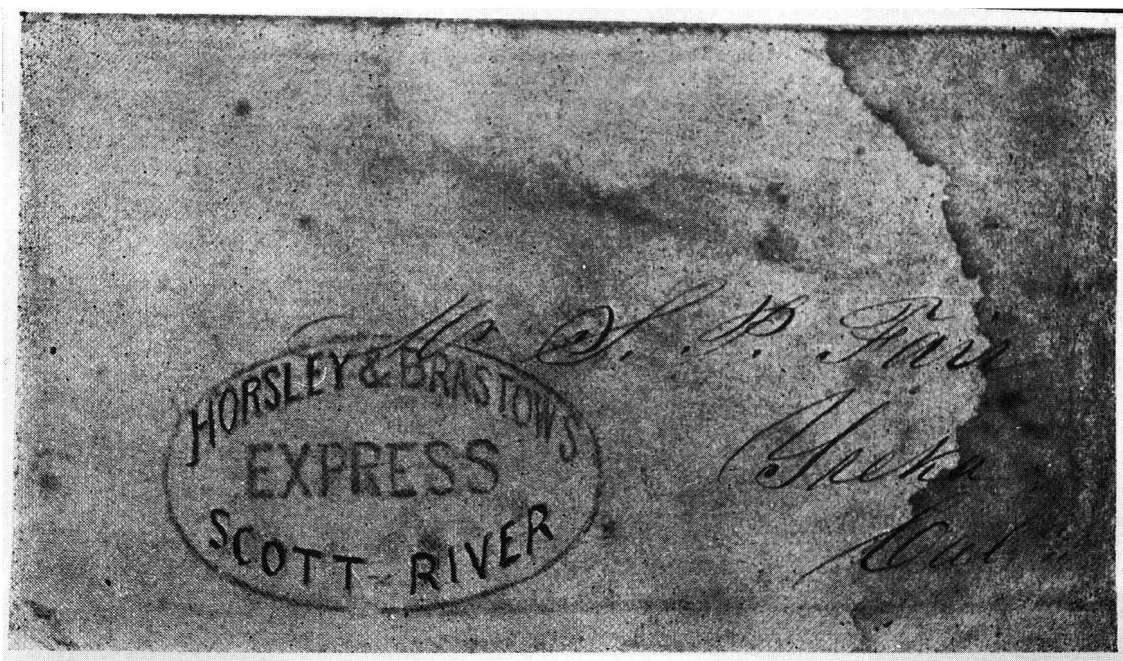


Figure 10. Western express frank "HORSLEY & BRASTOW'S EXPRESS SCOTT RIVER" on envelope addressed to Yreka, Cal., 1855 or 1856

and then put it in the pouch for N. Haven to come down by the evening Express train tomorrow, Friday evening. See it put in yourself and the bag locked. Do not use any envelope on the decoy letter, as I want the money to be as apparent as possible, on feeling it, as the package is handled in the N. Haven office. A certain man overhauls that mail alone.

Also telegraph to me tomorrow evening at Fontine hotel "All correct" that I may know the package is in. I will see you soon after.

Yrs. Res.

J. Holbrook

Sp. Agt.

In the February 1966 issue of the *S.P.A. Journal* (reprinted in pamphlet form as *The Western Mails*), I described an envelope missing a stamp but bearing the manuscript inscription "Robbed Mail" (Figure 8). The envelope contains a letter headed "Wyandotte Mich. July 14, 1855," the same place and date as the postmark, and is addressed to James J. Webb, a well-known trader at Santa Fe, New Mexico Territory. Both the envelope and letter show evidence of having been water soaked, which is probably the reason the stamp is missing. There is no evidence as to where the robbery took place; it presumably was near the destination, since it is likely the addressee was targeted due to his extensive business interests in the territory. The contents of the letter appear to be personal, and nothing of value appears to have been enclosed in the cover. A pencil "Paid 3" seems to have been added later, probably to indicate that the postage had indeed been paid by the missing stamp.

A second cover showing a similar "Robbed Mail" status (Figure 9) surfaced in a David G. Phillips auction a few years ago (now in the Eliot Landau Collection). This cover is also addressed to James J. Webb, is missing the stamp, shows what could be called exposure damage, and bears "Robbed Mail" in manuscript (although in a different handwriting than the previous cover). As in the previous example, the manuscript inscription crosses over the place of the missing stamp, so it had to be written after the stamp was removed. Postal routing is Santa Fe to Kent, Connecticut, with a 10¢ postal rate. The letter is dated "Santa Fe New Mexico September 27, 1855," and the contents indicate it was written 27 days after Kent left Santa Fe for Connecticut. Since this letter is dated several months later than the previous one, it probably fell victim to a different robbery. However, this second cover tends to support the authenticity of the first, and suggests that both took place in the same locale due to the similarity of inscriptions and the likelihood of West as the target in both instances. There is no indication from the cover or the somewhat lengthy letter that anything of value was enclosed.

In a 1932 issue of *Stamps* (1:87-88), Dr. Victor M. Berthold tells an interesting story of "A Bold Holdup on Trinity Mountain," involving an armed robbery of gold dust and other valuables from Rhodes & Whitney's Express coach traveling on the Shasta-Yreka route, March 12, 1856. Dr. Berthold may have taken some liberties with the events for the sake of an exciting tale, but the general events and the individuals were quite real. Sol D. Brastow, the treasure guard who featured in Dr. Berthold's story, was a messenger for Cram, Rogers & Co. He and his fellow messenger, Jack Horsley, started an express early in 1855 which ran from Shasta to Yreka and the Scott River Country, and also served points in southern Oregon. It lasted for only ten months, closing in 1856. Shown in Figure 10 is a cover from this express (slightly strengthened marking). Brastow subsequently became a superintendent in the employ of Wells, Fargo & Co. He died in Alameda, California on June 6, 1906. Like many others, he had gone to California (from Brewster, Maine) to seek his fortune in gold mining, but also like many others turned to other employment for a more dependable living wage.

Other material about mail robberies would be of much interest to the author; his mailing address is 303 East Chicago Avenue, Chicago, IL 60611. □

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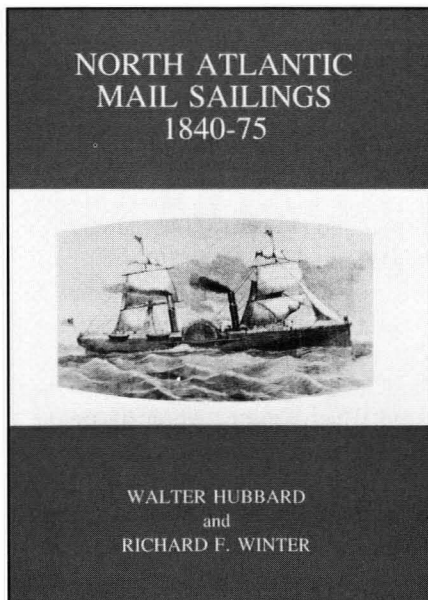
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**COLLECTING CARRIERS AND LOCALS IN THE 1860S—
GEORGE HUSSEY AND HIS REPRINTS AND IMITATIONS**

HERBERT A. TRENCHARD

Introduction

Stamp collecting started slowly. In the 1850s a few enthusiasts in Europe and America began to accumulate stamps. But during the 1860s, the number of collectors increased drastically. In that decade, the first catalogs and journals appeared. These allowed collectors and dealers alike to organize their material by countries, dates and types. The hobby grew and spread rapidly.

One of the first problems that the dealers faced was acquiring stamps from foreign lands. There weren't enough stamps to keep the growing number of collectors satisfied. Further, most collectors were drawn to the unusual stamps—the far-flung British colonies, Asian and African countries, the Confederate States, and the private local posts issued in the United States.

By 1862, over 300 local stamps had been issued by 125 private companies which operated in the U.S. from the 1840s to 1862. There were also about 50 stamps issued by the semi-official government carriers. Most of these stamps were unknown to stamp dealers and collectors. But they constituted a large percentage of the total number of issued stamps, which was less than 2,000.

In 1862, an enterprising operator of one of the more successful private local posts began to satisfy the needs of dealers and collectors of the world. He sought out and obtained the dies, plates, electrotypes and remainders of the stamps issued by many of the defunct private local posts. When he was unable to get the original dies or plates, he enlisted the aid of a printer to prepare new plates copying the issued stamps.¹

Thus, in 1862, George A. Hussey began his career as the source of reprints and imitations of U.S. carriers and locals to the world's dealers and collectors. For the rest of the 1860s, he provided an increasing number of different stamps totaling 200 items by the time he ceased his operation.

His effect on philately in the 1860s was astonishing. His products were acquired by stamp dealers throughout Europe and America, who in turn offered them in their pricelists. Although more and more dealers became aware that Hussey's products were reprints and imitations, they continued to sell them without any warning to collectors. It was not until near the end of the 1860s that dealers began to offer them as remainders or imitations, or with the comment "as is" or the like.

In the early 1860s, only a few U.S. carriers and locals were listed in the catalogs issued by European and American dealers. When Hussey's products reached dealers, they added them to their catalogs, thus giving them an appearance of authenticity.

The great Belgian dealer, J.-B. Moens, listed Hussey's products as fast as they appeared. Even worse, when he began to publish his series of "illustrations" of postage stamps, he used Hussey's products as his sources. Moens' "illustrations" consisted of lithographic likenesses of stamps he had seen and cataloged. Since the "illustrations" were not photographs of the products, they differed from the products themselves. Moens' "illustrations" were themselves used as models for making forgeries. Thus, Hussey's products were sources of further local and carrier forgeries.

¹Wilbur W. Thomas, "The Local Stamps of the United States," *American Philatelist*, Vol. 2, No. 5 (Feb. 10, 1888), pp. 91-92; No. 7 (April 10), pp. 141-42; No. 10 (July 10), pp. 226-7. Three parts, never completed. See p. 92. Also: Carl E. Kane with Lee L. Kane, "George Hussey, Stamp Dealer," *Collectors Club Philatelist*, Vol. 61, No. 4 (July 1982), pp. 228-32.

The plates which Hussey had used to create his imitations in the 1862-1866 period were later sold by his successor to stamp dealers who used them to produce further copies with new colors and papers.

Of course, Hussey was not the only stamp dealer who polluted the supply of U.S. carriers and locals with his product. S. Allan Taylor, his contemporary, began producing his nefarious products in 1863. From the late 1860s through the 1870s, J.W. Scott, the “father of American philately,” issued local and carrier fabrications. John W. Kline, who issued the first stamp catalog in America in 1862, may have also created a few. There were other fakers of local stamps.

But none of them came close to doing what Hussey did. In a short period of five years, he changed the number of carriers and locals available to collectors from a small handful to almost two hundred. He nearly ruined the hobby!

In an earlier article, I used the contents of the pricelists published between 1862 and 1868 to show how the Hussey products were dispersed throughout the philatelic world.² In this article, I use another set of pricelists published in 1863 to track the early spread of Hussey’s products. I also show the use of Hussey’s products by J.-B. Moens, and demonstrate that this most important early source of illustrations of U.S. carriers and locals was based almost entirely on the Hussey material.

George Hussey used the printer Thomas Wood to produce many of his products. Thomas Wood’s notebook, listing the products he produced for Hussey between 1862 and 1866, has survived.³ Wood’s notebook entries account for about one-third of the carriers and locals listed in the pricelists issued in 1863. Who did the other two-thirds? Were they done by another printer working for Hussey, or were they obtained from a source other than Hussey?

Nearly all of the items listed in Hussey’s and other 1863 pricelists came from Hussey. They constitute two separate kinds.

There are the ones Hussey obtained from Thomas Wood. Hussey provided Wood with an original stamp, electrotype or likeness and Wood produced a printing stone from which copies were printed.

The other ones didn’t need to be imitated. Hussey either obtained the original printing stones from the private local company or he obtained remainders of the printed stamps. In the former case, he didn’t need to make a new stone. All he had to do was use the original plates or dies to create “reprints.”

Hussey was a very special stamp dealer. He sold reprints of carriers and locals where he had the printing stones or dies. He sold imitations of those carriers and locals for which he had new printing stones made by Thomas Wood. For Hussey, it was a terrific business—but it caused stamp collectors and dealers alike to shy away from carriers and locals for decades to come.

George Hussey and His Stamps

In 1854, George Hussey founded his “Bank and Insurance Delivery Service” at 82 Broadway in New York City.⁴ He commissioned Thomas Wood of New York City to prepare a printing stone and print stamps for use in his new business. On October 21, 1854, Wood delivered 32,000 copies of the stamp designated as Scott No. 87L1.

Two years later (1856), Hussey had Thomas Wood make a printing stone for a new stamp, and on September 9, 1856, Wood delivered 20,000 copies. According to J.W. Scott,

²Herbert A. Trenchard, “Deceit and Dispersion, Hussey and Taylor and Their Products,” *Penny Post*, Vol. 6, No. 3 (July 1996), pp. 22-34; No. 4 (Oct. 1996), pp. 4-21.

³George B. Sloane, “Chicago ‘Beehive’ Local,” in *Sloane’s Column*, compiled and arranged by George T. Turner (West Somerville, Mass.: Bureau Issues Association, 1961), pp. 164-5. [orig. published in *Stamps*, Aug. 31, 1957].

⁴Warren K. Hale, *Byways of Philately, Privately-Owned Posts and Early Locals*, compiled and arranged by Elliot Perry (Federalburg, Md.: Stowell, 1966).

Charles H. Coster and most subsequent students, this stamp is Scott type L171 printed in black, listed as Scott No. 87L2. Some students believe that at the same time a small portion of the printing was made in red. This stamp is listed as Scott No. 87L3, with printing date of 1856.

Despite the large printings, these three *Hussey* stamps (Scott no. 87L1, L2 and L3) are rare, especially in unused condition.

In 1857, Hussey moved his office from 82 Broadway to 50 William Street. On August 9, 1857, Thomas Wood printed 24,000 stamps from a new stone, giving the new address. Students disagree as to whether that stamp was Scott type L172 ("Basement") or L173. Type L173 is basically identical to Scott type L171 except for the new address. It was probably the stamp issued.

In 1858, Hussey decided to issue a new stamp which located his business in the basement of 50 William Street. Once again, Thomas Wood made a new stone, printing 47,000 copies of this stamp. Although some students disagree, this stamp was probably Scott type L172 ("Basement").

The information regarding Thomas Wood and his printing of the stamps for George Hussey is obtained from a memorandum book which Wood kept.⁵ This 35-page book lists the dates and quantities of the stamps he printed for Hussey between October 21, 1854, and June 22, 1866. Next to each listing, a stamp is attached. Wood's book came into philatelic hands in the 1920s and was once owned by the famous stamp dealer and student of U.S. locals, George B. Sloane.⁶ A Table of Wood-Hussey Printings and details about them is included at the end of this paper.

For nearly all the entries, the attached stamp is correct. But the stamps attached to the first four entries, namely the *Hussey* stamps issued between 1854 and 1858, are not correct. This has caused students of the *Hussey* stamps considerable difficulty in accurately listing and dating them.

I believe that the first four entries in Wood's book were not made on the dates listed. Instead, they were put in much later, probably in 1862, when Wood's business with Hussey expanded greatly. In order to be consistent with the other 1862 entries, Wood attached stamps next to his first four entries which he had recently printed. The stamps attached to Wood's first four entries are reprints made in 1862 and 1863 of earlier *Hussey* stamps.

By the time of the so-called stamp collecting "mania," Wood had long since erased the stones he used for the early *Hussey* stamps. Hussey had probably thrown away whatever was left of his first two stamps (82 Broadway) when he moved to William Street.

That would explain why the first three *Hussey* stamps (Scott 87L1, L2 and L3) are so scarce. It would also explain why, in February 1863, Wood made new stones and printed imitations of the "82 Broadway" stamp for the stamp collector trade.

Wood had also erased the plates for the first two *Hussey* stamps which carried the 50 William Street address (Scott types L172 and L173). So when Hussey wanted more stamps for collectors in the 1860s, Wood had to make new plates and issue imitations.

In summary, the stamps next to the entries in Thomas Wood's Memorandum Book, listing the *Hussey* stamps made from 1854 to 1858, are incorrect. Later in Wood's book, the numbers one to four were used to denote 1862 and 1863 imitations. The stamps shown are correct. In the rest of this paper, these later reprints will be the ones noted. They are imitations of Hussey's earlier stamps, but were accepted by Hussey as payment for his message service.

⁵*Ibid.*, p. 174-76.

⁶Henry E. Abt, "The Tale of One City, The Private Posts of Chicago," *American Philatelist*, Vol. 70, No. 9 (June 1957), pp. 687-98; No. 10 (July), pp. 769-862; No. 12 (September), pp. 933-44; Vol. 71, No. 1 (October 1957), pp. 27-33, No. 3 (December), pp. 185-92; No. 4 (January 1958), pp. 269-75. For the story of Wood's book, see Vol. 71, No. 1, p. 29.

George Hussey, Stamp Dealer—The 1862 Printings

On March 12, 1862, Thomas Wood produced a printing stone and printed 400 stamps for George Hussey of an imitation similar to Scott type L56. The original stamp was issued by *Boyd's City Express* in New York City. The table at the end gives details about Wood's printings.

John T. Boyd had established his local post in 1844.⁷ It was operated until early 1860. It was then sold to William and Mary Blackham, who resumed operations on December 24, 1860. *Boyd's City Express*, later *Boyd's [City] Dispatch*, issued stamps as late as 1882.

Hussey's printing an imitation of a *Boyd* stamp was a strange way to start his stamp dealing enterprise. *Boyd's* was still in business. The Blackhams themselves printed large numbers of Scott No. 20L16 to L22 for postal use and for the stamp collecting trade. Hussey must have realized it was a bad idea because he only printed 400 copies and never printed any others later.

Eight days later, on March 20, 1862, Wood delivered five more local post imitations: another *Boyd's*, a *Swarts'*, an *Adams' City Express Post*, and two *Hussey's*.

In April, Wood delivered seven more imitations, two of which were imitations of earlier *Hussey* stamps. There were three more *Swarts'*, another *Adams' City Express Post*, and one new one: *McIntire's*.

Two new ones were added in May: *American Letter Mail* and *Broadway Post Office*. Two more came in June: another *Boyd's* and another *Adams's City Express Post*. Also, an additional printing of the March *Swarts'* imitation was delivered.

Thus, between March 12 and June 28, 1862, Wood supplied Hussey with 17 imitations: *Boyd's* (3), *Swarts'* (4), *Hussey's* (4), *Adams' City Express Post* (3), *McIntire's*, *Broadway*, and *American Letter Mail*.

For all but two of the 17, the initial printing was for about 1,000 copies. The first of the Wood-Hussey imitations, the *Boyd's*, only had 400 copies printed. It was never printed again. One of the *Swarts'* imitations was printed twice, totaling 750 copies.

These 17 imitations made by Wood were not Hussey's only saleable products. During the early 1860s, Hussey also obtained dies, plates and remainders of stamps issued by the numerous defunct local post operators. There is no record of when he began this operation, but by early 1863 he must have been very successful. Combined with his Wood imitations, he had a considerable variety of stamps available. This was perfect timing for Hussey because stamp collecting grew rapidly in the early 1860s and Hussey had lots of stamps to sell.

Surely Hussey was optimistic about his stamp dealing enterprise. By June 1862, there had been no philatelic publications in America. Only a few stamp catalogs had been published in Europe and very few U.S. locals were listed. There was no philatelic journal published anywhere. Yet, Hussey must have been successful in selling his products. Otherwise, what happened later in 1862 would not have occurred.

Wood produced no new imitations for Hussey between June 28 and October 22, 1862. But on October 23, Wood supplied Hussey with three new ones: one *Teese & Co. Penny Post* and two *Price's City Express*, each in amounts of 1,000. One of the *Price's* was not distributed and was never printed again.

In November 1862, Wood and Hussey produced a deluge! Wood supplied 16 new plates, printing between 250 and 1,000 copies of each. What is remarkable about this group of 16 is that nine of them are not listed in the Scott Specialized Catalog and are believed to be bogus by most students. Two others are labels, rather than stamps, from legitimate private companies.

⁷Henry E. Abt, "Boyd's City Express Post," *Collectors Club Philatelist*, Vol. 28, No. 3 (July 1949), pp. 163-71; No. 4 (October), pp. 273-86; Vol. 29, No. 1 (January 1950), pp. 13-29; No. 2 (March), pp. 97-114; No. 3 (May), pp. 159-74; No. 4 (July), pp. 219-41; No. 5 (Sept.), pp. 295-313; No. 6 (Nov.), pp. 371-90.

The other November printings were *American Express* (Scott No. 4L1), *Squier* (Scott No. 132L1), and two *Clark & Co.*, one blue and the other red. The blue is not listed in Scott.

In December, Wood delivered four more imitations. Two of them were *Squier* (Scott type L248), red and blue, with the four corners cut off ("truncated") to appear octagonally shaped. After an initial printing on December 10, 1862, of 1,000 each, they were immediately reprinted (December 15, 1862) with the corners intact. The "truncated" examples were never printed again.

Thus, in the final three months of 1862, Thomas Wood produced 23 new local imitations for Hussey. In the first six months of 1862, Wood had only supplied 17 imitations. Business was picking up!

To summarize, Wood produced 40 plates of imitations for Hussey during 1862, and printed 42,250 stamps. Of those, four plates were for *Hussey's* stamps (nearly 8,000 printed) which were also available for legitimate use as well as for collectors. Of the other 36 plates which were made for the stamp collector trade, nine were for stamps not listed today by Scott and believed by most students to be bogus issues, and two were for dubious labels from legitimate locals.

Except for these eleven non-Scott and label issues, the rest of the Wood-Hussey products are imitations of genuine stamps, although sometimes in unrecorded colors. It has been stated that all the Wood-Hussey products were made by using copies of existing stamps (or likenesses) as models. Thus Hussey must have had copies of these non-Scott stamps and labels. If so, where did he get them?

Either Hussey had copies (or likenesses) of bogus stamps which were made earlier than November 1862, or he had copies of stamps issued by legitimate, but previously unrecorded, local companies. Calvet M. Hahn has presented evidence that some of these non-Scott Wood-Hussey products may be imitations of genuine (but very rare!) local stamps.⁸

But how was it that Hussey came into possession of these early and extremely scarce stamps? There were other dealers in New York City and a few serious collectors. They failed to find information to support the legitimacy of these items. Why did Hussey prepare plates for these stamps in the short space of seventeen days?

It is certainly possible that genuine local stamp issues have gone undetected and unreported up until today. Hussey didn't guess in the 1850s that by the 1860s there would be collectors seeking his earlier stamps. Otherwise, he wouldn't have destroyed the remainders of his 1854 to 1858 stamps. Although Hussey had printed between 20,000 and 47,000 copies of his early stamps, only a few copies have survived. And these were stamps issued in the relatively late local stamp period of the 1850s. Many locals operated for only a short time in the 1840s and 1850s before they were suppressed by the government.

The first Wood-Hussey imitations of bogus stamps were for *Winans' City Post*. Four plates were made by Wood for the four denominations (2¢, 5¢, 10¢ and 20¢) and 500 copies of each were printed on November 3, 1862.

On the next day, *International Express* (2¢) and *International Letter Express* (2¢) stamps were printed (1,000 each). In Wood's book, next to these two stamps, there is a written indication that they were printed by "Wescott & Co." On that same day, a label for *Eagle City Post* was supplied (1,000 copies), also by "Wescott & Co."

⁸Calvet M. Hahn, "The Incunabula of Philatelic Literature on Locals and Carriers," *Collectors Club Philatelist*, Vol. 72, No. 3 (Mar.-Apr.1993), pp. 181-87; No. 4 (Jul.-Aug.), pp. 213- 26; No. 5 (Sept.-Oct.), pp. 295-307; No. 6 (Nov.-Dec.), pp. 359-70; Vol. 73, No. 1 (Jan.-Feb. 1994), pp. 17-27; No. 2 (Mar.-Apr.), pp. 85-100.

⁹*Ibid.*, Vol. 73, No. 1, pp.17-19; Hahn writes on the relationship of "Wescott & Co." to *International Letter Express*.

Idem. — *Estampilles semblables, imprimées sur papier blanc.*

3 c. vermillon, 6 c. vert clair, 19 c. vert foncé.

• — *Nom, figurine, imprimées sur papier jaune, O. 24/20, Ty., Ti. sec et h.*

1 c. bleu, 3 c. vermillon, 10 c. vert.

Idem. — *Estampilles semblables, imprimées sur papier blanc.*

1 c. bleu, 3 c. vermillon, 10 c. vert.

Offices particuliers

American express company postage : 2 c. paid.

Baltimore; Carrier's dispatch : 1 cent.

Bank et insurance city post : Noir sur fond blanc, noir sur fond jaune, carmin sur fond blanc.

Boston; Chewert towle 7 stati str. city letter delivery : 2 cents.

Boyce's city express post : 2 cents.

Hoyd's city express post : 1 c. violet clair, 2 c. noir doré, 2 c. rouge doré, 2 c. noir.

Brady et Co : 1 cent.

Broad-way post office.

Brooklyn city express post : 2 c. noir sur papier amaranthe.

City dispatch post : 2 cents C. C.

Essex letter express : 2 cents.

Messenkope union square post office.

M. intire city express post : 2 cents.

New-York. Post office : 5 cents noir.

Metropolitan : Rouge, 1 c., 5 c., 10 c., 20 c.

Metropolitan : Bleu à double face, 1 c., 5 c., 10 c., 20 c.

Metropolitan : Timbre sec, 2 c.

Hussey's bank et insurance notice delivery office : 1 cent.

Union square P. O. to the mail : 1 cent.

Philadelphie; Blood's penny post : Doré sur papier gris perle.

(Enveloppe). *Kochersperger et Co; Blood's dispatch for Ph. delivery.*

Price's city express post : 2 cents.

Smith's city express post : 2 c. paid.

Swart's city dispatch : Tête de face jaune, tête de profil rouge.

Warwick's city dispatch : (Petite dimension), 2 c. carmin, 2 c. jaune.
(Grande dimension), 2 c. jaune.

Washington city : 1 c. dispatch.

Wells Fargo et Co; Pony express : 1 dollar rouge, 2 d. rouge, 4 d. vert.

Figure 1. Carriers and locals in Alfred Potiquet's first catalog (Dec. 1861)

1860. — *Nom, effigies diverses, imp. coul., rect. dentel.*
24 cents lilas (à droite), 50 c. jaune (à gauche), 90 c. bleu (à gauche).

1861-1862. — *Nom, U. S. au bas du timbre, imp. coul., rect. dentel.*

1 cent. bleu (à droite), 5 c. rouge (à gauche), 5 c. jaune brun (à gauche), 10 c. vert avec 15 étoiles (à gauche), 12 c. noir (à gauche), 24 c. lilas avec 15 étoiles (à droite), 90 c. bleu (à gauche).

2° Enveloppes.

» — *Effigie à gauche, imp. sur papier jaune, gr. ovale.*
5 cents vermillon, 6 c. vert, 10 c. vert.

» — *Timbres semblables sur papier blanc.*

1860. — *Effigie à gauche (avec une étoile de chaque côté du timbre), imp. coul. sur papier jaune pet. ova.*

4 cent. bleu, 5 c. vermillon, 10 c. vert.

» — *Timbres semblables sur papier blanc.*

1861-1862. — *Effigies diverses à gauche, à relief, imp. coul. sur papier jaune, ova.*

4 cent. bleu foncé (à droite), 5 c. rouge, 6 c. 10 cent. vert.

1861-1862. — *Timbres semblables sur papier blanc ova.*

1861-1862. — *Effigies diverses à gauche, à relief, imp. en 2 coul. sur papier jaune ova.*

12 cents brun et rouge, 20 c. bleu et rouge, 24 c. vert et rouge, 40 c. rouge et noir.

1862-1862. — *Timbres semblables sur papier blanc.*

Offices particuliers.

American express compagny postage : 2 c. paid.
Avenue 8 th. post office, paid. rouge sur blanc, car.

Baltimore : *Graffins dispatch* (colonne) : 1 cent. noir, rect.

Bank et insurance city post (coffre fort) : noir sur blanc, noir sur jaune, carmin sur blanc, rect.

Boston : *Chewert towle, 7 state str. city letter delivery* (lettres éparpillées) : 2 cents, bleu, rond.

» — *Hale et Co* (lettres éparpillées), bleu, octog.

Boyce's city express post : 2 cents, noir sur vert, ova.

Boyd's city express post (aigle) : 1 cent noir sur lilas, 1 c. noir sur vert bouteille, 2 c. noir sur vermillon, 2 c. doré sur rouge, 2 c. doré sur blanc, 2 c. noir sur vert, 5 c. noir sur vert (papier glacé) ova., 2 c. rouge sur blanc, ova.

Brady et Cie : 1 cent.

Broad-way post office (remorqueur) : noir sur blanc, oblong.

Brooklyn city express post (colombe) : 2 c. noir sur amarante, ovale.

Brown et Co city post (chiffre dans un ovale) : 1 cent, 2 c. imp. noire, rect.

Carriers dispatch : 1 cent rose, oblong.

City dispatch post : imp. noire sur papier glacé (buste de face), vert : 2 cents C. C.

Co franco-américaine : Gauthier frères et Cie (vaisseau) : rouge brique, oblong.

East River P. O. (bateau à vapeur) : noir sur papier glacé vert, petit oblong.

Essex letter express : 2 cents.

Floyd's penny post (effigie à gauche) : noir, bleu, rect.

Gordon's city express (facteur) : 2 cents imp. noir sur papier glacé vert.

Honour's city post : noir sur gris, petit oblong.

Hussey's bank et insurance notice delivery office : 1 cent.

Messenkope union square post office.

M. intire city express post (Mercure) : 2 cents carmin.

New-York : *Post office* : 5 cents noir.

» *Union square, p. o. to the mail* (petit écusson) : 1 cent noir sur vert, 1 cent noir sur rose.

» *Metropolitan* : *Ferrand et Carrier* (gr. écusson) : 1 c., 5 c., 10 c., 20 c. rouge.

» — *Timbres semblables, double face* : 1 c., 5 c., 10 c., 20 c. bleu.

» — *Timbre semblable, à relief* : 2 c. rouge.

» — *P. o. 15 american bible house* (lettres blanches à relief), rouge, octog.

» — *P. o. express to mail W. H. L'aws p. m.* (petit écusson, lettres à relief) : 1 cent. rouge.

New-Jersey : *Express Co* (tête de cheval à relief) : vert sur jaune, envel. ovale.

Philadelphia : *Blood's penny post* : doré sur gris, doré sur glacé noir, bleu sur gris.

» — *Rochersper et Co* ; *Blood's penny post* (effigie à gauche) : imp. noire, rect.

» — (Enveloppe). Même inscription, rouge sur jaune, ronde.

» — *Teese et Co*, *penny post* bleu sur papier bleuté, petit oblong.

Post office dispatch : 1 cent bleu sur blanc, petit obl.

Price's city express post : 2 cents.

Figure 2. Carriers and locals in J.-B. Moens' first catalog (Jan. 1862)

There immediately followed three more non-Scott items: *W. Stait City Despatch* (label), and two different issues for *Warwick's City Dispatch Post* (2¢). The printing for the *Stait* was 1,000, and the two *Warwick's* were probably 1,000 each also.

One more non-Scott issue was produced on November 19, 1862: *Johnson's Box* (Philadelphia), of which 1,000 were printed.

A stamp collector, Oscar Berger-Levrault of Strasbourg, France, issued the first philatelic publication. It is dated September 1861, and is a listing of the stamps known to him but which he did not necessarily own himself. It was a manuscript reproduced by autographic lithography for a few fellow collectors who helped him compile it. It lists two *Warwick's*, matching the descriptions of those done by Wood-Hussey. In fact it lists three, the extra one being the smaller one in red.¹⁰

The first printed stamp catalog was prepared by Parisian stamp collector Alfred Potiquet. It is dated 1862, but Potiquet stated later that it was issued on December 21, 1861. Potiquet's list of locals also includes the three *Warwick's* (Figure 1).

Two other catalogs were issued in early 1862. Potiquet accused both the compilers of copying his work. One, dated January 1862, was issued by J.-B. Moens (Figure 2). The other was compiled by E. de LaPlante, a Parisian dealer, who had earlier issued Potiquet's catalog. LaPlante's catalog was issued in January or February of 1862. Both catalogs included the three *Warwick's*.

In August 1862, Moens began issuing a series of "illustrations." These were lithographic reproductions of actual stamps (not necessarily genuine) seen by him and listed in his catalogs. Moens' "illustrations" of the *Warwick's* are similar to the stamps attached in Wood's Memorandum Book. Thus, the *Warwick's* were known before Wood produced his November 1862 imitations.

In June 1862, Berger-Levrault issued the third edition of his stamp list. It was his first printed edition. It listed the four *Winans'*. Moens did not include *Winans'* until the supplement to his second edition, issued in December 1862. Did Moens base his description and his later "illustrations" on the Wood-Hussey imitations printed in November 1862?

Mount Brown was another early cataloguer. His first edition, published in London, is dated May 1862. He listed *Johnson's Box* in his third edition, issued December 10, 1862. Moens also listed *Johnson's Box* in the December 1862 supplement to his second edition. Did Moens and Mount Brown base their descriptions on the Wood-Hussey printing? The dates are close.

Both Mount Brown and Moens list the two *Internationals* and the two labels (*W. Stait and Eagle City Post*) in their December 1862 catalogs.

The Moens "illustrations" of these bogus items are similar to the imitations in Wood's book. The Table of Wood-Hussey printings at the end of this paper lists Moens' illustration numbers. They were first distributed in March and April of 1863. Therefore, a listing and illustration by Moens cannot be used to support the genuineness of these locals.

J. W. Kline of Philadelphia issued a stamp catalog in December 1862. It was the first American philatelic publication. It listed all of the Wood-Hussey bogus items except the two *Internationals*. Kline also listed both of the labels. Again the question: Did Kline list these based on the Wood-Hussey products? If so, why did he miss the two *Internationals*? Did he actually see the items? Until Moens' supplement to his second edition in December 1862, they were not recorded in Europe.

Kline's December 1862 catalog records 182 items. Many of his listed colors for the known locals are not recorded by Scott's catalog. He only listed a few bogus items: *Johnson's Box*, *Warwick*, *Winans'*, and *Smith's City Express Post*. (*Smith's* was not among the Wood-Hussey products. It was listed by Berger-Levrault, Potiquet and Moens in their first editions.)

(to be continued)

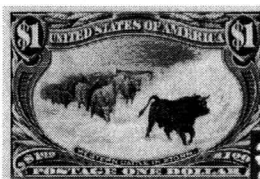
¹⁰*Ibid.*; Hahn illustrates the locals section of many early catalogs, including Berger-Levrault's first edition.

If You Are A Dedicated Collector of United States 19th Century Stamps And Postal History, Be *Sure* To Put Your Want List On File With Us Now.

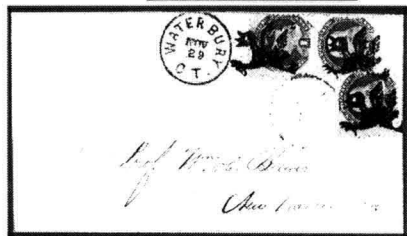
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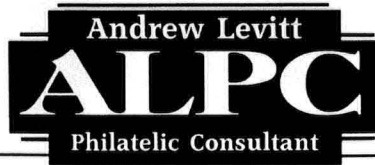
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**CENSUS: COVERS CARRIED BY PRIVATE MAIL POSTS
IN BALTIMORE, MARYLAND (AN UPDATE)
STEVEN M. ROTH**

Information about the following covers, as a follow-up to my article in Chronicle 173 (February 1997), was sent to me by Patricia Stilwell Walker, Michael Gutman and British collector Ernest Malinow.

The Independent Mail Companies Operating in Baltimore

II. Hale & Co.

- (13) No date. To: "I. Nevett Steel Esq/Attorney at Law/St.Paul St/Baltimore/ Md." #75L5 [with Boston precancel]. Michael Gutman collection.
- (14) October 11, 1844. To: "Mr. T.M. Smith/Augustus/Me." #75L5 and oval Hale & Co. h/s. Michael Gutman collection.
- (15) April 19, 1845. To: "Messrs. Garner & Co/Pine St/New York." With #75L5; Oval Hale & Co. h/s. on face of folded letter and on rear. Michael Gutman collection.
- (16) April 22, 1845. To: "Robt. G. Wright Esq/Baltimore." Hale & Co. oval h/s and red boxed "COLLECT/SIX CENTS/FOR/HALE & CO." Michael Gutman collection.
- (17) April 26, 1845. To: "Mr. John Latour & Co./Philadelphia." #75Ls; oval h/s. Michael Gutman collection.
- (18) May 1, 1845. To: "Miss Rebecca A. Cuskaden/No.118 German Street/Philadelphia/Pa." Hale & Co. oval h/s and red boxed "COLLECT/SIX CENTS/FOR/HALE & CO." Michael Gutman collection.
- (19) May 13, 1845. To: "Abraham Bell/Fulton Street/New York." Hale & Co. oval h/s. "PAID" h/s. Michael Gutman collection.
- (20) June 3, 1845. To: "Charles L. Pitt/Baltimore/Md." #75L5 (with Philadelphia "R" manuscript cancellation). With Hale & Co. Philadelphia oval cancellation. Michael Gutman collection.
- (21) June 4, 1845. To: "Mr. W. Kelly/Lonsdale Co/Providence/RI." Manuscript "Hales Express." Red oval Hale & Co. Baltimore h/s and red boxed "COLLECT/SIX CENTS/FOR/HALE & CO." Ernest Malinow collection.
- (22) June 16, 1845. To: "Charles L. Pitt/Baltimore/Md." #75L5 canceled with manuscript "PI" from Philadelphia. Philadelphia oval cancellation. Michael Gutman collection.
- (23) June 7, 1845. To: "Messrs. Cornelius & Co/Manufactories of Gar___(?)/Philadelphia." Hale & Co. oval h/s and red boxed "COLLECT/SIX CENTS/FOR/HALE & CO." Manuscript "12." Michael Gutman collection.

The Local Post Companies Operating in Baltimore

IV. City Despatch Post [M.W.Mearis]

B. Rectangular Handstamp

- (3) June 20, 1846. To: "Dr. James Hall/Colonization Room/Baltimore." Ernest Malinow collection.

VII. Davis Penny Post

- (10) No date. To: "Edward Otis Hinkley/North Charles Street/Baltimore." Davis' circular h/s. Ernest Malinow collection.

VIII. Grafflin's One Cent Despatch

- (21) No date. To: "John Caloest Esq./261 'I' Street/Washington/D.C." On large piece. Adhesive canceled by red crayon or pencil "X." Patricia Stilwell Walker collection.

XI. Stringer & Morton's City Dispatch

B. #134L1 only

(14) November 1, 18___. To: Mr. D.C. Emory/97 St. Paul St." With #134L1. Ernest Malinow collection.

XIII. Wiley's One Cent Despatch

(20) No date. To: "S.T. Wallis &/John Carson Esqs/St. Paul St." No h/s. #112L2 is Type "N."Manuscript initial cancellation "JW."

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THE KNAPP SHIFT—U.S. PHILATELY'S GREAT CONTROVERSY
WADE E. SAADI

The purpose of this article is to examine the 10¢ 1847 stamp known as the "Knapp Shift" and to render an opinion as to its incarnation and/or genuineness. It sold last year at Robert A. Siegel sale #775, and has been brought back in to the public eye, after a relatively long respite. The shift first appeared in the mid-1930s, and was purchased by the famous collector, Edward S. Knapp. Without delving very deeply into its most colorful past, a brief account of its history is essential to appreciate what follows. From the onset, the stamp was steeped in controversy. Some experts of the time felt certain the shift was an anomaly and authentic. Others were convinced it was a counterfeit, while some did not know what to think, largely because, although they felt it may be genuine, they could not explain its singular existence. What is unarguable is the significant controversy surrounding this stamp since its appearance. Philately's finest minds of the time were at odds with each other over their convictions about this stamp.

Siegel offered the Knapp Shift as lot #414, in its April 23rd, 1996 sale. The description stated: "...Pos. 23L with striking and enigmatic doubling of the design at top and bottom...Unique."

The Philatelic Foundation certificate #0300244, which accompanied lot #414, dated 2/13/96, states the stamp was submitted as "USED, 'Knapp Shift', Double Transfer," and that the Foundation was of the opinion that "It is a genuine stamp with a small thin spot but it is not a genuine shift."

On the pro side of the original debate was Stanley Ashbrook, one of philately's greatest platers, and an avid believer of the shift, as was its then owner, Mr. Knapp. On the other side of the fence was Elliott Perry, a student of equal renown, who had actually performed the original plating of the 10¢ 1847 more than 10 years prior. Both coalitions had supporters of reasonable stead. Lester Brookman's opinion of the shift, published in Volume I of his *The 19th Century Postage Stamps of the United States*, was that it constituted "...the most interesting single 10¢ '47 in existence...a most remarkable example of an offset from a slip sheet." While serious philatelists have long debated the authenticity of certain frankings, rates, cancellations and markings, rarely if ever have they been unable to agree on the genuineness of an apparent double transfer found on an off-cover, relatively available stamp.

Prior to examining the Knapp shift, my opinion as to its authenticity had always been one of doubt. Solitary plate varieties naturally come under scrutiny, but being unique in itself is not condemning. However, being the lone example without a logical explanation raises serious questions. First, the apparent doubling on the stamp is quite evident and clearly visible to the naked eye, almost unmistakable. It is unlikely confirming copies are waiting to be discovered, and, since its debut in the 1930s, none have.

Second, the stamp clearly plates to position 23L, so the supposed shift would have to have come from a later rendition of that same position, say perhaps after a re-entry. But unlike the 5¢ 1847 plate, which wore greatly during its use, there have never been any signs of tired impressions on the 10¢ stamp, so what would the need be for re-working the plate? Even the very latest uses of the stamp show relatively little wear. Again, all of this skepticism was developed in the absence of ever having had the actual stamp to study.

The first step in the process of evaluating the stamp would be to determine whether the shift was genuine, and then, if so, what could have caused it to appear on position 23L.



Figure 1. Early photograph of the Knapp Shift (Ashbrook?); photo has a slight diagonal crease in the lower right corner due to handling over the years, which is not present in the original.

Upon viewing the stamp at the auction house the day before the sale, I was unable to ascertain if the doubled lines were legitimate. There was not a strong enough light source for the higher magnifications required to scrutinize the doubling. I was permitted to take the stamp overnight to continue the inspection.

Use of 50 watt narrow-beam quartz lighting with a stereo microscope proved to be telling. All of the lines of the shift were expertly drawn in with a viscous ink that emulated engraved lines. The color of some of the lines was just dissimilar enough to differentiate them from those on the actual stamp. When compared to real examples of the known 10¢ double transfers, it was made all the more obvious. Furthermore, all of the attributes supposed to be in position 23L were still there; an impossibility if there had been a re-entry. To help make the counterfeit more believable, the forger had painted red canceling ink over parts of the forged lines, making it appear the lines were there before the stamp had been used.

The skill necessary to accomplish this forgery leads me to presume that only a person with the adroitness of an engraver could have drawn these lines. Someone took a 10¢ 1847, from position 23L, possibly canceled, then drew in lines to simulate a double transfer and added red ink over parts of the drawn in lines. In doing this, they created one of philately's greatest forgeries. □

THE KNAPP SHIFT REVISITED

PHILIP T. WALL

(Editor's Note: Mr. Wall wrote the following evaluation of the Knapp Shift prior to the 1996 Siegel sale. It's an exceptional analysis, which employs different methodologies than those used in the preceding article to reach the same conclusion. The two independently written articles complement each other, and should be read in conjunction.)

Lester G. Brookman once wrote that the Knapp Shift is the most interesting single 10¢ stamp in existence.¹ With this I wholeheartedly concur. At one time in the late 1970s I owned over 200 off-cover copies of Scott No. 2, and in addition I have examined over the years another 150-200 copies. None of these 350-400 stamps has for me the fascinating intrigue of the Knapp Shift.

This controversial stamp entered the philatelic world in 1935 in a very unobtrusive manner, having been part of a stuck-down collection of U.S. stamps purchased by a stamp dealer located on New York's Madison Avenue.² When the dealer, Paul Albertis, worked up the collection for stock he noticed the 10¢ 1847 with the big shift and set it aside to show to his regular visitor and customer, Edward S. Knapp, a wealthy New Yorker. Knapp was one of this country's most avid collectors in the 1930s and when he saw this unusual stamp he quickly purchased it for around \$100.

A second copy of the 10¢ 1847 stamp with the same characteristics as the Knapp Shift has never been found. It is unique.

Knapp was eager to publicize his new prize and proudly showed it to the leading collectors and dealers of his era. Most of these viewers quickly pronounced it as a new double transfer, but when Elliott Perry and Frank R. Sweet were independently able to plate the stamp as coming from position 23 on the left pane a controversy erupted like nothing seen before or since in American philately.³

¹Lester G. Brookman, *The United States Postage Stamps of the 19th Century*, Vol. I (New York: H.L. Lindquist Publications, Inc., 1966), p. 68.

²Creighton C. Hart, "More About the 'Knapp Shift'," *The Chronicle of the U.S. Classic Postal Issues*, Vol. 24, No. 1 (Whole No. 73), p. 11.

³Excerpt from a two volume collection of letters written to Edward S. Knapp, 1935 - 1937.

Stanley B. Ashbrook was the most widely-recognized authority to consider the stamp as genuine. Based on copies of letters to Knapp that I have recently been privileged to read, Ashbrook must have spent at least 1,000 hours in studying the stamp and in correspondence with Knapp and Perry and possibly with other philatelists.⁴ In return, Ashbrook received at least one check of an undetermined amount from Knapp.⁵

After he correctly plated the stamp as 23L, Frank R. Sweet pronounced the doubling to be a “paint job.”⁶ Sweet owned almost 500 10¢ 1847 stamps, including the ex-Gibson complete plate reconstruction. He was the most experienced 10¢ 1847 plater in America except for Perry and his assistant John Sherrod. Sweet died about a year later without changing his view on the Knapp Shift. H.R. Harmer, the English auctioneer, also said the “shift” was a fake made by painting in the extra lines.⁷

At first, Elliott Perry said the stamp was a fake, but after conferring with officials of the American Bank Note Company changed his position to say that the “shift” was due to an accident of printing—an offset from a slip sheet.⁸ Many years later, Lester Brookman adopted the offset theory.⁹

Later in 1939, Knapp employed the Philatelic Research Laboratories, Inc., owned by the flamboyant dealer known as Y. Souren, to determine the genuineness of the shifted lines. In a 22-page report replete with the most extensive series of photographs ever made of any postage stamp, the laboratory pronounced the shift as a genuine double transfer. It is not known how much Knapp paid for this opinion.¹⁰

Knapp died about a year later and the big shift came up for auction in the settlement of the Knapp estate. On May 10, 1941 it realized \$1,100 as lot 2248 in part one of the Knapp Collection sold by the Philatelic Research Laboratories, Inc.

As far as I have been able to determine, this stamp next appeared at auction in the 203rd Robert A. Siegel sale held October 7, 1957. As lot 218 in that sale it realized only \$340, or approximately one-third what it sold for in 1941.

The Knapp Shift was apparently submitted to the Philatelic Foundation in 1951 and was definitely submitted to the PF in 1996. The 1996 Foundation opinion said “it is a genuine stamp with a small thin spot but it is not a genuine shift.” So far so good, but this opinion, as I interpret its wording, does not tell us if the extensive extra lines, dots, etc., are (1) a paint job, (2) an offset from a slip sheet, or (3) something entirely different.

When I learned the Knapp Shift would appear at auction in Siegel Sale 775, to be held on April 23, 1996, I made arrangements to examine the stamp.

The shift arrived accompanied by its 1996 PFC, and two volumes of letters written to Knapp between the fall of 1935 and the spring of 1937, primarily by Ashbrook, with some letters by Perry and a few by other individuals.

In anticipation of the arrival of the Knapp Shift I had assembled my working tools; including a 7X magnifier with a built-in 20mm scale, microscope with built-in light and interchangeable 15X and 30X lens, and an ultraviolet light with both short wave and long wave rays.

⁴*Ibid.*

⁵*Ibid.*

⁶*Ibid.*

⁷Brookman, p. 69.

⁸Letters to Knapp, 1935-37; Brookman, p. 69; Elliott Perry, *Pat Paragraphs*, No. 42 (January 1942) [p. 62 in the Turner/Stanton compiled edition of 1981], Creighton C. Hart, “The ‘Knapp Shift’ as Told to Me by Elliott Perry,” *Chronicle*, Vol. 23, No. 3 (Whole No. 71)(August 1971), p. 118.

⁹Brookman, p. 68.

¹⁰Philatelic Research Laboratories, Inc., *Philately of Tomorrow*, Vol. I, No. 2 (1939). This report was repeated verbatim in Vol. I, No. 3.

Before examining the stamp for the possible source of the extra lines I wanted to ascertain that the stamp was from position 23L—the third stamp on the third row of the left pane. Using Perry's description in the *Collectors Club Philatelist*¹¹ and the millimeter scale on my 7X magnifier I was able to verify the position on the plate as 23L.

My next task was to determine if the red grid cancels on the stamp are over or beneath the extra lines. Some very knowledgeable philatelists tell me this cannot be ascertained—and this may be the case in some situations—but I am completely satisfied that the grid cancels on the Knapp Shift are on top of the additional lines found on the stamp. Had the cancels been found to be beneath the additional lines then the shift would have to be a "paint job."

Then I began to study the extra lines found in "POST OFFICE" and in "US" since these areas seem to have been the focal point of most if not all of the previous studies. At first the lines of the shift appeared to be constant—upward and ever so slightly to the right. The "U" and the "S" of "US" look good as do the letters of "POST," with a couple of minor exceptions which are no cause for undue alarm. The letters of "OFFICE" begin correctly. The "O" and first "F" appear to be in alignment, but then I begin to have problems. Why is there not a substantial upward shift of the second "F" as in the letters "T" and "O" and the first "F"? The curve in the shift of the letter "I" is too gradual and the shift in the letter "C" is too far to the right. In addition, the extra lines near the base of the letters "FFI" and "E" become more and more slanted as you read to the right.

At this point I shifted my focus to the doubling near the bottom of the stamp. At first all of the lines in the shift seemed to be directly upward from the original lines. Then I noticed that the extra line in the right arm of the left "X" is vertical whereas this same line in the right "X" is diagonal. The doubling of the right frame line near the bottom shows a shift to the right rather than upward. In addition this extra line is closer to the original frame line at the top than it is at the bottom.

At this point I felt that the preponderance of the evidence indicated the stamp had an excellent "paint job." Yet at the same time I was of the opinion this evidence was not conclusive enough to condemn the stamp. Therefore I decided to conduct two tests on this stamp that had apparently never been done before.

The first of these involved careful examination of the three dots on the Knapp Shift that do not appear on the normal position 23L stamp. The first of these is outside the left frame line, about 2mm above the lower left corner. The dot is blacker and higher and unlike any dot I have ever seen on a 10¢ 1847 stamp. A numismatist would refer to this dot as a "high relief" dot. Then I moved to the dot that I will refer to as a black mole on Washington's nose. The dot is entirely in keeping with many extraneous dots of black color found scattered about on the plate of 200 subjects. The last dot or spur of color is found inside the right frame line, approximately 2mm below the upper right corner of the stamp. One look at this mark of color under 30X magnification gave me the philatelic shock of my life. The ink is not black, it is not even grayish, but is a distinctive brown or brownish color. This was conclusive evidence the Knapp Shift is a "paint job." Nevertheless I decided to go ahead with my second test.

It is hard to believe but apparently no one has ever examined this stamp under an ultraviolet light—or if they have done this test, their findings have never appeared in print. I knew full well I would find that a manuscript cancel had been removed. The only question was where it had been on the stamp. As soon as I turned on the long wave ray of my

¹¹Elliott Perry, "Plating the 10c 1847," *Collectors Club Philatelist*, Vol. 5, No. 1 (January 1926), p. 15.

Duo-Lite the location of the removed pen cancel immediately came into view. One arm of the rough "X" pen cancel was a slightly flattened oval beginning at the bottom sheet margin and extending upward between the legs of the left "X," through the "X," across the colorless oval and then curving to the right through Washington's cloak and just under his chin. At that point the removed cancel drops slightly lower as it crosses the background and ends near the right edge of the design. The crossing line is much shorter. It begins between the arms of the left "X," curving downward and to the right, and comes just under the base of the "TEN."

The red grids are entirely bogus and cover the removed pen cancels at the appropriate places. The vertical red mark at the bottom left, extending from the sheet margin through the legs of the left "X," is added to help hide the removed pen cancel. There is a second red cancel along much of the left margin that is apparently a part of the original cancel.

Thus ends the saga of the Knapp Shift. Who made it? I have no idea but in all probability the artist is no longer living. Why was it painted? Again we do not know but apparently monetary gain was not the objective of the painter. While the \$100 purchase price represented a sizable sum in the mid-1930s, the artist probably received considerably less than the price Knapp paid for the shift. When was it made? Probably in the mid-1930s, but it could have been produced at a much earlier date.

Since brown ink was used to produce the dot or spur at the upper right, I cannot help but believe this excellent paint job was done to hoodwink the so-called experts of classical U.S. philately. Who was the intended target? It could have been Ashbrook or Perry if done in the '30s or even in the '20s. The target may have been Dr. Chase or someone else if the painting was done in the 'teens or earlier.

It is a most fascinating stamp, but unfortunately all the extra lines, dots, etc., have been painted in by a skilled artist who then added bogus red cancels. □

PLATING THE 5¢ 1847 MALCOLM L. BROWN

The August 1997 issue of *The Chronicle* contained an article on "Some Observations on the Importance—or Lack Thereof—of Plating the Five Cent Stamp of 1847," by Jerome S. Wagshal. In a footnote to that article Mr. Wagshal offered thanks to me, along with several others, for conducting a pre-publication review. Further, I did give Mr. Wagshal permission to state that I had reviewed the article prior to publication.

However, as stated by Mr. Wagshal, the views expressed in his article are strictly his. I do not share the same views or the opinions expressed in the article.

Firstly, the significance of the newly discovered proof pane of the Five Cent 1847 is yet to be determined. One cannot, nor should not, prejudge the ultimate significance of the find.

Secondly, the significance of extending the plating of the Five Cent 1847 may not be best judged contemporaneously with its discovery. The future will determine its significance.

The lack of general use of plate positions of the Ten Cent 1847, or any increase or lack of increase in market value when plate positions are identified, does not in any way detract from the significance of the original plating work done by Chase, Perry, Ashbrook, Neinken, *et al.* on the early U.S. stamps. The fact that as a result of their efforts a single stamp CAN be plated speaks volumes concerning significance.

So it may be with the Five Cent 1847 some day. Whether the information ultimately obtained from the proof pane contributes to that end is yet to be determined. □

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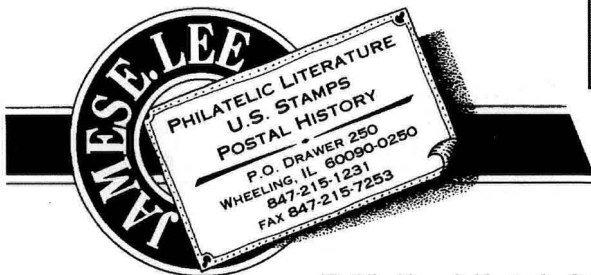
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EXTENDED DATE FOR THE BOLD SINGLE-BAR INTEGRAL POSTMARK OF NEW YORK CITY

HUBERT C. SKINNER and JAMES A. ALLEN

In late 1995 and early 1996, this Section Editor described and illustrated several experimental integral obliterator/postmarks introduced in late 1851 at the New York Post Office (*Chronicle* 168 (November 1995), pp. 241-245; *Chronicle* 169 (February 1996), pp. 27-28; and *Chronicle* 170 (May 1966), pp. 85-88). At least five such integral obliterator/postmarks are recorded between August 1851 and early 1853, each with from one to four killer bars positioned within the circular date stamp. In February 1996 [p. 28], the extensive record provided by Thomas J. Alexander of the earliest of these integral postmarks, the bold single-bar type [5.5 x 12 mm], was acknowledged. This record brought the number of known copies to nearly 30 examples used between August 12 and August 26, a span of 15 days. At that time, this writer considered the record to be comprehensive for the period of time this postmark was in use; but my thesis was invalid.

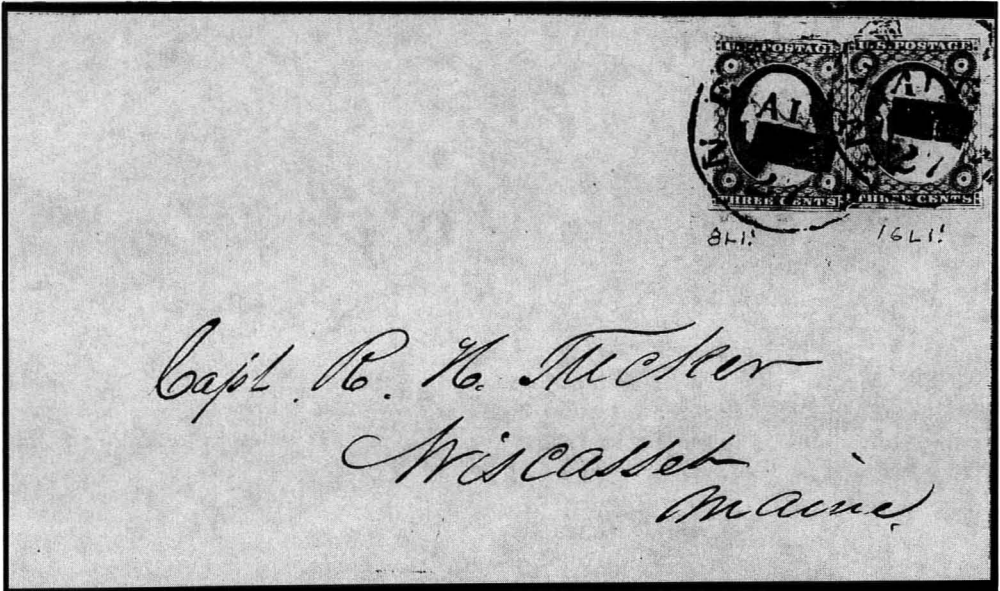


Figure 1. A double-rate folded letter from New York City to Wiscasset, Maine, dated "AUG/[bar]/27" [1851]. This represents an extension of a single day in the use of the bold single-bar integral obliterator/postmark at New York City, now known to have been used for 16 days in August 1851

Now, through the kindness of Jim Allen (devoted student of the quadruple-rate stamp, Scott No. 17), we have a double-rate domestic cover (Figure 1) with the bold single-bar type used on "AUG 27" [1851], thus extending the usage one additional day, a total span of 16 days in August 1851. An extension in usage of a single day may seem trivial to some, but in late 1851, the changes in mail marking and handling and the re-organization of the flow of the mails within the post office were occurring with great rapidity and, thus, such information is not only welcome but highly desirable.

As shown in Figure 1, the double-rate folded letter was prepaid with two singles of the 3¢ orange brown stamp of 1851 (Scott No. 10), each from Plate 1 intermediate (8L1ⁱ and 16L1ⁱ, respectively). As noted in *Chronicle* 169 [Figure 8, p. 28], the bold single-bar

was placed above the date logos for six days, August 12 through 17, and between the month and day logos thereafter. The cover from "AUG 27" illustrated here has the bar placed between the month and day as it should be for the later date.

We are not bold enough to predict that the 16 days of use as now known will never again be altered. However, it does seem likely that the handstamp was retired during the day on August 27, thus accounting for the single known cover postmarked on this date. □

NEW EARLY YEAR-DATED POSTMARK HUBERT C. SKINNER and WADE E. SAADI

Last year, in this 1851-1861 Section, the early year-dated postmarks of New York City were described by your Section Editor and Keiji Taira. Clearly, the earliest known, confirmed, and unquestioned year-dated CDS is the well-known marking used at New York City from 11 to 26 July 1853 inclusive (*Chronicle* 170 (May 1996), pp. 86-87; and, *Chronicle* 173 (February 1997), p.35). Peculiarly, this circular handstamp was dropped on 14 July, the outer circle was dented above the name of the city at upper left, and all subsequent strikes show this defect (see Figure 11, *Chronicle* 170, p. 87). A significant number of examples of this early year-dated postmark are recorded and now repose in various specialized postal history collections.

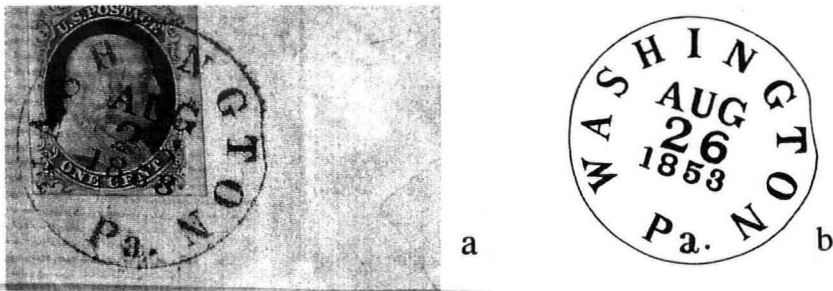


Figure 1. A new, early year-dated postmark from "WASHINGTON, Pa.," dated "AUG/26/1853." Note the dented outer circle at top right. (a) The circular date stamp struck on the recut 1¢ blue of 1852 (Scott 9, pos. 30L1¹). (b) A line drawing of the year-dated postmark. [Actual size]

Recently, one of us [WES] became the fortunate owner of another early year-dated postmark struck on the recut 1¢ blue of 1852 (Scott No. 9, position 30L1¹). This postmark is the CDS from Washington, Pennsylvania, a much smaller post office. Washington is the seat of Washington County, in western Pennsylvania, situated about 25 miles southwest of Pittsburgh. The smaller size of this office evidently is responsible for the scarcity of this marking and its unrecorded status. The piece upon which this new year-dated postmark appears is illustrated in Figure 1a, with a line drawing of the postmark shown as Figure 1b. Note that this handstamp also was dropped and dented above the town name, but at the upper right. The date is 26 August 1853, only about six weeks later than the year-dated postmark from New York City. It seems likely that the postmark here reported was a direct result of observing the innovative marking with year date from New York City on incoming mail. This conjecture, of course, can not be confirmed but the closeness of the date does add interest to the newly recorded marking. □

FRAUDULENT USE OF A DOUBLE BISECT GRILLED STAMP
RICHARD B. GRAHAM

Figure 1 shows a cover with two halves of 3¢ 1867-68 grilled stamps applied to make one 3¢ stamp. Apparently, the sender removed two different canceled stamps from envelopes, cut them diagonally so as to discard the portions with cancels, and retained the uncanceled portions. These were matched up on an envelope mailed at Grundy Centre, Iowa on May 15, 1868, per a docketing on the back. That note provides us with the year, and also the name of the sender, one G.W. Billings.



Figure 1. Cover mailed at Grundy Centre, Iowa in May 1868, with uncanceled halves of two used 3¢ 1867-68 grilled stamps, a fraudulent use to avoid payment of postage.

Both the stamps making up the fraudulent use are grilled, but as the enlarged photo of the stamp area (Figure 2) makes clear, the two stamps had different grills.

The lower right diagonal half is a garden variety "E" grill, Scott No. 88, with grill points down. The upper left diagonally bisected stamp portion has its points up, which, from a count of the grill points on the existing portion of the stamp, presumably makes it a "C" grill as listed by Scott. While I have some difficulty reconciling the number of points with the Scott description of the "C" grill, it is definitely not the other Scott possibility, a "B" grill.

The enlargement of the stamp at Figure 2 clearly shows the points up of the grill in the upper left portion and the points down "E" grill in the lower right half. It also shows that the upper left portion was a straight edge from the left side of a pane, and that the original stamp was something of a freak copy, which I shall discuss below.

A stamp with a "C" grill is described as having 16 or 17 points horizontally and 18 to 21 vertically. This stamp does seem clearly to have the requisite 16 points across, but the vertical component or depth of the grill pattern appears to have only 14 points instead of the 18 to 21 points described by the experts. While one might say that bisecting the

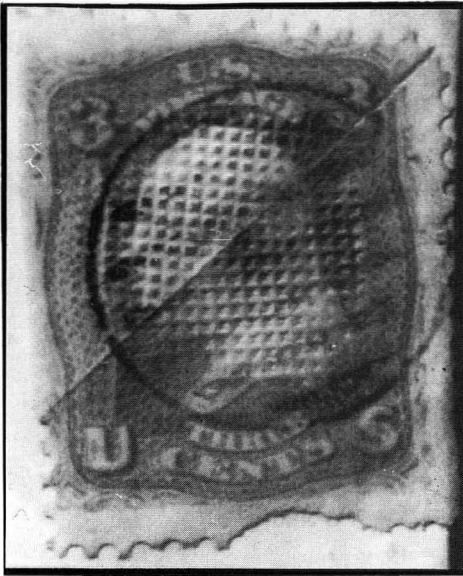


Figure 2. The grilled stamp halves as they appear on the cover. The half at lower right is an "E" grill. The half at upper left has the characteristics of a "C" grill, with one exception.

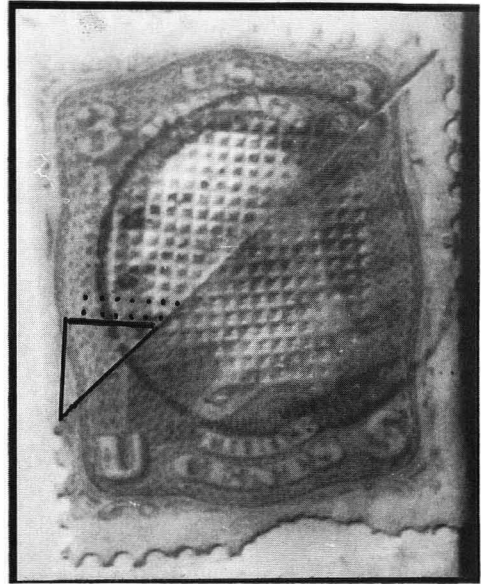


Figure 3. The "C" grill "bisect's" ungrilled area where grill points should in fact exist, indicated by the black triangle. The dots show the tips of the grill points just above this area.

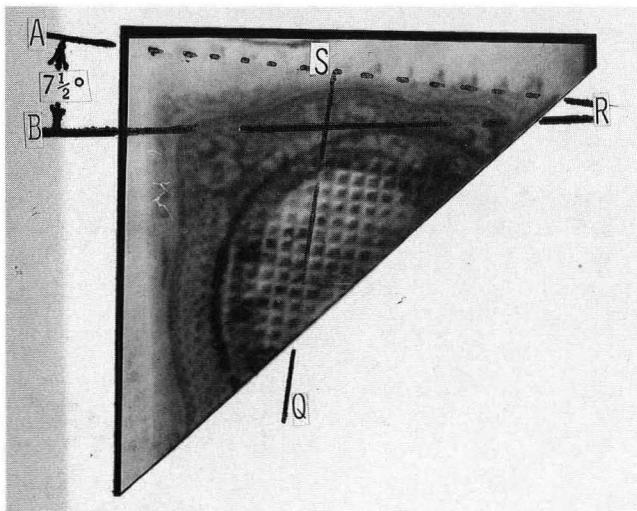


Figure 4. The "C" grill half, showing more than 7 degrees of misalignment of the perforations and grill with the stamp design and the straight edge.

stamp eliminated those points, there appears to be a clear space entirely devoid of grill points below the grill pattern at the left edge of the stamp. This area has been marked by a black triangle in Figure 3, which is a close-up of the upper left stamp portion. A careful scan with a binocular microscope, using a 45X setting and side lighting, showed no signs of any grill points in this area. In the photo, the grill points just above the area have had their tips marked in black ink to show their positions better.

If the depth of the grill is but 14 points, then no listed grill with points up fits this item. While, in the past, the experts have had a tendency to identify as faked all items that didn't match the descriptions of the known grills, I have always felt that the National Bank Note Company at the time wasn't too concerned if unusual grills or odd stamps got out in the field, as obviously they had no philatelists looking over their shoulders to call their attention to each tiny variation. Insofar as the government inspectors were concerned, I suppose as long as the stamps were usable, in that they could be separated (imperforate examples still escaped on occasion and were used on mail) and the color and design was satisfactory, the stamps were mailed out unhesitatingly to fill requisitions from postmasters.

The "C" grill stamp, if that is what it was, does have a mistake that produced such an effect that the stamp could be termed a freak, if not an error. That is, the perforations and grill are over 7 degrees out of alignment with the design and the straight edge at the left. Figure 4 shows this aspect, in a photo produced so that the perforations would show clearly. The stamp has a large margin horizontally at upper left, but at the right the perforations actually cut into the design of the stamp.

When I acquired this item, paying a very reasonable price for it from a dealer who recognized that it was a postal fraud, I was very aware that many would consider it a fake rather than an oddity. Since the two stamps were one with grill points up and the other with points down, it was immediately apparent that one was probably a "C" grill. However, for the sake of verification, I showed it to several informed collectors and also sent it to an expert who at the time was making an in-depth study of the grills. He returned it with a statement that the one stamp was a "C" grill, Scott No. 83. No one who has examined the stamp considers it other than a postal fraud, although when the word "fraud" is mentioned it is often confused with "fake."

I doubt that anyone who has examined the item bothered to count the points of the grill, other than to verify that the stamp is not the rare "B" grill. However, as at least two of us who have seen the item observed, the points of the "B" grill have a somewhat different form than those of the "A" and "C" grills, the "C" grill roller evidently having been made by machining away portions of the overall "A" grill roller so as to leave islands of grill points rather than to produce an over-all grill.

I would be very interested, as would the Section Editor, to learn of other examples of 1867-68 3¢ stamps with similar grills. □

Editor's Note: I had an opportunity to closely examine the cover featured in Richard Graham's article and to compare the stamp halves with some of my reference material. I am completely satisfied that the grills on the "bisects" are just as Graham reports, a "C" and an "E." The fact that some of the points on the "C" grill are missing is not surprising, because incomplete grills of most types exist. These irregularities may have been caused by sloppy manufacture or retooling of the grill roller, by damage to the roller, by a foreign object falling between the roller and the stamp, or by some other means. We can only guess about many aspects of the grills because we don't know exactly what the grilling machine looked like.

It is ironic that the two reused stamp halves were grilled, since grilling was intended to prevent reuse, but obviously this was not an everyday reuse.

—Michael C. McClung □

REVIEW: THE UNITED STATES 1¢ FRANKLIN 1861-1867
MICHAEL C. McCLUNG

The United States 1¢ Franklin 1861-1867, by Don L. Evans, with contributions from C.W. Bert Christian, 418 pp., 8½"x11", published 1997 by Linn's, available through dealers or from the publisher at \$60 hardbound, \$30 softbound. The pages are sturdy, non-glare and easy to read, with the type set in two columns per page. There are 546 illustrations and eight color plates which add visual impact to the text as well as interest and diversity to the pages. Below the title, on the cover and on the title page, are the words "and an Introduction to the Postal History of the Period." "Introduction" is certainly an understatement, since more than half the book is devoted to a thorough treatment of nearly all facets of the postal history of the period.

This long-anticipated work finally made its appearance in dealers' stocks earlier this year, and those of us who snatched it up will concur that it was well worth the wait and the price. In the Introduction, Michael Laurence summed up the importance and significance of this work with the statement, "It's my belief that this book will do for the 1861 stamps what Chase and Ashbrook did for the previous issue." This is no exaggeration: Mr. Evans and his primary collaborators are the Ashbrooks and Chases of today.

This landmark opus fills a major gap that has long existed in our philatelic libraries. The decade of the 1860s, despite all the dynamic developments in the postal system and despite all the complexities in mail handling due to the Civil War, has never been prominently represented by an in-depth work about its stamps and postal history until now. This volume will serve as the foundation for all future books on the other denominations of the 1861 issue.

The author, editors and publisher are to be commended for all aspects of this work except in one area: that of typos, particularly in the illustration captions, indicating that the captions did not receive the same editorial attention as the rest of the book. These errors are readily spotted, and the intended meaning of the affected text is easily understood, so they do not detract significantly from the value and importance of this book. Also, some specialists may differ in opinion with Mr. Evans on a few of the finer points regarding the Premiers Gravures, grills, markings, etc., since philatelists have been arguing about these subjects for decades. In his Preface, the author acknowledges that it would be naive to believe that his book would be free from errors, and he requests that anyone who can supply corrections send them to the publisher so that they can be included in any future revisions. (Be sure to include good documentation, because this book is built on documentation.)

The first five chapters are about the stamp itself. This segment begins with the contract for stamp production and takes the reader through the operations of the National Bank Note Company with emphasis on essays, proofs, Premiers Gravures, production methods, shades, varieties and grills. In addition, there are detailed sections on essays and patents by other manufacturers, as well as a chapter on special printings which includes everything from the "Specimen" and control-number overprints of the 1860s to the Panama-Pacific Die Proofs of 1915.

The sixth chapter sets up the postal history segment nicely with a "Summary of Postal Rates and Procedures." This useful reference chapter contains detailed tables as well as clear explanations of the various laws and regulations. The next ten chapters deal with domestic usages, beginning with markings and cancellations and followed by thorough treatments of the demonetization of the old designs, the carrier system, drop letters, circular and transient mail, special services, Civil War related mail, illustrated covers, transcontinental mails and Western mails. Each of these topics could fill a book of its own (and some do), but the quality and quantity of information contained in these chapters are high enough to meet most collectors' needs. The only domestic postal history topics not

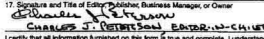
covered are those which could not involve the 1¢ 1861, such as usage that predates the issuance of the stamp or unusual stampless mail.

Chapter 17 is long and fact-filled, as it should be: it's about foreign mail. In it, Evans traces the evolution of the postal treaties and conventions with European countries during the 1860s, a decade which saw the groundwork laid for the General Postal Union of 1875 and the Universal Postal Union of 1878. He also discusses the agreements made with other countries in the Western Hemisphere, as well as mail going to places beyond Europe and the Americas. Because this book is all about the 1¢ U.S. stamp, the write-up and illustrations in this chapter are of outgoing mail only, since very few incoming foreign covers would be franked with a 1¢ Franklin. There is enough information in this chapter for students to "figure out" most foreign-bound covers from the 1860s.

The final two chapters are entertaining as they deal with the odd and unusual. Featured are monetary usage, postal use with revenues, odd shaped and patent envelopes, turned covers and bisects (yes, bisects). Throughout the book, Evans' straightforward style and efficient use of English make it easy to understand his message. And, each chapter has its own bibliography so that students can readily find the right source if they need more detailed information on a specific topic.

The 500+ illustrations, in addition to supporting the text, display gems from the author's collection as well as from the award-winning 1¢ collections of Bert Christian and James Lee, along with selected items from many other sources. Included are the rare, the fascinating and the spectacular. The book is worth the price just for the pictures.

This work is extensive enough in both scope and detail to be the first one-source, broad spectrum reference for the stamps and postal history of the 1860s. With a wealth of information and a price that is well affordable, this book is a "must have" for any student of classic U.S. stamps and postal history.

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The United States 1869 issue has interested and fascinated collectors and postal historians for years. These elegantly designed pictorials were not particularly popular with the public of those days, and their time of normal usage was quite limited. With the modern rise in the popularity of postal history, the demand for examples of the usage of the higher values of this issue has risen exponentially. Rising demand is the natural temptress of the philatelic faker. The 1869 issue has seen more than its share of spurious offerings to the public. In this issue we shall examine one such example, revealing how study and understanding of rates and markings can explain the bogus aspects of seemingly desirable covers. The following is taken from a monograph written by **Jeffrey M. Forster** and reviewed by **Richard M. Searing**.

10¢ 1869 TO FRANCE
(S.C.R.A.P. Number 80-021-05)

DESCRIPTION: Figure 1 shows a blue folded letter sheet franked with the grilled 10¢ value of the U.S. 1869 issue with no discernable defects on the stamp, postmarked with a black NEW 18 YORK circle date stamp, and canceled with a black circular negative crossroads handstamp tying the stamp to the cover. A red Havre (France) receiving octagonal date stamp, a black manuscript 16 marking, and a black narrow double oval E. CAYLUS DE RUYTER & CO/NEW-YORK merchant handstamp are also present. The cover is addressed to Havre, France.

APPARENT USAGE: Insufficiently prepaid, 15¢ cents per quarter ounce, per U.S.-French Postal Convention of 1857.

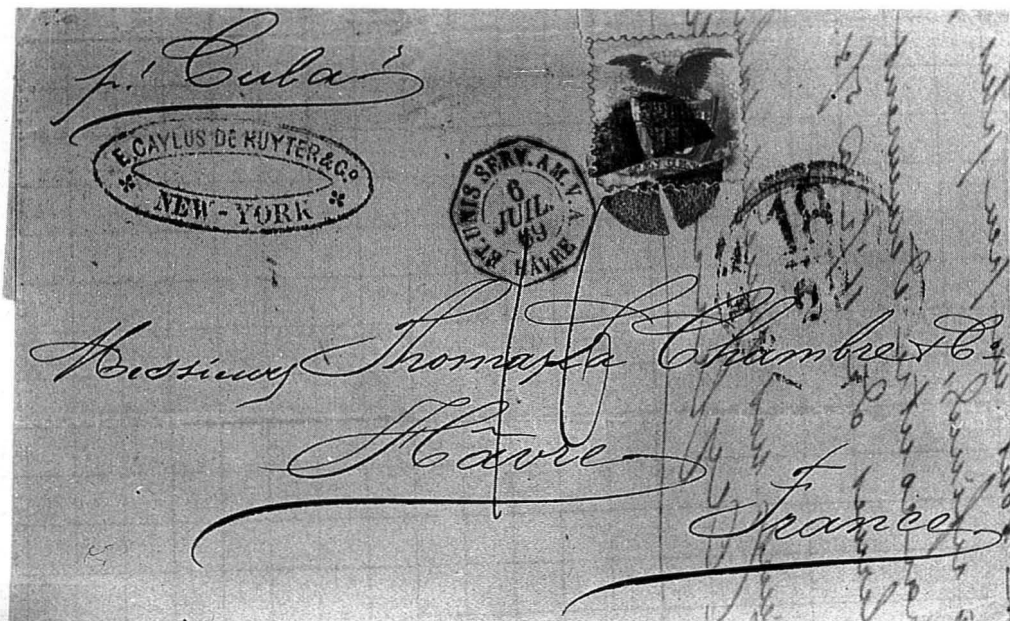


Figure 1. New York, 22 June 1869, to Havre, France, unpaid double rate stampless cover carried in French mails by Cunard steamer Cuba. A 10¢ 1869 stamp has been added and tied with a fake cancel. (S.C.R.A.P. Number 80-021-05)

ANALYSIS: The New York debit marking (black partial NEW 18 YORK circle date stamp) and the French due marking (black pen manuscript 16) are characteristic of an *unpaid, double rate* cover to France during 1869. The "18" represents the 18¢ (2 times 9¢) to be debited to the French exchange office for unpaid, double rate inland and sea transport charges due to the U.S. The "16" represents the 16 decimes (2 times 8 decimes - about 30¢, or a double rate) due from the French addressee. If only the single 10¢ stamp had originated on the cover, the cover should also show the straight line *INSUFFICIENTLY PAID* handstamp which would have been applied at the New York Post Office.

The single rate to France under the U.S. - French Postal Convention of 1857 then in effect was 15¢ per quarter ounce with prepayment optional. Under this convention, both unpaid and insufficiently paid mail to France in 1869 were charged the same rate due; that is, if the letter was insufficiently paid, it was treated as totally unpaid. There was no penalty for insufficient payment; just no credit given for the affixed postage stamp.

It is very unlikely that a single 10¢ 1869 stamp would be found originating on this particular letter. The well known merchant, De Ruyter & Co, commonly corresponded with France. The firm almost certainly would have been knowledgeable of contemporary postal rates to France, as well as the fruitless waste of insufficiently paid letters. Such a stamp would have represented too much money at that time for it to have been so carelessly squandered. Therefore, even disregarding the lack of an *INSUFFICIENTLY PAID* handstamp on this cover, it is not reasonable to believe that this or any double rate commercial letter originating from New York would have been franked with a stamp that represents even less than single rate postage.

Figure 1 was originally a stampless cover which was "promoted" by the addition of a 10¢ stamp of the 1869 issue and a fake killer cancel. In particular, this folded letter sheet likely is illustrative of the work of the French faker, Michel Zareski. In the 1920s, Zareski acquired many, if not all, of the covers from the La Chambre correspondence (U.S. to Havre, France). He "promoted" many of the stampless covers by adding stamps, particularly the higher values of the 1869 issue such as the 24¢ and 30¢ values. This cover is typical of that sort of deception.

CONCLUSION: The genuine 10¢ 1869 stamp was added to this originally genuine, unpaid stampless cover and given a fake cancellation. □

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24¢ INTERIOR DOUBLE IMPRESSION
ALAN C. CAMPBELL

In 1974, when I moved to San Diego and took my first job in an architectural office, I was introduced to a co-worker, Mr. Roman Beck. A trilingual, intensely private man whose family was expelled from the Sudetenland after the war, Mr. Beck was an omnivorous stamp collector, with catholic tastes regarding condition. His favorite among all his collections was Falkland Islands, because, while living in Montreal, he had discovered the famous 6p H. M. S. *Glasgow* "wrong boat" error (Scott #151a) in a mint set of new issues. His account of this discovery—in which the shock of recognition was so passionately described it might have happened days, not years, before—triggered fond boyhood memories of pouring over my father's collection, hoping to detect grill points on his 12¢ and 24¢ Bank Note stamps. I began collecting stamps again, accompanying Mr. Beck to the meeting of several local clubs. Over the years, we remained friends, often driving together up to the shows in Anaheim. With his diverse collecting interests, Roman was usually able to find something to make the trip worthwhile, but on those rare occasions when he couldn't, he was stoical. After all, he had already enjoyed the philatelic equivalent of making a hole-in-one, and to expect to score one again would be to defy the gods. On the verge of retiring from his architectural practice last fall, Mr. Beck suddenly became ill and passed away. Now, each time I drive to a stamp show alone, intending to carry on the patient search, I feel his presence in the car with me. This article is dedicated to the memory of Roman Beck.



Figure 1. 24¢ Interior double impression and normal plate proof.

In Figure 1, we illustrate the discovery copy of the 24¢ Interior double impression, along side a normal plate proof on card for comparison. The first impression, strong but incomplete, consists of the right 20% of the stamp. The second impression is complete but slightly weaker on the right side, where a portion of the reservoir of ink in the engraved lines was expended in making the first impression. It is shifted .5 mm. south, a staggering 2 mm. east, and is slightly skewed. This stamp is from the right side of the sheet, and, judging by the tall top and even taller bottom margins, probably from position 100. Quite

uncharacteristically for a hard paper Continental printing, all but two perforations on the right side are occluded, and on this side alone the selvage was trimmed off with scissors.

This 24¢ Interior double impression is considerably more dramatic visually than the fuzzy-looking 3¢ Treasury double impression described in a previous article.¹ It is of the same basic type as the unique 90¢ Navy double impression now in the exhibit collection of Robert L. Markovits. In struggling to explain how the 90¢ Navy double impression (also a right sheet margin single) might have occurred, I theorized that the plate must have been fed into the press sideways. Just after printing was started, the printer detected a bubble in the paper or an error in alignment, quickly backed the plate out, repositioned the stamp paper, and reprinted the sheet. This same logic is all I can offer to account for how the 24¢ Interior double impression might have been produced.

Following this explanation, the sheet in question would have had ten stamps with partial double impressions on the right hand side. Since the discovery copy was postally used, and assuming the rest of the sheet was also, the odds of any of the other nine double impressions having survived are greatly reduced. The 90¢ Navy double impression was also used, and just as none of the other nine copies from the error side of that sheet have been found, there is a strong possibility that the 24¢ Interior double impression will also prove to be unique.

The direction of offset on official double impressions must reflect the direction in which the plates were fed into the press. The 24¢ Interior and 90¢ Navy double impressions, both shifted horizontally, are from 100-subject plates, fed sideways on the press bed under the impression cylinder; whereas the 3¢ Treasury and 3¢ War, both shifted vertically, are from 200-subject plates, fed top to bottom under the impression cylinder. In all four cases, the plate was positioned on the press bed with the leading edge being the side of greater dimension.

This stamp was found unidentified in a remainder lot. As my vision is no longer acute, there is no telling how many plate and printing varieties have passed through my hands undetected in my fifteen years of collecting official stamps, yet the 24¢ Interior literally jumped off the page at me. It is mystifying that such an arresting variety, with two stars and two shields in the right hand corners of the stamp, could have apparently gone undetected for over 120 years, and I feel profoundly lucky that it was still there for me to spot. I feel that I have now experienced the same thrill of discovery—always a strong motivational factor in our hobby—which my friend Roman Beck had the privilege to enjoy so many years ago. □

¹*Chronicle*, Vol. 48, No. 3 (Whole No. 171)(August 1996), p. 187.

24¢ JUSTICE SHORT TRANSFER **ALAN C. CAMPBELL**

In Figure 1, we illustrate the discovery copy of the 24¢ Justice with short transfer at the lower left. This stamp is now in the collection of Mr. Theodore Lockyear, and was displayed for the first time at Indypex in September, 1996. Les Lanphear, from his photographs of the Earl of Crawford proof sheets, was able to confirm that this variety comes from position 98. I am chastened to admit that the confirming copy of this variety, the lower right stamp of a plate proof block on India paper, comes from my own collection, where it has languished undetected for years. See Figure 2. As T. S. Eliot memorably wrote in the poem "Little Gidding":

We shall not cease from exploration
And the end of all our exploring
Will be to arrive where we started
And know the place for the first time.

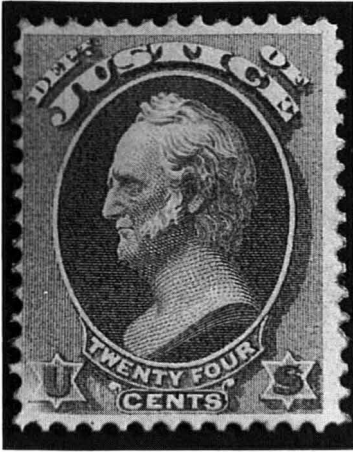


Figure 1. 24¢ Justice short transfer, courtesy Theodore Lockyear.



Figure 2. 24¢ Justice plate proof block on India paper, showing short transfer.

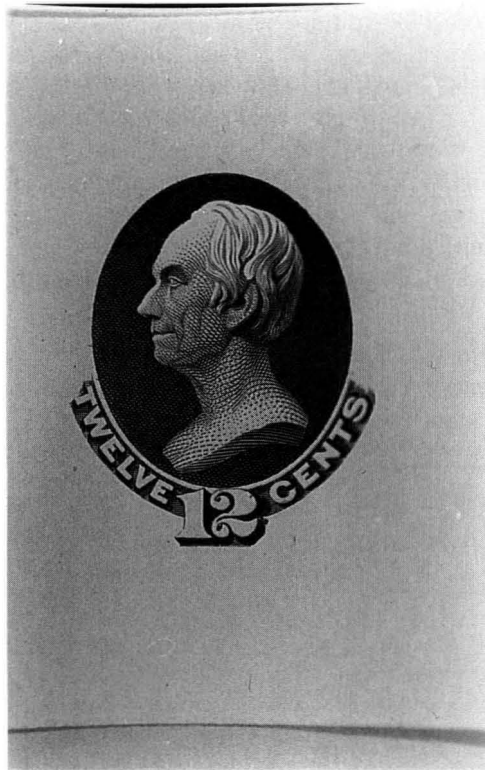


Figure 3. 12¢ Bank Note regressive die essay (Scott #151-E10), courtesy Theodore Lockyear.

Because only 6,400 copies of the 24¢ Justice stamp were issued, and only 150 copies of the special printing were sold, this constantly recurring variety should prove to be quite elusive. It is not surprising that it has gone undetected for so long. This short transfer differs from all others previously recorded on official stamps—10¢ State, 30¢ Treasury, 90¢ Navy—by occurring not at the top, but at the bottom of the stamp. In my article on the 90¢ Navy short transfer, I followed Al Staubus in citing Ernest A. Kehr's explanation that such varieties were caused by a siderographer's overzealous burnishing out of excess metal ridges forced up along the forward edge as it rocked onto the plate.¹ Since entering a relief requires rocking the transfer roll back and forth, presumably the ridges could be forced up either at the top or bottom of the design.

Mr. Lockyear, a lawyer in Evansville, Indiana, has been quietly collecting the stamps of the Department of Justice for over 25 years. I had heard tantalizing rumors that such a collector existed, but was not able to make contact until last year, when he wrote to me about an article I had written earlier for this section, "Cancellations on United States Official Stamps, 1873-1884."² After seeing photocopies of his material, I urged him to exhibit, since no one has previously attempted a display of this notoriously difficult department, which issued fewer stamps than any other except for the Executive office itself. The result, a four-frame exhibit of 48 over-sized pages, is virtually complete, and has been shown so far exclusively in the mid-West, winning the reserve grand award at Chicagopex in the fall of 1996. Highlights include the only recorded blocks of the 15¢ and 30¢ values, the only recorded pair of the 90¢, a complete sheet of the 1¢ special printing on ribbed paper with two small dotted "i" varieties, six different "SEPCIMEN" errors, and the largest holding of Justice covers ever assembled, including two 12¢ covers, two 15¢ covers, and one of two recorded 24¢ covers.

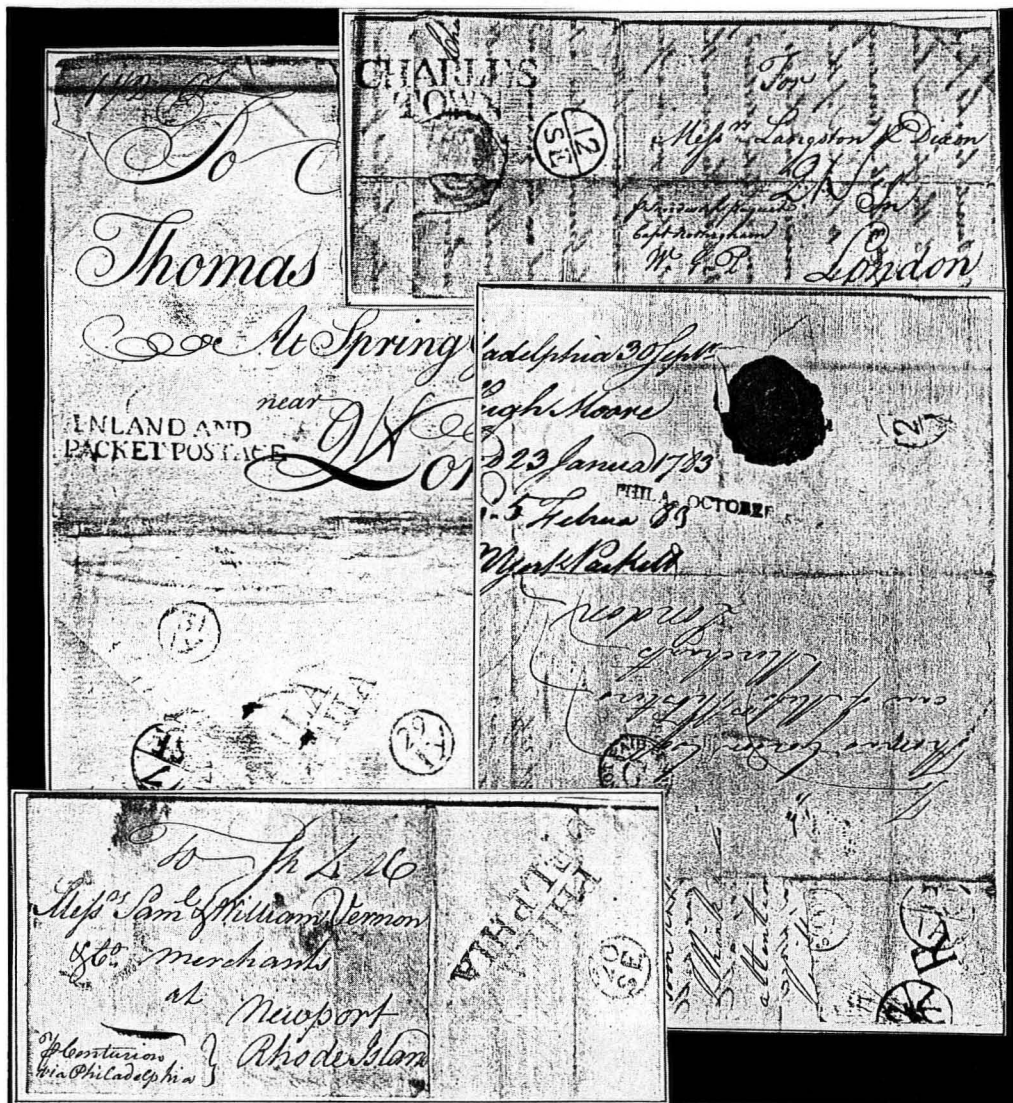
To demonstrate the design evolution of these stamps, Mr. Lockyear begins his exhibit with examples of the scarce 1¢, 2¢, 3¢, 12¢ and 30¢ regressive die essays, in which the frame portions were cut off transfer reliefs taken from the original National dies for the regular issues. The most notable of these is of course the 12¢ value, where the lobes of the numeral "2" contain the secret marks added when Continental took over the dies from National, illustrated in Figure 3. As I mentioned in a previous article, it was John Donnes, a specialist in the 12¢ large Bank Note stamp, who first noticed this evidence that these partial die essays were pulled not as the original dies were being worked up by National, but as they were being modified by Continental to produce the official stamps.³ □

¹*Chronicle*, Vol. 48, No. 3 (Whole No. 171)(August 1996), p. 186. In this article, I overlooked the fact that Rollin C. Huggins had described and illustrated this variety in the September 1988 issue of *Official Chatter*.

²*Chronicle*, Vol. 44, No. 4 (Whole No. 156)(November 1992).

³Alan C. Campbell, "The Design Evolution of the United States Official Stamps," *Chronicle*, Vol. 48, No. 1(Whole No. 169)(February 1996), pp. 50-51.

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ANSWER TO PROBLEM COVER IN ISSUE 173

The question raised by Al Valente about Figure 1, a cover processed by Noisy Carriers in San Francisco via Nicaragua (as evidenced by the New York cancel on the 10¢ stamp), but without the “Via Nicaragua” advertising as part of the handstamp design, has been difficult to resolve. The handstamp on the problem cover has previously only been known on mail carried by contract Pacific Mail Steamships via Panama and canceled in San Francisco. What happened?

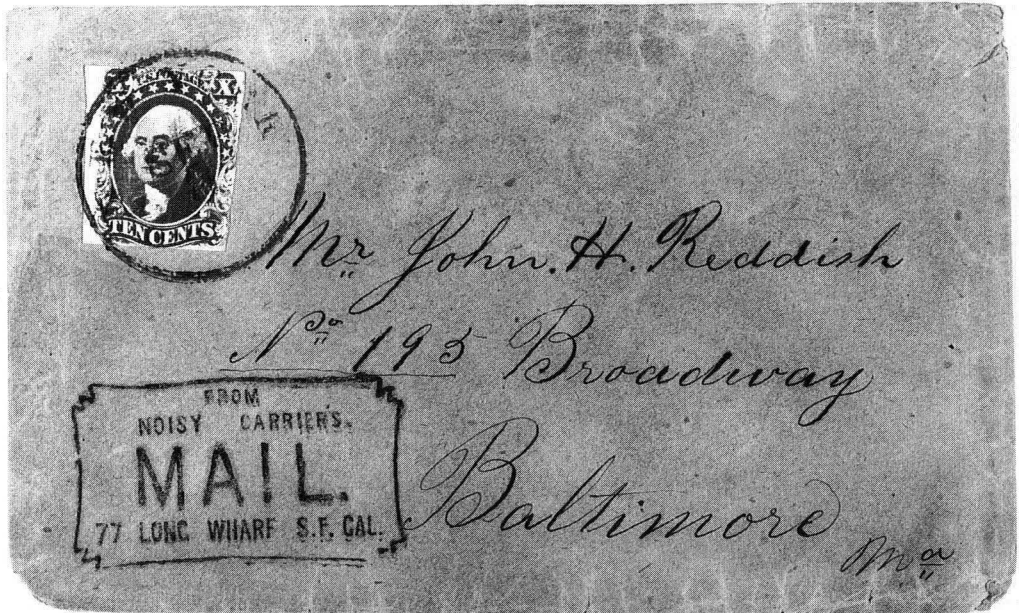


Figure 1. Noisy Carriers cover via Nicaragua and New York to Baltimore

After no responses from our Route Agents, and discussions at Pacific 97 revealed no clues, Al proposed the following possible explanation:

Two steamship companies that carried mail on the West Coast at this time were :

- a) The Pacific Mail Steamship Co. (Panama Mail - PM) which held the U.S. Mail contract.
- b) The Nicaragua Steamship Co. (Nicaragua Service - NS) which carried most of the mail because it was 10 days faster. This advantage was nullified in January 1855 when the Panama Railroad was completed, but both lines remained competitive.

The Noisy Carrier, Mr. Charles Kimball, was a San Francisco expressman who advertised his services using large and attractive handstamps. Handstamps incorporating “Via Nicaragua” were intended only for the NS, while others as the 25 x 43 mm “MAIL” in Figure 1 were only used for the PM.

He apparently avoided the faux pas of placing a handstamp on the wrong mail. Earnest A. Wiltse, in *Gold Rush Steamers of the Pacific*, has written that the 25 x 43 mm “MAIL” handstamp had never been seen on Nicaragua Mail.

Could the problem cover be an exception? And why? The black "NEW YORK / SEP / 8" cancel on the stamp corresponds with the arrival of the steamer *Northern Light* from Nicaragua on Sep. 8, 1855. The NS scheduled to sail from San Francisco on the 5th and 20th, and the PM on the 1st and 15th. However, effective August 29, 1855 the sailing dates of both lines from San Francisco were scheduled on the 5th and 20th. The PM sailing of August 15th, 1855 could have been canceled because the connecting East Coast ship was moved to the new schedule. Unaware of this, Mr. Kimball made up the mailbag as usual for the PM steamer using the 25 x 43 mm "MAIL" handstamp. When he discovered that the August 15th sailing was canceled, he sent the mail on the very next ship, the NS steamer *Uncle Sam*, which left San Francisco on August 18, two days early.

Is this the correct answer to the problem cover? Can anyone corroborate the change in PM sailing dates from San Francisco and the canceling of the PM sailing scheduled for August 15th 1855?

ADDITIONAL ANSWER TO PROBLEM COVER IN ISSUE 174

Percy Bargholtz of Sweden understandably missed the press date for responses to Issue 174 problem covers. He sends an interesting explanation of the Figure 2 cover and its backstamp in Figure 3, which complements that given in *Chronicle* 175. Note that the year 1876 appears on the letter enclosed. He writes:

My suggestion is that the letter was not sent in the British mail, but in a bag exchanged between Ecuador and the USA under the terms of their 1871 Postal Convention. Such mail is not unknown. Normally, a letter would be franked with Ecuador postage of two Reales per 1/2 ounce and receive a "PAID ALL" mark in the U.S. exchange office. But there is no sign of postage paid by stamps or by cash.

Conceivably, Ecuador might accept mail from the French Consulate free of charge in exchange for some privileges in France. According to the terms of the Postal Convention, if the letter arrived at the exchange office from Ecuador in the paid bag, the U.S. Post Office had no reason to challenge this.

Both New York and San Francisco were exchange offices in the 1871 Convention to receive closed bags of mail. Why a letter from Ecuador to California was routed via New York is not easy to know, but examples have been seen where mail from Peru addressed to the U.S. West Coast was sent via New York. Perhaps there was so little mail that the clerks only made up one bag?

ANSWERS TO PROBLEM COVERS IN ISSUE 175

Both Mike McClung and Howard Ness provided answers to the problem cover in Figures 4 and 5 which was undelivered and sent to the Dead Letter Office (DLO). They concur that the large blue "S" corresponds to the initial of the addressee for filing purposes at the DLO and "1692-15" is the entry number for listing this valuable letter in the record book. "\$775" is the amount of money found upon opening the envelope.

The meaning of the digit "3" in black is less certain. Harry Ness associates it with the "ADVERTISED" marking, perhaps being the fee due had the letter been claimed in Philadelphia. Mike McClung suggests it could indicate that the letter was to be returned from the DLO to its sender at triple the normal rate of postage. This was in effect from 1/22/62 to 7/1/63 and fits the period of use of the stamp and the DLO handstamp.

Mike also states: "The cover was originally a registered letter, hence the 'No 2092' which was applied at North Haven, Me. There are no extra stamps since the registry fee was paid in cash prior to June 1, 1867, and the lack of a 'REGISTERED' marking is not unusual during this period."

It was recommended that further information about the DLO could be found in:

- a) Articles by Susan McDonald, Tom Alexander and Dick Graham in *Chronicles* 145, 146, and 147 (1990).
- b) *The Washington, D.C., Dead Letter Office to 1920*, by Thomas R. Wegner, copyright 1994.



Figure 2. Cover from Guayaquil, Ecuador to Pomona, California via New York



Figure 3. Backstamp of "CONSULATE DE FRANCE." on cover from Guayaquil



Figure 4. Obverse of "ADVERTISED" and "DEAD LETTER" to Philadelphia

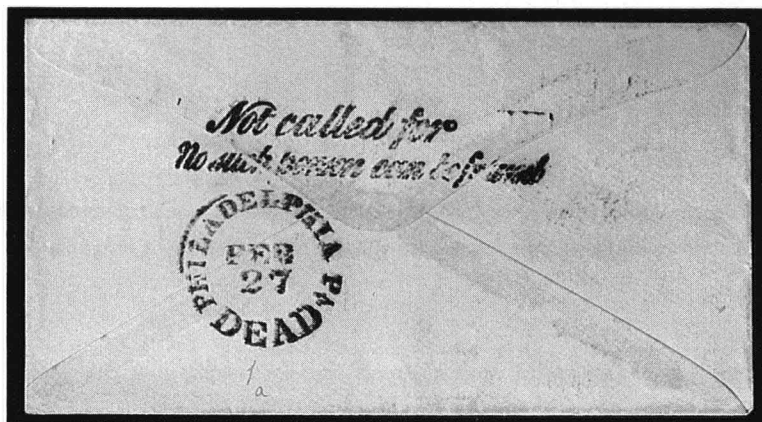


Figure 5. Reverse of letter to Philadelphia showing "Not called for" and "DEAD"

Howard Ness was willing to offer a guess about Figure 6, the "THREE CENTS" stamped envelope to Mobile, Ala. He opines that it could have been misdirected to an improper post office (foreign?) where it received the "A percevoir" and large "X" markings before being noticed and returned to its correct routing. He writes that he has a "US postal card originating at New Orleans addressed to China which wandered in and out of Cuba before being returned to New Orleans and sent on to its proper destination." Van Koppersmith and Walter Mader proposed the following solution:

The cover was brought into Morgan City on board a steamer, probably from Mexico. The postmaster at Morgan City recognized the 3¢ postal stationery envelope for 3 of the 5 cents postage and rated the cover as postage due 2 cents. The "X" represents ten centimes, which was roughly equivalent to 2 cents. This part prepayment sometimes resulted in a double charge, but apparently not in this case.

The now famous lion in Figure 8 which was glued to the back of a U.S. Postal Card (Figure 7), with "Due 4," drew a great response from Route Agents Carl Albrecht, Hank Berthelot, Warren Bower, Van Koppersmith, Stephen Knapp, Bob Murch and Bob Stets. All agree that the addition of the lion to the message side of the 1¢ Postal Card invalidated the card and changed it to a first class letter, at 2¢ per ounce. Considered as unpaid, the due was doubled to 4¢.

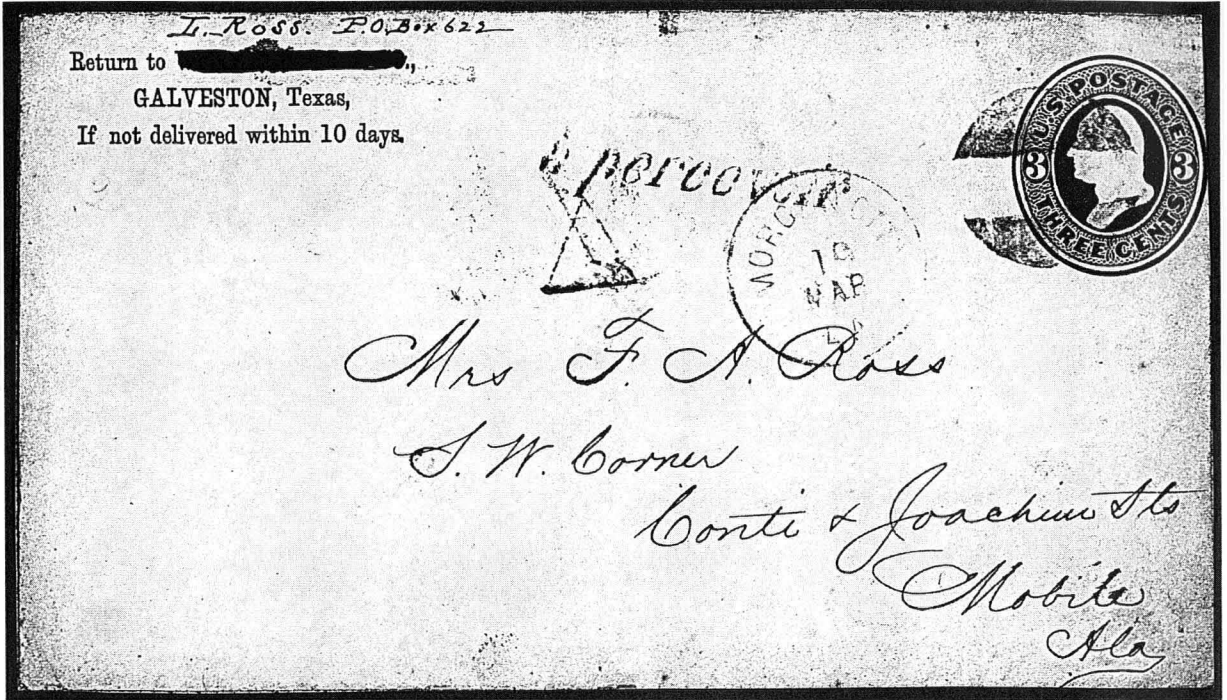


Figure 6. Cover to Mobile, Ala. with strange "A percevoir" and large "X" markings

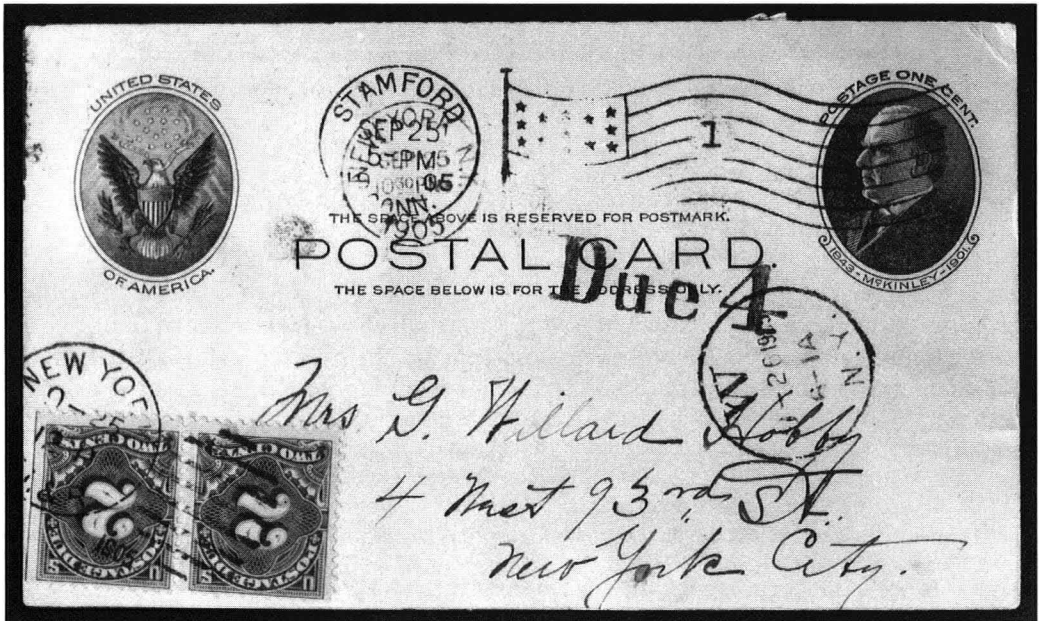


Figure 7. U.S. Postal Card to New York with "Due 4"



Figure 8. Lion glued to back of Postal Card (Figure 7)

Some contend that credit should have been given for the 1¢ impressed stamp, leaving only 3¢ postage due. However, Warren Bower writes that eventually credit was given, but not at this time. He quotes the 1902 edition of *U.S. Postal Laws and Regulations*, Section 416 on Postal Cards:

Any writing, mark on the address side,... or any mutilation,... or pasting foreign matter to either the address or message side, renders the stamp impressed thereon valueless. When a postal card so mutilated is offered for mailing, full postage at the proper rate must be prepaid by stamps,... two cents if it is wholly or partially in writing. See Section 618 as to collection of double postage on postal cards when the stamps impressed thereon have been rendered valueless by mutilation or addition of prohibited matter.

PROBLEM COVERS FOR THIS ISSUE

The cover in Figures 9 and 10 is a sequel to a similar problem cover in *Chronicle* 173, which was answered by Dale Pulver in *Chronicle* 175, Figures 1 and 2. Both covers traveled from Mexico to the United States, were advertised and unclaimed, resulting in being sent to the Dead Letter Office. Whereas the former cover traveled by land to California, the current problem cover to New York was endorsed "*por el Vapor am City of Havana*" and traveled by sea to New Orleans

A 10 centavos Mexican stamp is just tied to the obverse of the cover by a black oval "NEW YORK POST OFFICE / MAY 2 / ADVERTISED," apparently in the same ink as the "CANNOT BE FOUND." The stamp is overprinted "VERA CRUZ," "50" and "76." The "NEW ORLEANS / APR / 12 / 11AM / LA." cds, "DUE / 3" in circle and oval "SHIP" are all in blue. "3¢" also appears in pencil, plus "455" printed in black. The reverse has a duplex "NEW YORK / JUN 6" obliterator in black and a triangle "U.S.A. / DEAD / LETTER / OFFICE / JUN / 7 / 1876." Please explain the Mexican and the U.S. postage charges.

Figure 11 is a pretty and pristine CSA patriotic cover with a seven star flag in full color. The black handstamp "I-U-KA / PAID 5 cts" is a beauty as is the address "Hendersonville / N.C." The reverse has no markings. Is there anything wrong with this cover?

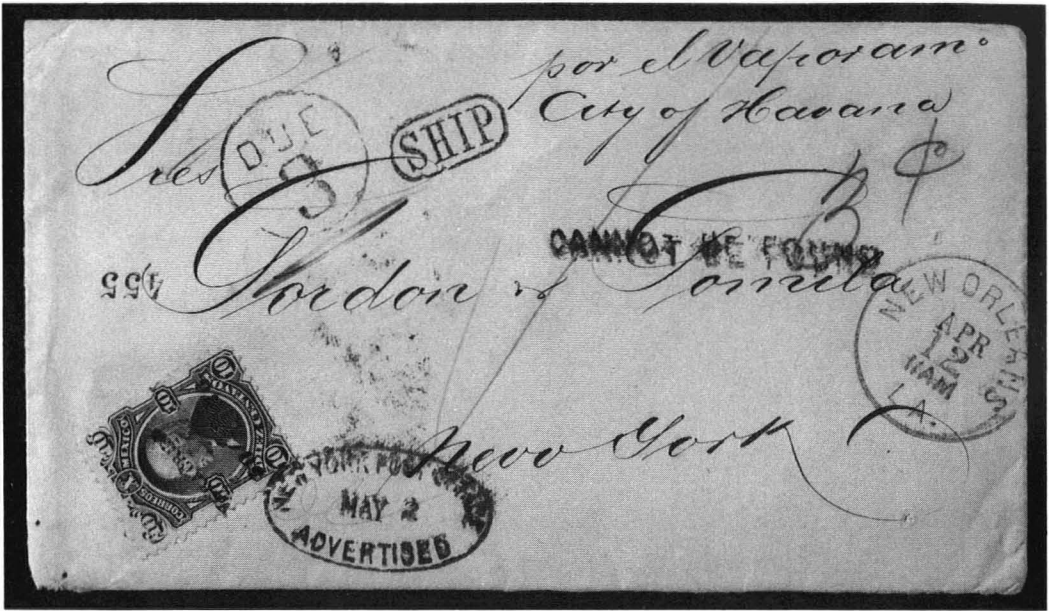


Figure 9. Obverse of 1876 cover from Mexico to New York via New Orleans

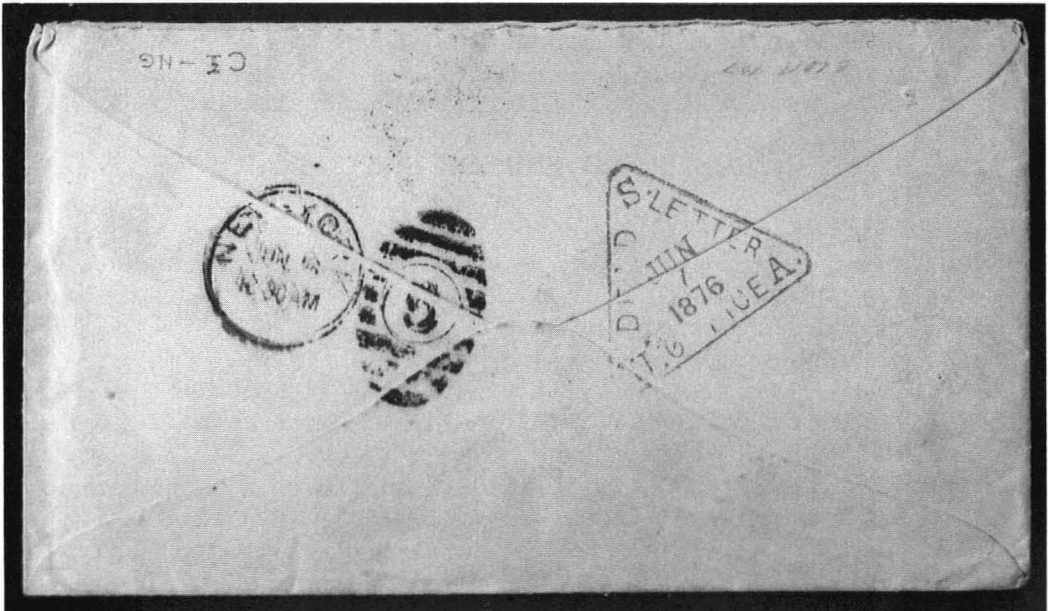


Figure 10. Reverse of 1876 cover from Mexico to New York

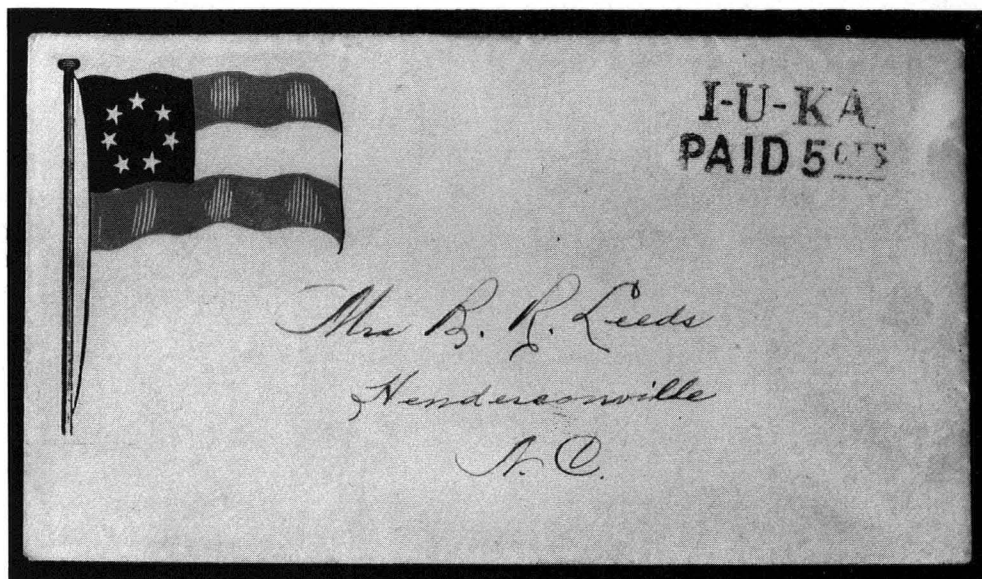


Figure 11. CSA patriotic cover from "I-U-KA"

* * * * *

Please send your answers to these problem covers, and any further discussion of previous answers to other problem covers, within two weeks of receiving your *Chronicle*. We can receive mail at P.O. Box 42253, Cincinnati, Ohio, 45242, as well as by Fax at (513) 563-6287.

We need some new examples of problem covers for The Cover Corner. Please submit a glossy black and white photograph of each cover, including the reverse if it has significant markings. It is also important to identify the color of markings on covers submitted. Thanks.

-Ray Carlin
-Scott Gallagher

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