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of the U.S. Classic Postal Issues

November 2006

Volume 58, No. 4

Whole No. 212

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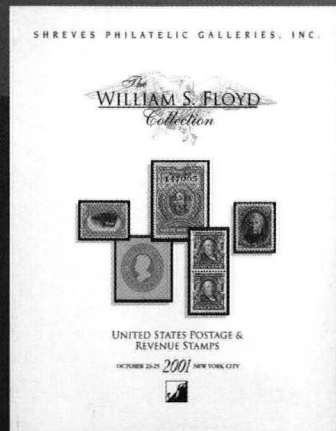
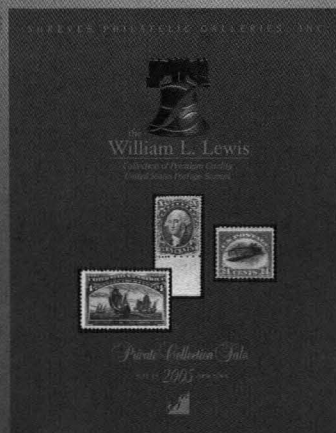
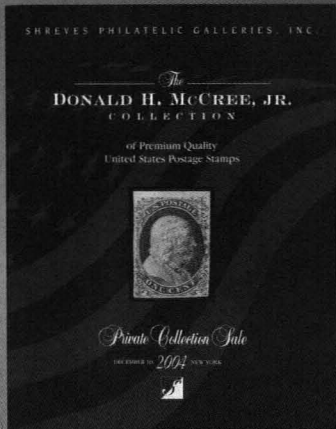
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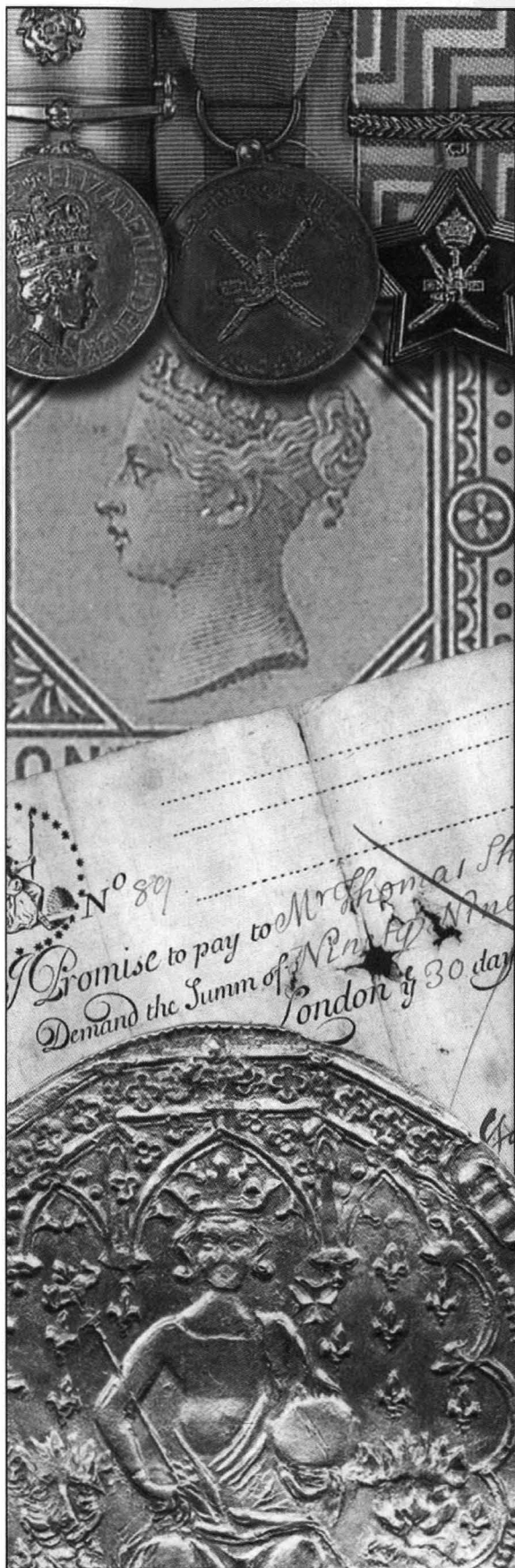


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1c #5, 5A strip of three, positions 7R1E-9R1E, neatly tied by manuscript cancel on Nov. 17 cover from Buckeystown, Md. to Johnsonville, Ohio paying the 3c domestic letter rate.

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One of only six recorded type I horizontal strips of three on cover.



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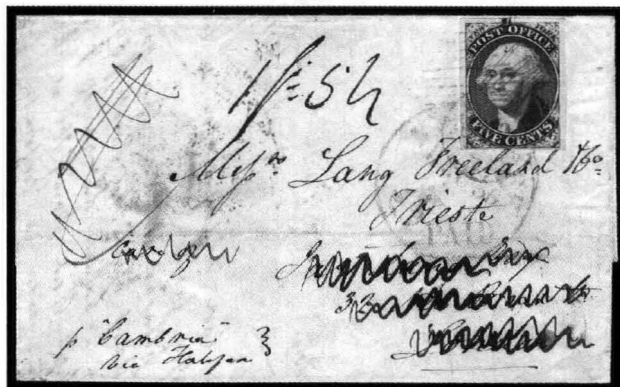
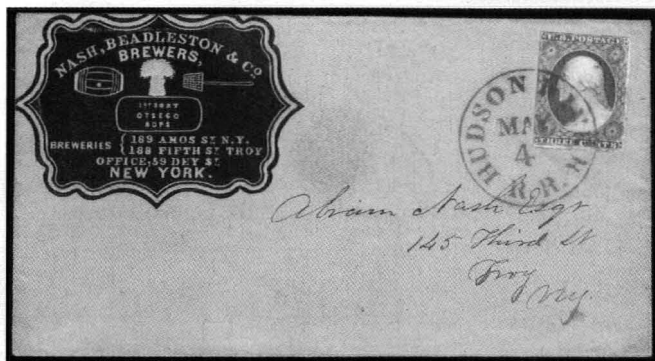
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IN THIS ISSUE

We're very pleased to inaugurate with this issue a new section on western mails, under the highly capable editorship of Steven C. Walske. Walske is a world-class collector, exhibitor and researcher; we're proud that he's joining the distinguished staff of *Chronicle* section editors. His father, Carl Walske, a leading collector of worldwide forgeries, introduced Steve to collecting while the family was living in France, so his interests embrace both French and U.S. philately.

Steve Walske's current collecting interests include Civil War through-the-lines mail, French Franco-Prussian War mail (1870-71), transatlantic mail between France and the United States, and mail routes through San Francisco.

In addition, he's a highly successful international exhibitor. His showing of Franco-Prussian War siege mail won the Grand Prix International at Luxembourg 98 and the Grand Prix National at PhilexFrance in 1999. (He was the first and so far the only non-Frenchman ever to win this award.) His Civil War through-the-lines exhibit was nominated for the Grand Prix National at Washington 2006 in May. He also built the fabulous "Lafayette" collection of classic French stamps, sold by Spink in 2003.

Last year the Philatelic Foundation published *The Pony Express: A Postal History*, which Walske co-authored with Richard Frajola and George Kramer (and which went on to win our Ashbrook Cup). In addition to the postal history of the American west, the subject of his new *Chronicle* section, Walske's current research interests involve the military field-posts of the Franco-Prussian War and through-the-lines mail from the American Civil War. His 2003 monograph, *Post Office Mail Sent across the Lines at the Start of the American Civil War*, was the first of several Civil War-related areas he intends to explore. In our February 2007 issue, we're planning a major article from Walske dealing with the transatlantic aspects of blockade-run mail.

Walske's Western Mails section begins (on page 289) with a thoughtful and well-structured analysis of the complex composite rate structure that characterized mail from British Columbia and Vancouver Island during the 1858-1870 period.

Another *Chronicle* newcomer in this issue is writer-researcher Ken Lawrence, who on page 307 launches what he tongue-in-cheekily described as a "sermon" on postal stationery, exhorting collectors of classic U.S. stamps and covers to pay more attention. Lawrence is a gifted researcher and a talented writer, who has a special affection for entire envelopes. We hope to see more from him on this underappreciated subject in future *Chronicles*.

Also noteworthy in this issue, beginning on page 278, is George Sayer's meticulously illustrated exploration of plate varieties caused by foreign fibers on the transfer rolls that created the plates for some of the 1873 Official stamps. Heretofore, examples of this type of variety have not been known on the Officials.

There's much more as well. Every *Chronicle* section but one is represented in these pages. Missing (with official permission) is Jim Lee's Essay and Proofs section, which drops out this time to build up space for a major work scheduled for February. Enjoy! ■

FORWARDED COVERS IN THE STAMPLESS ERA

JAMES W. MILGRAM, M.D.

Stampless covers mailed before the 1845 simplification of postal rates to just two basic rates, five cents and ten cents, are sometimes quite interesting because of the varied rates that can be found. The rates of 1792 included nine different basic rates for single letters, depending on mileage. These were simplified by the 1799 act to six basic rates. These same rates applied to the distance for forwarding, so depending on the second distance,



Figure 1. Express mail cover sent in 1837 from Boston to St. Louis. The express mail rate was 75¢, three times the ordinary rate. The cover was then forwarded to New Orleans with an additional 25¢ added. Thus the total paid by the recipient was \$1.00.

from 1799 until 1816 there can be six different forwarding rates for each of the first six primary rates, a total of 36 different rate combinations for a letter at the single rate. Multiply that times the fact that letters can be heavier with higher rates, double, triple and so on, rather than single rates, and the possibility of different rates is almost endless. The Act of April 9, 1816 lowered the number of different rates to five, but these remained in effect for nearly the next 30 years (with one modification in 1825 which had to do with coinage). A group of Express Mail covers, mostly from the writer's collection, illustrates different forwarding combinations.

Figure 1 shows a cover with a faint red "BOSTON MS JAN 21" (1837) paying a 75¢ express mail rate to St. Louis. The express rate is triple the 25¢ maximum single rate for mail. At this early date the express routes did not go all the way to St. Louis, so regular mails carried this from Cincinnati after it had been carried over a portion of the Great Mail route to Washington and the Midwestern route from Washington to Cincinnati. From St. Louis this unpaid letter was forwarded with "St. LOUIS Mo. FEB 10" to New Orleans, and

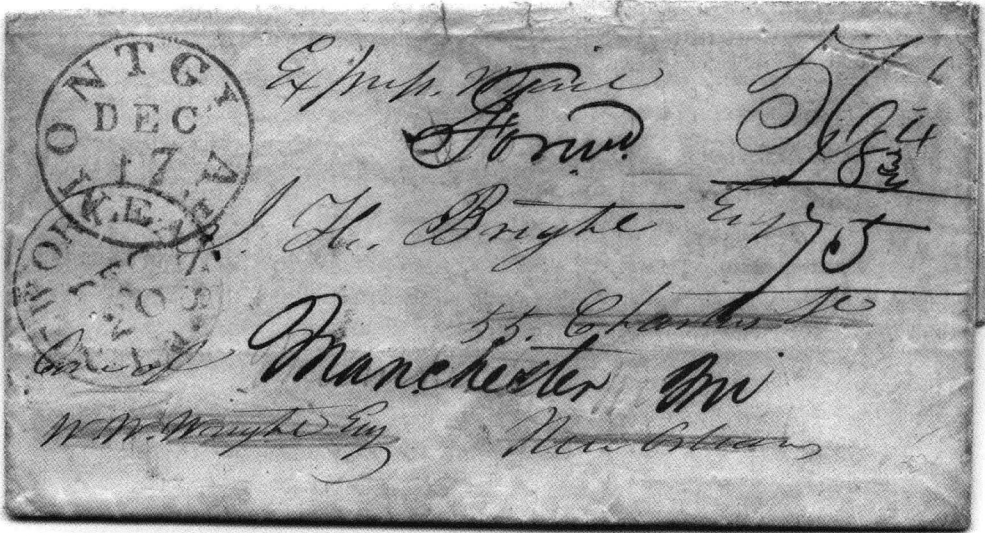


Figure 2. An early express mail cover (December, 1836) from Montgomey, Alabama, to New Orleans. The express rate was 56¼¢. From New Orleans the cover was forwarded to Manchester, Mississippi, at the 18¾¢ rate, making a total collection of 75¢.

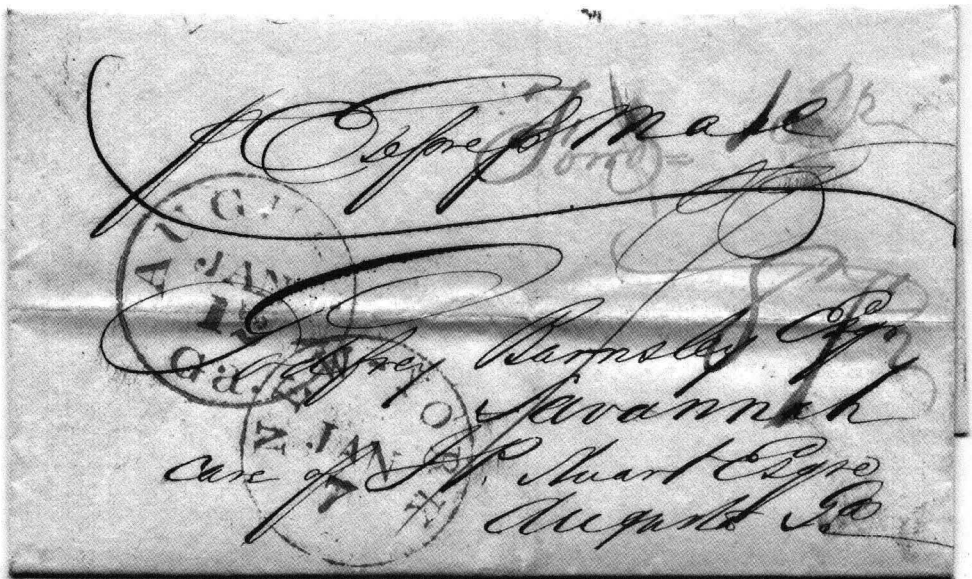


Figure 3. Express mail cover from New York City showing the 75¢ (triple 25¢) rate over the Great Mail Route to Augusta, Georgia. Forwarded by regular mail to Savannah with a total of 87½¢ due from the recipient.

“Ford 25” was added, yielding a total of “\$1.00.” This letter may have been carried from St. Louis to New Orleans by a contract steamboat.

Figure 2 is even earlier, with red “MONTGY. AL. DEC 17” (1836), only a month after the earliest known express mail cover. The mail rate here is “56¼”. Here the distance to the destination, New Orleans, was under 400 miles, so the postage was 18¾ (Act of March 3, 1825) which when tripled for the express rate produces the “56¼” noted. This is

known as a short-rated express mail cover. At New Orleans (blue December 20 postmark) the cover was "Forwd" with "18 $\frac{3}{4}$ " (different from the same rate discussed above), totaling "75." The new destination was Manchester, Mississippi, near the Southwestern branch of the express routes.

Yet another forwarding combination is shown in Figure 3. This is an express mail cover from "NEW YORK JAN 7" (1837) in red, showing the common "75" (triple 25¢) rate over the Great Mail Route to Augusta. A careful reading of the address shows it is addressed to an individual in Savannah, Georgia care of someone else in Augusta. The recipient in Augusta forwarded the letter by regular mail to Savannah (red "Ford" and "12 $\frac{1}{2}$ " with total of "87 $\frac{1}{2}$ " due). Since the express did not go to Savannah, there was no reason to send the letter by express a second time. The distance from Augusta to Savannah qualified for the 80–150 mile rate of 12 $\frac{1}{2}$ ¢. Curiously, I do not know of any express mail cover that

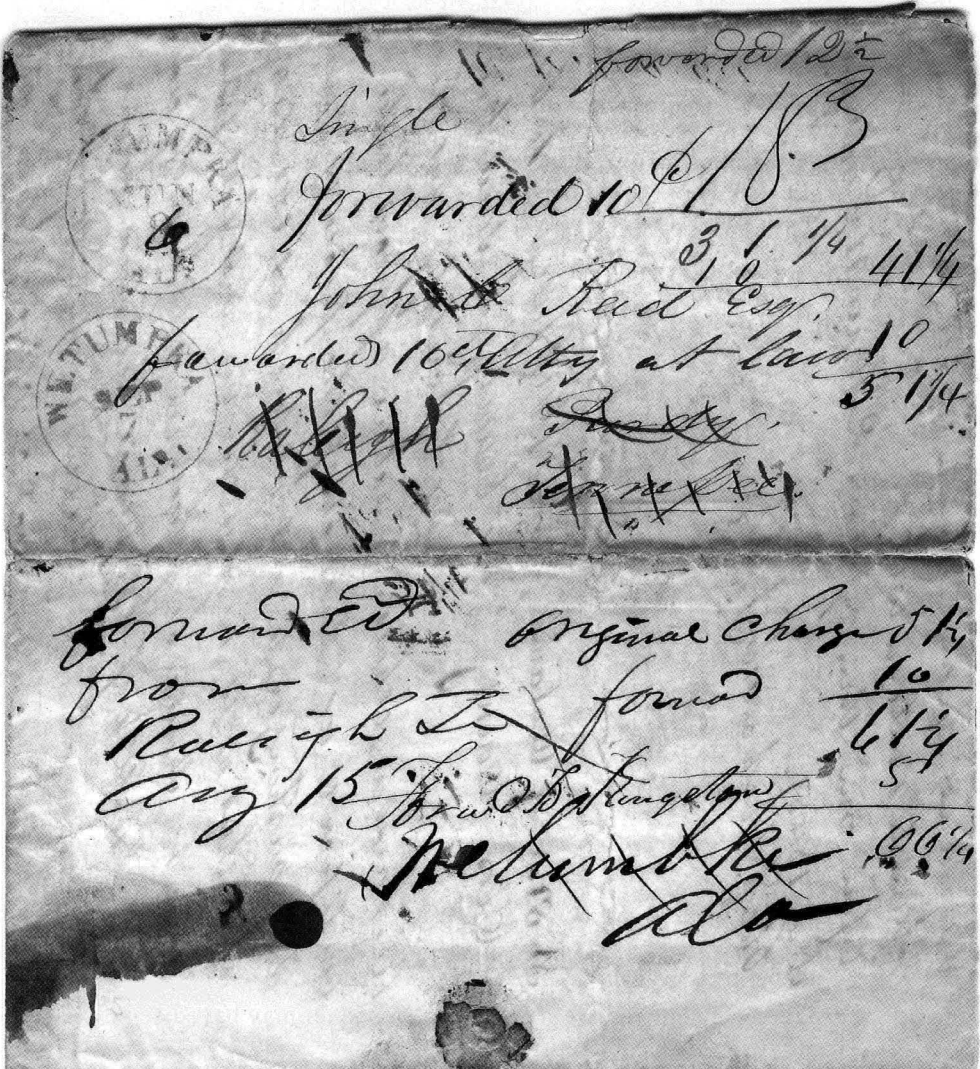


Figure 4. Forwarded at least five times through two different rate eras, this cover, originating in Wetumpka, Alabama, defies definitive analysis. A total of 66 $\frac{1}{4}$ ¢ was collected from its much-travelled recipient.

was forwarded by express mail over a second run, thus showing two express mail rates. All of these forwarded covers were sent during the period when express covers could be sent due and not prepaid. However, there are later covers with the express mail rate prepaid but forwarding due for the second rate.

These three covers show three different rates for forwarding, each due to a varying distance carried on the second leg of the covers' journey.

Another cover (Figure 4), not from the express mail era, was shown to me by Jerry Palazolo. I understand this is in the collection formed by Marge Outlaw. The dates on this much-traveled cover cross the time when rates were reduced in 1845. The original address is to John C. Reid at Purdy, Tennessee. The first postmark is a red "WETUMPKA ALA JUN 6" with postage due of "18³/₄¢." The cover was then "forwarded 12¹/₂" to Raleigh. This second rate is still in the 1816 rate era, for 80-150 miles. The total was now "31¹/₄¢" which is written under the "18³/₄". On July 1 the rates changed to 5¢ under 300 miles and 10¢ for anything over that. There are two unexplained "forwarded 10¢" with total "41¹/₄" and "forwarded 10ct" with new total "51¹/₄" in different handwritings. Maybe the cover went back and forth between Raleigh and Wetumpka.

In any event, on the reverse of the cover is a notation "forwarded from Raleigh Te Aug 15 Wetumpka Ala" and in the same writing is "forward 10" with total of "61¹/₄". This is the fourth forwarding charge. But there's a second red Wetumpka postmark, this one dated "SEP 7" and a penned notation on the back of the cover "Forwd To Kingston [Ala] 5" with a final total for the fifth forwarding of "66¹/₄". Since the number of crossed-out re-addresses does not match the number of forwarding charges, it's clear that something went awry here; we will probably never know for sure what it was.■

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STRIDING INTO HISTORY

BY GORDON STIMMELL

The Philadelphia Despatch Post, predecessor to D.O. Blood & Co., is noteworthy for issuing the world's first pictorial adhesive, the Striding Messenger stamp (Scott 15L3). The design was a brazen depiction of a local post messenger as a colossus, stepping briskly, with his mailbag in tow, over Philadelphia's Merchant Exchange Building, which happened to house the competing U.S. postal operations.

Such symbolism was not lost on the citizenry of late 1843. Editorials of the day in all the eastern U.S. cities were railing at how expensive it had become to post a letter using the U.S. mails. With this provocative design, the Philadelphia Despatch Post strode boldly into the battle between private post operators and government postal delivery. As an obvious political jibe, this emission could also be regarded as the world's first propaganda stamp. Lifting a leg over the post office was certainly not a very subtle message.

In the area behind the messenger's back, each stamp bore a small handstamped red "3"—the rate charged by the post for city delivery or delivery to the Post Office. And each stamp had the control initials "R&Co." running up the right side of the stamp in pen. "R" stood for Robertson & Company, owners of the post, which was founded in December, 1842. No one is quite sure who Robertson was, but he charged 37½¢ per dozen for the stamps, according to his first ads.

Both the "3" and the "R&Co." were features on the two earlier stamps of this post, the pioneer spool type stamps that Scott lists as 15L1 and 15L2. These were simple company handstamps, imprinted on paper, cut out and pressed into service as adhesives. Some of the 15L1 and 15L2 covers show a tiny red wax wafer beneath the stamp, the purpose of which remains an enigma. Perhaps this was another control device aimed at preventing people from simply cutting handstamps from letters and reusing them as stamps. Or there may have been gum problems, with the additional wax seal helping the stamp adhere better.

The far more sophisticated Striding Messenger stamp was lithographed by Thomas Sinclair. The building on the left on the stamp clearly shows "T SINCLAIR LITHOGRAPHER" emblazoned as a business sign on its second floor. In fact, I believe this is thus the first stamp in the world to show an advertisement. Of course, big city buildings of the day were festooned with garish signs advertising their businesses. This was, after all, a century before the era of mass media.

Where the strider design originated is a matter of contention and mystery. The depiction of a contemporary cityscape on a stamp was totally original and a philatelic first world-wide. But the striding letter carrier was a motif used as well by William Harnden, the most famous U.S. expressman of the day. By late 1843, Harnden had a strider engraved on his letterhead.

The Striding Messenger stamp first hit the streets in early October, 1843. The earliest known surviving cover bearing the stamp is dated Oct. 10. Just a month later, Harnden, who was based in Boston, sent to Philadelphia a mass mailing of folded flyers addressed to

businessmen, soliciting their business for his transatlantic express service. Two such covers survive from this mailing, both dated November 11, 1843. One of these is shown as Figure 1, with further detail in Figures 2 and 3.

These flyers were sent in bulk to Robertson & Co., owners of the Philadelphia Dispatch Post. Robertson, or his manager, James Halsey, delivered the flyers to a list of Philadelphia merchants very likely derived from the Philadelphia firm's customer list. Each had a Philadelphia strider stamp posted on the outside, and bore the Boston strider letterhead of William Harnden within. Figure 2 shows the full content of the flyer. Figure 3 shows a blow-up of Harnden's strider, who leaps the Atlantic, surmounting a clipper ship as he does so.

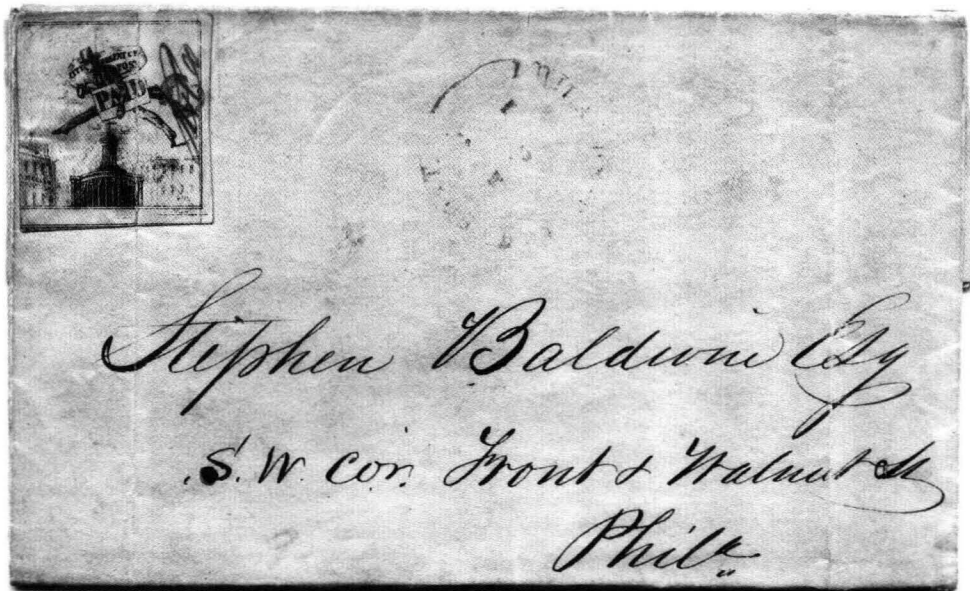


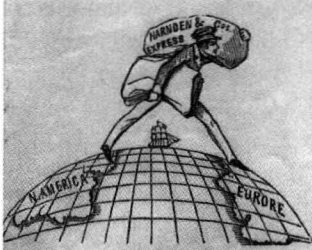
Figure 1. Folded outer letter sheet, posted Nov. 11, 1843. The stamp is the Striding Messenger of the Philadelphia Dispatch Post, Scott 15L3, the first printing.

So far, no one has come forward with the strider design on Harnden letterhead dated earlier than Nov. 11, 1843. So for the moment, Robertson & Co.'s stamp must be considered the front runner in the strider design race—by about a nose. By the following summer, another colossus strider was used on the adhesive stamps of the Hartford Mail Company of Connecticut (Scott 80L1). This tiny yellow stamp shows a strider stepping over a river (presumably the Connecticut) between houses nestled on both banks.

Confusion has reigned for decades over 15L3 because the design of this stamp varies remarkably over several printings. Confusing notes in the Scott catalog mentioning background lines have now been eliminated.

The first printing has sparked the most mystery. The design background, including city buildings flanking the central Merchant Exchange Building (MEB), are mostly absent in this first production, because the stamp was printed on hard, stout, surface-glazed paper that was unsuitable for picking up fine design details.

For 20 years I presumed there were two early printings, one with no buildings at all, and a slightly later emission with a few structures visible. Now I have come to believe that these pale-background early stamps likely varied from sheet to sheet, and perhaps even from stamp to stamp in a single sheet; but all come from a single first printing.



Boston Nov. 11, 1843

Sir,

We beg leave to inform you that having established a branch of our House in Liverpool, in addition to our regular English and Continental Express, we have made arrangements for a **GENERAL FORWARDING, COMMISSION, AND SHIPPING BUSINESS**, and would request a share of the business of your House.

Every attention will be paid to the prompt forwarding of Merchandise of all kinds by the Sailing Packets to any of the American Ports, as well as by the Royal Mail Line of Steamers to Boston, and the Steamers Great Western and Great Britain to New York. Goods for the interior of the United States will, on arrival, be at once cleared at the Custom House and forwarded as directed, by Harnden & Co.'s Express.

We shall continue as heretofore to receive and forward Specie, Bank Notes, small Packages and Parcels, and can promise the delivery of Goods consigned to our care, more speedily than if they were transmitted through any other source.

Our Liverpool Establishment will give particular attention to the ENTERING AND CLEARING OF VESSELS, PAYMENT OF CUSTOM HOUSE FEES, SALE OF CARGOES, AND PROCURING OF RETURN FREIGHTS, AS WELL AS THE SALE OF MERCHANDISE GENERALLY, ON COMMISSION.

Our business will comprise the purchase of any articles of British Manufacture, promptly as per order, and on reasonable terms.

Mr. Edward G. Tuckerman, formerly of Boston, will act as our Agent in Liverpool, and has full power to make any business negotiations, and to sign for the firm when required.

By a close attention to business, we think we may guarantee to correspondents the execution of their orders, with fidelity and promptitude.

We are,

Your obedient Servants,

HARDEN & CO.

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" HOPE & CO., Amsterdam.

Figure 2. Contents of the Figure 1 cover. This was a mass mailing, sent in bulk to Philadelphia by Boston-based expressman William Harnden, promoting his transatlantic express service.

The reasons for my conclusion are that both weak and slightly stronger impressions all cluster within the same date range, October 1843 to January 1844. But if we look in on the uses even more microscopically, it becomes obvious that different impressions were in use at the same time. An October, 13 (1843) cover shows very pale printing but the Oct. 10

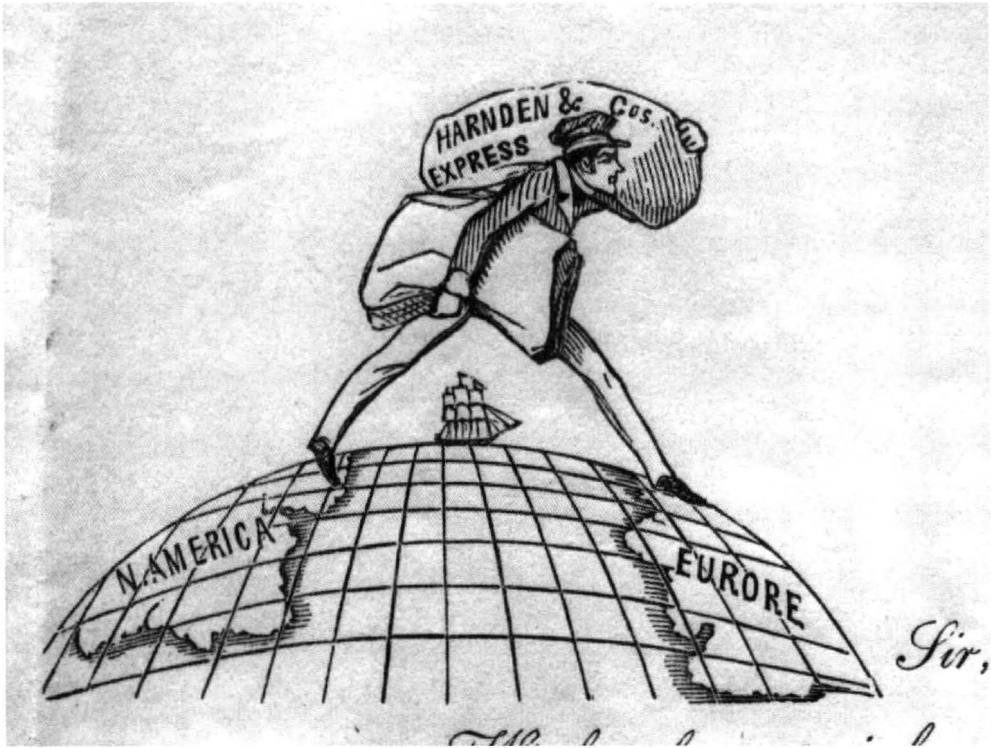


Figure 3. Detail of Harnden's striding messenger logo, from the letterhead of the document shown in Figure 2.

EKU cover, just three days earlier, shows the buildings much more clearly defined. Obviously, both stamps represent varied impressions from the same printing.

I compared the stamps on the two Harnden flyers that survive from the Nov. 11 mailing shown in Figures 1-3. The stamp on the other cover shows much more background detail than the stamp on the cover in Figure 1, on which the building on the right barely shows. Both letters were posted the same day, even the same hour, from Robertson's principal office at 83 South Second Street.

I conclude that the stamps of this first (October 1843) printing, all portray pale city buildings and virtually no horizontal background lines, but they vary considerably from stamp to stamp, due mainly to the coated stock paper that was unsuitable for fine lithographic impressions.

Leading up to and slightly after Halsey sold the Philadelphia Despatch Post to Daniel Otis Blood in early July 1845, there were four distinguishable printings of the 15L3 stamp, with each stage showing more details both in the buildings and the background horizontal lines. By going through six decades of auction records, and collating docketed dates of usage, this is the picture that emerges:

First Printing: On stout, hard, coated paper with virtually no background lines at all. Impressions vary from stamp to stamp, some showing little more than the messenger and the central building, while others reveal partial buildings flanking the central MEB. Dates of use run from Oct. 10, 1843 to Jan. 9, 1844, with one late use dated April 20, 1844.

Second Printing: On stout but slightly softer paper, with many faint horizontal background lines now visible. Most buildings have recognizable shapes, but the building to the

immediate left behind the MEB is invisible. Period of known usage: January 2, 1844 to June 18, 1844. Figure 4 shows a cover bearing this version of 15L3. The date is June 18, 1844, a late use of the second printing.

Third Printing: On thin paper, with darker design overall. With this denser printing, clear background lines become visible and buildings take on added definition (with the ex-



Figure 4. Local cover, dated June 18, 1844 bearing an example of the second printing of the Striding Messenger stamp. Design details are clearer.

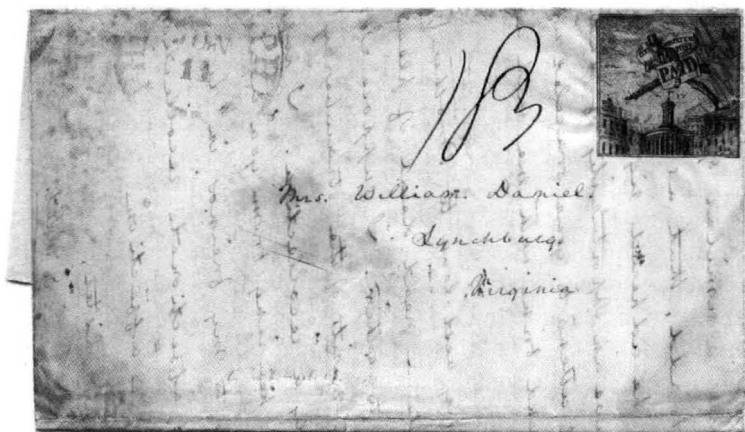


Figure 5. Cover from Philadelphia to Lynchburg, Virginia, with a third-printing Striding Messenger, posted June 10, 1844. This was before the rate reductions of July 1, 1845. The local stamp paid postage to the Philadelphia post office; 18³/₄¢ in U.S. postage was collected from the recipient in Lynchburg.

ception of the building behind MEB, which is still sketchy). Figure 5 is a cover posted June 10, 1844, an early showing of the third printing. After the sale of the post to Blood, a few of these stamps became 15L4, with "D.O. Blood" provisional manuscript control initials penned at the top. Dates for the third printing range from May 9, 1844 to September 30, 1845. Figure 6 is an off-cover example with the "DOB&Co" control marking. This is the same third printing, but because it's a Blood stamp it gets a different Scott number, 15L4.

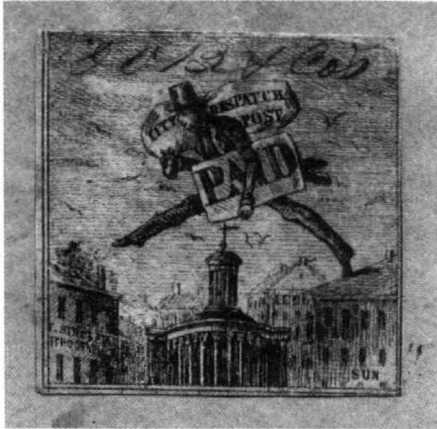


Figure 6. Third printing of the Striding Messenger stamp. The design is darker and details are even clearer. This stamp continued to be used after the post was sold to Blood. It shows Blood's "DOB&Co." manuscript control initials across the top.



Figure 7. Fourth printing of the Striding Messenger, showing dark, intensely detailed impressions. The background buildings and their inscriptions show very clearly. All recorded examples of the fourth printing are signed by the Blood firm.

Fourth Printing: The fourth printing seems to have been a small one, apparently ordered by Blood after his takeover, while he was awaiting the printing of his own, updated strider stamp. All the surviving examples of the fourth printing are signed by the Blood firm across the top of the stamp. A representative example is shown in Figure 7. These stamps were printed on thin paper with dark, intensely detailed impressions. All the background lines are vivid and the normally faint building to the left of the MEB finally shows clearly. The earliest date I have found for the fourth printing is August 8, 1845.

The stamp design strode forward for three more years and two design redraws, enduring until well into 1848. By the fall of 1845, Blood's own modified design came into use with "D.O. BLOOD & CO'S" printed in an arc over the head of the strider. These stamps, Scott 15L5, were printed by Wagner & McGuigan at 100 Chestnut Street. Why Blood switched printers, no one knows, but maybe he witnessed the grief that Robertson & Co. went through with its many printings of 15L3 and 15L4. On 15L5 "T. SINCLAIR" is whitewashed off the building on the left. This stamp went through at least two printings, but they are not significantly different from one another.

And finally, in 1847, Blood went back to Sinclair for another design modification. On this stamp (15L6) a large legend was added across the messenger's legs: "CITY DESPATCH". On the mailbag, "CITY DESPATCH POST" is altered to "CITY DISPATCH", dropping the word "POST". So here's a stamp with DISPATCH on the mailbag and DESPATCH on the stamp. Where was his proofreader when he needed one? And Blood clerked for a Philadelphia newspaper, *The Ledger*. This last step was a bit of a stride backward, in my book. ■

THE 5¢ 1847 STAMP:
DETERMINING THE PLATE POSITION OF THE “T” CRACK

WADE E. SAADI

The discovery of the “T” Crack on the 5¢ 1847 stamp was reported to *Chronicle* readers in May 1994.¹ It remains the only plate crack to be discovered on either the 5¢ or 10¢ stamp of the 1847 issue and has earned a listing, but not yet a value, in the Scott specialized catalog. The crack consists of a line of color running from the top of the stamp through

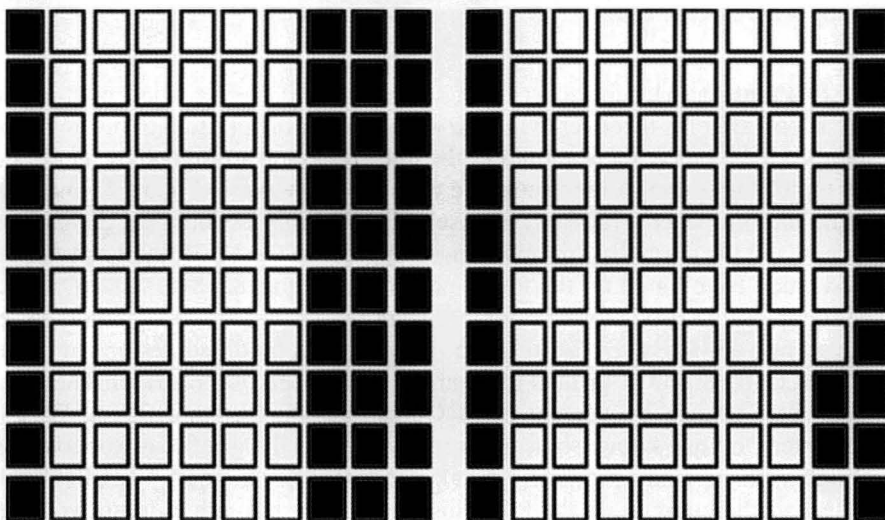


Figure 1. There were 138 possible plate positions (in white) for the “T”-crack stamp after its initial confirmation on single stamps.

the upper left portion of the “T” in “POST,” almost as if the top left portion of the “T” had broken off its stem. I briefly reported the plate position of the “T” Crack in May, 1998.² This article completes the picture, explaining how the plate position of the subject stamp was determined to be 69R.

Figure 1 shows the plate layout of the left and right panes of 100 stamps. The dark squares are the 62 positions eliminated from contention as being the plate position of the

¹ Wade E. Saadi, “The Discovery of a Plate Crack on the 5¢ Stamp of 1847,” *Chronicle* 162, May 1994, pp. 94–102.

² Wade E. Saadi, “‘T’ Crack on the 5¢ 1847 Plated to Position 69R,” *Chronicle* 178, May 1998, pg. 122.

“T” Crack, as explained in detail in *Chronicle* 162.³ While nearly a dozen copies of the “T” Crack were identified in the original article, only one was part of a multiple; a horizontal pair, the left stamp being the variety. Only a limited amount of information can be garnered from a single position. Until more multiples containing the “T” Crack were discovered, little progress could be made. Sixty-two positions were eliminated, but 138 possibilities still remained.

Figure 2 shows a strip of three 5¢ 1847 stamps. This was lot 170 in the Henry Stollnitz 1847 holding, auctioned about a decade ago (Siegel sale #771). Viewing the lots at a table at Siegel’s the day before the auction, I read the gist of the catalog description: “Horizontal strip of three...on large piece of cover to Switzerland.” No mention of the excellent “T” Crack example, nestled between two adjoining stamps.

While delighted to have discovered this while viewing the auction lots, I realized that any “Eureka!” exclamation of would draw attention to lot. I knew this sale was going



Figure 2. Strip of three, from the Stollnitz collection. The “T”-crack is the middle stamp.

to attract most of the key players collecting the 1847 issue, since it presented such a vast offering, over 550 lots of the material. Spirited bidding could easily cause this lot to realize a multiple of the listed Scott value printed in the auction catalog. Around the room, I recognized collector friends who suddenly looked like wolves gazing at the lamb chop in front of me. I sheepishly replaced the piece in its pouchette and went on to examine the next lot.

My apprehensions turned out to be misplaced. At the auction the following day, the lot was hammered down to my agent while I watched, for a deep discount from the catalog value for a horizontal strip of three. I would have paid many times that, but didn't

have to. Moral of the story: view stamps and covers carefully and don't let the description distort your focus. I noticed among the viewers that day at least five very knowledgeable collectors who were acutely aware of the “T” Crack's existence and desirability. But this lot slipped by all of them, unnoticed.

As an added bonus, the strip of three had a 4 millimeter sheet margin on the right

³ That article had an unfortunate error in the caption for its Figure 5 (page 102), which should have read: “From this we are left with a possible 138 positions, having eliminated 62 from contention.” Many thanks to classic student and proofreader extraordinaire Dick Celler, whose keen eyes caught this mistake.

side. The margin was conclusive proof that the “T” Crack came from the ninth vertical row of one of the panes. Since the ninth vertical row of the left pane had already been elimi-

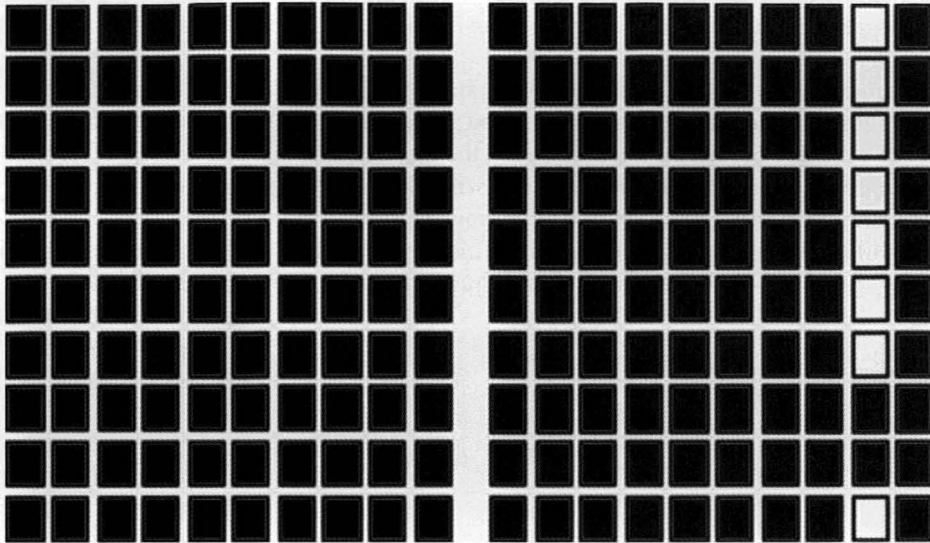


Figure 3. After the Figure 2 strip was discovered, the location of the “T”-crack stamp was narrowed down considerably: it could have come from only eight possible positions.

nated from the running (stamps from this row would show a “Dot in the ‘S’” variety, and no “T” Crack examples did), this meant the “T” Crack came from the right pane. Positions 79R and 89R were also eliminated since the stamps on their right would be distinct double transfers (80R and 90R), not present on the Figure 2 strip. That left eight positions from the ninth vertical row of the right pane.



Figure 4. 70R-80R, key to the puzzle.

Figure 3 shows the possible positions for the “T” crack after the discovery of the Figure 2 strip. At this point, 192 positions had been eliminated.

The key stamp in the Figure 2 strip was the rightmost stamp, since it showed many plating characteristics, including a most unusual lower right corner. The corner is open, the framelines never intersecting. Upon close inspection, the right frameline is the culprit; it ends about 0.3 mm short of the bottom frameline and shows a tiny break about 1.5 mm above the bottom frameline. Also noteworthy: under the right margin stamp, parallel to the bottom frameline, appears a very faint line of color; too light to be the top frameline from the stamp below. I examined the dozen or so right margin singles in my collection for these attributes; no match.

I still needed more information (read: multiples) to conclusively determine to which position the “T” Crack should be assigned. A little over a year later, after inspecting hundreds more 5¢ 1847s, I came across the vertical pair shown in Figure 4, rather plain looking, until I noticed that the bottom stamp was the well-

known position 80R double transfer (Type “A”). Then I looked at the top stamp, the 70R position.

Now I could say it aloud: Eureka!

The top stamp of the vertical pair showed the identical plating characteristics as the right stamp in the Figure 2 strip of three. That meant that the “T” Crack plated to position 69R, as shown in Figure 5. For peer review, the stamps were sent to Mark Rogers and Keiji Taira.⁴ They confirmed the position plating and Mark pointed out that the “very faint line of color” I had noticed on the horizontal strip of three under the right margin stamp (70R)

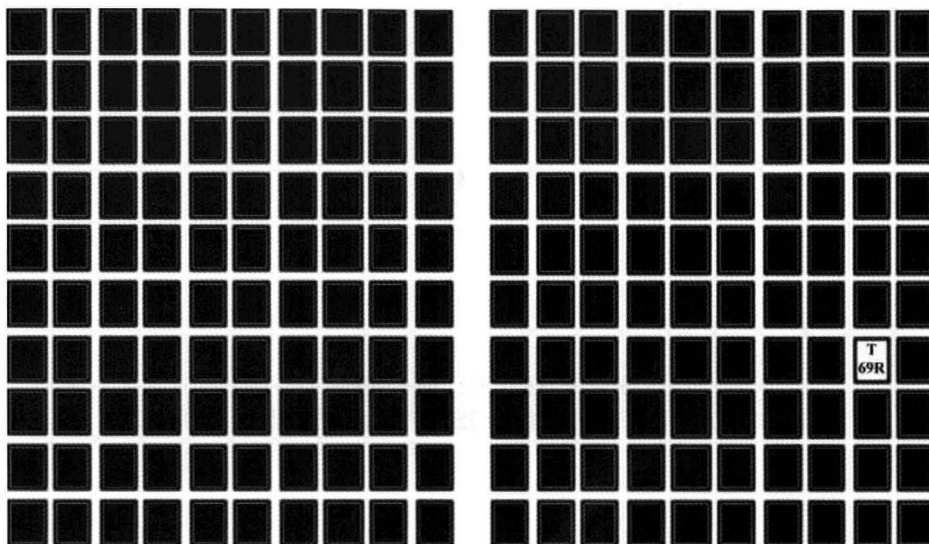


Figure 5. After the discovery of the Figure 4 pair, the plating of the “T”-crack (position 69R) was completed.

belonged to 80R, the Type “A” double transfer. It was the weak doubling of the top frame-line from the double transfer.

On a largely uncharted plate of 200, I was able to determine the plate position of the “T” Crack with the discovery of these two multiples. As it often does, good fortune played a most valuable role, for which I am grateful.■

⁴Keiji Taira passed away in January 2005 and his memory is still fresh in our minds and hearts. He was a unifying force in bringing classic students together.

**BUCKSPORT, MAINE:
AN UNUSUAL INTEGRAL POSTMARK/CANCELLATION**

HUBERT C. SKINNER

This writer has long been intrigued by the experimental postmarks and cancelling devices that appeared in New York City, Washington D.C. and several other cities during the 1850s and the 1860s. Prior to mid-1851 when new values of general issue postage stamps were released, accompanied by a renewed postal reform movement in the United States, the early United States adhesives were obliterated by pen strokes or existing postmarks such as circular date stamps or "PAID" markings.

Even earlier, a combination postmark/canceller, a handstamped "FREE" in an elongate double-lined octagonal box (indicating "free" of further charges, meaning prepaid), was used to obliterate Grieg's City Despatch Post stamp, Scott 40L1, the first postal adhesive issued within the United States.¹ This adhesive, a "local" or private post stamp, was released on February 1, 1842, to prepay the postage on valentines and other local missives carried and delivered by the City Despatch Post of New York City. The City Despatch Post operated until August 15, 1842, when the United States government purchased this local post. The United States continued to use the remaining stock of 40L1 as a carrier stamp (Scott 6LB1) under the designation "United States City Despatch Post" until the supply was exhausted. These stamps were obliterated with an overprint/canceller reading "U. S" in a similar but shorter double-lined octagonal box serving the dual function of identifying the stamp as an official United States adhesive and as an obliterator.²

These combination devices are forerunners of the integral postmark/cancellation devices which appeared later and are considered part of the experimental period mentioned above, beginning soon after the 1851 stamps were issued.

¹ See "Early Cancellations of New York City: Part 1, 1842-1852," by Hubert C. Skinner, *Chronicle* 167, pp. 171-178, especially pp. 171-172.

² *Ibid.*, pg. 172.

Integral postmark/cancellers are defined here as postmarks with obliterators placed within circular date stamps or killers attached to a postmark to enable the letter to be postmarked and the adhesive stamp cancelled with a single device. This avoids striking the letter twice, once with the town circle or another postmark such as "PAID" and a second time to obliterate the adhesive stamp. In a post office such as New York City, with large quantities of letters to be processed, integral markings were economically important as the labor of postmarking was reduced by one half. Later on, duplexed markings performed the same labor-saving function.

In the early 1850s, one, two, three, and four bar killers were placed within the circular dated postmarks used in New York City. Examples are illustrated in the *Chronicle* 167

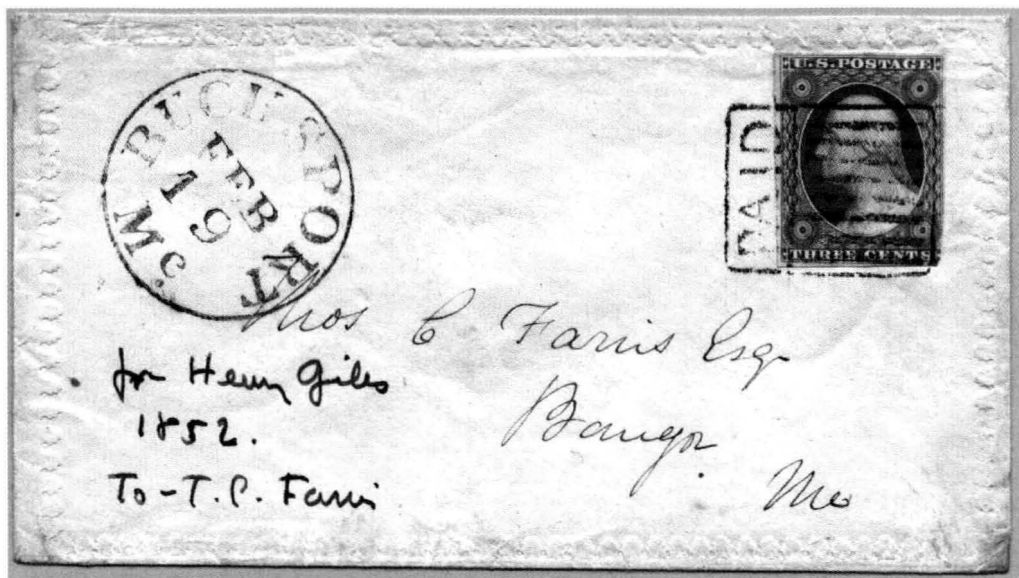


Figure 1. Bucksport, Maine, integral postmark/cancellation carefully struck on an inter-city letter from Bucksport to Bangor, Maine, franked with an imperforate 3¢ 1851 stamp. The crispness of this strike is characteristic of all examples that have been recorded by the author.

article cited earlier. Commencing in early 1854, a circular date stamp with a small, integral, circular seven-bar grid was struck on mail addressed to California, the Caribbean area and some points in Mexico. This mail service, known as the New York Ocean Mail, was carried on contract steamers and postmarked with the ocean mail marking at New York City.

The two covers shown here illustrate one of the most spectacular of the integral postmark/cancellation devices. They were used at Bucksport, Maine, during the 1850s. Figure 1 shows a 3¢ 1851 stamp on an inter-city letter sent from Bucksport to Bangor. Figure 2 shows a drop letter to a local addressee, franked with a 1¢ 1851 stamp.

Because very few truly pictorial obliterations have been recorded on letters from the 1850s, cancellation collectors have been motivated to label this killer "The Bucksport Flag with PAID." This writer classified it as a Simple Design-Grid [S-E SD-G 108] in *United States Cancellations, 1845-1860*. The marking is cross-listed under both Paid and Flag cancels to avoid confusion, but with the same identifying number. As can be seen from the two illustrated covers, the marking consists of "PAID" attached to an eight-bar framed grid, designed and struck such that the grid obliterates the adhesive stamp and the "PAID" falls on the cover. Thus, a single device served two postal purposes. Both covers demonstrate

the care with which the integral marking was applied. This holds true for every recorded example.

This writer hopes his readers will appreciate the enthusiasm with which he regards the experimental postmark/killer devices of the 1850s, when postal workers were endeavoring

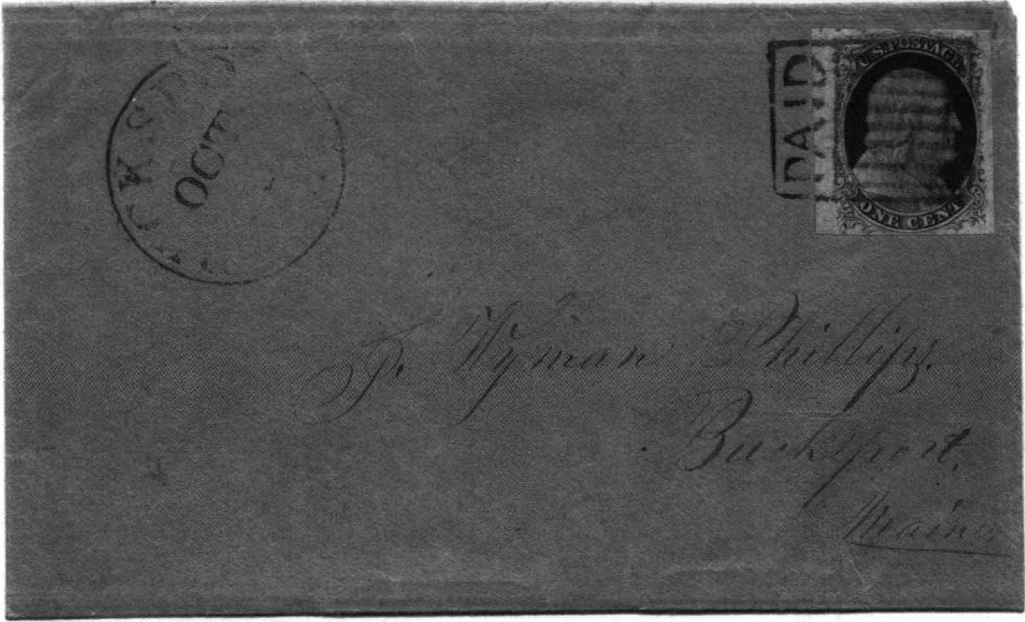


Figure 2. The same Bucksport, Maine, struck with equal care on a drop letter from Bucksport to a local addressee. This beautiful cover resides in a prominent collection in the Chicago area and is shown through the courtesy of the owner. This is the only example with a 1¢ Franklin stamp recorded by the author.

to solve mail handling problems, hopefully with the intent of improving and expediting the transmission of the mails. If any reader knows of other examples of this Bucksport marking, used on other 1851 values or on later issues, notice of such would be most sincerely appreciated. ■

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“UNPAID AND NOT FRANKED”

RICHARD B. GRAHAM

The new postal act effective 1 July 1863 made changes both in rates and in some age-old aspects of the mails. It established a 3¢ per half ounce rate for all U.S. domestic mails, where previously 10¢ had been required for covers between the coasts. It also changed the 2¢ ship letter collection to double postage, though 2¢ per item was still paid to captains of private ships. The WAY fee was abolished, and so was the fee for city carrier service, although the local letter rate was raised from 1¢ to 2¢.

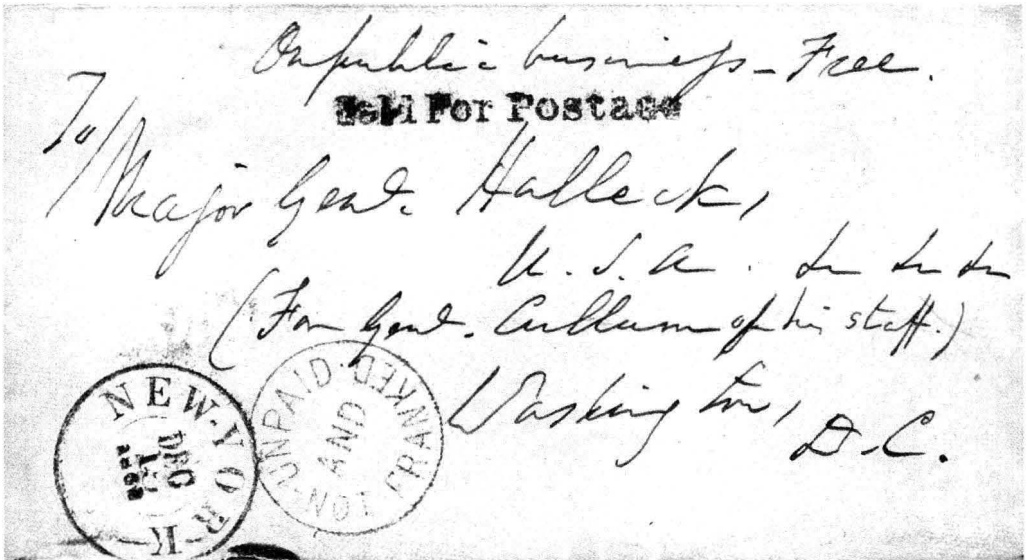


Figure 1. Cover sent 15 December 1863 from an unknown officer of the Union Army to Major General Henry Halleck in Washington. Since the letter lacked a franking signature, as required by the new postal law effective 1 July 1863, the New York post office applied a red handstamp “UNPAID AND NOT FRANKED” marking and also a black “HELD FOR POSTAGE.”

Other changes were less obvious to the public. One was a change in the laws governing the franking of mails by government officials, former presidents, widows of presidents, and vice presidents. Sending letters free to government officials who had the franking privilege was also eliminated, except for one special case. This related to official communications to the executive departments, sent “by some officer of the department [in the field], or an officer under its control or responsible to it...” Even then, rather than simply relying on the address and an “official business” endorsement, the sender was required to provide

a franking signature along with his rank or official title. This portion of the act was revoked after some months, as the requirement to frank with a signature was largely ignored on letters to the departments.

Since the envelopes in which letters to the departments were sent were normally discarded, few covers illustrating this franking are known, at least to me.

The cover shown in Figure 1 turned up a few years ago. It bears a pale red circular handstamp, applied at the New York post office, reading "UNPAID/AND/NOT FRANK-ED." The cover also bears a black New York postmark dated Dec. 15, 1863 and a matching black "Held For Postage." A similar New York postmark on the back is dated the next day.

The cover is addressed to Major General Halleck, then commander in chief of the Union Armies at Washington, and marked as being for Gen. (George W.) Cullum, who was Halleck's chief of staff. Across the top, the cover is endorsed as being sent "On public business—Free." But no franking signature was provided by the sender, who is not identified.

Back in February, 1988, I wrote an article on this subject (*Chronicle* 137), with several illustrations, including covers with imprints intended to comply with the new 1863 laws. That article, as I recall, elicited little or no response. Thus, it's gratifying to have a cover show up, after 18 years, with a marking created expressly to indicate non-compliance with the letter of the law.

For further detail, please consult *Chronicle* 137, pages 39-44. ■

TWO UNUSUAL BLACK JACK COVERS

JAMES W. MILGRAM, M.D.

A couple of Black Jack covers came to my attention which illustrate very unusual uses of these stamps, uses not mentioned in the major Black Jack references.

This is a stamp that was printed because the postal rates for circulars and drop letters was changed to two cents on July 1, 1863. The cover in Figure 1 is an example of the drop letter rate from Philadelphia, but it bears two stamps. The earlier postmark is the "PHILADA. PA. POST OFFICE JUN 24 3RD '65" in the upper right. The cover is addressed to a person with a street address but no given town. This is a fairly common version of a drop letter address. The unusual aspect of the cover is that it was forwarded as a drop letter to a different address but still within Philadelphia. And a duplex postmark "STATION PHILADA JUN 26 1ST '65" ties a second copy of the stamp to the new address. Presumably the original addressee added the stamp and the new address. Both uses included carrier delivery. Perhaps the carrier had stamps with him that he sold to people wishing to forward mail.

In the Christies sale of the Joseph F. Rorke collection (March 16, 1988) there was a similar use of the Black Jack stamps, with one stamp no grill and the other an E Grill (lot 632). The first stamp is tied "PETERSBURG VA. NOV 25" and the other bears a similar postmark dated two days later. But the description does not describe any forwarding and the cover is not fully illustrated, so the two stamps might have paid postage on an overweight letter. But it too might have been forwarded. A cover from New York, lot 132 in the John Kaufman sale of 1 December 1980, was definitely forwarded. It has a Black Jack in both upper corners, each tied by attractive blue cancels.

I wondered if such a forwarded drop letter usage existed during the one cent period

preceding July 1, 1863 so I referenced *The United States 1¢ Franklin 1861-1867* by Don L. Evans (Linn's Stamp News, Sidney, Ohio, 1997). During this period either pickup by a carrier or delivery by a carrier was charged an additional 1¢, so drop covers with an extra

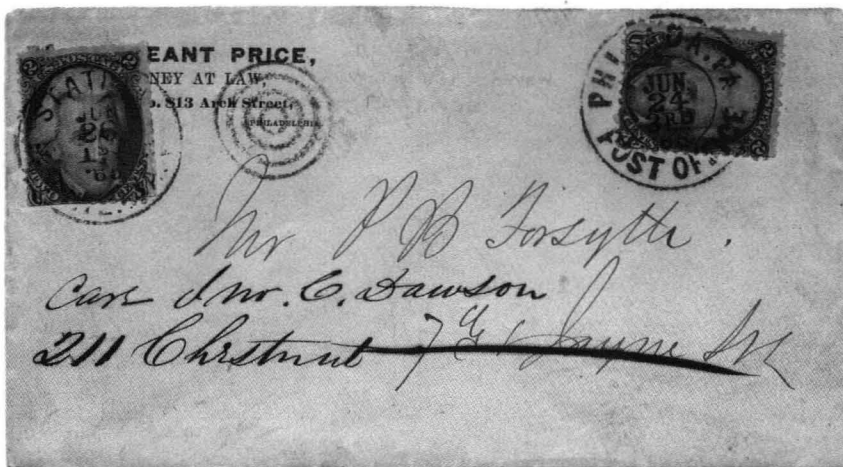


Figure 1. A forwarded drop letter: 2¢ Black Jack tied by “PHILADA. PA. POST OFFICE JUN 24 3RD ‘65” on a drop letter which was forwarded to a second address in Philadelphia with another Black Jack, tied by “STATION PHILADA PA. JUN 26 1ST ‘65”.



Figure 2. Two cents Black Jack with E grill, tied by the killer portion of an attractive red New York duplex marking, dated “NEW-YORK JUN 10” (1868) and sent to the New York location of the Hartung hair-goods company.

stamp, two 1¢ stamps, are not too uncommon. Also, two 1¢ stamps can be found on drop covers after July 1, 1863 paying a single drop rate of two cents. But I found no 1¢ covers forwarded with a second 1¢ stamp within the same city

Figure 2 shows the front of cover bearing a Black Jack with “E” grill, Scott 87, tied by a red duplex at New York and bearing what appears to be a June 10 postmark. This is verified by the receiver’s notation “Answered June 10/ 68”. This cover is from the famous

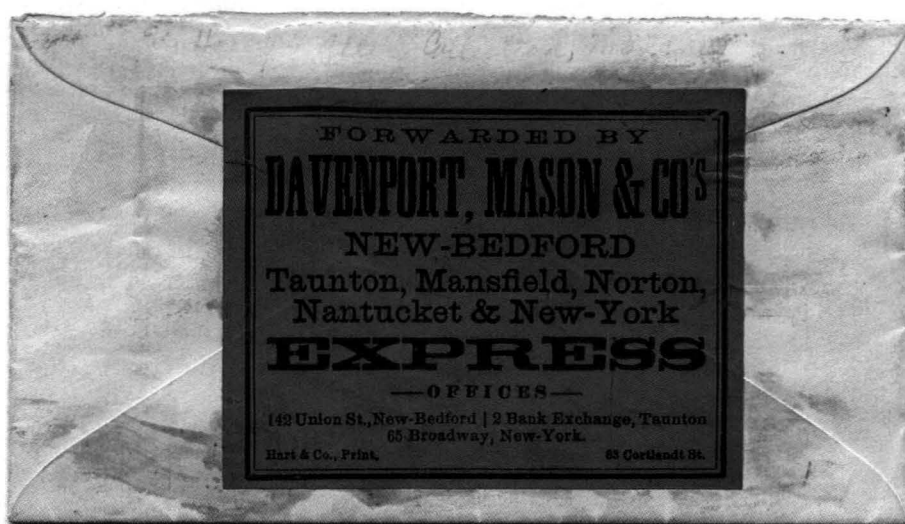


Figure 3. Reverse of the Figure 2 cover, showing a large orange label of an express company with stations in several Massachusetts towns.

Hartung hair goods correspondence.

This is actually a bootlegged cover from another city. A 3¢ stamp should have been applied instead of the Black Jack. The reverse, shown in Figure 3, bears a large orange label with black lettering of the Davenport, Mason & Co. Express, with points of contact, as the label indicates, at New Bedford, Taunton, Mansfield, Norton, Nantucket and New York. Addresses of the New Bedford, Taunton and New York offices are detailed at the bottom of the label. It is not known where this cover originated, but the combination of an express label used with a Black Jack stamp must be quite unusual. ■

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MATCHING 2¢ 1869 BISECTS

SCOTT R. TREPEL

The recent sale of the Elliott H. Coulter collection included two rare 2¢ 1869 bisects (Siegel Auction Galleries, Sale 911, May 12, 2006, lots 82 and 83). Both are well-known items that had previously been offered in major sales. The first was a diagonal 2¢ bisect on a printed United States Internal Revenue notice distributed by the tax collector in Luray, Virginia. This was formerly part of the Margaret Wunsch collection.

The second was a vertical 2¢ bisect on a 2¢ Brown postal stationery entire (Scott U80) from East Clarendon, Vermont, which was once part of the legendary John F. Seybold collection. The Coulter catalog documented the fact that in each case the bisect has a matching twin, something that had not previously been mentioned in any of the 1869 literature (as far as the writer is aware).

Matching bisects—divided portions of the same stamp—are highly prized by philatelists. Examples of matching bisects of the 10¢ 1847 stamp have been featured in articles and sale catalogues for many years. It's remarkable that the 2¢ 1869 matching bisects have never received the same recognition. In fact, it appears that no one ever noticed. To augment the written record, this article will describe the four items and illustrate the matching bisects.

Luray, Virginia, Tax Notices

The Luray 1869 bisects comprise a group of more than one dozen pieces and at least four complete notices bearing bisects of 2¢ or 3¢ 1869 stamps. The tax notices were prepared by Frank J. Bramhall, the Assistant Assessor of the U.S. Internal Revenue office at Luray, Virginia. The notice informed the addressee that the completed and signed tax form had to be filed within 10 days to avoid a 50 percent penalty in addition to the tax owed. The forms were dated March 26, 1870, by Bramhall. At this time, two postage rates applied. If addressed to a resident of Luray, 1¢ postage was required. If addressed to another post office within the tax district, the 2¢ printed matter rate was required. Bramhall evidently had a limited supply of 2¢ and 3¢ stamps, and he cut 3¢ stamps into one-third (1¢) or two-thirds (2¢) portions to meet the rates. Some of the 3¢ thirds were used in pairs to make the 2¢ rate.

Complete Luray tax notices with 1869 bisects are very rare. The Coulter 2¢ notice,

UNITED STATES INTERNAL REVENUE.

ANNUAL TAXES, MARCH, 1870.

To *Samuel Miller*
 of *Luray*, in
 the *6th* Division *6th* District,
 and State of *Virginia*



TAKE NOTICE

That, in pursuance of the acts of Congress, you are required to make out a Return according to the forms within, and deliver the same to me, at my office, WITHIN TEN DAYS FROM THE DATE HEREOF, or an addition of FIFTY PER CENTUM will be made to the proper tax.

No Return will be accepted unless made out in detail, that is, with the proper entry opposite each item of the Return, and the whole subscribed and sworn to.

The form and manner for declaring that a person is not possessed of a taxable income, under the proviso of Section 118, of the Act of June 30, 1864, amended by the Act of March 2, 1867, is prescribed by the Commissioner of Internal Revenue to be the within Return, properly filled up, subscribed and sworn to, as above indicated.

Dated this *26th* day of *March*, 1870.

Frank J. Bramhall
 Assistant Assessor.

OFFICE AT *Luray, Va.*

Figure 1. 2¢ 1869 diagonal bisect on Luray, Virginia, tax notice, from the Elliott H. Coulter collection.

shown in Figure 1, was previously described as the only full notice known with a 2¢ bisect. What past auction describers and writers did not know is that a second 2¢ 1869 Luray notice was part of the Benjamin K. Miller collection at The New York Public Library. This item is shown as Figure 2.

While this writer worked on *Rarity Revealed: The Benjamin K. Miller Collection*, he

UNITED STATES INTERNAL REVENUE.

ANNUAL TAXES, MARCH, 1870.

To *Samuel S. Luray*
 of *Luray*, in
 the *6th* Division *6th* District,
 and State of *Virginia*.



TAKE NOTICE

That, in pursuance of the acts of Congress, you are required to make out a Return according to the forms within, and deliver the same to me, at my office, WITHIN TEN DAYS FROM THE DATE HEREOF, or an addition of FIFTY PER CENTUM will be made to the proper tax.

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Dated this *26th* day of *March*, 1870.

Frank B. Bramhall
 Assistant Assessor.

OFFICE AT

Luray, Va.

1257

Figure 2. Luray tax notice from the Benjamin K. Miller collection at The New York Public Library. Image courtesy of the New York Public Library, Astor, Lenox and Tilden Foundations.

noticed that the two halves were cut from opposing diagonal sides. Using scans and Adobe Photoshop, the writer confirmed that the two halves were indeed cut from the same stamp. Figure 5 shows a digital reconstruction of the original stamp. The apparent color variation is due to scanning and reproduction differences growing from the differing circumstances under which the two scans were made. It does not reflect the true shades.



Figure 3. Cover from East Clarendon, Vermont, November 3, with vertical 2¢ 1869 bisect, also from the Coulter collection.

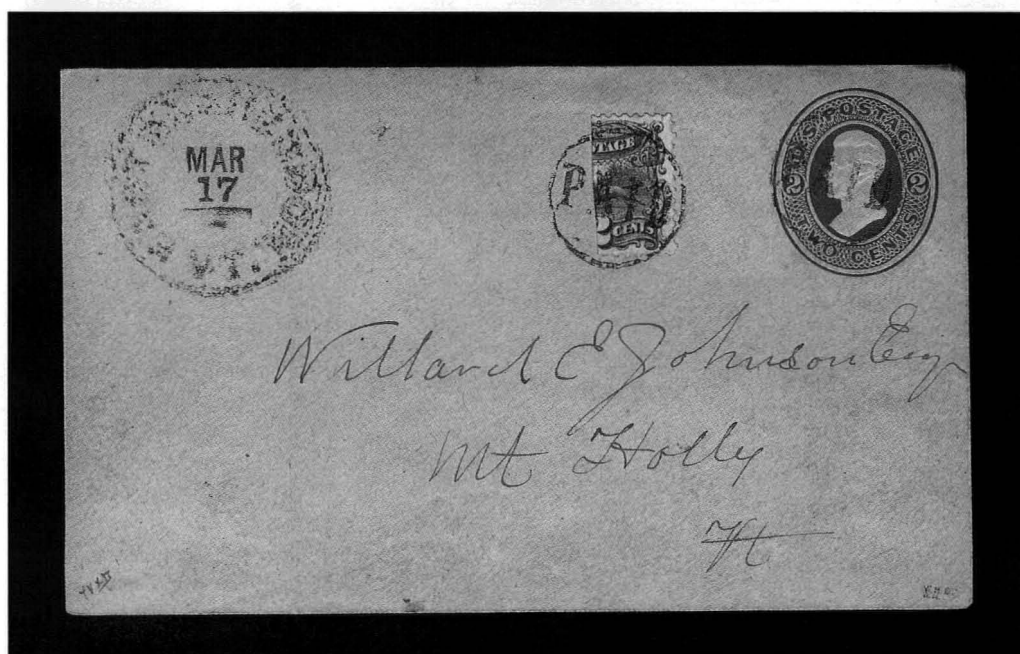


Figure 4. East Clarendon, March 17, with vertical 2¢ bisect, from Siegel sale 869.

East Clarendon, Vermont

The matching vertical bisects are found on two Scott U80 entires from East Clarendon, Vermont. The Coulter cover in Figure 3 (ex Seybold) is postmarked November 3 (circa 1870). Its mate, shown in Figure 4, is dated March 17 (circa 1871) and was sold in Siegel



Figure 5. Matching diagonal halves of the same 2¢ 1869 stamp, from the Luray tax notices in Figures 1 and 2, digitally rejoined.



Figure 6. Matching vertical halves of the same 2¢ 1869 stamp, from the East Clarendon covers in Figures 3 and 4, digitally rejoined.

Sale 869 (lot 3108). The two covers are franked with left and right vertical halves of the same stamp. A digital reconstruction of the two halves is shown in Figure 6.

Based on the 33 2¢ 1869 bisect covers listed in the Rose census (*United States Postage Stamps of 1869*), and counting the Luray bisect in the Miller collection at the New York Public Library (omitted in the Rose census), the two covers are a) the only 2¢ 1869 bisects from East Clarendon, a tiny post office in Vermont, b) the only matching bisects of the 1869 issue available to the public, and c) the only 1869 bisects known on postal stationery. ■

POSTMASTER'S NAME BECOMES LOGOGRAM CANCEL

JOE J. CROSBY

From July 20, 1861 to Sept. 26, 1868 and again from June 23, 1873 until December 9, 1875, the postmaster at Meredith Village, New Hampshire, was John Way Beede. A photo of Beede is shown in Figure 1. During his second term, Beede used a highly distinctive cancellation: a positive “B” inside a negative “D” within a circle.

In the example shown in Figure 2, the marking is fully struck on a 3¢ green entire envelope (Scott U163). It should be noted that this killer was not duplexed to the Meredith Village circular datestamp. Figure 3 shows a blown-up tracing of the Beede marking. When read and properly understood, “BD” represents this postmaster’s entire last name – Beede!

During the 19th century and especially during the Bank Note period, many monogram cancels represented the initials of a postmaster or a postal clerk. One that readily comes to mind is the intertwined “JDV” in an elliptical grid killer, standing for John D. Vail, a postmaster at Blairstown, N. J. Sometimes entire names were used as the cancellation. In *Chronicle* 211, I wrote extensively about the “HATTON PM” postmark, produced by Frank Hatton when he was postmaster at Burlington, Iowa, in the early 1880s.

Webster’s Dictionary defines a “logogram” as “a letter, symbol, or sign used to represent an entire word. Accordingly, John W. Beede’s distinctive cancellation is a logogram, and

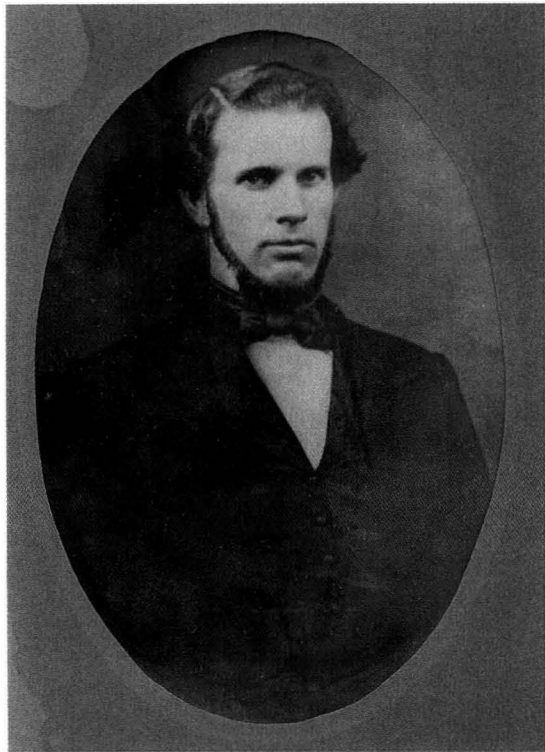


Figure 1. John W. Beede, Postmaster of Meredith Village, N.H. during the 1860s and 1870s, in a photo taken on his honeymoon in March, 1851.

thus far the only reported logogram cancel in 19th Century United States philately. Can anyone else report others?

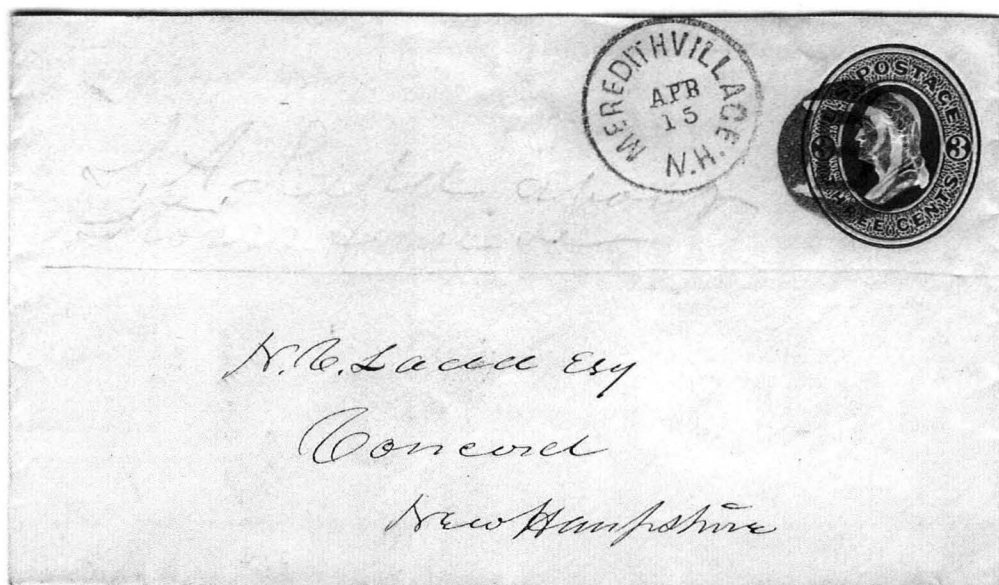


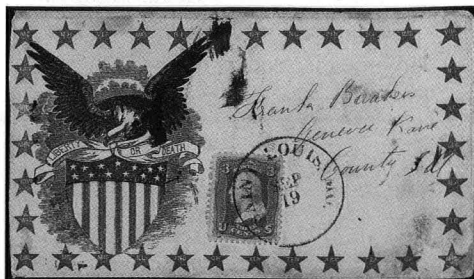
Figure 2. Meredith Village to Concord, N.H., April 15, 187?: Postmaster Beede's logogram cancel, a "B" in a negative "D" within a circle, struck on a 3¢ envelope (Scott U163).



Figure 3. Enlargement of a tracing of the Beede logogram killer. This is the only logogram cancel thus far recorded in classic U.S. philately.

Thanks to the American Philatelic Research Library for providing copies of the U.S. Archives microfilm records of appointments of postmasters at Meredith Village; to Lois Morris and Grace Ainsworth of the Meredith Public Library, for their assistance in locating the photograph of Mr. Beede; and to William A. Pond, former president of the Meredith Historical Society and the photo's current owner, who lives today in the residence Mr. Beede built in 1867. ■

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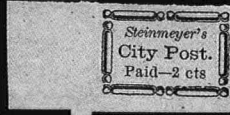


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THE 1873 OFFICIAL STAMPS: ROLL-TO-PLATE TRANSFER DEFECTS FROM FOREIGN FIBERS

GEORGE G. SAYERS

A special class of plate varieties caused by foreign fibers on the transfer roll is well known to students of early U.S. issues. For the 1873 Official stamps, no examples of this class have previously been recognized and described.

A review of the plate-making process focusing on the cause of these defects may aid students of the issue in identifying additional examples of these varieties. The steel transfer roll is produced by rolling the steel disk across the steel die on which the desired image has been engraved. This process is done with enough pressure to force the steel of the roll into the grooves of even the finest lines in the engraving. The resulting inverse image is composed of sharp-edged ridges raised above the surface of the roll. After hardening, the roll is cleaned and then used to duplicate the original image on the printing plate. Again, enough pressure is used to assure even the finest ridges on the transfer roll are completely forced into the surface of the plate.

Rarely, a stray fiber may lodge in the sharp edged ridges of the transfer roll and lay across open areas of the engraving during the rolling-in process. If the fiber is sturdy, its image may be forced into the surface of the printing plate in one or more consecutive transfers, causing a defect which prints in the stamp design in that position of the stamp sheet, creating a collectible constant plate variety. If the fiber is sturdy enough to survive the high pressure transfer, it generally moves slightly before the next transfer and consecutive transfers are slightly but recognizably different. Eventually the fiber is dislodged or crushed and obliterated.

The most famous of these defects in classic U.S. philately is the "curl" on Ben Franklin's shoulder in Plate 7 of the 1¢ stamp of 1851-1857. Figure 1, a copy of Stanley Ashbrook's illustration from his two volume analysis of the plates and postal history of this stamp, shows that "A small hair or fibre of a thread clung to the 'F' Relief and left its mark in six transfers. These stamps with 'Curls' prove the six reliefs of the roll were transferred in vertical rows of ten each, in two groups of six and four."¹ Ashbrook demonstrated that the plate was rolled in top to bottom and right to left. "Following the transfer of 100R7 this little curl became attached to the shoulder of the 'F' [sixth] relief [on the transfer roll]. When the next transfer was made of 59R7, the 'Curl' left its imprint on the shoulder of 59R7. Successive transfers of 99R7, 58R7, 98R7, 57R7, and 97R7, then occurred. After the last transfer [97R7] the curl became detached as no traces of it are visible on 56R7, the next position transferred."² This Ashbrook analysis is another of many significant conclusions in philately which are the result of careful examination of constant plate varieties that some critics casually dismiss as "flyspecking."

The 1873 Official stamp plates were produced in great haste³ and therefore contained

¹ Stanley Ashbrook, *The United States One Cent Stamp of 1851-1857* (New York, N.Y.: H. L. Lindquist, 1938), Vol. 1, pg. 272.

² *Ibid*, pp. 270-274.

³ See the author's article, "Foreign Entry and Erasure of the 1¢ Executive in the 6¢ State Position 11," *Chronicle* 208, pp. 312-315.

more than the usual share of interesting plate varieties. The author has identified three plates which show multiple slightly differing plate defects: the 6¢ Executive and 90¢ Post Office on vertically consecutive transfers and the 1¢ State, positions not known. The 90¢



Figure 1. Scan of Figure 23J from Stanley Ashbrook's two-volume study of the 1¢ of 1851-1857 stamps, showing six successive transfers of Relief "F" with the "curl" on Franklin's shoulder. Note that the first transfer is Position 59 at upper right, and the fiber image changes as the fiber degenerates with successive transfers: 59, 99, 58, 98, 57, 97.

Post Office stamps from Positions 9 and 19 were discovered and identified by Lester C. Lanphear III as containing consecutive images of a fiber hung across the "OS" of "POST." The discovery copies and discussion are part of Lanphear's award-winning exhibit of the 1873 Official stamps.

The plate defects found in Positions 9 and 19 are shown from a reconstructed vertical pair as Figures 2 and 3. Students of plating should note that the smears at the upper left corners which occur in these two positions and several others of the 90¢ Post Office plate are constant markers differing in each position. Additionally, it appears that on these two positions and several others, an attempt was made to repair or erase the position dot at the right midline just inside the oval frame. This effort has left a characteristic set of marks.

Examination of an India proof block with Positions 9, 19, 29 and 39 shows a much lighter and less complete image of the fiber repeats in Positions 29 and 39. Copies of Position 100, the transfer preceding Position 9, have not been identified.

The author has found four slightly differing copies and two confirming copies of

the 1¢ State stamp which show a small line beginning in the ornament at upper left and extending upward into the “D” of “DEPT.” These are not layout lines, which are known to be in the right side of the design. Two of these varieties are shown as Figures 4 and 5. The author believes these varieties are foreign fiber images from an unidentified sequence of transfers.

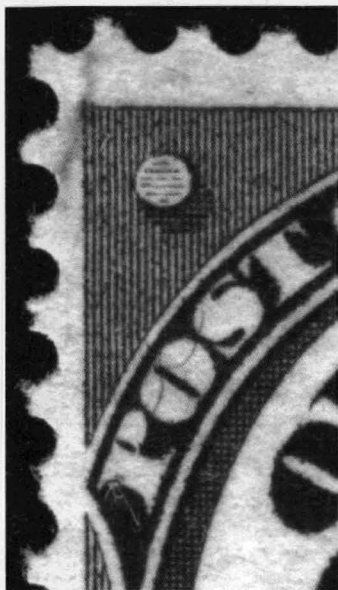


Figure 2. 90¢ Post Office, Position 9: Transfer defect in the “OS” of “POST” and a fiber image draped across the “O” and into the “S”. The smudge across the upper left corner differs by position. This stamp and the stamp shown in Figure 3 are from a reconstructed vertical pair.

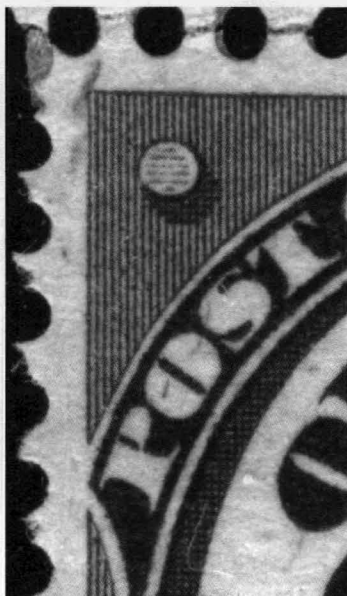


Figure 3. 90¢ Post Office, Position 19: Transfer defect in the “OS” of “POST”. Position 19 is the position below 9 (Figure 2), and therefore the next transfer after position 9. The fiber image has altered slightly as the fiber has been partially destroyed by the pressure of the roll-in process.

The 6¢ Executive stamp presents by far the most complex plating challenge the author has yet found in the 1873 Official stamps. The Official stamps collection of Robert L. Markovits contained the 1875 Special Printing discovery copy of a vertical plate scratch just to the right of the “S” in the upper right corner extending from the margin through the last “E” of “EXECUTIVE”⁴. The author’s search of his proof collection for copies of this variety surprisingly yielded four copies showing similar but clearly different small scratches at this part of the design. Position dots on the four copies are distinctly different.

Until very recently, students of the issue believed plating the 6¢ Executive from multiples was not possible, since multiples of the original stamp are extremely rare. Two strips of four, a few pairs and one rejoined block of four are the only multiples recorded.⁵ Multiples of the 1875 Special Printing SPECIMEN overprint are equally rare, and proof multiples are available very infrequently. The half sheets of proofs in the Bechtel collection, (ex

⁴ The author has been permitted to use a privately produced CD of high resolution scans of the Markovits exhibit collection pages. Students should examine the excellent auction catalog of the collection produced by Matthew Bennett, Inc., sale #273, February 7, 2004. The disposition of this stamp is not known.

⁵ The author is generating a database of scans of some Official stamps and their Special Printings multiples from auction catalog illustrations. No multiples of the 6¢ Executive SPECIMEN overprint have yet been found.

Crawford, Ackerman, Lilly, etc.) currently on consignment to the Columbian Stamp Company, have been bound into book form and are understandably not available for copying at the level of detail necessary for plating studies. Students of the issue know of one India proof block of 12 as the only proof multiple larger than the few blocks of four believed to have survived from the breakup of the ex-Lilly India proof and card proof sheets.

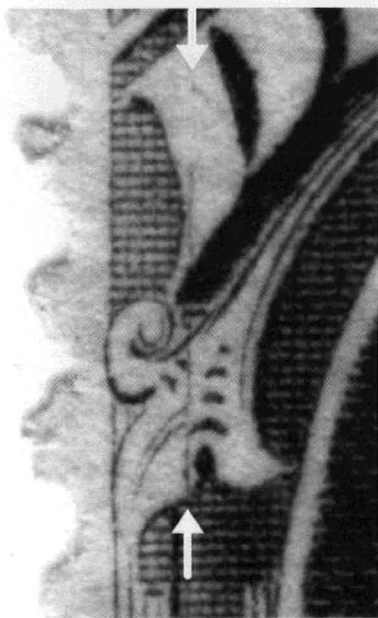


Figure 4. 1¢ State, fiber image in the ornament at upper left extending into the “D” of “DEPT.” Type A indicated by white arrows, position not known.

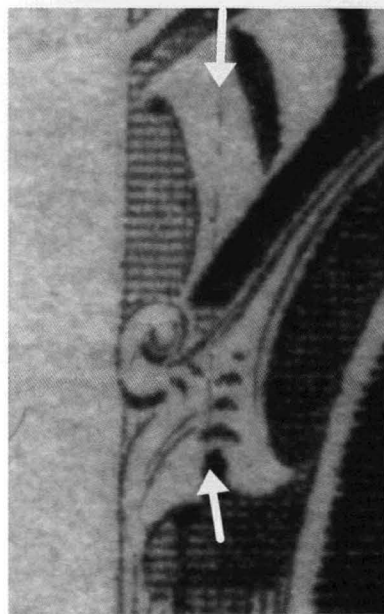


Figure 5. 1¢ State, fiber image in the ornament at upper left and extending into the “D” of “DEPT.” Type B indicated by white arrows, position not known.

But during the 1940's, Elliott Perry, the foremost philatelic student of the era and a friend of the Ackerman family, was allowed to make photographic negatives of the ex-Crawford card proof sheets in the Ackerman estate. Alfred E. Staubus has preserved a set of these negatives of the Official stamp proofs, and generously allowed the author to examine the negatives of the 6¢ Executive. There are two negatives, one of rows 1-6, and a second of rows 4-10. Fortunately, those negatives are in excellent focus and condition, and allow identification of many plate positions.

From these negatives, the author has identified two possible sequences of transfer defects caused by foreign fibers. The first is in column 2, Positions 2, 12, 22, 32, 42, 52, 62 and 72. The second sequence begins in column 6, tenth row (Position 96) and extends through column 8, row 8 (Position 78). The size of the fiber image varies greatly, as it not only depends on the shape of the fiber but on the pressure used to transfer each position. Higher pressure will result in a larger, more complete image of the fiber. Some of the images in column 8 are relatively small. A third apparently isolated fiber transfer defect shows on the negative at Position 16. The student should be aware that interpretation of the negatives is a learned skill,⁶ and confirmation of plate positions and possible plate varieties by

⁶ The author worked on development and implementation of quality control standards and procedures for high resolution offset stripping negatives and step-and-repeat rotogravure engraving negatives.

examination of matching proofs⁷ is required.

Fortunately, many copies of the 6¢ Executive have two or three unique secondary markers which render this task achievable. The most important is the position dot generally

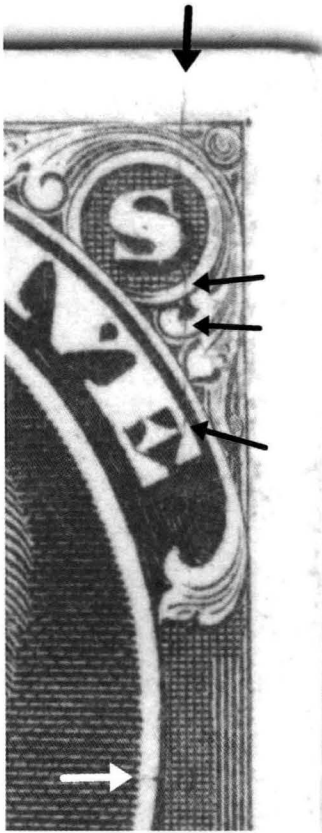


Figure 6. 6¢ Executive card proof, Position 87: The black arrows mark the fiber image. The white arrow points to the small position dot. No other distinguishing marks.



Figure 7. 6¢ Executive card proof, Position 37: The black arrows mark the fiber image. The top white arrow points to a small plate damage in the "E" of this position.

found in the oval frame at the right horizontal midline. Many of the position dots have two or three component dots and a vertical line segment. The arrangement of these elements varies sufficiently to make many positions uniquely identifiable. Some positions show a vertical layout line extending upward from the position dot. These layout lines are always to the left of the small dot in the center of the "S," while the fiber images are found to the right of this dot. Additionally, there is a small break in the right frame line to the right of the

⁷ The Perry negatives were reportedly made from the card proof sheets owned by the Earl of Crawford and subsequently Sen. Ackerman. Those proof sheets were printed in 1893 by the American Bank Note Company for display at the Columbian Exposition in Chicago, although the Crawford sheets probably were reserves (in case of damage) which did not make the trip. However, the plates experienced 20 years of wear and tear before the proofs were printed, and the proof sheets experienced about 50 years including two trips across the Atlantic before the negatives were made. And the negatives are 60 years old. There is evidence from other plates that recuts, re-entries and repairs were made on some of the Official stamp plates before and after the first printings in the second quarter of 1873. Since the negatives were made from the 1893 proof sheets, they may for certain positions be comparable only to late printings of the card proofs. Damages to the negatives or to the proof sheets from which they were made may confuse identification when two mutually confirming proofs are not available.

last “E” of “EXECUTIVE” in all positions. This frame break has been recut on many positions to a varying degree and can be used in some cases to confirm positions. The author has not been able to verify that these recuts were done before the stamps were first printed,

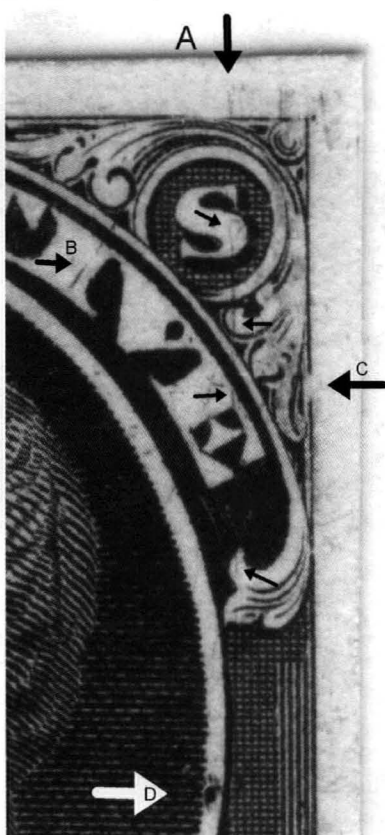


Figure 8. 6¢ Executive Atlanta trial color proof in black, Position 16. Black arrow at A and smaller arrows beneath mark the fiber image. Arrow at C indicates frame break found in most positions but which generally has been recut. White arrow D points to the uniquely shaped position dot in the oval frame.

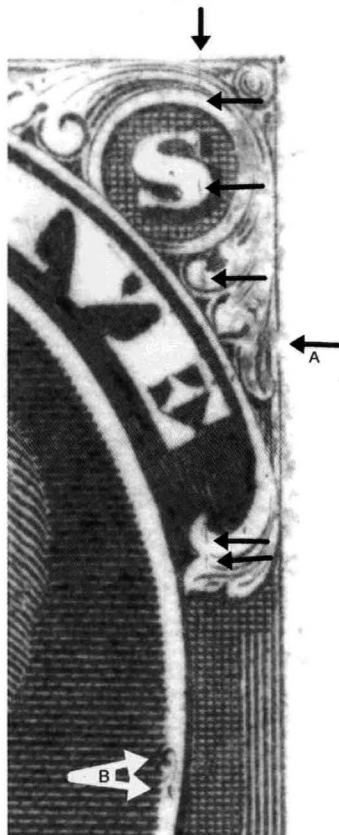


Figure 9. 6¢ Executive card proof from Position 52. Arrows mark the fiber image. Arrow “A” indicates the unrecut frame break. The twin arrows labeled “B” indicate the unique position dot.

therefore stamps and proofs from the same plate position may be different at this break. Last, several positions show small damages to the surface of the plate which can be used to identify those positions subject to the caveats of footnote 7.

This study of the Perry negatives indicates 28 positions show the fiber image transfer defect. Four exemplary proofs are illustrated herewith. Figure 6 shows a card proof from Position 87 with a distinct image of the fiber and with no notable secondary markers. Figure 7 shows a card proof from Position 37 with the fiber image, a small plate damage in the “E” and a distinguishable position dot. And Figure 8 shows an Atlanta trial color card proof in black of Position 16 with the fiber image, the unrecut frame break, plate damages and a bizarre position dot. Figure 9 shows a card proof of Position 52 from the sequence in column 2 on the left side of the sheet with the fiber image as several small pieces, a bizarre position dot and the unrecut frame break.

In April, 2006, the author examined a 6x4 block of 24 India proofs of the 6¢ Executive from the lower right corner of the sheet. The bottom right stamp is confirmed as Position 100 by the characteristic plate variety described below, and thereby all the positions

Figure 10. Right, 6¢ Executive India proof, Position 96: The arrows labeled “A” mark the components of the fiber image, which at this stage appear continuous. The arrows labeled “B” indicate the components of the position dot, and a layout line.

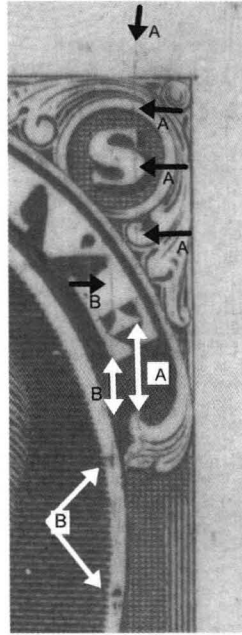
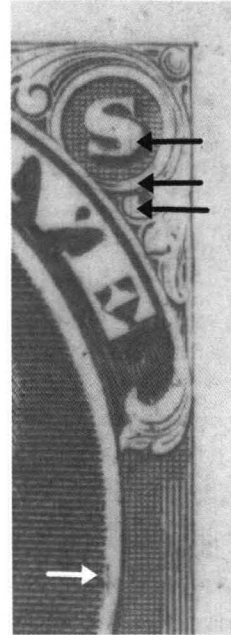


Figure 11. Far right, 6¢ Executive India proof, Position 78: The arrows mark the image of the remaining fragments of the fiber.



of the block are identified. The combination of the Perry negatives and the India proofs is a powerful plating tool. The block contains seven positions with fiber images, including the apparent initial image at Position 96 and the final image of the sequence at Position 78. These positions are shown as Figures 10 and 11. This sequence of roll-ins, indicating the plate was rolled in left to right, contradicts the long-accepted standard explanation of plate layout and the roll-in sequence for the early Bank Note stamps published by Elliott Perry in 1967.⁸ Briefly, Perry states that a precise grid of horizontal and vertical layout lines was used to generate an array of position dots. He concludes that the position dots, when found in the right part of the stamp images, were used to locate the images in the column to the right.⁹ For example, the position dots in the right oval frames of the stamps in column 9 were used to locate the images for column 10, and the images in column 10 have no internal position dots because there isn't a column of images to the right. The next conclusion drawn is that column 10 (or for left position dots column 1) must be rolled in first and the plate completed right-to-left—or else the rolling in of column 9 is likely to obliterate some of the position dots needed for column 10. This is the case with many Official plates, the 1¢ State for example.

To repeat, the progressive degeneration of the fiber image first appearing at Position 96 and ending at Position 78 contradicts this roll-in sequence. The author proposes the alternative explanation that the 6¢ Executive plate was rolled in left to right. After a column of images was rolled in, a position dot was added when necessary with an engraving tool,

⁸ Maryette B. Lane, “The Harry F. Allen Collection of Blackjacks,” *The American Philatelist*, Vol. 80, No. 8 (May 1967), pp. 597-599. “Because the method of plate layout is frequently misunderstood, the writer has asked Elliott Perry to write the following several paragraphs on this subject.” This introduces Perry’s two-page explanation of plate layout.

⁹ Perry’s explanation uses the example of a stamp with the position dot in the left side of the image which was used to locate the images in the column to the left of that image in a plate rolled in left to right. The author has used editorial license, rewriting the explanation to conform to the 6¢ Executive plate under discussion.

inside the rolled-in image, to be used to locate the images in the column to the right. This is also a plausible explanation for the generally complex and bizarre position dots found on this stamp. At least one other plate shows markings consistent with this method of position dot location.

The rare double transfer at Position 6, sometimes found with a partial capture of the plate number, is the only 6¢ Executive constant plate variety previously reported. This

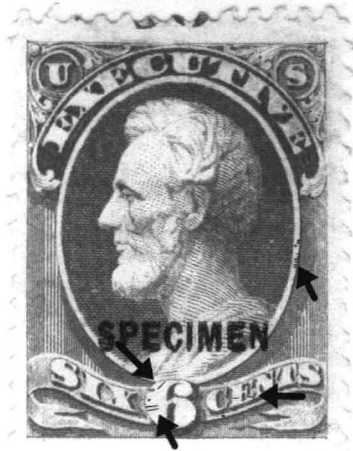


Figure 12. 6¢ Executive, Position 6 double transfer: The arrows mark the double transfer elements in and to the left of the “6”, in the “CE” of “CENTS” and in the oval frame below the position dot. These elements, which normally print lightly, have been manually enhanced to facilitate identification of this rare plate variety.

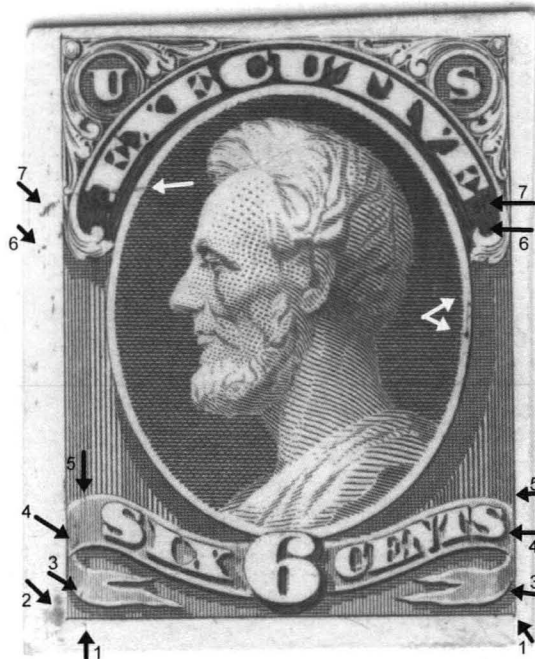


Figure 13. 6¢ Executive card proof, double transfer, Position 7: The black arrows at the left point to elements of the double transfer, which are from the right side of a transfer that extends into position 6. The arrows at the right with the same number point to the elements of the right side of the design from which the doubled lines at left originate. Note that only the bottoms of the deepest, darkest engraved lines survive the hammering out erasure. 1. Die dot at the corner. 2. A small part of the erasure which was not completely repolished. 3. The dark shading line at the bottom of the ribbon. 4. The dark shading line at the bottom and side of the “S” in “CENTS”. 5. The frame line and the line to its left. 6 and 7. The bottoms of the darkest lines in the area below the “E”. White arrow at upper left points to an unrelated scrape on the proof. The twin white arrow at the right points to the unique position dot.

variety of the 6¢ Executive 1875 Special Printing, with the partial plate number capture, is illustrated as Figure 12. In searching for additional positions of the 6¢ Executive with a fiber image, the author acquired the proof illustrated as Figure 13 because of the abnormal markings in the left margin and the unusual position dot. Comparison with the Perry negative shows this is Position 7, and the marks in the left margin are duplicated on the negative proving they are a constant plate variety. Careful examination and comparison of the nega-

tive and a high-resolution scan of the proof¹⁰ led the author to conclude that the marks in the margin and a few marks in the bottom left corner of the stamp are the right side of an imperfectly erased double transfer beginning in the famous Position 6 and displaced about

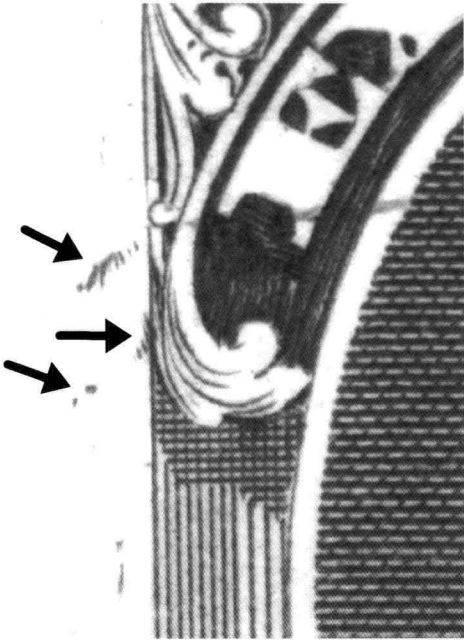


Figure 14. 6¢ Executive card proof, Position 7: Double transfer elements of the upper left margin.

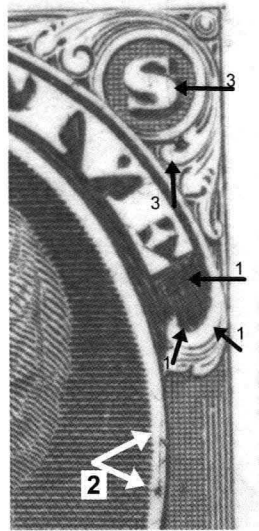
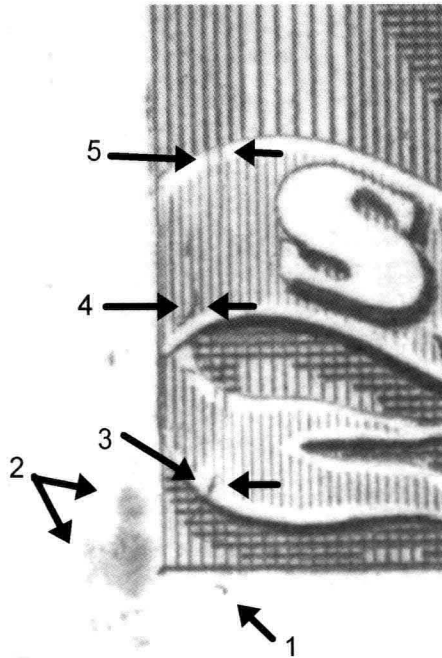


Figure 15. 6¢ Executive card proof Position 7, showing detail of the upper right. 1. The deep cuts which are the origins of the double transfer elements in the upper left margin. 2. The unique position dot. 3. A small fiber image not visible on the negative.

Figure 16. 6¢ Executive card proof, Position 7, double transfer elements of the lower left corner. The numbered arrows correspond to the descriptions for Figure 10.



3.5 millimeters to the right. The details are illustrated in Figures 14, 15 and 16. Examination of a high resolution scan of Position 6 shows traces of the double transfer in and to the left of the “6”, in the “CE” of “CENTS” and in the oval frame below the position dot at the

¹⁰ Students should note that high resolution is achievable on this proof because it has not been washed. Unfortunately, the ink binders and to some extent the pigments used to print the later Executive and Navy proofs are partially water soluble, particularly in the warm, soapy water some people use to clean proofs and remove hinge remnants. On these Executive proofs, one or two washings will leave a weak red background tint on the proof and remove many of the fine lines.



Figure 17. 6¢ Executive, 1875 Special Printing, position 100, lower right corner. A small segment of an oval spiral plate scratch shows in the margin below the lower right corner of Position 100, along with a plate layout dot. Note the apparent doubling of the bottom frame line and the fuzzy appearance of the print. Printers describe a print with these characteristics as a “soupy” print, caused by a slight excess of solvent in the ink.

right midline. Because of the distortion of the design element relationships caused by the hammering out erasure, the author has not been able to identify the origins of these lines and their relationship to the double transfer traces in Position 7. Collectors of the fabulous should note that even though few copies of Position 6 are reported, it is likely that the matching Position 7 for at least one copy exists somewhere in philately. Such a reunited pair would be a spectacular showpiece. The Perry negatives also show a spiral oval plate scratch under Position 100 (Figure 17), and a group of recognizable small short transfer/erasures of the bottom left corner at Positions 9, 10, 20, and 30.¹¹ Assembling a comprehensive collection of these plate varieties will be a great challenge.

Research on these foreign fiber varieties of the Official stamps is just beginning. There is every reason to believe the varieties on these three plates are not the only examples of this type of transfer defect to be found on the Official stamp plates.¹² Interested students are encouraged to join in the discussion of discoveries taking place in this largely unexplored area of the Continental plates. ■

¹¹ Enlarged illustrations of the short transfers of Positions 20 and 30 are found in the author’s book, *Departmentals Plate Varieties*, privately published. Copies of the illustrations are available from the American Philatelic Research Library.

¹² Good shop practice would dictate that the raised transfer image be protected from damage by covering it with something like a soft oiled leather pad while the plate is being moved to roll in a new column. Such a covering could readily transfer foreign fibers to the image. Given the haste with which the Official stamp plates were produced, foreign fiber contamination of the transfer roll could be found on several more plates.

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NOTE FROM THE SECTION EDITOR

I am very pleased to be able to kick off a new section of the *Chronicle* on Western Mails. This section will focus on the interesting and romantic postal history of the American West. In that context, it will cover a broad range of topics, starting with the opening of the West in the 1840's, and the gold rush expresses which followed shortly thereafter. San Francisco, which evolved into the "golden gateway" of the West, will play a central role in this section, as it grew to become the hub of most postal routes serving the West. These routes include steamship routes to and from the East via Central America, overland routes across the continent, and steamship routes to and from Hawaii, the Far East, and British Columbia. I also hope to be able to include postal history articles on the Rocky Mountains and American Southwest.

The *Western Express* journal has published many terrific articles on the American West over the years. The intent of this section is to supplement and enhance the work that they are doing. I have written the first article, on mails from British Columbia via San Francisco, to get things started. In the works are great articles on little known gold rush express companies and San Francisco transit mail. However, we'll need a lot more than that, so if you are interested in contributing to this section in any way, please contact me at the address listed on the masthead page.

POSTAL RATES ON MAIL FROM BRITISH COLUMBIA AND VANCOUVER ISLAND VIA SAN FRANCISCO, 1858-1870

STEVEN C. WALSKE

Located on the western edge of Canada, the two British Crown Colonies of British Columbia (BC) and Vancouver Island (VI) were isolated geographically and postally from other Canadian provinces in the 1858-1870 period. Consequently, virtually all mail from the two colonies to foreign destinations was routed through San Francisco, California. Since neither colony had a postal treaty with the United States (US) before July 1870, both colonial postage and US postage had to be paid separately on mail transiting the US. That gave rise to interesting mixed frankings, and a composite rate structure which was complicated by changing rates in both the US and the two colonies. These composite rates ended with the July 1, 1870 US-BC Postal Treaty.

This article examines the composite rates on mail leaving BC and VI in the 1858-1870 period. Much of the rate information has been derived from Alfred Deaville's important 1928 work, *The Colonial Postal Systems and Postage Stamps of Vancouver Island and British Columbia, 1849-1871*. This has been correlated with US rate information from a number of sources (see the bibliography), and a census of 273 BC and VI outbound covers that passed through San Francisco. This article covers only mail that was carried by the BC or VI post offices via San Francisco. Mail carried by express companies is not included.

The postal system in BC was administered by VI until August 1860, and rates in both colonies were governed by VI regulations until July 1862. Curiously, VI never had a formal postal ordinance, and BC operated without one until June 1864. Below is a summary

of key postal dates, events, and internal rates in the two Colonies during this period:

November 19, 1858: Colony of British Columbia established.

November 24, 1858: Victoria Post Office Notice: 2½d rate on foreign mail from VI post offices; 2½d per ½ oz. rate on foreign mail from BC post offices.

July 19, 1862: British Columbia Postal Notice: 2½d per ½ oz. on foreign mail from New Westminster; 5d per ½ oz. on mail from the Fraser River intermediate zone; higher rates on foreign mail from farther upcountry.

June 20, 1864: British Columbia Postal Ordinance: 3d per ½ oz. rate on foreign mail from New Westminster; 9d per ½ oz. rate on foreign mail from other locations in BC.

November 17, 1866: Union of British Columbia and Vancouver Island.

April 2, 1867: United Postal Ordinance: 5¢ per ½ oz. on foreign mail from the Fraser River delta zone; 12½¢ per ½ oz. on foreign mail from the inland Fraser River zones; 25¢ per ½ oz. on foreign mail from the Cariboo (Williams Creek).

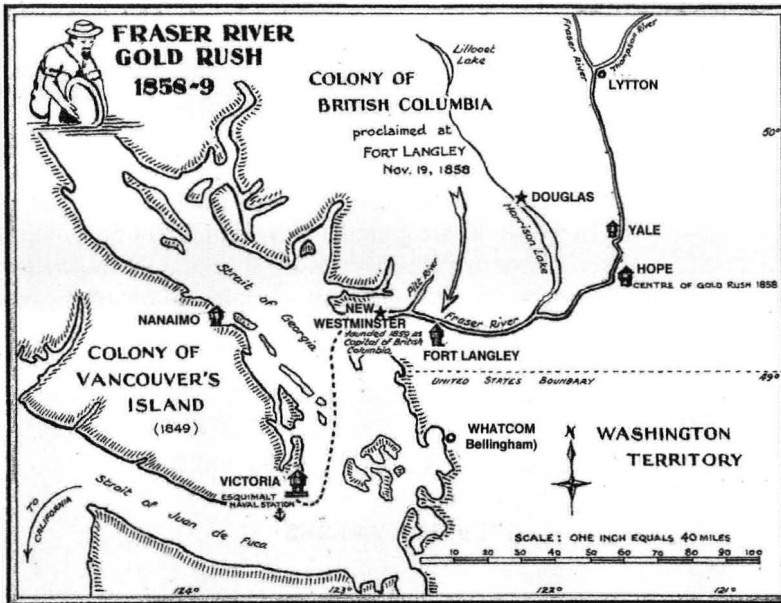


Figure 1. Map of British Columbia and Vancouver Island, showing the Fraser River gold rush region (Gerald Wellburn drawing).

BC domestic rates varied according to distance. Figure 1 shows the locations of the Fraser River post offices relative to the main post offices at Victoria and New Westminster. This article identifies four BC postal zones: the Fraser River delta zone (New Westminster and, in 1867, Langley); the Fraser River intermediate zone (Langley, Hope, Yale and Douglas); the Fraser River up-country zone (Lytton and Lillooet); and the Cariboo region (Williams Creek, far north of Lytton and not shown in Figure 1).

Vancouver Island Colonial Postal Rates

The November 1858 VI Postal Notice set the VI colonial postage rate of 2½ pence. This rate remained in force until April 1867, although it was expressed in cents (at 2 cents per penny) after VI converted to decimal currency on January 1, 1863. It was applied without regard to weight on all mail leaving Victoria for foreign destinations, and was recognized on letters either by means of a hand-stamped frank or a VI postage stamp. US postage

stamps were available in Victoria, and were added to outgoing letters to prepay the US portion of the postage.

British Columbia Colonial Postal Rates

Even though mail from BC to foreign destinations passed through Victoria on its way to San Francisco, VI colonial postage was not assessed on such mail. Only BC domestic rates were applied to mail leaving the colony. Postage in BC was typically paid by colonial postage stamps, although rare hand-stamped "PAID" franks are known, perhaps from periods when stamps were unavailable. US postage stamps were also available in New Westminster, and were usually applied there to prepay US postage on outgoing mail. On January 1, 1866, BC converted its currency from pence to cents, at a rate of 6¼ cents per 3d.

United States Postal Rates on Mail from BC and VI via the US

The US rates applicable to mail from either VI or BC during this period were governed by successive US Postal Acts. At the June 1858 start of the period covered by this study, the April 1, 1855 US Postal Act rates were in effect. As new rates were introduced in the US, there was a time lag in the receipt of notification of those new rates in BC and VI. Accordingly, new US rates were implemented in BC and VI a short time after the effective date of the rates in the US:

- July 1, 1863 US Postal Act rates were adopted sometime in August 1863
- July 1, 1864 US Postal Act rates were adopted sometime in July 1864
- January 1, 1868 US-Great Britain Treaty rates implemented in February 1868

These adoption dates have been derived from an analysis of the census of BC and VI covers that passed through San Francisco.

Composite Rate Periods: Mail Leaving BC & VI, 1858-1870

The combination of the US, BC and VI rate structures results in six composite rate periods for mail leaving BC and VI to foreign destinations, as shown in Table 1.

Dates	First 11/58-7/62	Second 7/62-8/63	Third 8/63-6/64	Fourth(A) 7/64-12/65	Fourth(B) 1/66-3/67	Fifth 4/67-1/68	Sixth 2/68-7/70
Regulations	11/58 VI 4/55 US	7/62 BC 4/55 US	7/62 BC 7/63 US	6/64 BC 7/64 US	6/64 BC 7/64 US	4/67 BC 7/64 US	4/67 BC 1/68 US-GB
Colonial Postage From:							
VI	2½d	2½d/5¢	5¢	5¢	5¢	5¢	5¢
BC Delta	2½d	2½d	2½d	3d	6¼¢	5¢	5¢
BC Intermediate	2½d	5d	5d	9d	18¾¢	12½¢	12½¢
BC Up-country	2½d	12d	12d	9d	18¾¢	12½¢	12½¢
BC Caribou	n/a	24d	24d	9d	18¾¢	25¢	25¢
US Postage to:							
US(<3K miles)	3¢	3¢	3¢	10¢	10¢	10¢	10¢
US(>3K miles)	10¢	10¢	3¢	10¢	10¢	10¢	10¢
Canada West	15¢	15¢	15¢	10¢(1)	10¢	10¢	(3)
Nova Scotia	15¢	15¢	15¢	15¢	15¢	15¢	(3)
New Brunswick	15¢	15¢	15¢	10¢(2)	10¢	10¢	(3)
Great Britain	29¢	29¢	24¢	24¢	24¢	24¢	(4)

Table 1. All rates per ½ ounce, except for VI colonial postage, which was not weight-based; "d" signifies pence. The difference between A and B in the Fourth Period is currency, since BC converted to cents on January 1, 1866. Notes: (1)This rate became effective on February 17, 1864, but was not adopted in BC and VI until July 1864. (2)This rate became effective on August 1, 1864. (3)Rate uncertain; see text. (4)Fully-paid rate of 25¢, payable in colonial postage stamps; no US postage required.

First Composite Rate Period: November 1858 to July 1862

During this period, the composite rates were governed by the November 1858 Victoria Post Office Notice, and the April 1855 US Act. Figure 2 gives an example of these rates. The April 1861 cover in Figure 2 was prepaid 2½d colonial postage in New Westminster, BC, by means of a British Columbia and Vancouver Island 1860 2½d pale rose stamp (Scott 2), cancelled by the New Westminster blue oval “PAID” marking. This curious stamp was issued jointly by the colonies of BC and VI, and was valid for use in either colony. An ad-

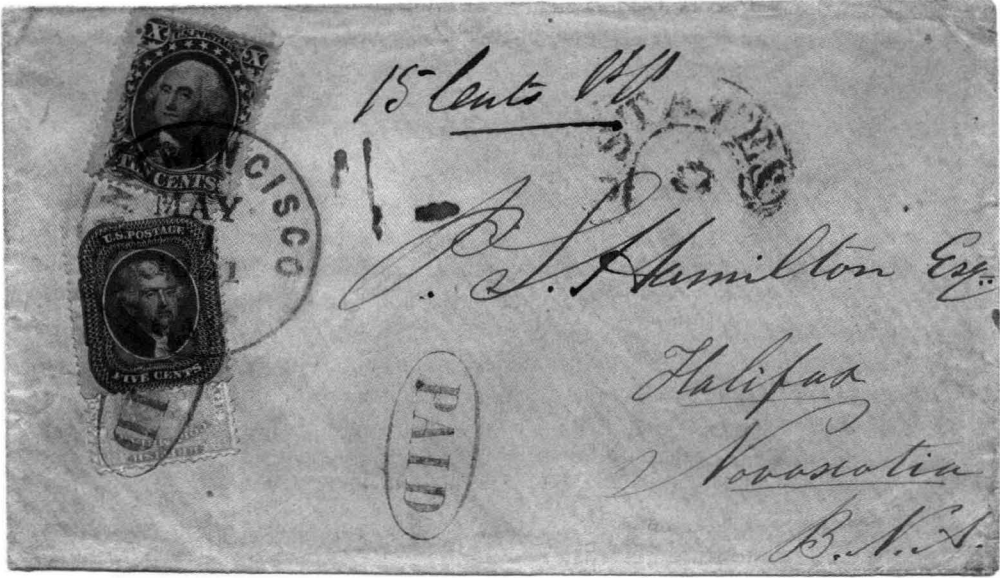


Figure 2. April 1861 cover sent from New Westminster, BC to Halifax, Nova Scotia via San Francisco, prepaid 2½d colonial postage, and 15¢ US postage from San Francisco to Nova Scotia. The blue oval “PAID” markings were applied at New Westminster.

ditional 15 cents for US postage was paid in cash at the time of posting per the manuscript “15 Cents PP” marking. The letter was forwarded to San Francisco along with the cash to pay the US postage. On May 1, 1861, the San Francisco post office added 1857 Issue 5¢ brown (Scott 30A) and 10¢ green, Type V (Scott 35) stamps for the US postage to Nova Scotia. The letter was carried overland to Detroit, where the red “U. STATES” entry marking was applied, and arrived in Halifax on May 29.

Second Composite Rate Period: July 1862 to August 1863

During this period, US rates were still governed by the April 1855 Act, but BC introduced new domestic rates per their July 1862 Postal Notice. BC domestic postage to New Westminster was required to be prepaid on letters leaving the colony from inland post offices, and letters originating in New Westminster or VI were to be prepaid 2½d colonial postage. Figure 3 shows an example of these rates.

The June 1863 cover in Figure 3 was prepaid 5d domestic postage from Yale, BC to New Westminster by a pair of the British Columbia and Vancouver Island 1860 2½d pale rose, which was cancelled by the numeral 4 of Yale. US domestic postage of 3 cents (for a distance of less than 3,000 miles) was also paid in cash at the time of posting, per the red crayon “3c” marking. The letter was processed through New Westminster on July 4, which

marked it "PAID", and added the US 1861 3¢ dull rose stamp (Scott 65). San Francisco cancelled the US stamp with its duplex marking on July 10.

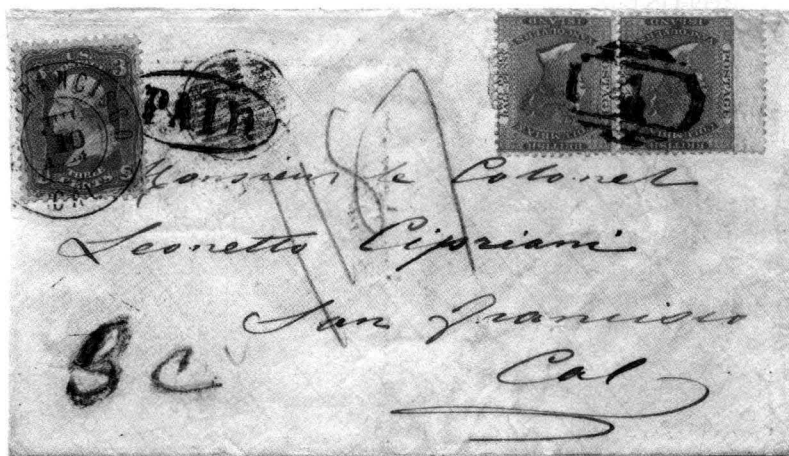


Figure 3. June 1863 cover sent from Yale, BC to San Francisco, California, prepaid 5d colonial postage and 3¢ US domestic postage.

Third Composite Rate Period: August 1863 to June 1864

During this period, the July 1862 BC Postal Notice rates remained in effect, and VI continued to charge 5¢ colonial postage. On July 1, 1863, however, the US lowered its postal rates per the July 1, 1863 Act. This change in rates was received in BC and VI sometime in August 1863, so that is when they began to be applied. Figure 4 gives an example of these rates.

The January 1864 cover in Figure 4 was prepaid 2½d BC domestic postage from New Westminster by a British Columbia and Vancouver Island 1860 2½d pale rose, which was cancelled by the oval "PAID" marking of New Westminster. The US rates were apparently poorly understood, since the obsolete 1855 US postage rate of 10 cents for a distance of



Figure 4. January 1864 cover sent from New Westminster, BC to Illinois via San Francisco, prepaid 2½d colonial postage and 3¢ US postage.

over 3,000 miles was paid in cash at the time of posting, as indicated by the red crayon "10" marking. New Westminster or Victoria later added the US 1861 3¢ dull rose, which reflected the correct US rate. San Francisco cancelled the US stamp with its duplex marking on January 28, and the letter was sent overland to Illinois.

Fourth Composite Rate Period: July 1864 to March 1867

In July 1864, both the June 20, 1864 BC Postal Ordinance and the July 1, 1864 US Postal Act came into effect. The US Act raised US domestic postage on mail from BC and VI to 10 cents, and the BC Ordinance set a new structure for BC domestic rates. The new BC rates on mail leaving the colony were the 6d domestic rate between New Westminster and other BC post offices plus 3d colonial postage, for a total of 9d. Letters originating in New Westminster were charged 3d colonial postage, and those originating in VI were charged 5¢ colonial postage. Figure 5 gives an example of these rates.



Figure 5. September 1866 cover sent from Williams Creek, BC to Aylmer, prepaid 9d (18³/₄¢) colonial postage and 10¢ US postage from San Francisco to Canada West (Michael Perlman collection).

The September 1866 cover in Figure 5 was prepaid 12¹/₂¢ BC domestic postage from the Cariboo region to New Westminster plus 6¹/₄¢ BC colonial postage (BC had converted to decimal currency on January 1, 1866) by a BC 1865 3d blue strip of three (Scott 7), which was cancelled by the numeral 10 of Williams Creek, BC. At this time, the BC 3d stamps were being sold provisionally at 6¹/₄¢ each. Although 10 cents US postage to Canada West was also prepaid in cash, the practice of marking the amount paid in red crayon had been discontinued. The letter was processed through New Westminster on September 14, where the US 1861 10¢ green (Scott 68) was added. San Francisco cancelled the US stamp with its duplex marking on September 19, and the letter arrived in Aylmer on October 10.

Fifth Composite Rate Period: April 1867 to January 1868

During this period, the US July 1864 rates remained in place and the April 1867 BC Postal Ordinance came into effect in the recently united colonies of BC and VI. The new

rates, expressed in decimal currency, were comparable to those in the 1864 BC Postal Ordinance, except that the colonial postage was reduced to 5 cents, and the rate from the Cariboo region to New Westminster was increased to 25 cents. Unlike the 1864 Ordinance, however, only the BC domestic postage was required on mail leaving the colony, and 5 cents colonial postage was not added to the domestic rates. The 5 cents colonial postage rate was applicable only to mail leaving New Westminster, Victoria, Langley or Nanaimo. Figure 6 gives an example of these rates.

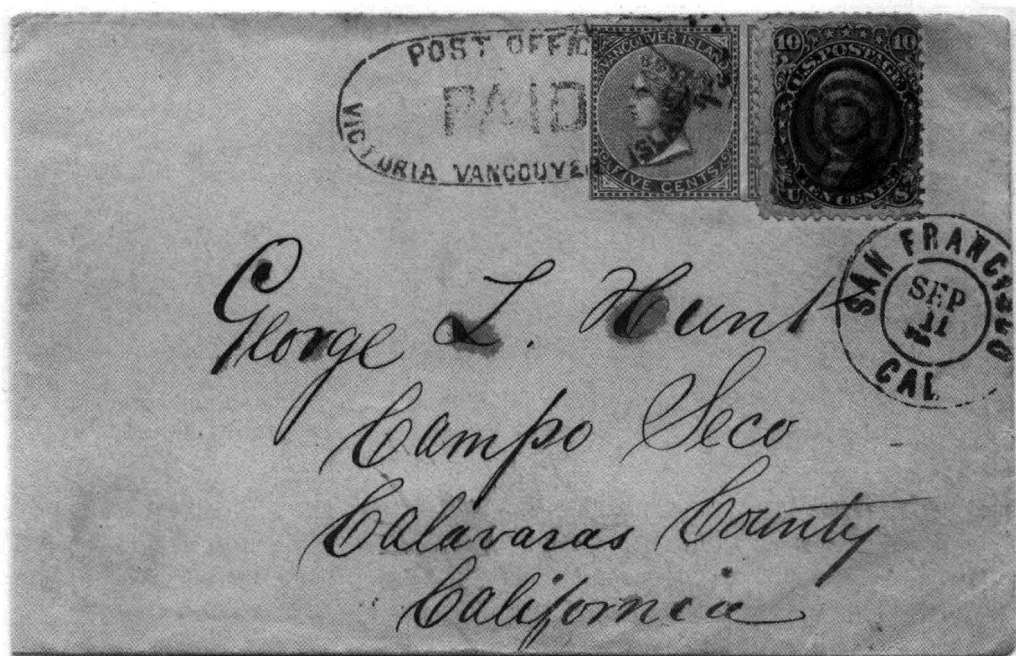


Figure 6. September 1867 cover from Victoria, BC to California, prepaid 5¢ colonial postage and 10¢ US domestic postage.

The September 1867 cover in Figure 6 was prepaid the 5 cents colonial postage required for a letter from Victoria to California. The BC franking is a Vancouver Island 1865 imperforate 5¢ rose (Scott 3), cancelled by the blue long oval “Post Office Paid Victoria Vancouver Island” marking. A US 1861 10¢ stamp was also added in Victoria to pay the postage to California. This 10¢ rate reflects the application of the US 1864 steamship rate to mail from BC, rather than US domestic rates as had been the case previously. San Francisco cancelled the 10¢ stamp with its duplex postmark on September 11, and forwarded it to Campo Seco, California.

Sixth Composite Rate Period: February 1868 to July 1870

On January 1, 1868, a new US-Great Britain Postal Treaty became effective which included provisions for mail from BC. It set a fully-prepaid closed mail rate from BC to Great Britain via the US of 25 cents per ½ oz. which could be prepaid in BC stamps. BC also interpreted this as applying to mail from BC to the US and Canada, but was corrected by the US post office on February 21, 1868, and the old system of adding both US and BC postage to letters leaving the colony was reinstated for those destinations. No covers from this period with full prepayment in BC postage stamps to the US or Canada are known, although covers showing the 25 cents prepaid rate to Great Britain have survived. Figure 7 illustrates this rate.



Figure 7. February 22, 1868 cover sent from Victoria, BC to Scotland, fully prepaid 25¢ in BC postage stamps. This letter was sent in a closed mailbag through the US.

Figure 7 was posted in Victoria on February 22, 1868 with a 25 cents franking made up of Vancouver Island 1865 perforated 5¢ (Scott 5) and 10¢ (Scott 6) stamps, cancelled by the blue long oval “Post Office Paid Victoria Vancouver Island” marking. This franking fully prepaid the postage from BC to Great Britain.

1869 Issue Covers from BC to Canada

Effective April 1, 1868, a modification of the existing postal treaty reduced the US-to-Canada postal rate to 6 cents per half ounce. It is not clear whether this new rate applied to mails sent from BC to Canada via the US. As the transcontinental railroad neared completion, such mail was increasingly sent overland, entering the US mails at Portland, Oregon (or less frequently Port Townsend, Washington) and traveling via stage to the eastern railhead. By the time the US 1869 Issue stamps came into use, most covers from BC to Canada did not pass through San Francisco and thus are not covered by this study. The few covers from BC to Canada that survive, showing mixed-franking uses of BC and US 1869 Issue stamps, offer ambiguous or contradictory evidence. Some are franked with 10 cents US postage, presumably paying the steamship rate that continued to apply on all mail from BC to the US. Others are franked with 6 cents US postage, presumably paying the US-Canada treaty rate. No official evidence has been found to support the application of either rate. Contemporary mailers appear to have been uncertain which rate applied, and this confusion persists to this day. It is hoped that a future *Chronicle* article will include a separate study of 1869 Issue mixed franking covers from British Columbia.

Conclusion

Six composite rate periods can be defined for mixed-franking mail from BC or VI to foreign destinations in the 1858-1870 period. US postage on mail to Great Britain became unnecessary with the 1868 closed mail rate, and then on all foreign mail with the 1870

US-BC Treaty. This information can be useful in analyzing covers of this period, and in determining the dates of use when year dates are not present.

Acknowledgements

Many thanks are due to Dale Forster, Richard Frajola, Michael Laurence and Scott Trepel for their helpful editorial review of this article. ■

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THE EMERGENCE OF THE PHILADELPHIA OCTAGONAL 5¢ RATE HANDSTAMP

VAN KOPPERSMITH

The earliest recorded use of any octagonal rate handstamp from Philadelphia is November 27, 1849. This was the 24 rate handstamp (with no cent sign) illustrated in Figure 1-A. This is marking 529 in Tom Clarke's book.¹ The similar 5 rate handstamp, shown in Figure 1-B (Clarke 527), was probably procured at the same time, but has not been recorded before December 12, 1849. About 60 days after their debut, both markings were replaced with similar markings that included the abbreviation for cents ("Cts.") after the rate. These are shown in Figures 1-C and 1-D, which illustrate Clarke 530a and 528a, respectively.²

It is not known why the "Cts." was added, but there are at least two reasonable explanations. First, there was plenty of room, so why not show the currency? Second, the plain 5 (or 24) could be confused for the day of the month, particularly if the PHILA or the PAID was not well struck.

These octagonal rate handstamps are very unusual for several reasons. Their shape and relatively large size was not common. They were very similar to Philadelphia postmarks used and discontinued more than ten years earlier (Clarke Nos. 52a, 52b and 52c are

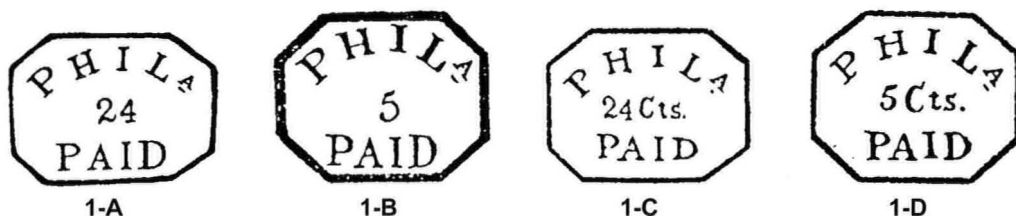


Figure 1: Philadelphia octagonal rate handstamps. Figure 1-A, showing PHILA/24/PAID is the earliest octagonal rate handstamp of Philadelphia (Clarke 529). Figure 1-B, the PHILA/5/PAID marking (Clarke 527) was probably procured at same time as Figure 1-A. Figure 1-C (Clarke 530a), is similar to Figure 1-A, but with "Cts." added. Figure 1-D (Clarke 528a) is similar to Figure 1-B, but again with "Cts." added.

shown in Figure 2). Furthermore, almost no rate handstamp ever included the post office name. The clerks in Philadelphia were still required to postmark each letter, as the rate handstamp did not contain the required date. Therefore, putting the Philadelphia Post Office name in the octagonal rate handstamp would serve no required purpose and would in fact be redundant, due to the accompanying dated Philadelphia postmark.

The octagonal rate handstamp is recorded only in red, even though the Philadelphia post office used both red and blue inks for their postmarks during the life of the handstamp (1849-1857).

¹ Tom Clarke, *A Catalog of Philadelphia Postmarks, 18th Century to the Present*, 3 volumes (Davie, Florida: Tom Clarke, 1989-1992), volume 2, pp. 12-45.

² For a discussion of later variations of the octagonal 5¢ and 24¢ rate handstamps, see Richard F. Winter, "Philadelphia Octagonal Rate Markings," *Chronicle* 145, pp. 58-65.

The 24 rate marking was used on prepaid mail to the United Kingdom. The 5 rate marking was used primarily on letters sent in British open mail by British packet to points beyond the United Kingdom, most often France, but also Germany and other countries. This article will concentrate on French mails to show the emergence of the octagonal 5¢ rate handstamp. A similar article may later explore the emergence of the 24¢ rate handstamp.



Figure 2. Philadelphia postmarks used 1816–36, Clark Nos. 52a, 52b, and 52c.

Prior to 1857, throughout the time period in question, there was no U.S. postal treaty with France. Mails were carried directly to France, usually through New York and Havre, or (probably more frequently) sent via England and exchanged under the provisions of the Anglo-French treaty of 1843.³ After the United States postal rate reduction in 1845 and prior to the 1848 treaty with Great Britain, United States internal postage on letters to France was generally 5¢ or 10¢, depending upon the distance to the departure port, usually New York or Boston. The 1848 treaty with Great Britain made the United States inland postage 5¢ from all areas except California and Oregon.

Figure 3 illustrates a letter from Philadelphia to Paris, forwarded to Ponthierry. It was postmarked in Philadelphia on July 23, 1845, where it was rated as paid 5¢ with two distinct handstamps. All three of these markings are in blue ink. The letter left New York on the Union Line sailing packet *Havre* on July 26. The red double circle French entry mark, “OUTRE-MER/LE HAVRE,” indicates it arrived at Havre from the high seas on August 23. The backstamps are not very clear, but the cover apparently arrived at Ponthierry on August 25. The black oval marking below the 5 rate handstamp and to the right of PAID indicates there was a one decime rural delivery fee, which was in addition to the 9 decimes postage already due (1 decime ship fee plus 8 decimes inland postage). Note that there was no apparent charge for sea postage.⁴

Soon after the 1845 rate decrease and consolidation, Philadelphia began using postmarks that contained the rate on both domestic and foreign mail. Figure 4 shows a cover from Philadelphia to Cognac with one of these postmarks. Since the postmark did not indicate that the 5¢ rate had been paid, a separate paid handstamp was required. This letter was carried to France via England by British packet and was rated 19 decimes postage due upon arrival. As docketed, it departed New York on the Cunard steamer *Canada* on May 30, 1849, arriving in Liverpool on June 12.⁵ The letter arrived at Paris having entered France at Boulogne on June 13 and reached Cognac on June 15. As the red boxed handstamp indi-

³ George E. Hargest, *History of Letter Post Communication Between the United States and Europe 1845-1875*, discusses postal relations with France, beginning on page 40.

⁴ Covers such as this have puzzled me for many years. How was the Union Line compensated for carrying this letter? At this time, private ships leaving the same port of New York bound for British ports were receiving freight money fees up to 25¢ for each letter carried.

⁵ Walter Hubbard and Richard F. Winter, *North Atlantic Mail Sailings 1840-1875*, pg. 25. This transit is confirmed by the Philadelphia postmark (one day earlier than the departure) and the British receiving handstamp on the reverse dated June 12.

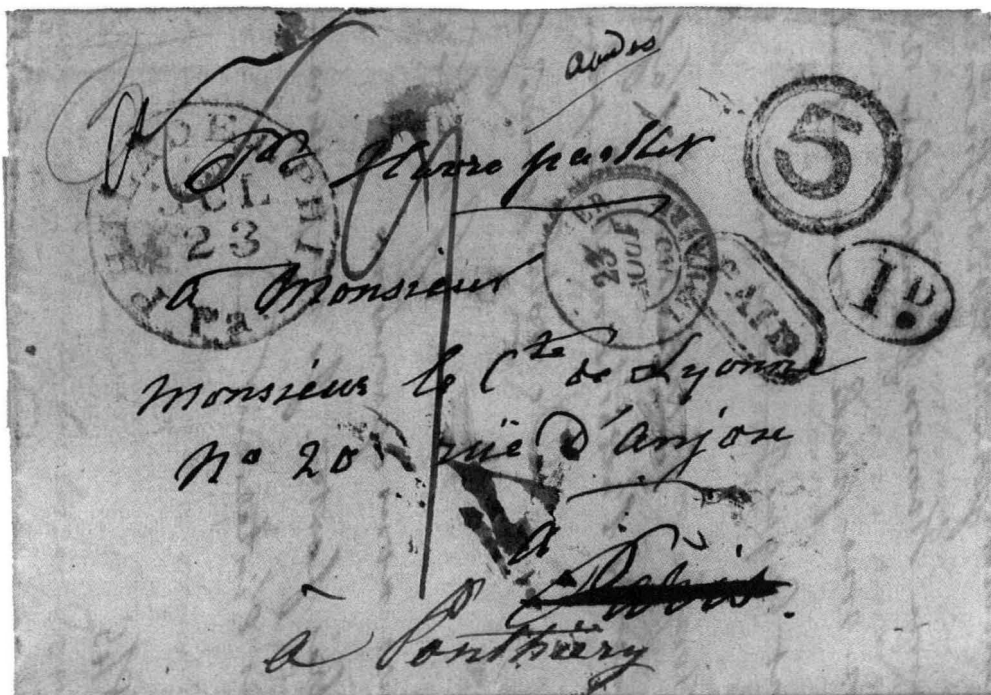


Figure 3. Postmarked July 23, 1845, folded letter to Ponthierry, France, with 5¢ U.S. inland fee paid to New York. This cover was carried by the Union Line sailing packet *Havre* from New York to Havre, France, where it was marked for 9 decimes postage due plus 1 decime rural fee.



Figure 4. Postmarked May 29, 1849, folded letter to Cognac, France, prepaid 5¢ British open mail rate by British packet rate, with "5" shown as integral part of the Philadelphia datestamp. Carried by Cunard *Canada* from New York to Liverpool. Postage due at Cognac was 19 decimes.

cates, postage between France and Britain was accounted for under their 1843 treaty.⁶ The 19 decimes French postage due included 10 decimes for sea and British transit as well as 9 decimes for French inland postage.

The previous covers indicated the 5¢ rate first by a handstamp and then within the postmark. The latter method reduced the work of the clerk by one handstamp. As time progressed, one might expect additional time saving measures. However, two covers have been recorded between mid-September and early October 1849, where the rate was shown in manuscript – thus increasing the work and time required to process the letter.

The folded letter sheet illustrated in Figure 5 was postmarked on September 18, 1849, in Philadelphia. The smudged 5¢ rate is in manuscript to the left of the PAID handstamp.



Figure 5. Postmarked September 18, 1849, folded letter to Cognac, France, paid 5¢ marked in smudged manuscript at upper left. Letter carried by Cunard *Niagara* from New York to Liverpool. Postage due at Cognac was 15 decimes.

As docketed, the letter was carried to Liverpool on board the British steam packet *Niagara*. This cover reached Paris, having entered France at Calais instead of Boulogne since the entry point was changed in September, 1849. There is only 15 decimes due on this cover as the rate was standardized on August 1, 1849, at 5 decimes for internal French postage. The sea and British transit postage remained at 10 decimes.

Finally, by October 8, 1849, Philadelphia had consolidated the 5¢ rate and PAID into one handstamp. The earliest recorded use is illustrated in Figure 6. This handstamp has been recorded fewer than five times between October 8 and October 16, 1849, and is recorded only in red ink. The route and remaining postal markings on this cover (and the remaining covers as well) have already been discussed. Note that the postmark on this cover now contains not only a numeral representing the rate (5 in this case), but also shows “cts” after the rate. As before, however, there is no indication of prepayment in the postmark, so paid must appear elsewhere on the cover to indicate prepayment.

⁶ Jeffrey C. Bohn, “Franco-British Accountancy Markings on Transatlantic Mails from the United States, 1843-1875,” *Chronicle* 140, pp. 276-83. In summary, the letter was accounted for under Article 13 of the Letter Bill, as an unpaid letter for France from countries beyond the sea.

Two covers have been recorded between October 29 and November 5, 1849 with this same red PAID, but the rate is no longer part of the handstamp and is in manuscript. Figure 7 is an example. Perhaps the numeral "5" had broken off the handstamp.

Some time between November 5, and December 12, 1849, Philadelphia began using the octagonal PHILA/5/PAID handstamp shown in Figure 1-B. An example postmarked on January 23, 1850 (the latest recorded use), is illustrated in Figure 8. This is a scarce



Figure 6. Postmarked October 8, 1849, folded letter to Cognac, paid 5¢ indicated by red handstamp PAID/5 at upper left. Letter carried by Cunard *America* from Boston to Liverpool. Postage due at Cognac was 15 decimes.

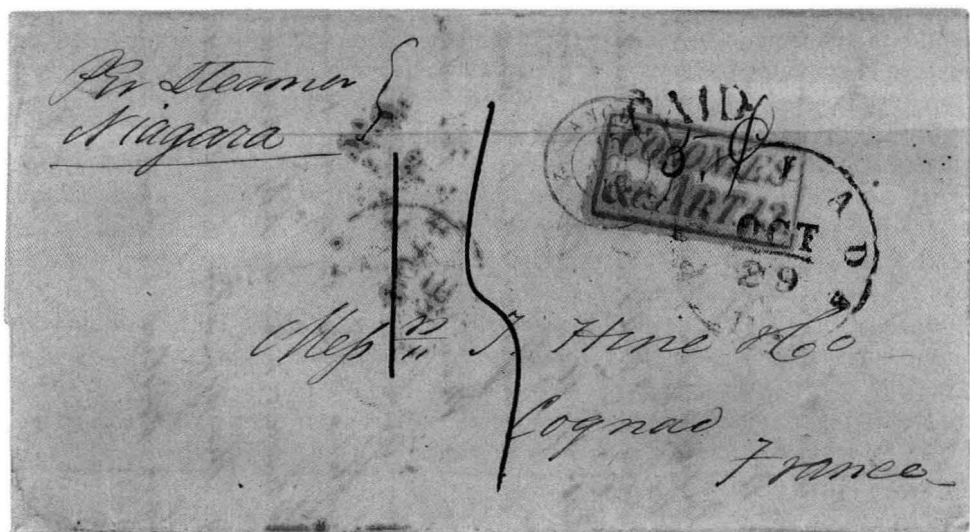


Figure 7. Postmarked October 29, 1849, folded letter to Cognac, France, paid 5¢ marked with red handstamp PAID with 5 manuscript, upper right. Letter carried by Cunard *Niagara* from New York to Liverpool. Postage due at Cognac was 15 decimes.

Philadelphia marking, as only a handful of covers with this handstamp have been recorded between December 12, 1849 and January 23, 1850.

As noted earlier, the octagonal rate handstamp without "Cts." was in use for around 60 days, while the handstamp with "Cts." was used for over seven years, until 1857.

This writer has known for a number of years that there are some examples of the oc-

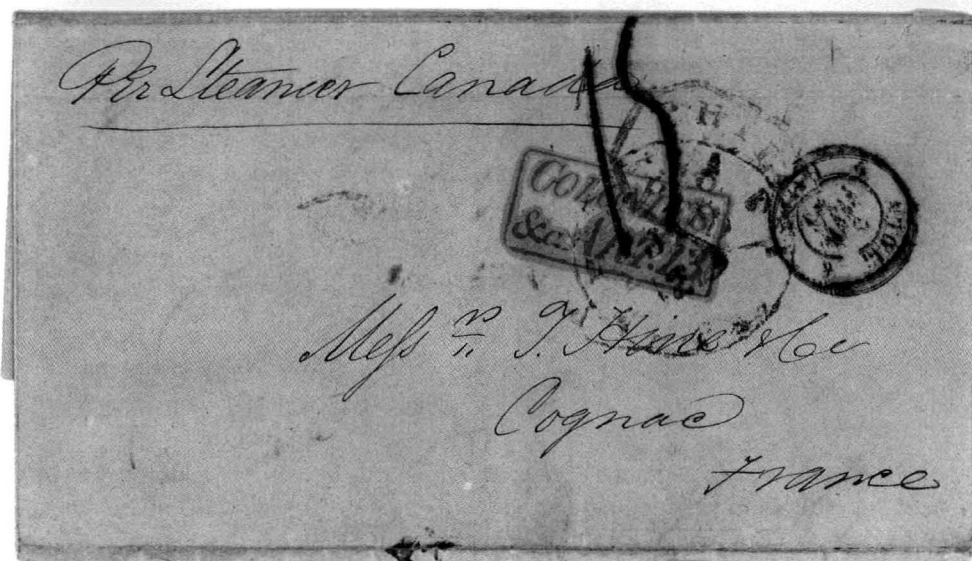


Figure 8. Postmarked January 22, 1850, folded letter to Cognac, France, paid 5¢ marked with red octagonal rate handstamp, PHILA/5/PAID, upper right. Letter carried by Cunard *Canada* from New York to Liverpool. Postage due at Cognac was 15 decimes.



Figure 9. March 3, 1850, folded letter to Toulouse, France, paid 5¢ marked with red octagonal rate handstamp, PHILA/5 Cts./PAID. Note there is no Philadelphia dat-estamp. Letter carried by Cunard *America* from Boston to Liverpool. Postage due at Cognac was 15 decimes.

tagonal rate handstamp with “Cts.,” which replaced the octagonal rate handstamp without “Cts.,” on outgoing covers that do not contain a Philadelphia postmark as required. Seven examples have been discovered so far. Four show the 5¢ rate and are all from March in the years 1850, 1854 and 1857. The other three show the 24¢ rate and are from March, April and May 1850. The earliest recorded use is a 5¢ rate. This is illustrated in Figure 9. None of these seven covers contain any United States postmark, so their sailing date can be determined only from the contents, docketing and/or the dates on the receiving handstamps.

Table 1. Summary of the Philadelphia rate markings on mail to France.

Date range (copies recorded)	Method used to indicate 5¢ rate
before 9/16/1849	Handstamp or within postmark
9/16/1849 – 10/1/1849 (3)	ms 5¢ rate with blue PAID (octagon)
10/8/1849 – 10/16/1849 (6)	red PAID/5 handstamp
10/29/1849 – 11/5/1849 (2)	red PAID handstamp with ms 5¢ rate
12/12/1849 – 1/22/1850 (7)	red PHILA/5/PAID
2/19/1850 – 3/23/1857 (numerous)	red PHILA/5 Cts./PAID with postmark
3/3/1850 – 3/23/1857 (4)	red PHILA/5 Cts./PAID without postmark

Table 1 summarizes the above observations. Please report any additional examples, especially ones that fall outside of the indicated date ranges. In addition, please report copies of the octagonal rate handstamp on covers which do not also include a Philadelphia postmark. ■

A COVER FROM PERU TO WASHINGTON, D.C., VIA THE FRENCH POST OFFICE AT PANAMA

THERON J. WIERENGA AND PERCY BARGHOLTZ

The cover shown in Figure 1 bears a number of interesting features that have revealed themselves with some research and help from Percy Bargholtz. This is a folded letter sheet with no contents and addressed in blue ink to the 4th Auditor of the Treasury Department in Washington. Also on the face are a number of inscriptions in brown ink reading “Per J W Cater,” “Via New York,” and “Peru” in the lower left corner and at the top, “P. a Chagres ¼ oz. 3 r.” On the reverse is a pale red double circle datestamp, AMER. SUD/6/AOUT/44/PANAMA. The face bears a pale red double circle datestamp, PANAMA/9/AOUT/44/*. Also a New York red circular datestamp of October 1, along with a red straight line SHIP and blue manuscript “P” for free.

DeVoss had two examples of these French markings from Panama on covers in his collection, one from Bordeaux to Lima dated November 23, 1844, and one from the West Coast of South America to Paris, ostensibly dated November 22, 1843.¹ The word “ostensibly” is used because other evidence shows clearly that the correct year date was 1847. The French Consulate apparently had not been issued any year date slugs for these postmarks other than “43” and “44.”

¹ James T. DeVoss, *Via Panama* (State College, Pennsylvania: James T. DeVoss, 1978), pp. 200-01.

Salles records and illustrates these French Panama markings.² They were applied at the French Postal Agency, at the office of the French Consul, which was established about 1843/1844 to facilitate mail between France and the West Coast of South America. The French Postal Agency was set up to take advantage of the new British steamship line on the West Coast of South America, the Pacific Steam Navigation Company (PSNCo).

This cover is from the period just before the PSNCo had obtained its first British mail contract. At this time their steamers were operating only between Callao and Valparaiso. No regular mail service existed between Panama and Callao; therefore, letters had to be sent by



Figure 1. Callao, Peru to Washington, D.C., via Panama and New York, August 6, 1844, French PANAMA* and AMER SUD/PANAMA backstamp, NEW-YORK circular datestamp and manuscript "f" for free. This letter originated aboard U.S.S. Shark. It was carried by ship Peru from Callao to Panama and bark John W. Cater from Panama to New York.

private sailing vessels. In addition, there was need of the services of a forwarding agent to get letters across the Isthmus. Because of this, Paris became convinced that it would be in the French interest to set up a postal operation in the consulate and for the consul to act as a forwarding agent. Money was also authorized to pay a subsidy for the establishment of a monthly line of sailing packets between Callao and Panama.

The first of these packets sailed from Callao in February 1844, to be followed by others with approximately one-month intervals. Regulations for this packet service and a tariff for sending letters to Panama, to Chagres, to the West Indies, to France, etc. were published in *El Comercio*, the Lima newspaper. The French subsidy ran out after little more than one

² Raymond Salles, *La Poste Maritime Francaise*, 9 vols. (Alençon, France: FD Imprimerie Alençonnaise, 1969-75), Tome IV, p. 215-16.

year, and the French activity was then cut back to comprise only the forwarding service, but local private interests tried to continue to mount a regular schedule by the sailing ships even without subsidy. This effort did not last for long as the British mail contract was coming. Beginning in April 1846 the PSNCo steamers took up a monthly service between Panama and Valparaiso, and the British consulates in places along the coast acted as postal agents. The French continued their postal presence in Panama until 1848, but in reality it would not have been needed. Nevertheless, the result is that there are a number of covers from the period 1846-1848 that show the French "Panama" postmarks, although they were in fact carried all the way by British mail packets.

From the French "AMER. SUD PANAMA" marking and the manuscript "Peru," the origin of this letter can be established. A "French" sailing packet, a vessel named *Peru*, departed from Callao on July 18, 1844, and arrived at Panama on August 6, 1844. This ties nicely with the first French postmark date, and of course also with the endorsement in the lower left corner. The letter was then apparently sent on to Chagres on August 9. The transport across to Isthmus was by New Granada, but the French paid for it and there was a French agent in Chagres to receive and dispatch the mail. The inscription at the top of the letter reads (in French) "Paid to Chagres 1/4 onza 3 reales," which is exactly as shown in the printed tariff just mentioned. That sum was made up of 2 reales for Callao to Panama and one real for crossing the Isthmus.

Given that the letter was addressed to the Treasury Department it is likely that it originated aboard a United States Navy ship. A little work revealed the ship was most likely the *U.S.S. Shark*. *The Dictionary of American Naval Fighting Ships* reports the following.³

Shark put to sea from Hampton Roads on 22 July 1839 for duty with the Pacific Squadron. She was the first United States man-of-war to pass through the Strait of Magellan from east to west, a feat accomplished on 13 December 1839 en route to Callao, Peru. During the next five years, she spent much of her time along the coast of Peru to protect American citizens and property during civil disturbances in that country. The Secretary of the Navy noted in 1841 that "all who witnessed the operations of the *Shark* were inspired with increased respect for the American flag." She also made infrequent cruises northward to observe conditions in Panama and to receive mail.

Microfilm of the *El Comercio* reveals that a U.S. warship named *Shark* arrived at Callao on 13 July 13, 1844, a few days before the sailing packet left from Callao. *Shark* was described as a schooner, the captain was Lieutenant Eagle, and the ship arrived from Panama, Païta and Huacho.

The ship that carried the letter from Chagres to New York was the fast 217 ton bark John W. Cater, built in Killingworth, Connecticut in 1831. She arrived in New York on September 27, 1844, from Kingston, Jamaica, in 26 days.⁴ Fairburn reports her place in maritime history.⁵ She was the first privately owned ship to sail from New York to San Francisco following the discovery of gold in California.

When this cover reached New York, the post office clerk applied a red circular date-stamp of October 1, (1844), a red straight line SHIP and the manuscript "f" for free, because the letter was addressed to the 4th Auditor of the Treasury, who was entitled to the free franking privilege.■

³ *Dictionary of American Naval Fighting Ships*, Reprint, 8 vols. (Washington, DC: U.S. Government Printing Office, 1964-1981), Vol. VI, p. 466.

⁴ Personal correspondence with Richard F. Winter, date obtained from the *New York Commercial Advertiser*.

⁵ William A. Fairburn, *Merchant Sail*, 6 vols. (Center Lovell, Maine: Fairburn Marine Educational Foundation, (1945-1955), Vol. V, p. 2847.

CLASSIC UNITED STATES POSTAL STATIONERY

KEN LAWRENCE

Classics collectors should pay more attention to postal stationery. A century and a half of marginalized treatment by a majority of serious collectors and scholars has left the fate of stamped envelopes, wrappers, lettersheets and postal cards in the grip of men who are more concerned with knives than with nuances. Except as props for Western Express covers and occasional fancy cancels, the importance of postal stationery to our classics culture is seldom appreciated.

Postal stationery is important as a category of postage that performed services which adhesive stamps did not, and in some instances could not. It is important as a category that mirrored and extended the significance of companion adhesive stamps. It is important by default, as a sample standard against which theories about contemporary stamps and postal history may be measured.



Figure 1: Earliest example of U.S. postal stationery sent to a foreign destination. Cincinnati to Paris, July 16, 1853: 3¢ Washington stamped envelope with additional 12¢ and two 3¢ 1851 stamps. This cover is in the Benjamin K. Miller stamp collection. Image courtesy of the New York Public Library, Astor, Lenox and Tilden Foundations. *Rarity Revealed: the Benjamin K. Miller Collection*, is on display at the Smithsonian National Postal Museum through January 12, 2009.

I shall parse these points individually, but first consider this example: The Benjamin K. Miller collection, currently on loan from the New York Public Library to the Smithsonian National Postal Museum and on display under the title *Rarity Revealed*, includes one important stamped envelope, illustrated here as Figure 1. This 3¢ Washington stamped envelope, with additional 12¢ and 3¢ imperforate stamps of 1851, addressed to Paris and posted at Cincinnati on July 16, 1853, is the earliest recorded example of U.S. postal stationery sent to a foreign destination.

Except for one exceptional cover canceled June 17, 1853, reported and pictured by Victor Berthold in the June 1915 *Philatelic Gazette* and never seen afterward, Miller's cover is the earliest use of envelope die 1 on buff paper, Scott U2. All told, only six other stamped envelopes are known canceled earlier in July, five entire and one cut square.

Ordinarily, one would expect a cover of this importance to be highlighted as worthy of special attention, but it isn't. It is mounted at the bottom of a crowded album page labeled "Original Covers 1851–1856" at the top, with a caption below that reads "Combinations of 12¢ and 3¢ stamps making the 21¢ rate to France." In the museum display, it's in a pullout frame that requires a search to locate, even if you know it's in there somewhere.

Although Miller was a dedicated student of classic stamps and covers, he evidently had no interest in postal stationery. The significance of this item also eluded his scholarly mentor, Elliott Perry, who organized and supervised the mounting and write-up of Miller's collection, which was then carried out by Perry's secretary John Sherron. All three men were among the most sophisticated philatelists of their day. It seems unlikely they would have overlooked a similarly interesting use of an adhesive stamp.

How many postal stationery treasures are languishing unappreciated in your collection?

Stamped envelopes were authorized by Congress in response to the postmaster general's complaint that "large quantities of mailable matter have been illegally carried by private expresses, and by the captains, managers, agents and conductors, of the vessels and vehicles employed on these [coach, rail, and steamboat] lines" and that "large sums have in this way been diverted from the revenues of the Department." The Act of 1852 stated that sealed, addressed, and dated stamped envelopes "may be sent, conveyed, and delivered otherwise than by post or mail." Regardless of which carrier a sender might choose, the POD would collect its revenue. Adhesive stamps were not authorized for payment of postage on letters carried out of the mails, except as amounts added to the value of the required stamped envelope.

Besides that difference, stamped envelopes were embossed, a technique not used on adhesive stamps until the Newspapers and Periodicals stamps of 1865. They were also watermarked, a security device that wasn't used on stamps until the revised First Bureau issues of 1895. Unlike stamps, stamped envelopes could not be purchased singly at a post office. Initially the minimum quantity was 100, but that was later reduced to 25.

First Issue stamped envelopes arrived in June and July of 1853, after a series of frustrating delays while George F. Nesbitt & Company of New York worked through the problems of production. When supplies were sufficient for distribution to post offices, the Post Office Department scheduled sales to begin in the Third Quarter, but one example described earlier was postally used in June, perhaps given to someone as a sample in advance of the initial distribution.

Letter-size 3¢ red George Washington envelopes (Scott U1-4 and U7-8) were issued first, on white and buff paper. The earliest ones were printed on horizontally laid and watermarked white paper. These are scarce. More efficient production was achieved by cutting the envelope blanks diagonally from the sheet, so the watermarks were rearranged to remain horizontal with the laid lines positioned diagonally. Envelopes issued before July 7, 1853,

have a round G.F. Nesbitt N.Y. trademark seal on the flap, another uncommon feature.

Those were followed by 6¢ green envelopes in letter size (Scott U13-14) and 6¢ red in so-called official size (U11-12), a longer envelope that held larger, heavier enclosures. Later still came smaller note-size 3¢ red envelopes (varieties of U1, U3, and U7) on white paper only. In 1854, two new 3¢ die types appeared (U5-6 and U9-10). In 1855, 6¢ green envelopes were replaced by 10¢ green envelopes of the same size and design to accommodate the increased transcontinental single letter rate.

At the time the first group appeared, the United States had only five stamps in general circulation: 1¢ Benjamin Franklin, 3¢ Washington, 12¢ Washington, non-denominated (1¢) Franklin Carriers, and 1¢ Eagle U.S.P.O. Despatch. The 1¢ Franklin and the two carriers' stamps performed postal duties that envelope stamps could not – paying postage on printed matter and fees for collection of mail. But 6¢ green and 6¢ red envelopes paid California rate and double letter rate postage, respectively, for which no adhesive stamp had been issued. (These rates could be paid by a bisected 12¢ stamp or by combinations of 1¢ or 3¢ stamps, or both.)

In the 1851 to 1854 context, 3¢ envelopes on horizontally laid paper and with Nesbitt seals on the flaps might be likened to the original orange-brown prints of 3¢ adhesives. Die 5 prints reflect the final version, comparable to reduced relief and recut types on stamps. The addition of 6¢ envelope stamps in 1853 filled needs that had been inexplicably absent, yet 6¢ green envelopes are scarce and 6¢ red envelopes are rare in postally used condition. Out-of-the-mails use of either is scarce.

The 1855 arrival of 10¢ green Washington envelopes in two die types (Scott U15-18) for the increased transcontinental rate completed the basic set, matching the 10¢ stamps issued for that purpose. After that, innovation swung to the adhesive side, with the arrival of 5¢ Thomas Jefferson stamps in 1856 for purposes unknown, and perforations on all four denominations in 1857, then back to envelopes for the addition of lines printed on the inside of envelopes in 1859. These were visible through the front of the empty envelope to guide the sender in writing on it.

If a collection were organized to regard First Issue Nesbitt 1853-1859 entire envelopes as integral to the study of Second Issue 1851-1857 stamps, it would quickly become evident that several of the envelope varieties are as scarce as the scarcest catalog-listed adhesive stamps of the period, while the breadth of usage would be enriched by the addition of Western Express and other out-of-the-mails material.

Continuing to bring envelopes into context would unite the Second (Star Die) Nesbitt Issue of 1860 (Scott U19-33) with the 24¢ Washington, 30¢ Franklin, and 90¢ Washington adhesives that appeared at the same time and experienced similarly short-lived postal service. The addition of 1¢ blue Franklin (U19) and compound 4¢ (1¢ +3¢, U28-29) envelopes meant that all classes of mail could be sent in postal stationery entires, and in 1861, 1¢ wrappers (W21) added a level of convenience for sending newspapers and broadside advertisements.

Only two used 6¢ Star Die entires (Scott U31) are known, compared to five covers bearing 90¢ stamps of 1860, yet the former have a catalog value of \$15,000 and the latter, \$225,000. If not for generations of neglect, those two stamped envelopes, one with a New York postal cancel, the other an Adams Express cover sent from New York to New Orleans in the spring or summer of 1861, would be regarded as peerless classic U.S. postal history rarities.

The 1861 issue of stamped envelopes, the Third Nesbitt Issue (Scott U34-41), made their appearance in New York 10 days before the first 1861 stamps appeared in Baltimore, as the Civil War demonetization of earlier postage began. One August 7, 1861, first day cover of the 3¢ pink Washington on white exists (Scott U34), the earliest stamped envelope

FDC. It last sold at auction in 1989, and is currently not listed by Scott. Interesting scarce items from this period are the first U.S. stamped letter sheets, 3¢ pink on blue paper (Scott U36), which were issued in two formats. The smaller version is configured horizontally, on horizontally laid and watermarked paper. The larger, vertically, on vertically laid and watermarked paper. Lettersheets were intended for Civil War soldiers' mail, but were never popular. Despite Scott's valuations, they are much more difficult to collect in used condition than unused.

Bicolor high-denomination 12¢, 20¢, 24¢, and 40¢ Washington envelopes (Scott U42-45) came later in 1861, completing the issue with attractive designs that once again included values without counterparts among adhesive stamps. Bicolor envelope stamps predated bicolor revenue stamps by about three years and bicolor adhesive postage stamps by more than seven years. Used entire examples are rare; if one could buy them at their full Scott values, they would be bargains.

Black Jack stamped envelopes and wrappers (Scott U46 and W47) accompanied 2¢ Black Jack stamps in July 1863. The final Nesbitt contract to print postal stationery required modified designs in 1864 (U50-73), which included the single-color high-denomination "Pumpkin" 9¢, 12¢, 18¢, 24¢, 30¢, and 40¢ envelopes, all of which are scarce to rare in used condition. These late Civil War issues remained in contemporary use with grilled issues of 1867 and 1868, and with the 1869 pictorial issue of stamps.

George H. Reay won the 1870 contract, and produced the finest quality embossed printing of any U.S. stamped envelopes and wrappers (Scott U74-107, UO1-4, and UO18-43). Denominated from 1¢ to 90¢, the regular issues have portraits and colors selected to match the 1870 National Bank Note issue of adhesive stamps. Used 7¢ Edwin Stanton stamped envelopes are rare; their principal scholar and only exhibitor is Robert Markovits, one of our few Route Agents who has explored postal stationery in depth. Post Office and War Department envelopes and wrappers of 1873 accompanied Official stamps for those departments printed by Continental Bank Note Company.

Meanwhile, the debut of postal cards in May 1873 introduced an entirely new category of mail that could not be prepaid with adhesive stamps. Postal cards were an immediate success with direct-mail advertisers, leading the Post Office Department to issue them in large sheets for multiple printing of commercial content. They also introduced the bust of Liberty, the first allegorical portrait as a U.S. stamp subject.

Plimpton Manufacturing Company won the 1874 stamped envelope contract, and together with the Morgan Envelope Company and James Purcell produced stamped envelopes and wrappers for the rest of the classic era, counterparts to stamps printed by Continental Bank Note Company until 1879, and afterward by American Bank Note Company. ABNC also printed postal stationery — 2¢ green Ulysses Grant lettersheets of 1886 (Scott U293) which proved to be about as unpopular with mailers as the 3¢ blue lettersheets of 1861 had been.

Commemorative postage began with 3¢ red and 3¢ green Centennial Exhibition stamped envelopes of 1876 (Scott U218-221) and their companion special postmarks. An adhesive stamp format suitable to complex commemorative subjects wasn't tried until the very end of the classic era. The final pre-Bureau stamp issue — 1893 World's Columbian Exposition commemoratives and a 10¢ orange Special Delivery stamp — were accompanied by an issue of stamped envelopes (Scott U348-351) with large, intricately detailed postal indicia that reflect the numismatic influence of commemorative coins issued for the fair.

I hope that this brief survey will induce a few more Route Agents to collect and study classic postal stationery. Especially for those on a budget, this field is ripe for harvest. ■

RECENT BOOKS OF INTEREST TO SOCIETY MEMBERS

MICHAEL LAURENCE

Advances in desktop publishing and color scanning have combined to make high-quality short-run book publishing cheaper than ever—or at least, cheaper than since the Middle Ages, when monks spent their lives illuminating manuscripts for bread and shelter. One result of the new technology has been a mini-tsunami of recent books devoted to (or touching upon) various aspects of 19th century United States philately.

It's traditional and appropriate for this *Chronicle* to review such books, but we've recently been remiss in this role, owing to our editorial changing-of-the-guard and the unprecedented onslaught of books.

By way of catching up, herewith is a listing of works published in the last two years that might be of interest to members of this Society. Most of these works are before me as I write. They take up almost a foot and a half of shelf space. As a buyer of philatelic literature for half a century, I can't remember this much classic U.S. literature ever appearing in such a short period. Time was, we were lucky to see a new book every few years. The recent deluge of books makes a very favorable commentary on the state of our hobby.

The summaries below include only the most basic descriptions of the individual books, but even this encapsulated information should enable the interested reader to learn more or to acquire a copy. Almost all these books are still available from their original publishers, whose addresses are provided. Most are also available, often at a better price and usually with prompter service and more careful packaging, from philatelic literature dealers, two of whom are regular contributors to this *Chronicle* and regular advertisers in these pages. Prices given are approximations, because shipping and handling charges vary.

We hope in future *Chronicles* to return to publishing timely and substantial reviews of new publications of interest to Society members. But thinking that small notice is better than no notice at all, we present (in no particular order) the following catch-up listing:

Rarity Revealed: The Benjamin K. Miller Collection, by Scott Trepel with Ken Lawrence. Smithsonian National Postal Museum and The New York Public Library. Hardbound (\$80) and softbound (\$34), 8½" x 11" format, 184 pages. This tells the story of Miller and his collection (now on exhibit at the NPM), with insights into early 20th-century stamp collecting. A fresh and useful history of U.S. postage stamps with much new information about early coils. Profusely illustrated with heretofore inaccessible items, color throughout. Apparently this book is only available through the National Postal Museum; you can order it on the NPM website.

Chicago Postal Markings and Postal History, by Leonard Piskiewicz. James E. Lee Publishing, P.O. Box 36, Cary IL, 2006. Hardbound, 8½" x 11" format, 576 pages, \$80. An intensely illustrated reprise of Chicago postal markings and practices from 1831 to the 1950s. Well-organized, thoughtful, authoritative and definitive, in its exploration of various postmark categories and practices this book soars beyond the Chicago city limits to provide

information useful to anyone who collects U.S. covers. It creates a template for the study of how mails were handled in large 19th century U.S. cities.

The Grinnell Hawaiian Missionary Stamps, by Patrick Pearson. Published by RPSL Ltd. for the Expert Committee of the Royal Philatelic Society, 41 Devonshire Place, London W1G 6JY, England. Softbound and hardbound, 8½" x 11" format, many color illustrations, 96 pages, \$25/\$80. Supporting or at least explaining the Royal's opinion that the fascinating and controversial Grinnells are turn-of-the-century forgeries. The hardbound version is sold out.

The Case for the Grinnell Missionary Stamps, various authors, principally Richard C. Celler. Softbound, 5½" x 8" pamphlet, 60 pages. Distributed free at the Washington 2006 show by Mystic Stamp Co., 9700 Mill St., Camden NY 13316. Interesting insights and large crisp color illustrations.

Response to the 2004 Royal Philatelic Society Opinion On the Grinnell Missionary Stamps, by Patrick Culhane. Softbound, 5½" x 8" pamphlet, 24 pages. Distributed free at the Washington 2006 show by Mystic Stamp Co. Dispassionate response from a Grinnell owner. Useful color enlargements comparing design detail of genuine and Grinnell Missionaries.

The United States Post Offices in China and Japan, 1867 to 1874, by Richard Frajola, Michael Perlman and Lee Scamp. Published by the Collectors Club of New York, 22 East 35th St., New York, NY 10016. Hardbound, 8½" x 11" format, color throughout, 256 pages, \$65. Lots of new information, including sailing data for PMSS transpacific and branch-line steamers, an apparently complete chronological listing of the markings used at the U.S. offices in the Orient, and many cover illustrations. The much-needed branch-line data, assembled by Scamp, is based on painstaking research in Chinese and Japanese mercantile publications.

The United States Five Cent Stamp of 1856, Richard Frajola and Frederick Mayer. Published by the Collectors Club of New York, 22 East 35th St., New York, NY 10016. Hardbound, 8½" x 11" format, color throughout, 176 pages, \$55. Based on the astonishingly comprehensive Mayer collection, dispersed by Bennett earlier this year, this supplants the Henry Hill book and will probably be the definitive work on the imperforate Jefferson and its uses for the next 50 years. Sold out at the publisher, but still available from literature dealers.

Encyclopedia of United States Stamps and Stamp Collecting, various authors, edited by Rodney Juell and Steven Rod. Kirk House Publishers, PO Box 390759, Minneapolis, MN 55439, for the United States Stamp Society. Hardbound, 6½" x 9 ¼" format, color throughout, 730 pages, \$30. Conceived, edited and designed for mass-market distribution, this well printed (in China) reference combines contributions from scores of specialists, written and packaged for a lay audience. A wonderful outreach vehicle; there's never been anything like this before. On a cost-per-page basis, a check-rated best buy.

Understanding Transatlantic Mail, Volume 1, Richard F. Winter. American Philatelic Society, 100 Match Factory Place, Bellefonte PA 16823. Hardbound, 8½" x 11" format, 496 pages, \$95. Destined to take a place alongside Hargest, Starnes and Hubbard-Winter, this book actually explains the covers, outbound and inbound, 1840-1875. Discussed are four

of the most widely used services: Bremen, British, Prussian and French mails. Almost 500 covers are illustrated (in black and white, but an accompanying CD presents them in color) along with almost 600 tracings of markings. Meant to be used as an encyclopedia rather than as a textbook, this book enables the collector to locate examples of covers of interest and then read the author's description. Every marking is explained, understandably and in detail. Order this one soon if you want it; it's almost sold out, after which the aftermarket price will surely rise. In early September, only 60 copies remained.

The Stamps and Postal History of 19th Century Samoa, Robert Odenweller, Royal Philatelic Society of London, 41 Devonshire Place, London W1G 6JY, England. Co-published by the Royal Philatelic Society of New Zealand. Hardbound, 8½" x 11" format, splendid color illustrations, 412 pages, originally offered at \$100, now sold out. Winner of the Crawford Medal, printed in Taipei from prepress work done entirely on the author's personal computer, this is a sumptuous, state-of-the-art example of quality short-run printing. Chapters 21-23 discuss rates to and through the U.S. and mixed-franking covers with Samoa Palm Tree and U.S. Bank Note stamps.

The Pony Express, a Postal History, Richard Frajola, George Kramer and Steven Walske, The Philatelic Foundation, 70 West 40th St., New York, NY 10018. Hardbound, 8½" x 11" format, color throughout, 176 pages, \$50. A new look at a complex and ever-popular subject. The text discusses the transcontinental Pony Express by rate periods, followed by detailed trip data and a well-presented, fully-illustrated census of all known covers. For this work the authors were recently awarded our Society's Ashbrook Cup.

The First Perforated Issues of the United States, Jon Rose, Collectors Club of Chicago, 1029 N. Dearborn, Chicago IL 60610. Hardbound, 8½" x 11" format, 156 pages, \$37.50. Originally written as a continuation of the Rose's highly-regarded *Linn's* handbooks, this book found its way into the distinguished Chicago series. An easy-to-read summary overview of the available scholarship at the time the book was written.

Opinions VII, various authors, edited by Larry Lyons. The Philatelic Foundation, 70 West 40th St., New York, NY 10018. Hardbound, 7" x 10" format, many color illustrations, 212 pages, \$60. A continuation of the acclaimed series launched more than 20 years ago. Articles on various aspects of the expertizing process, with specific chapters on locals, 1847s, bluish papers, Orangeburgs, revenue inverts, Hawaii, Philippines and lots more.

Hale & Co. Independent Mail Company, 1843-1845, Michael S. Gutman. Hardbound, 8½" x 11" format, 350 monochrome images plus a 16-page color insert, published by the author, \$80. With a census of 1,377 covers to draw upon, Gutman tells the complete story of the growth and demise of the highly entrepreneurial Hale operation. This well-illustrated and important book is the first full-length work to emerge from the heretofore unpublished Hall-Perry papers; we hope to see others in the future. Edition limited to 400 copies. Available from James Lee or from the author at PO Box 1108, Mashpee MA 02649.

The 1851 Issue of United States Stamps: A Sesquicentennial Retrospective, various authors, edited by Hubert Skinner and Charles Peterson. The U.S. Philatelic Classics Society, Inc. Hardbound, 8½" x 11" format, color throughout, 394 pages, \$125. Our own long-awaited contribution to this substantial shelf, this book was described in more detail by Skinner in the previous issue (*Chronicle* 211, page 182). As of early September, our Society had fewer than 20 copies left; copies are also available from dealers.■

ANSWER TO PROBLEM COVER IN CHRONICLE 211

We received only one answer to the problem cover in our last issue. The cover, illustrated here as Figure 1, was sent from Sonora, California to Maine in 1852. As can be seen, it was rated both “Free” and due 10 cents. Route agent Van Koppersmith explained the apparently contradictory rating marks as follows: This was a double-rate cover and the postmaster free frank applied only to the first rate. Hence, the second rate (10¢ per half ounce) was due from the recipient.

This was clearly stated in the Postal Laws and Regulations for 1852 (page 89, Section 1): “....each deputy postmaster, whose compensation for the last preceding year did

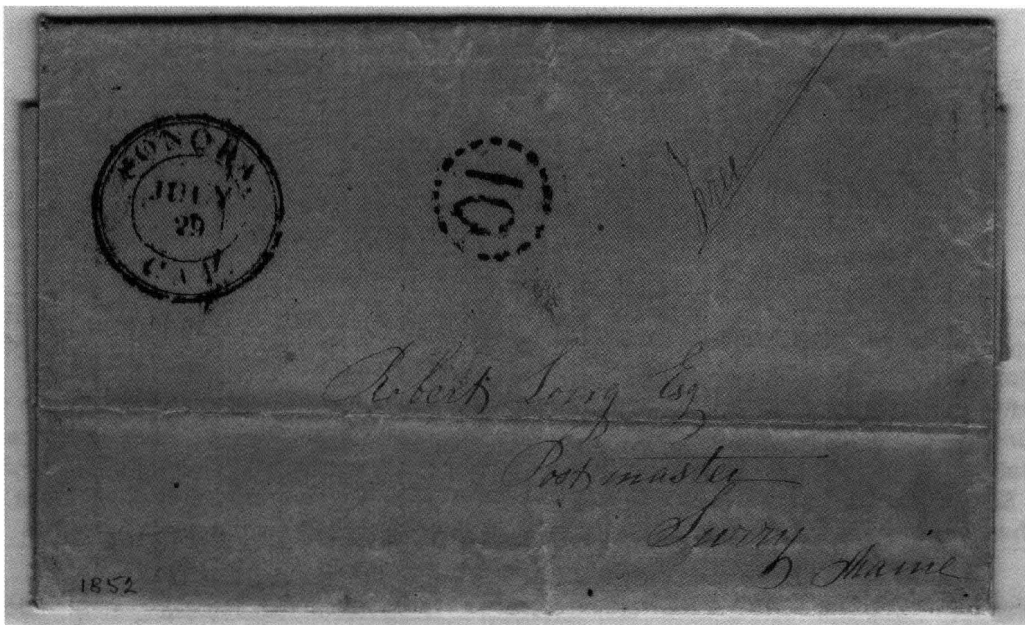


Figure 1. Our problem cover from last issue. This was a double-rate cover from 1852. The postmaster free frank applied only to the first rate. Hence, the second rate (10¢ per half ounce between the coasts) was due from the recipient.

not exceed two hundred dollars, may send through the mail all letters written by himself, and receive through the mail all written communications addressed to himself on his private business *which shall not exceed in weight one half ounce, free of postage.*” (Italics added.)

PROBLEM COVER FOR THIS ISSUE

Our problem cover for this issue, shown in Figure 2, was posted from Pittsburgh to London in July, 1874. The franking is paid by a strip of three of the 1¢ Continental Bank

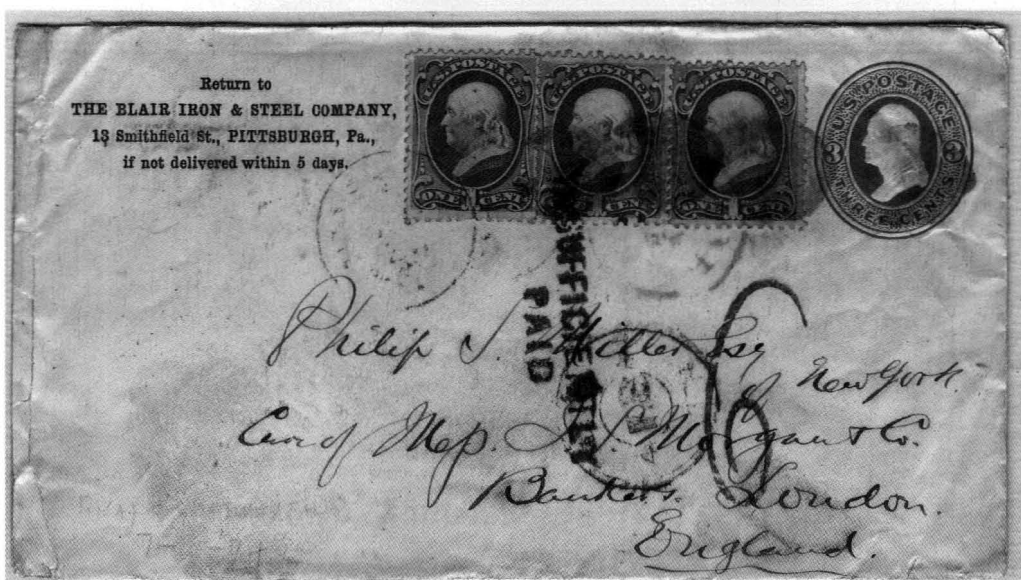


Figure 2. Problem cover for this issue, three 1¢ Continental Bank Note stamps on a 3¢ green entire envelope. The stamps are tied by faint Pittsburgh and New York circular date stamps and a black “INSUFFICIENTLY PAID” straightline handstamp. There’s a black “6” pence due marking. Backstamps confirm the 1874 usage. The questions are: Why was this cover rated for postage due and what was the basis of this rating?

Note stamp, Scott 156, on a 3¢ green entire envelope. The stamps are tied by faint Pittsburgh and New York circular date stamps and a black “INSUFFICIENTLY PAID” straightline handstamp. There’s a black “6” pence due marking hand-stamped at lower right, intertwined with a black “4 AUG 1874 FB” circular date stamp. The reverse shows a black “NEW YORK JUL 25” transit marking intertwined with a red “LONDON NB AU 4 74” receiver.

The questions are: Why was this cover rated for postage due and what was the basis of this rating? ■

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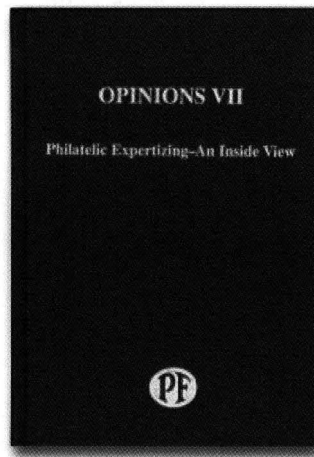
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Still available is *The Pony Express, A Postal History* by Frajola, Kramer and Walske, with complete historical and postal details, complete trip listings and images of all recorded Pony Express covers. Hardbound (and nearly sold out) for \$50 postpaid in US.



The Philatelic Foundation

70 West 40th Street, 15th Floor
New York, NY 10018
(212)221-6555
www.philatelicfoundation.org

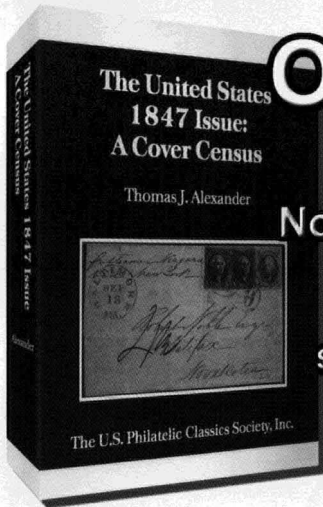
Note: The illustrated cancel above is a fake. A copy with a real cancel appears on p. 66 of *Opinions VII*.

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CLASSIFIED

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WANTED: Ads from Classics Society members to support this classified advertising section in your *Chronicle*. If we don't get more support, we may have to drop classified advertising entirely. Don't let this happen. Send us an ad today!

ELVIS COVERS WANTED: Exhibition collector seeks non-philatelic covers bearing Elvis Presley stamps from exotic third-world nations. The more obscure the better. Michael Laurence, 324 E. 41st St., Apt. 1001-C, NY NY 10017.

In 1946, H.R. Harmer Inc. of New York was selected to sell President Franklin D. Roosevelt's stamp collection. The rest is history.



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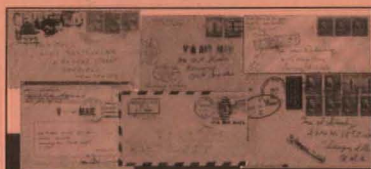


Alfred Lichtenstein



Louise Boyd Dale

Another one of Bill Helbock's wonderful books on modern era United States postal history...



Passed By Army Censor

A Catalogue of U.S. Army Censor Markings Used on Mail from American Soldiers and Civilian Contractors Assigned Overseas, 1941-42

Richard W. Helbock



A catalogue of censor markings used on mail from American soldiers and War Department civilians assigned overseas in 1941 and 1942.

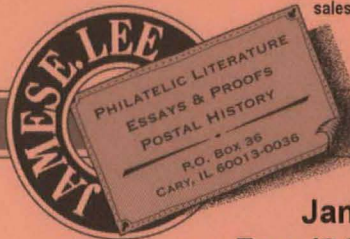
The book is organized chronologically and geographically according to the major world regions in which U.S. Army and Air Corps personnel were assigned during 1941-42. Here's just a sampling of the chapters:

The first three chapters examine censor markings applied to mail from Army and Air Corps personnel—as well as civilian contractors working for the U. S. government—at the Lend-lease bases in Newfoundland, the Caribbean, Iceland and Greenland. The next five chapters examine mail originating from the four above listed possessions and the Philippines.

The assignment of American forces north to Canada to assist in the establishment of the North Atlantic Ferrying Route was a major focus of Army activity in 1942. Chapter 10 describes these efforts and examines associated censor markings.

There were over 170 thousand American military personnel in Britain. Chapter 11 discusses the build-up and presents details of U. S. Army censor marking used in Great Britain. Chapters 12 and 13 examine the development of the South Atlantic Ferrying Route through South America and sub-Saharan Africa.

Illinois residents add 6.5% sales tax.



Dealers call for quantity discounts.

Passed By Army Censor

By Richard W. Helbock

Pre-publication price is \$40.00 until Dec. 1st. \$45.00 thereafter. Plus \$5.00 shipping. Foreign orders shipping: \$15.00.

Chapter 14 explores the rather limited action of U. S. forces in the Middle East and Chapter 15 discusses the American military commitment to the China-Burma-India Theater.

Chapter 16 details the assignment and distribution of U.S. forces in Australia and discusses the unique censor hand-stamps associated with the deployment. Chapter 17 details the distribution of U. S. military forces in the South Pacific and the censor markings associated with them.

Chapter 18—the final chapter—is devoted to the greatest assault by United States Army forces up to that time: OPERATION TORCH. It is fitting that the North African invasion which involved nearly 200 thousand American servicemen and marked a major turning point in the war in Europe, should conclude this examination of military censorship during the early months of the war.

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22th SALE

THE HENRY W. HILL COLLECTION
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Hill 1959

The
NEWBURY
Collection

Part I



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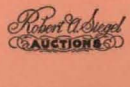
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Newbury 1962

THE JOSIAH K. LILLY
COLLECTION
PART 2



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Lilly 1967

23rd SALE

UNITED STATES
POSTAL HISTORY COVERS

From the Award-Winning Collection of
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May 20th, 21st, 1969

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AUCTIONS


100 EAST 57th STREET NEW YORK, N.Y. 10022

Matthies 1969

25th SALE

The
MORTIMER L. NEINKEN
Collection

AT COMBINED PUBLIC AUCTION
Thursday Afternoon, November 16th, 1970 at 1:00 P. M.
Friday Afternoon, November 20th, 1970 at 1:00 P. M.



Robert A. Siegel
AUCTIONS

100 EAST 57th STREET NEW YORK, N.Y. 10022

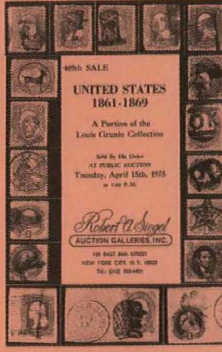
Neinken 1970

26th SALE

UNITED STATES
1861-1869

A Portion of the
Louis Grunin Collection

At Public Auction
Tuesday, April 16th, 1975
at 1:00 P.M.

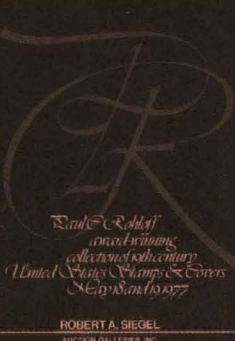


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100 EAST 57th STREET NEW YORK, N.Y. 10022

Grunin 1975

Druck & Rohloff
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United States Stamps & Covers
No. 19, Serial 13, 1977



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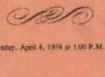
Rohloff 1977

23th SALE

THE AWARD-WINNING
POSTAL HISTORY COLLECTION
OF
J. DAVID BAKER

Offered by order of the owner
AT COMBINED PUBLIC AUCTION

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Robert A. Siegel
AUCTIONS

100 EAST 57th STREET NEW YORK, N.Y. 10022

Baker 1978

UNITED STATES
POSTAL HISTORY

FROM THE
MARC HAAS COLLECTION



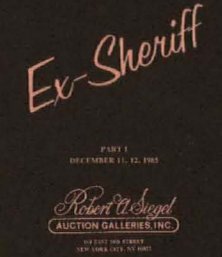
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Haas 1980

27th SALE

Ex-Sheriff

PART I
DECEMBER 11, 12, 1985



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100 EAST 57th STREET NEW YORK, N.Y. 10022


Sheriff 1985

68th SALE

CLASSIC UNITED STATES
STAMPS AND COVERS

A PORTION OF THE PHILIP C. RUST COLLECTION

JUNE 25, 1987



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Rust 1987

6th 7th

Tuesday, June 9, 1992

UNITED STATES 1847 ISSUE
The Award-Winning Kapiloff Collection




Robert A. Siegel
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100 EAST 57th STREET NEW YORK, N.Y. 10022

Kapiloff 1992

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Honolulu Advertiser 1995

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September 29, 1997



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Morris 1997

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