

The Chronicle

of the U.S. Classic Postal Issues



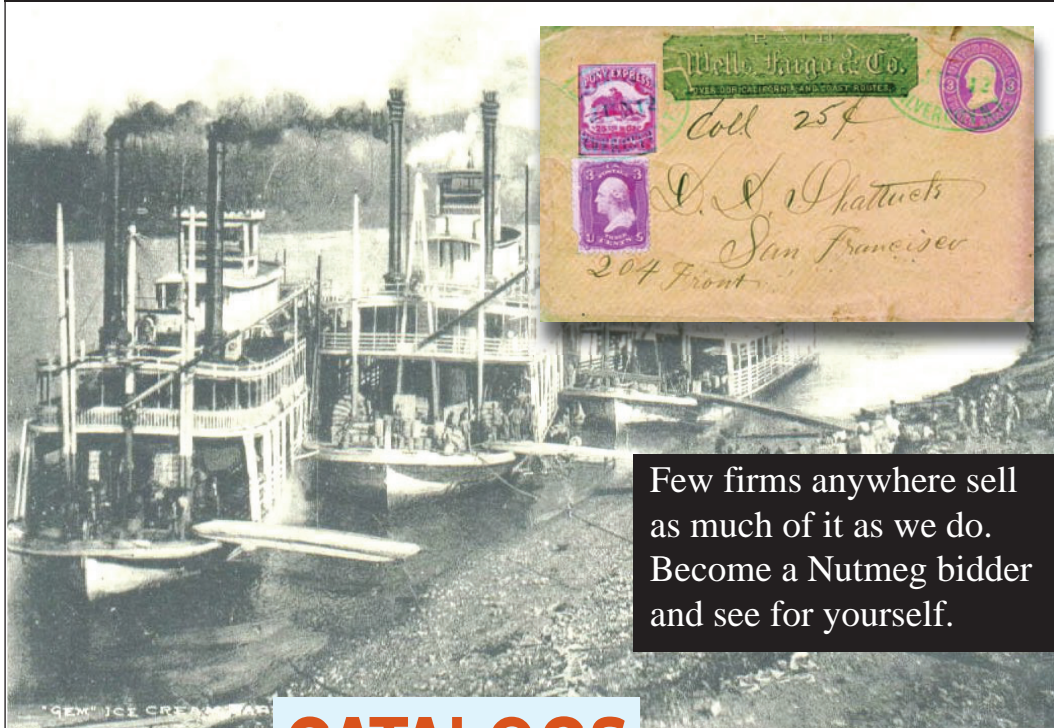
The "Knapp shift," discussed by Wade Saadi.

August 2008

Volume 60, No. 3

Whole No. 219

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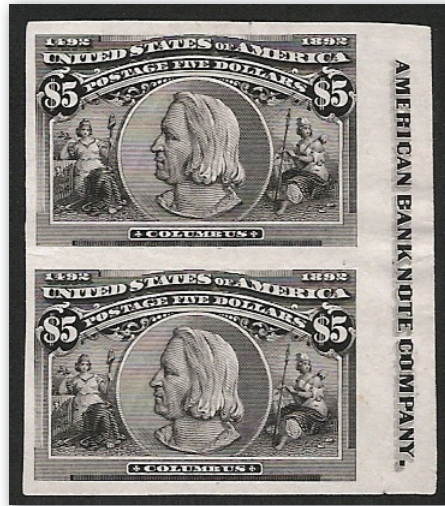
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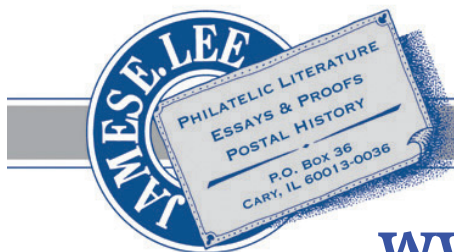
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of the U.S. Classic Postal Issues

August 2008

Published Quarterly in
February, May, August and November

Vol. 60, No. 3
Whole No. 219

\$4.50 Members
\$6.00 Non-Members

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

Annual Dues
\$27.50

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IN THIS ISSUE

This *Chronicle* features some substantial scholarship, along with shorter articles that should inform, educate and perhaps entertain a broad collector audience with a wide variety of interests.

In our Foreign Mails section, beginning on page 221, Dale Forster delves into recent scholarship from the southern hemisphere to reexamine the “PAID ALL” markings that appear on transpacific covers from the 1870s and 1880s. Forster illustrates some fascinating and colorful covers and in the process shows us that some of the markings are not what they were once thought to be.

In our 1851 section, beginning on page 198, Gary Granzow provides a detailed and thoughtfully-illustrated analysis of the engraving techniques that combined to create the 3¢ 1851 stamp. His focus is on the “rose engine,” an unusual three-dimensional lathe that was used to create the corner rosettes that are one of the featured design elements of this stamp. Granzow sought out a rose engine and actually used it to illustrate his article—and to create mechanical turnings very similar to the 3¢ 1851 rosettes.

On page 193, 1847 section editor Wade Saadi explores slip or “kiss” prints on the first-issue United States postage stamps, including some helpful illustrative examples. Part of Saadi’s analysis concerns the famous (or infamous) “Knapp shift,” a 10¢ 1847 stamp that was once said to be a kiss print but is now known to be the product of tinkering by a clever faker. Because of its historical interest and its notoriety, we selected the Knapp shift stamp as our cover illustration for this issue.

In our 1861-69 section, which he edited for many years, we welcome the return of Richard B. Graham, dean of U.S. postal historians. Starting on page 215, Graham uses a striking Civil War patriotic cover as a springboard for some observations about corps badges (ancestors of today’s military shoulder patches) and about the reopening of the Chattanooga post office after the battle of Chickamauga in 1863.

In the Officials section, page 218, George Sayers launches what we plan to be a series of short articles illustrating and describing the plate varieties known to exist on the 1873 Official stamps. This introductory piece establishes ground rules, provides definitions and presents information for the Agriculture stamps. Future issues will present similar information for the other departments.

James W. Milgram provides two substantial contributions this issue. In our Stampless Section, beginning on page 184, Milgram concludes his three-part exploration of the postal markings of the Louisville and Cincinnati Mail Line, including a newly-discovered cover that may be the earliest known example of a route-agent marking. And in our Cover Corner section, page 241, Milgram provides a wealth of information (and some interesting covers) responding to the Problem Cover in *Chronicle* 218, which bore a curious “NOT TO BE ADVERTISED” marking.

Rounding out this issue, Gordon Stimmell offers entertaining new information about the period of usage of the Prince’s Letter Dispatch stamp; James E. Lee gives us an annotated bibliography of literature and auction catalogs relating to U.S. proofs and essays; and Dwayne Littauer reviews Hugh Feldman’s new book on *U.S. Contract Mail Routes*. There should be something here for most every taste. ■

PRESTAMP & STAMPLESS PERIOD

JAMES W. MILGRAM, EDITOR

LOUISVILLE AND CINCINNATI MAIL LINE, PART 3

JAMES W. MILGRAM, M.D.

This is the third and final installment of a series of articles on the Louisville and Cincinnati Mail Line. The first two installments dealt with the markings, which as a group are probably the most important of all the waterways steamboat agents' markings. This final installment will deal with other aspects of the line and illustrate how, in the later days of the service, the railroads displaced the steamboats as vehicles for carrying the mail.

An interesting cover came to light at the 2008 Garfield Perry show, bearing a very early example of a route-agent postmark on waterway mail. Had the author known about

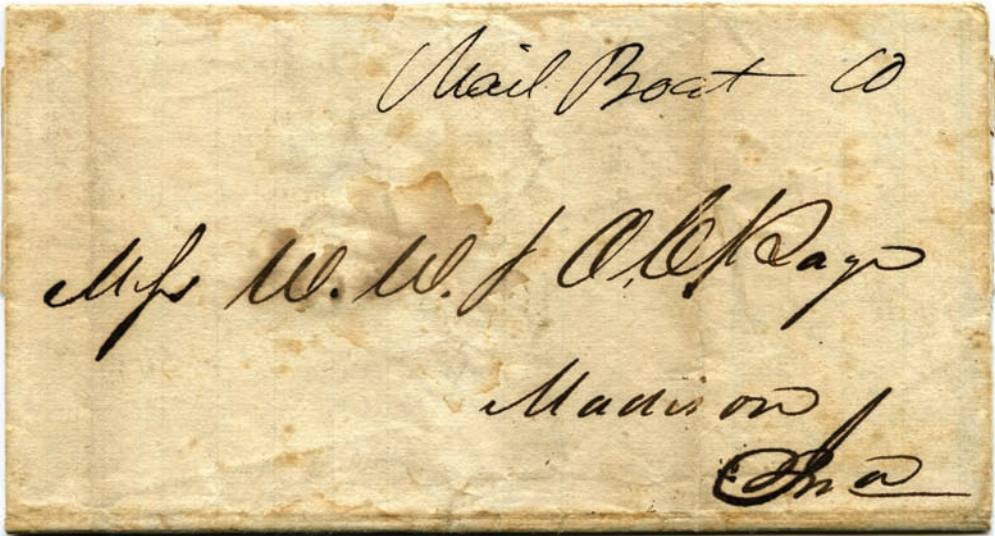


Figure 31. A recent discovery: cover from Louisville, Kentucky, with letter dated September 6, 1837, with an unlisted postmark, a manuscript "Mail Boat 10," applied by the route agent on the Louisville and Cincinnati Mail Line. This is the earliest recorded use of a route-agent postmark on a waterway route.

this cover previously, it would have been featured prominently in Part 1 of this article.

The cover is shown here as Figure 31. The letter within was written at Louisville, Kentucky, on September 6, 1837, addressed to Madison, Indiana. It was handed to the steamboat route agent on the Louisville and Cincinnati Mail Line, who postmarked it, in manuscript, "Mail Boat 10." In 1837 the 10¢ rate applied to covers carried a distance of 30 to 80 miles—in this case on the Louisville and Cincinnati Mail Line, from its western terminus at Louisville up the Ohio River to Madison, Indiana, which is situated on the river about halfway between Louisville and Cincinnati.

Route-agent postmarks are known to have been used on railroads commencing 1838. This cover demonstrates that route-agent postal markings on steamboat routes date from the same era. This cover may be the earliest known example of a route-agent marking. No question it is the earliest recorded use of a route-agent postmark on a waterway route. It is fitting that such a use occurred on the Louisville and Cincinnati Mail Line, which created so many postal markings for route-agent mail. Since this marking predates the marking that I have given the designation Type 1, I will call it Type 0.

We mentioned in Part 1 that the firm that ran this route for the Post Office Department owned its own steamboats. On-cover representation of three of these steamboats was presented in the previous installments. Figure 13 in Part 1 showed a handstamp of the U.S. Mail Steamer *Telegraph No. 2*; Figure 14 in Part 1 showed a boxed rectangular handstamp for the steamer *Lady Pike*; and Figure 19 in Part 2 showed an illustrated corner envelope of the steamboat *Southerner*, S. Catterlin, master.

Corner envelopes from other Louisville and Cincinnati Mail Line vessels from the 1860s also exist. Figure 32 shows a printed cornercard for the steamboat *United States* from 1866. This is No. 1400 in my book on vessel-named markings. Note that the corner cachet describes the line as the "Cincinnati and Louisville Mail Line." In its cornercards and its postmarks, the line transposed the two cities frequently, sometimes calling itself the "Louisville and Cincinnati" line, sometimes the "Cincinnati and Louisville" line.



Figure 32. This is a vessel-named cornercard for the *United States*, a steamboat owned by the Cincinnati and Louisville Mail Line. The 3¢ 1861 stamp is tied by a double-circle "LOUISVILLE KY OCT 15 '66(?)" in blue.

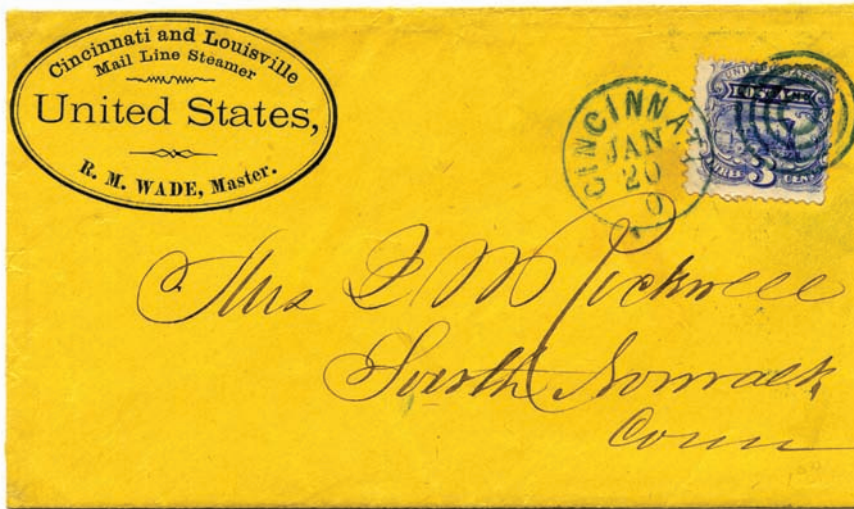


Figure 33. This is a different cornercard for a second steamer *United States*, with a different master. The 3¢ 1869 stamp is tied by a Cincinnati single-circle “CINCINNATI O JAN 20” (probably 1870).

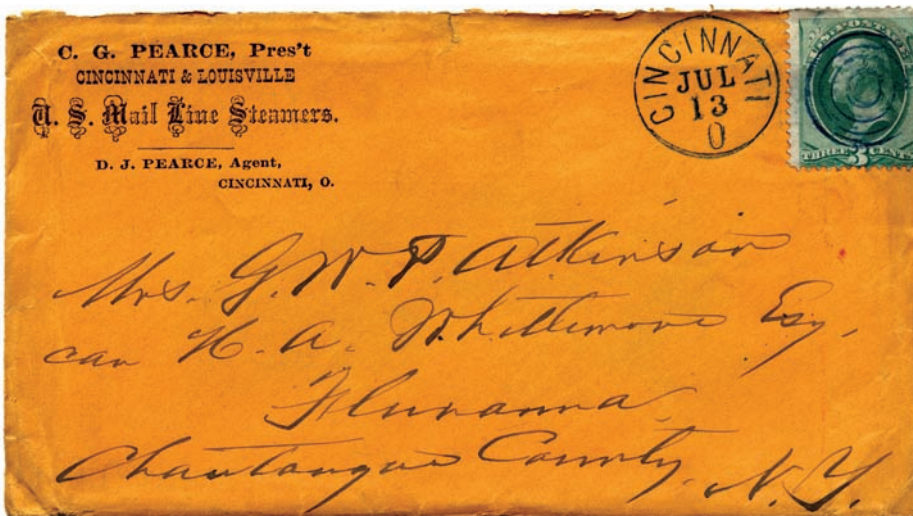


Figure 34. 3¢ Bank Note stamp on a cornercard used during the 1870s by the president of the Cincinnati and Louisville Mail Line.

The Figure 32 cover was postmarked at Louisville and addressed to Little Rock. The cornercard names D. Whitten as master of the steamer. A different cornercard, also naming David Whitten as master, is listed as No. 1401. The *United States* collided with another steamboat on December 4, 1868 and both vessels were lost.

Figure 33 shows a cover franked with a 3¢ 1869 stamp. The cover bears an oval cornercard (No. 1402) for the second *United States*, built using the hull of the predecessor that sank. Note that in this case the postmark was from the other end of the line, Cincinnati. Captain Richard M. Wade was master and ran the vessel until 1884.

A cornercard of the president of the U.S. Mail Line Steamers is shown in Figure 34. This appears to be from the mid-1870s (no letter is present). The company prospered, as is

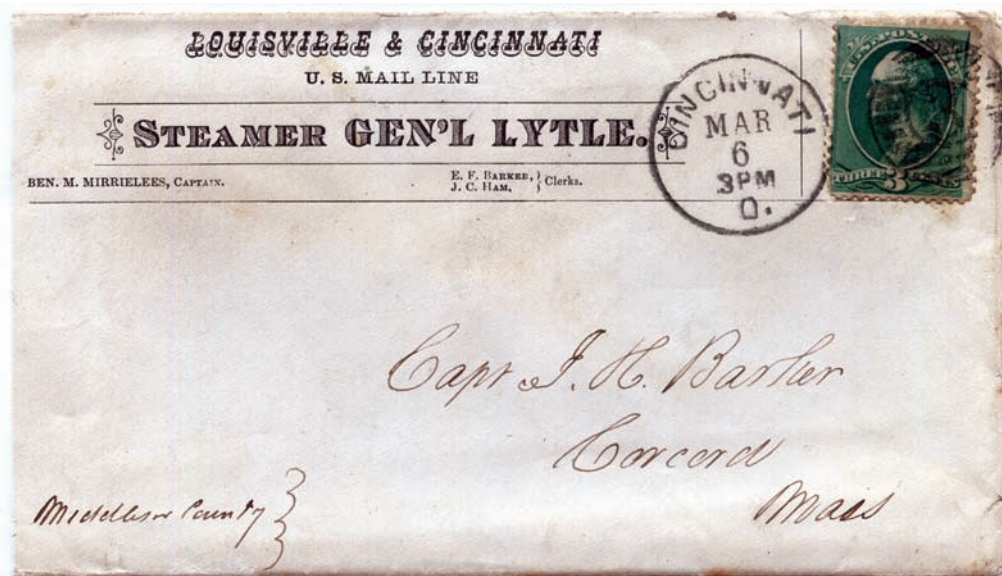


Figure 35. This is one of a number of cornercards from the 1870s and 1880s for the steamer *Gen'l Lytle*, owned by the Cincinnati and Louisville Mail Line. This cover, from Cincinnati to Concord, Mass., contained a report on the activity of the *Gen'l Lytle* (see Figure 36).

CINCINNATI AND LOUISVILLE U. S. MAIL LINE CO.			
Report No.	of Steamer <i>Gen'l Lytle</i>		
No. of Trips made <i>25</i>	between <i>Cincinnati</i>	and <i>Louisville</i>
from <i>Feb 1st</i>	18 <i>82</i>	to <i>March 1st</i>	18 <i>82</i> inclusive.
Whole number of days reported <i>Twenty Eight</i>	Running time <i>Twenty five</i>	days:	
Laid up <i>Three</i>	days.		
<small>Printed by Messrs. Smith, 214 & 22 Vine St., Ohio.</small>			
Fuel,	<i>1794 72</i>	Freight,	<i>3292 20</i>
Stores,	<i>1289 81</i>	Passengers,	<i>3398 45</i>

Figure 36. The contents of the Figure 35 cover are monthly report, for February 1882, showing costs and revenues for 25 round trips between Cincinnati and Louisville.

shown by Figure 35, a cornercard for the “Steamer Gen'l Lytle.” This is No. 499A in my book (and supplements). Two earlier cornercards for this vessel, No. 498 and No. 499, show that Captain David Whitten did not go down with his ship when the *United States* sank in 1868. In fact, he became the first captain of this new vessel. Part of the content of the Figure 35 cover is shown in Figure 36. This is a very interesting report showing that the steamer *Gen'l Lytle* had made 25 round trips between Cincinnati and Louisville during the month of February, 1882. The report also shows revenue and expenses for the month. There is yet a fourth type of cornercard for this vessel, a minor variation in type fonts.



Figure 37. Two covers that represent the demise of the steamboat as a mail carrier. The engraved cover from Bridgeport, Ohio, depicts a steamboat and a railroad train together, suggesting how the train was beginning to supplant the steamer. The cover shown in part at top bears a railway route-agent marking from a route that was once exclusively the province of the steamboats. The 2¢ green Bank Note stamp is cancelled by a duplex marking reading “CIN. & ST. L. R.P.O. NIGHT. APR 11 1888”.

Finally, a montage of two covers is shown in Figure 37. The full cover, a circular rate from Bridgeport to St. Clairsville, Ohio, shows a lovely engraving of a scene (apparently Bridgeport) showing a dockside freight train next to a steamboat on the river. This scarce combination of elements depicts the transition that was then taking place: Trains were replacing steamboats. The partial cover shows a railroad route agent’s postmark—“CIN. & ST.L. R.P.O. NIGHT APR 11 1888”. Faster and able to service towns and cities not on navigable waterways, the railroads became the dominant carrier for passengers, mail and perishable freight, which resulted in the demise of the great steamboat trade as it existed in the 19th century. The large floating palaces from the period before the railroads are no more. But transport by water is still the cheapest way to move heavy material great distances, so barge traffic exists to the present day on the large navigable rivers of the United States. ■

PRINCE'S LETTER DISPATCH – THE FINAL CHAPTER**GORDON STIMMELL**

The year 1849 was a complex one in U.S. postal history. The advent of government carriers delivering door to door in major eastern cities began seriously threatening the final remaining local city posts. Local post entrepreneurs scrambled to find alternate revenue sources. Transformation into an express operation was a potential alternative. As always, entrepreneurs perceived opportunities where they thought the market was under-served. The route between Boston and Portland apparently offered such an opportunity, even though it was already served by a handful of companies.

In Boston, the sensation of the summer was “The Missing Expressman,” who vanished mysteriously in early August. *The Boston Daily Evening Transcript* resolved the enigma on August 14, 1849: “Mr. Hull, of the Portland Express, who absconded some days since, has been heard from at New York, on the point of leaving for California. The amount of money which he took away with him is stated at \$800, entrusted to him by persons doing business between this city and Portland.” One supposes that \$800 was quite a decent grubstake with which to head for the California gold fields.

A day later, on August 15, the *Transcript* hastened to add that “Hull and Co. had no connection whatever with Longley & Co’s Portland Express, whose office is in the Railroad Exchange. Hull & Co’s office was located at 7 State Street.”

The 7 State Street location was a major Boston warren of local posts and express companies. Towle & Co.—a viable local post—transacted business at that address into 1850. Postal historian William Sammis reports that Prince & Co. was founded at that address, by E.C. Prince, on April 30, 1849. Sammis informs me the company was inherited by two sons on E.C.’s death in December 1849. The sons were James H. Prince and Charles S.D. Prince.

During the 1850s, Prince’s Boston and Portland Express ran packages and specie between Portland and Boston and created various forwarder express labels, two of which depicted ships. The firm did not deliver normal letters; that was illegal. A James H. Prince & Co. placed ads in the *Boston Daily Atlas* from 1852 to 1855, as agents and purveyors of “Fire and Marine Insurance.” We have no absolute proof this was the same person.

Prince’s chief competitor on the Boston-Portland route was Winslow & Co.’s Boston & Portland Express. While Prince’s express matter went by sea, Winslow agents usually journeyed by land. This was confirmed by a *Boston Daily Atlas* news account in January 1855 of a Winslow agent falling off a train (and sustaining severe head injuries) in Kennebunk while carrying express packages. Winslow was operating as an expressman as early as 1841.

James H. Prince inaugurated the ferriage of U.S. mails in 1861. A stamp depicting an idealized image of a side-wheeler steamboat (Scott 122L1) was printed for him by Lowell & Brett in Boston, in sheets of 40 subjects. The image differs in many details from the actual steamers of the Portland Steam Packet Company, such as the *John Brooks*, which is depicted on surviving trade cards of the day.

The journey from Portland to Boston by sea was 118 miles and took 8½ hours, according to advertisements for the steamship company. Prince’s own story of how he es-

tablished his supplemental mail service (it was not a local post as it did not deliver within a city) was first told in *The Philatelist* (London) for 1 September 1870. As usual, a gap in service created a business opportunity.

The mails, according to Prince's own account, closed in Portland in 1861 each day at 3 p.m. After that, letters languished until the next morning. Prince put up a letter box in the Portland Exchange, under the same roof as the Post Office. His "mails" closed at 7 p.m. and were collected and put aboard the night boat for deposit in the Boston Post Office at 6 a.m. for early-morning delivery by post office carriers. Prince's stamps were sold for two cents each. They represented a prepayment in addition to the required U.S. government stamps.

No dated examples have survived from the year of the post's foundation in 1861. The first provable recorded use of the Prince stamp is dated March 17, 1862. Most of the few surviving covers bear no dates. Larry Lyons published a census of 11 known covers along with several handstamps in the Oct. 2002 *Penny Post* (Vol. 10, No. 4).

All but one of the uses were from Portland to Boston. When the letters arrived at dawn in Boston, the U.S. post office added their handstamp, either the single or double black or red Boston circular datestamp. The single known Portland CDS on a Prince stamp was the subject of an article, "The Little Stamp that Missed the Boat," by Richard Schwartz in *Opinions II*, Pages 146-149. The stamp, struck with a Portland city double circle dated Aug. 3, 1864, is off cover (despite the article subhead saying "on Cover"). It was ruled genuine, with Schwartz surmising that it missed Prince's 7 p.m. cutoff, and was dropped at the Portland Post Office for transmission in the ordinary mails the next morning.

Prince used several handstamped markings, most of which are depicted in Lyons' article. They included a square boxed ribbon marker (Boston & Portland/EXPRESS/11 State



Figure 1. J.H. Prince Letter Dispatch stamp (Scott 122L1), showing an idealized image of a side-wheeler steamboat, cancelled with a blue oval handstamp reading "11 STATE ST."



Figure 2. Another Prince Letter Dispatch stamp, with a similar blue oval handstamp, but this one reads "9 MILK ST."

Street, Boston/84 Exchange Street/Portland); a blue company double-circle datestamp (PRINCE'S and DISPATCH in outer ring); and a purple arched handstamp (PRINCE'S EXPRESS/103 EXCHANGE ST./PORTLAND, MAINE).

The 103 Exchange Street address is enigmatic. It is not recorded in Portland or Boston directories. Receipts for the express company as early as 1857 and as late as 1865 show only 84 Exchange Street as the Portland address. However it is possible Prince briefly relocated and the other address and the change did not make it into the directories, which had long lead times before their annual publication.

Recent discoveries reveal that Prince's supplementary mail enterprise continued after the generally accepted final phase. The Boston directories and almanacs show Prince at 11

State Street from 1859 continuously through 1869. Lyons noted a “blue company oval” in his article, but did not report that Prince actually used two blue dotted ovals. The first reads PRINCE’S/11 STATE ST/EXPRESS. This occurs on one cover and several off-cover stamps. An off-cover example of the marking is shown in Figure 1. The “11 STATE ST” line shows clearly across the stamp.

Not officially reported until now is the identical handstamp, but with the middle line reading “9 MILK ST.” The Boston Directory confirms, in its 1870 through 1872 editions, that Prince had relocated to 9 Milk St. After that, the records for 1873 locate Prince at 34 Court Square. If you examine Lyons’ illustration in his Figure 6, you can make out “9 MILK.” A Prince stamp showing this marking is illustrated in Figure 2. “9 MILK” shows fairly clearly in the blue marking struck vertically across the stamp.

So the question became, after I noticed this: Was there a Prince cover that survived from this last phase of the Prince operation bearing the 9 Milk Street handstamp?



Figure 3. June 23, 1869, 3¢ Nesbitt envelope with Prince Letter Dispatch adhesive, struck with the blue “9 MILK ST.” oval marking shown on the stamp in Figure 2. This cover is the latest recorded use of a Prince stamp and extends by several years the firm’s known period of operation.

The hunt was on and one cover has surfaced. This cover is shown in Figure 3. It is dated June 23, 1869, with black Boston CDS to the left, and the Prince stamp tied with a blue dotted oval “9 MILK ST.” handstamp. A segmented Boston cork cancel ties the U58 Nesbitt envelope as well as the Prince adhesive.

This cover journeyed by steamer from Portland to Boston where it was deposited into the regular mails bound for Hinsdale, New Hampshire. The enclosure, dated June 21 in Portland, is an order for iron screws which are to be conveyed “by steamer from Boston.” This is the latest recorded Prince cover (the second latest is Sept. 11, 1865) and adds a final chapter to our Princely tale.

So we have added four more years to the Prince supplemental mail story. If any collector has any other examples of the MILK ST. handstamp beyond the two discovered here, on or off cover, kindly contact the author and provide details. ■

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SLIP OR KISS PRINTS ON THE 1847 ISSUE

WADE E. SAADI

The earliest issues of United States postage stamps exhibit distinctions that their later brethren do not. This is largely due to the rudimentary techniques employed by the early printers, which by today's standards were akin to using bone knives and stone tablets. The distinctions discussed here can be classified into two categories: plate varieties and printing varieties. The purpose of this article is to show that slip or kiss prints are not plate varieties, but printing varieties. Let's first establish the definitions of these two very different types of anomalies.

Plate Varieties

A plate variety is created when a specific position on the printing plate is different from the others and transfers these different characteristics as part of the image of the printed stamp. Every stamp printed from that position would exhibit this same individuality (unless that position on the plate was altered). An important qualifier for any plate variety is a confirming copy showing the identical distinguishing characteristics, thus proving the variety is consistent, not just a random occurrence. While the 5¢ 1847 stamp offers only a handful of positions that can be assigned to a specific plate position, every one of the 200 plate positions of the 10¢ 1847 stamp is distinct enough to allow it to be assigned a position. (Similarly, almost all the 1851 stamps can be assigned to specific positions on their respective plates.) So, in actuality, each one of these 200 10¢ 1847 stamps shows a distinctive difference from all the others. In the vernacular of students of these stamps, "plate variety" refers to a different plate characteristic from other stamps on the same plate.

Printing Varieties

A printing variety occurs when the stamp image differs from the norm and the difference is not attributable to plate variety. Printing varieties include double impressions; partial impressions (from a fold-over or dry paper); stamps printed on both sides; over or under inking; pre-printing paper folds; stray ink splatter; printer's thumbprints (usually found on corner margin copies); paper varieties or imperfections; and slip or kiss prints, which are the subject of this article. Since all these types are produced by random events, they never have identical clones, in contrast to plate varieties, which must have them.

Slip Prints

Slip or kiss prints are printing varieties that occur after the inked plate has made its impression on the printed sheet and the ink on the printed paper is still damp and hasn't set. Slip or kiss prints can have several causes.

1. The ink offsets from the printed paper onto a slip sheet¹ and then transfers or

¹A slip sheet is a piece of paper that is interleaved between the printed sheets, used to help prevent offsetting on the back of the printed sheet above, when printed sheets are stacked on top of one another.

smudges back onto the original printed sheet, or

2. The ink offsets from the printed paper onto the back of a another printed sheet that was placed on top, and then transfers or smudges back onto the original printed sheet, or

3. The printed sheet is twisted slightly while being removed from the plate.



Figure 1. Slip or kiss printing on 5¢ 1847. Extra ink diminishes design detail; impression appears blurred or muddled.



Figure 2. Slip printing on 10¢ 1847. Overall fuzziness evident. Upper frame line seems thickened or even doubled.



Figure 3. 5¢ 1847 with clear, sharp impression, but slip doubling shows in top frame line and bottom lettering and numerals.



Figure 4. Sharp impression with doubling evident in upper lettering and in the numerals. Center of stamp appears clear.

The term “slip” comes from “slip sheet,” and the term “kiss” refers to the slip sheet kissing the printed sheet or the sheet kissing the plate and leaving another impression, like telltale lipstick. Going forward in this article, I will refer to these varieties simply as slip prints.

Of the eight examples that have come to my attention and are discussed in this commentary, two are from the corners of the printed sheet of 200 stamps, positions 91L and 10R. The four corner positions represent only 2 percent of the 200 positions. This disproportionate representation of corner copies suggests that stamps at the corners were more susceptible to producing slip prints. If the sheet moved laterally when being removed from the press, corner copies would be most likely to pivot or slide and thus create slip prints.

Of the eight examples of slip prints covered in this article, six occur on the 5¢ 1847 stamp and two on the 10¢ stamp. Most slip prints are fuzzy creatures, often without any distinct characteristics, since the excess ink obliterates much of the original detail. Two such examples are shown in Figures 1 and 2. On each, the overall impressions appear blurred or muddled.

In Figure 3 is an example of a good impression that shows doubling details mostly in the top frame line and in the bottom lettering and numerals. The rest of the impression is fairly clear. Figure 4 shows another sharp impression on a 5¢ 1847. Here, doubling can be seen mostly in the upper lettering and lower numerals, but the center of the stamp appears clear. Figure 5 is a clear impression, yet it shows doubling over most of the image.

Figure 6 is an unusual example. It is position 91L, determined by the margin sizes at left and bottom. (If it were any other position, part of another stamp would be visible at left or bottom.) On this example, the shift is not vertical but horizontal. This is uncommon among the uncommon. Notice how the right sides of the numeral “5” are offset to the right. There is another peculiarity with this impression. This is a “dry print” variety. Notice how the lower portion of the stamp has very little ink and hence the details are difficult to see, if they can be seen at all; the background shading lines are missing altogether. The paper used

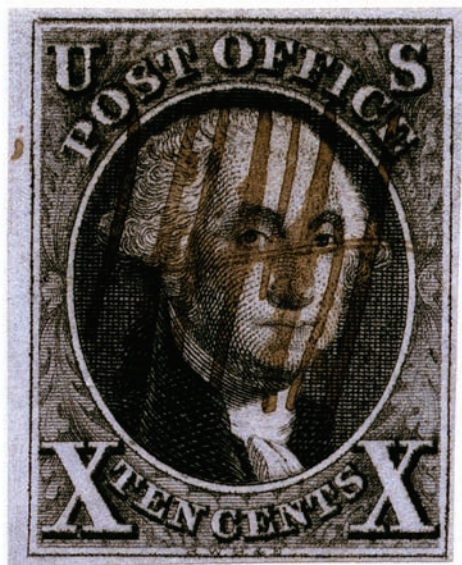


Figure 5. This 10¢ 1847 is a clear impression, yet it shows slip print doubling over most of the image.



Figure 6. Slip print doubling on a bottom left corner copy. Right sides of the numerals offset to the right. This is a “dry print” variety as well.



Figure 7. 5¢ 1847 stamp showing slip print doubling and smudging of the upper right “S”. Specific plate marks (indicated by arrows) identify this stamp as position 10R.



Figure 8. Another copy from position 10R. This shows the same plating marks as the stamp in Figure 7, but the slip-print characteristics are lacking.

to print these stamps was first moistened with water to help the ink “wick” into the paper. Sometimes, the pre-moistened sheets would dry prematurely, beginning at the outside edge of the paper, especially at the corner positions. The fine lines of ink would not adhere to dry paper very well and this sort of variety is the result.

Figure 7 seems to be just another slip print, but it too is special. It is a slip print because of the doubling and smudging of the upper right “S” and the top right frame line offset slightly to the left. However, this stamp shows specific plate marks that identify it as position 10R. The upper arrow points to a 1.5 millimeter horizontal line that crosses the right frame line 31 mm below the top frame line and a dot just right of the right frame line, almost a continuation of the 1.5 mm horizontal line. The lower arrow points to two similar features: a 2 mm horizontal line that starts at the right frame line, 3 mm above the bottom frame line and a dot just to the right of the right frame line about 2.7 mm above the bottom frame line. These marks conclusively prove this stamp is from position 10R.²

Figure 8 shows another copy from position 10R, this an early impression and one of the finest copies to show the detail of that specific position. As can be seen, the stamp shows the same plating marks as the stamp shown in Figure 7. However, there are no signs of the marks evident on the slip print in Figure 7 (the doubling and smudging of the upper right “S” and the top right frame line offset slightly to the left), which serves as proof that these marks are transient and therefore a printing variety.

The Knapp Shift

Figure 9 shows the famous Knapp Shift, the slip print that wasn’t a slip print. After Elliott Perry proved the Knapp Shift could not be a plate variety, adherents of the stamp

² There are other plate marks that identify position 10R, but they are not at all essential in determining the plate position of this stamp. Two are in the selvage that has been cut away from the stamp in figure 7 and the other is the position of the guide dot in the left trifoliate. For an illustration of guide dots in the trifoliate of the 1847 stamps, see *Chronicle* 197, page 44.

for many years supported the claim that it must be a slip print. But notice the crisp, sharp lines that appear as doubling of the lettering both at top and bottom. Such crispness does not exist in the offsetting caused by a slip print. In no way does the Knapp shift resemble



Figure 9. The famous Knapp shift, which is neither a shift nor a slip print. In fact, it's a clever fake. The stamp is genuine, with a pen cancel removed. But the apparent bold design doubling, along with the red grid cancel, are 20th century additions.

a slip print. This stamp originally had a manuscript marking, which was removed. Both the doubling and the red grid cancellation are very clever paint jobs. See *Chronicle* 176, pages 257-262 for details. ■

ENGRAVING THE ROSETTES ON THE U. S. 3¢ 1851 STAMP

GARY W. GRANZOW

Introduction

The primary reason for the complex patterns on bank notes and stamps of the 19th century was to provide protection against forgery. Usually at least four types of engraving were employed requiring four sets of artistic skill and some very expensive equipment. The engraving technique preferred by bank note and stamp engravers during the 19th and early 20th centuries originated in Italy and is called intaglio or line engraving. Lines are cut into a die in reverse (transposed) which produces a mirror image of how the design is intended to appear after printing. The printing surface of a line engraved die is shown in the photo in Figure 1. This is Scott 11-E2, the die made by Edward C. Benner in competition for the contract to print the stamps of the U. S. 1851 issue.¹

Ink was applied to the die filling the recesses. The surface was then wiped clean leaving ink only in the recessed parts of the die. The lighting of the photo in Figure 1 reverses light and dark. That which appears dark on the die is level with the surface and will hold no ink. These areas will appear white on the printed impression. That which appears light on the die is recessed and will hold ink. This will show as black on the printed impression. For example, the lettering and the “3” will not hold ink, but the background around the lettering and the numerals will. As depicted by the sketch in Figure 2, paper was moistened and pressed into the die. When the paper was lifted, the ink was transferred from the recesses. Figure 3 is a proof pulled from the Figure 1 die.

Five different types of engraving were used to produce the die for the U.S. 3¢ 1851 stamp. These were etching, ruling-machine work, straight-line lathe work, rose-engine



Figure 1. Surface of the die created by Edward C. Benner in competition for the contract to print the U.S. 1851 stamps. Scott lists this as 11-E2. Scan Courtesy of the late Roy Weber.

¹ The Scott *Specialized Catalogue of United States Stamps & Covers* lists this as essay 11-E2 and attributes it to Rawdon, Wright, Hatch and Edson. After much careful research Roy Weber demonstrated that this essay was actually engraved by the small Washington firm of Edward C. Benner. See Roy Weber, *The Three Cent 1851 Essays and Related Topics*, manuscript published in CD format by the USPS, 2007.

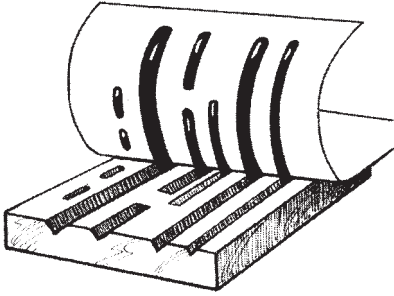


Figure 2 (above). How ink is transferred onto paper from the engraved recesses of a die.

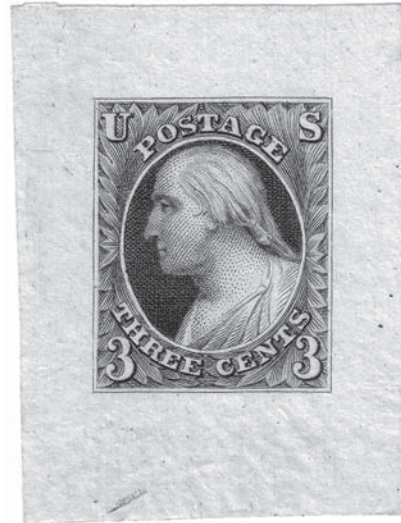


Figure 3 (right). A proof pulled from the die shown in Figure 1.

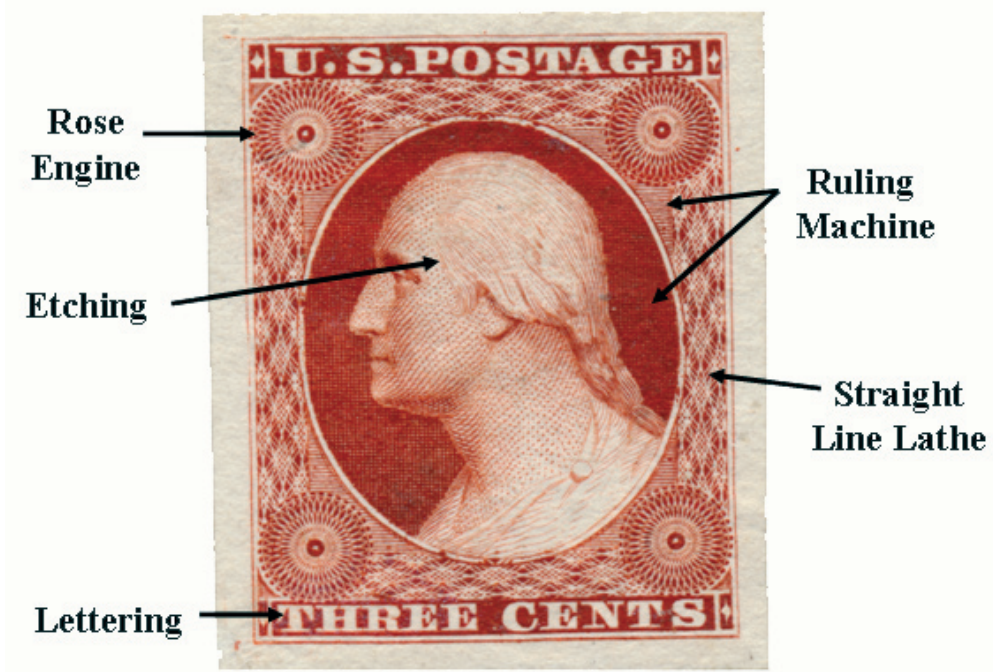


Figure 4. The five engraving techniques used to create the 3¢ 1851 stamp.

lathe work and lettering. The result was a much more complex design than that shown in Figure 3. Figure 4 is an enlargement of a die proof of the 3¢ 1851 stamp showing locations of the five types of engraving techniques used to create the design of the die. This article will focus on the four rosettes and the rose engine used to produce the rosette design. However, many principles explored here are applicable to line engraving in general.

Transfer Process

After the die has been engraved and hardened, it can be used to print multiple copies of its image. However, to preserve the die from wear, the image is usually transferred to

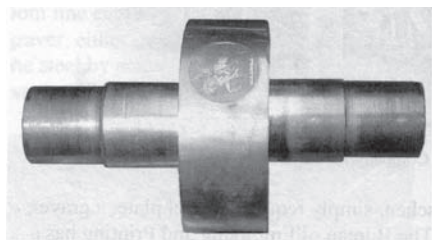
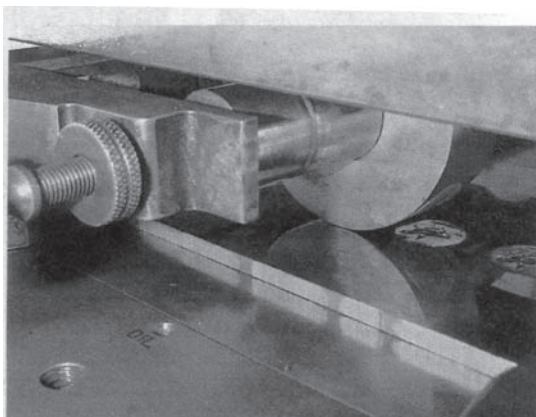


Figure 5 (above): A transfer roll, showing an oval design. Figure 6 (right): The same roll in a transfer press, transferring its image onto a plate. Photos courtesy Roy Weber.



a printing plate containing multiple images. In the case of the 3¢ 1851 stamp, the printing plates carried 200 images in two panes of 100.

The process of transferring an image from die to plate was devised by Jacob Perkins, the American-born inventor who contributed much to the development of security printing. The desired design was engraved into a softened steel die and the die was hardened. The image from the hardened die was then transferred to a softened steel roll. The transfer roll was hardened and used to transfer multiple images to steel printing plates. A transfer roll and transfer press are illustrated in Figures 5 and 6.

Lines of the design intended to appear colored on the stamp were in recess in the original die. After hardening, the die was placed in a transfer press where the design was taken up under several tons pressure by a softened transfer roll. The resulting image on the transfer roll was now in “relief”; that is, lines that would eventually hold ink were now raised above the surface of the rest of the roller. The transfer roll was then hardened and the raised lines were rocked into a softened printing plate which was then hardened.

The design transferred to the printing plate was now in recess. Ink was spread onto the plate filling the lines. The surface of the plate was wiped clean, leaving ink only in the recessed lines. Moistened paper was pressed onto the plate and the ink transferred to the paper. Figure 7 is a schematic diagram outlining the steps described by Perkins in his U.K. patent of 1819.² It is important to keep this distinction clear: in the Perkins process the single transfer roll will always carry in relief the portion of the design that will eventually hold ink. The die and the plate will carry the inked portion of the design in recesses. The result is a colored design against a white background.

White Design Against Colored Background

For the rosettes of the 3¢ 1851 stamp, just the opposite was needed. The design had to be level with the surface of the plate so that it would carry no ink. That is, the ink-carrying portions of the image were to furnish the background for the main design in paper white. In fact, one of the conditions required by the Postmaster General was that the engraving of the letters and numbers were to be in “pure white.”³ Most philatelic writers slide over how this was done and describe the creation of stamp designs in terms of the original Perkins

² Jacob Perkins, “Engine Lathe for Engraving Surfaces, Printing and Coining Presses, etc.”, United Kingdom Patent No. 4400, 11 October 1819.

³ Letter dated 8 March 1851 from The Post Office Department to six engraving companies requesting bids and essays of their proposed designs. This letter is part of the Travers Papers currently being prepared for publication by Tom Alexander.

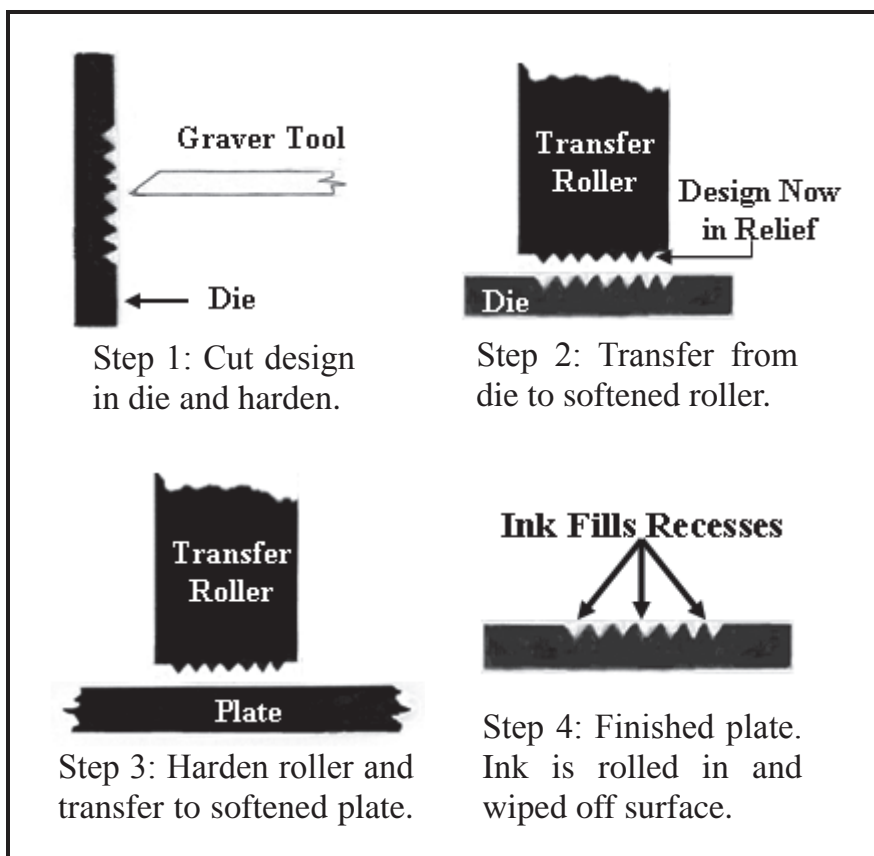


Figure 7. Schematic diagrams showing line-engraved plate making using the transfer process originally developed and patented by Jacob Perkins.

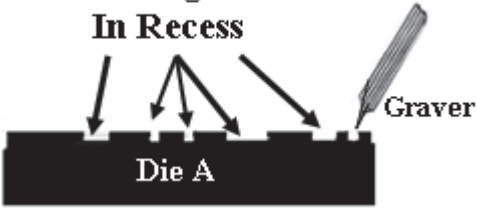
process.⁴ The details of engraving “in white” were not widely disseminated; hence it has remained relatively unknown.⁵ To produce a final design in which the key elements are in white (i.e. do not hold ink), two transfer rolls must be used. A schematic diagram of this process is presented in Figure 8.

The design desired to be in white was line engraved into a softened subsidiary die. On this die, the design was in recess and if transferred to a plate and inked, it would print in black. For the design to be white (i.e., not hold ink) it had to be on the surface of a die, with the area around it in recess. To accomplish this, the subsidiary die was hardened and the design transferred to a softened transfer roll (A). The white design would now be level with the surface of the transfer roll and the background would be recessed. This roll was hardened and mounted in a transfer press in the usual way above the transfer bed. A softened transfer roll (B) was clamped in a chuck mounted on the transfer bed. Roll A was lowered into contact with roll B and the recessed blank background on A was rocked into roll B. Transfer Roll B, now carrying the white design on its surface, was hardened and the design

⁴ These include James H. Baxter, J. Evans, C. Gardener-Hill, J. B. Seymour, L. N. Williams and many others.

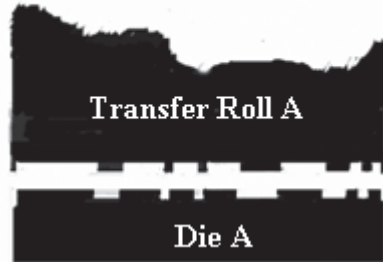
⁵ A description of the method by Jacob Perkins was found in *The Transactions of the Royal Society of Arts*, London 1821, pg. 47. The only other reference I could unearth was a brief description by Elizabeth M. Harris in her article: “Experimental Graphic Processes in England 1800-1859,” *Journal of the Printing Historical Society*, No. 4, London, 1968, pg. 67.

**White Design is now
In Recess**

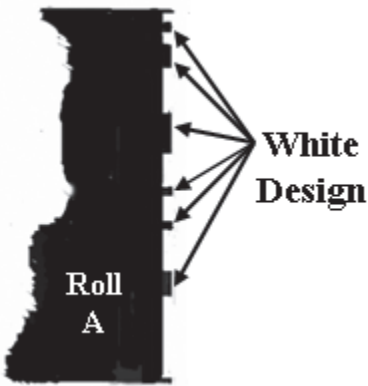


Step 1. Engrave white design (recessed) in Die A and harden.

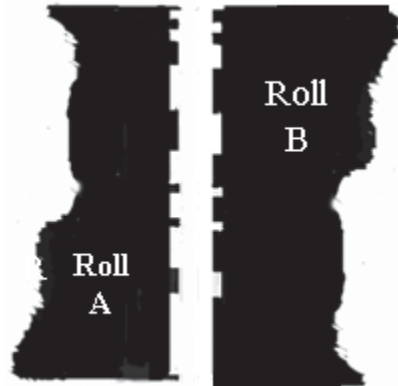
**White Design Now Level
With Surface On Roll A**



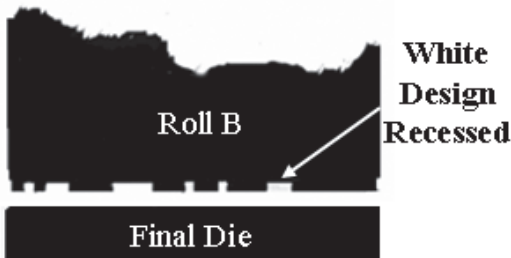
Step 2. Transfer design from Die A to soft Roll A.



Step 3. Harden Roll A carrying white design on its surface.



Step 4. Kiss hardened roll A against soft Roll B.



Step 5. Transfer white design on Roll B (hardened) to soft final die.



Areas below the die surface are the only areas holding ink.

Figure 8. Schematic diagrams showing the two-transfer-roll method for creating stamp plates capable of printing "in white."

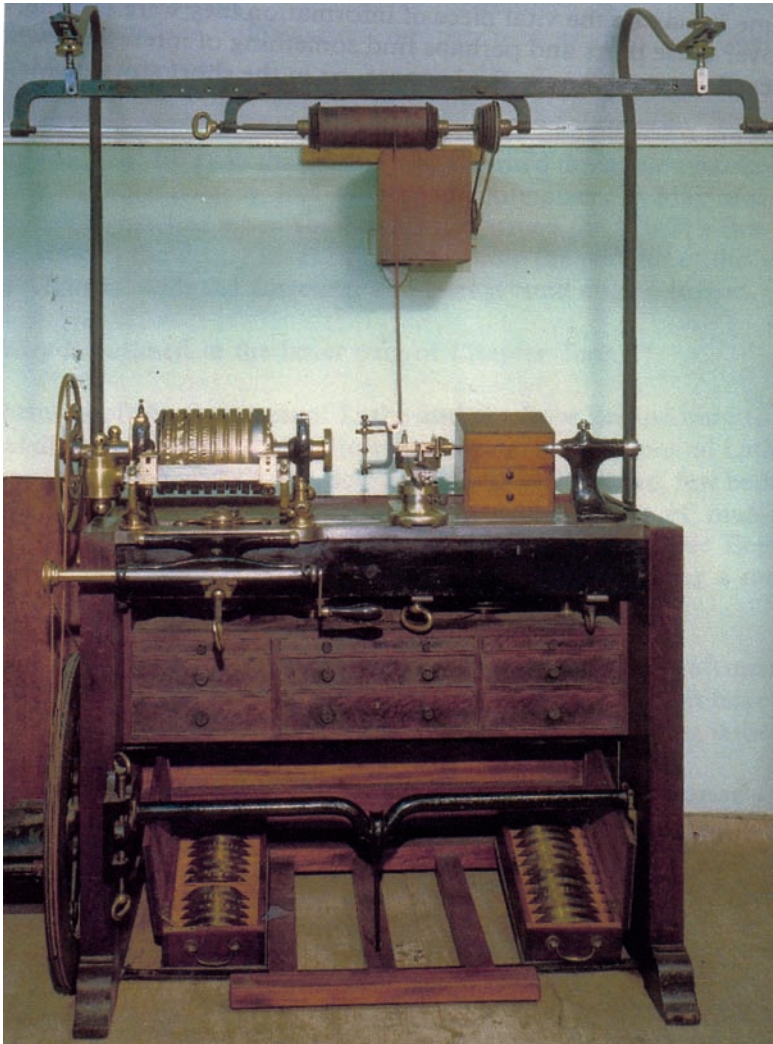


Figure 9. The Holtzapffel rose engine of 1836. A rose engine is a specialized lathe capable of creating repetitive convoluted patterns whose precision design is impossible to replicate freehand.

transferred in the usual way to the finished die. The white design was then level with the surface of the die and would not hold ink. The area around the white design was in recess and would hold the ink forming a background for the white design. It is important to note that the design intended not to hold ink is never in relief during all of the steps above. If it were, it would stand above the finished plate surface making printing impossible, or recessed below the plate surface and hold ink. It is easy to become confused on this last point. Some highly respected writers describe white lines as being in relief on the plate.⁶

The Rose Engine

A rose engine is a specialized kind of ornamental lathe in which the headstock, ordinarily the fixed or stationary end of a lathe, moves back and forth while the lathe spindle

⁶ H. Osborne M.D., *British Line Engraved Stamps, Repaired Impressions*, H. F. Johnson, London, 1949, pg. 204: "...the white lines of the network (which were in relief on the plate)..."

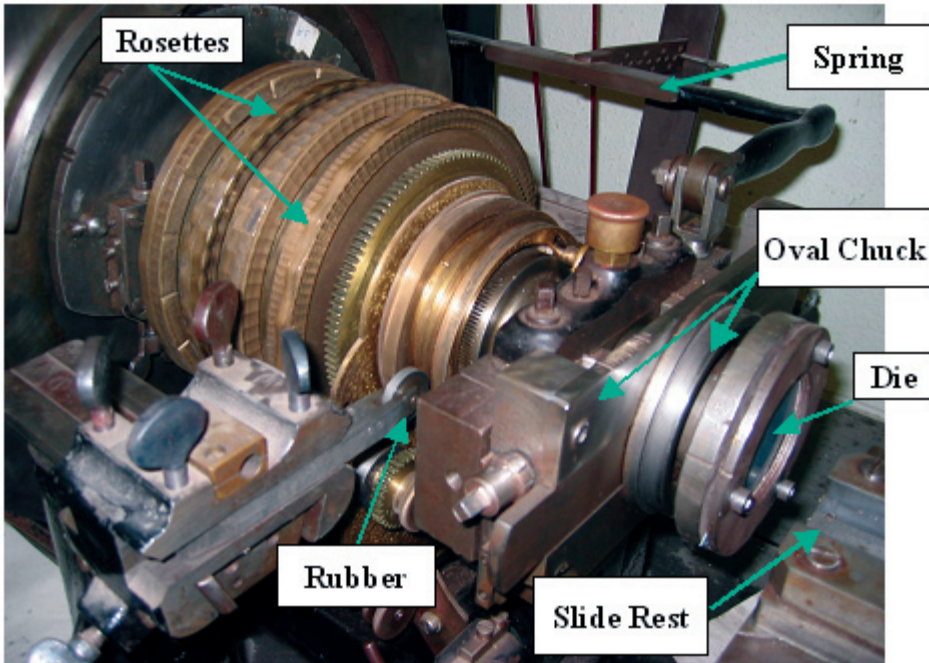


Figure 10. A slightly more modern rose engine, with key components labeled.

rotates. A rose engine can create intricate repetitive floral patterns and other symmetrical, convoluted patterns whose precision design is impossible to replicate by freehand artistry.

The first rose engines were developed in the late 17th century for carving wood and ivory. In the 18th century they were used extensively for carving musical instruments. Beginning around 1750, rose engines were used for fine engraving on silver and gold watchparts, cases and dials. At the beginning of the 19th century, bank note printers began using rose engines to add complex patterns to their designs to make forgery more difficult.

There have been a number of different rose engine designs over the years, but they all have two things in common: wavy cams called rosettes (thus the name rose engine) and the disk that causes the mandrel (the spindle holding the work piece) to move as the indents on a chosen rosette engage against the disk (see below). Figure 9 illustrates a typical rose engine, circa 1836, manufactured by the English firm of Holtzapffel & Co.

Following is a description of the construction and function a rose engine. As the machine is rather complex, reference to Figures 10 through 13 may be helpful. A number of cams or rosettes are fixed to a barrel, which in turn is mounted on a transverse shaft, called a mandrel. A hand crank (not shown) rotates the mandrel and barrel so that very slow and precise cutting is possible. The mandrel is supported at its head to allow it to rock forward and back (i.e., towards the operator and away) while it rotates. The mandrel has plain parallel journals allowing it to slide freely both left and right through its bearings.⁷ This provides the head of the mandrel and chuck with a traversing action. These features allow the mandrel and die to rotate, move left and right and to and away.

The head stock of the mandrel holds the workpiece (e.g., a die) in a chuck. The die is bolted securely in the chuck (see Figure 10). The cutting tool (graver) is mounted on a slide perpendicular to the workpiece so that it can be brought into contact with the workpiece by thumb pressure. The slide can be made to traverse laterally very precisely by means of

⁷ Journals are the bearing surfaces on a shaft: in this case, the mandrel.

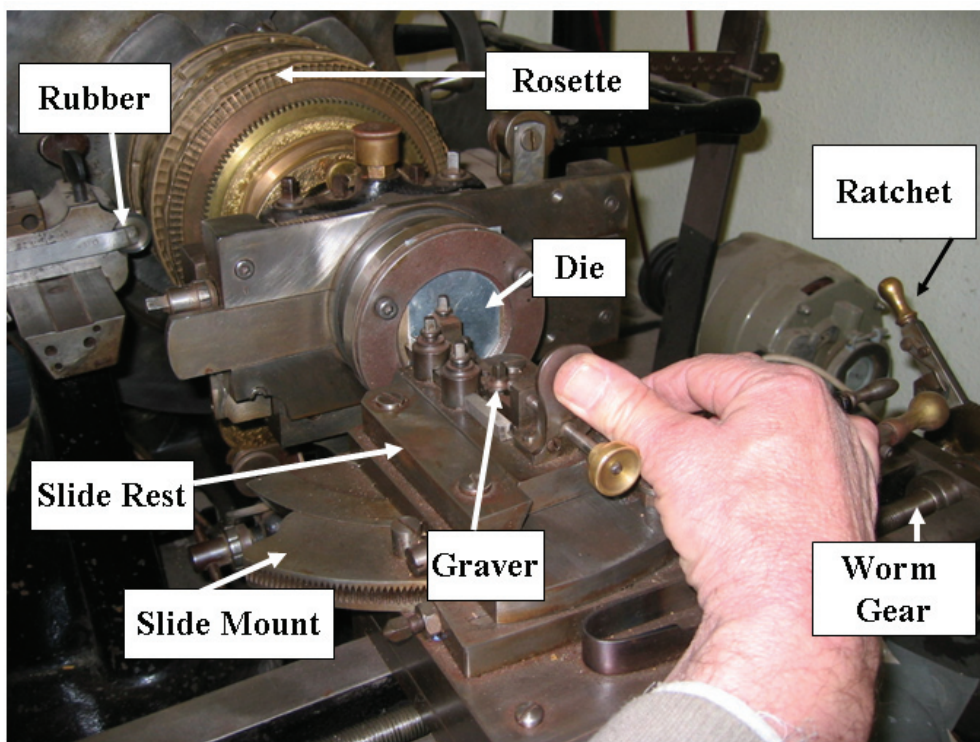


Figure 11. Details of the engraving end of the rose engine shown in Figure 10. The die being worked on is at center, bolted securely in the chuck. The cutting tool (graver) is mounted on a slide that is brought into contact with the die by thumb pressure.

a ratchet and worm gear. One click of the ratchet moves the slide 0.001 of an inch (0.025 millimeters) across the workpiece. See Figure 11 for details of the graver end.

Each rosette has a series of indentations around its perimeter. The engine produces a waved circle because as the mandrel turns, the rosette rotates against a steel disc firmly fixed to the frame. The disc presses against the rosette indentations causing the rotating mandrel assembly and work piece to rock from side to side. In the trade the disc is called a “rubber.” The rosette is kept in close contact with the rubber by a strong spring which biases the headstock and mandrel towards the rubber. For normal modes of engraving on flat surfaces, the rubber is set to press against the rim of the rosette. Figure 12 illustrates the details of the rosettes and mandrel.

Cutting along the side of a three dimensional workpiece as the workpiece turns may be achieved by turning the rubber so that it presses against the indents on the face of a rosette rather than its rim. This causes the workpiece to move backwards and forwards as it turns so that designs can be cut on the sides of a work piece. While figures of great complexity can be engraved using a rose engine, it was limited in certain respects which will be discussed below. The photographs in Figures 10, 11, 12 and 13 show close-ups of the mandrel, rosettes and chuck, and the slide and graver of a rose engine belonging to Marten Matthews, a master ornamental engraver.⁸ Figures 14 and 15 illustrate some of the many rose engine patterns possible.

⁸ For a comprehensive study of rose engine designs and uses see Martin R. Matthews, *Engine Turning, 1680–1980*, (London, England: self-published, 1984). I am deeply indebted to Matthews for permission to use images from his book and for his patience in permitting an amateur to play with his lathes.

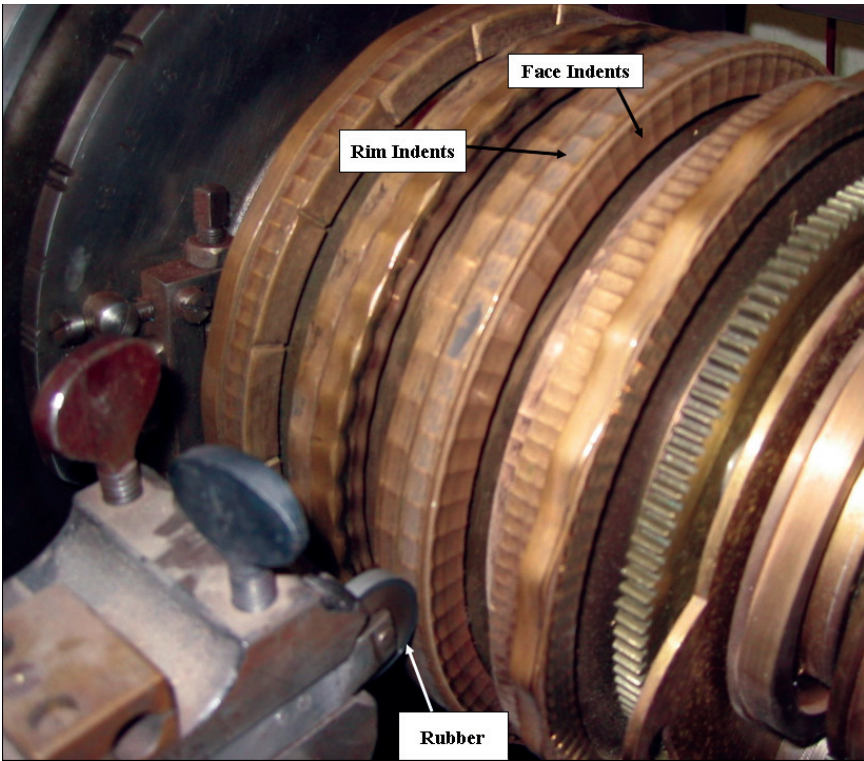


Figure 12. Engine rosettes, showing indentations around the perimeter. As the spindle turns, the rosette rotates against a steel disc (called a “rubber”) causing the rotating mandrel assembly (and the die being worked on) to rock from side to side.

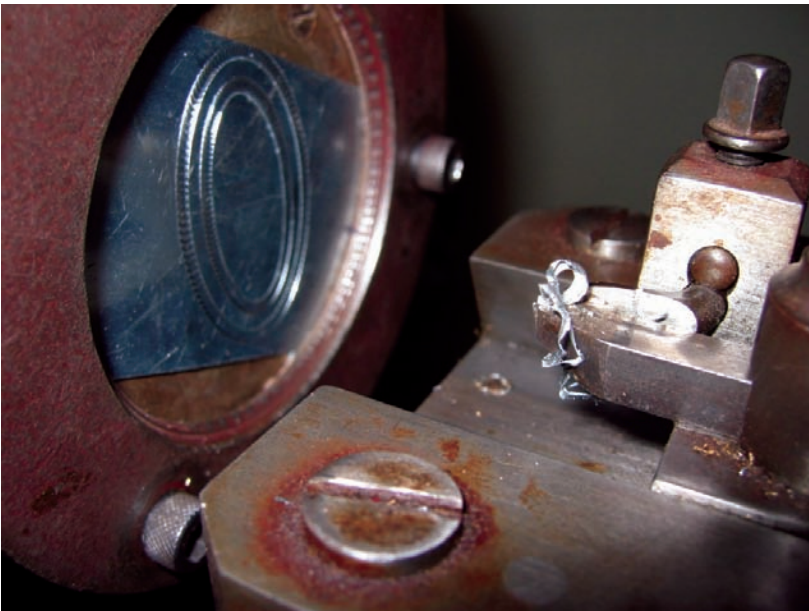


Figure 13. The graver on the Figure 10 device, having just withdrawn from working on a partially engraved die (the oval pattern at left).

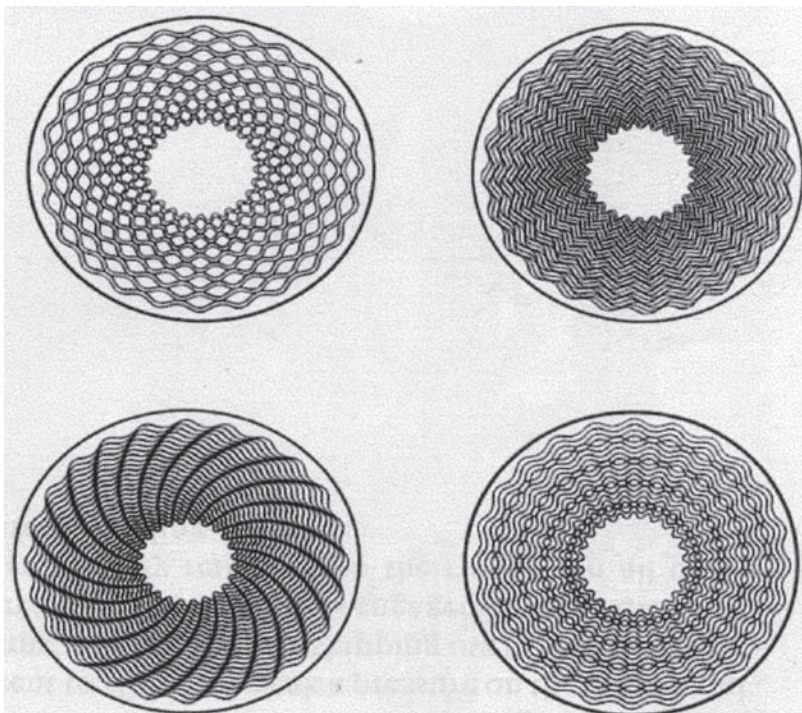


Figure 14. A selection of round patterns created by a rose engine.

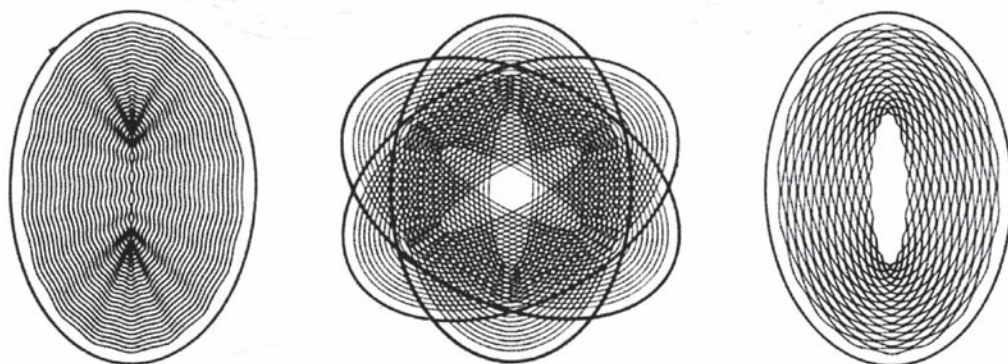


Figure 15. Oval rose-engine patterns created by using an elliptical chuck. Overlapping ovals (center) can create highly complex patterns.

The 3¢ 1851 Stamp Rosettes

Close inspection of the 3¢ 1851 stamp design and a knowledge of the rose engine process enable us to imagine how the die for the 3¢ 1851 stamp was actually engraved. On a subsidiary die (i.e., not the final die), the outline of the portrait oval was inscribed. Scribe marks were made for the size of the stamp along with the layout of the border features. The rosettes in the four corners of the design were each engraved separately using a rose engine. The tessellations were engraved next. In some instances they invaded parts of the

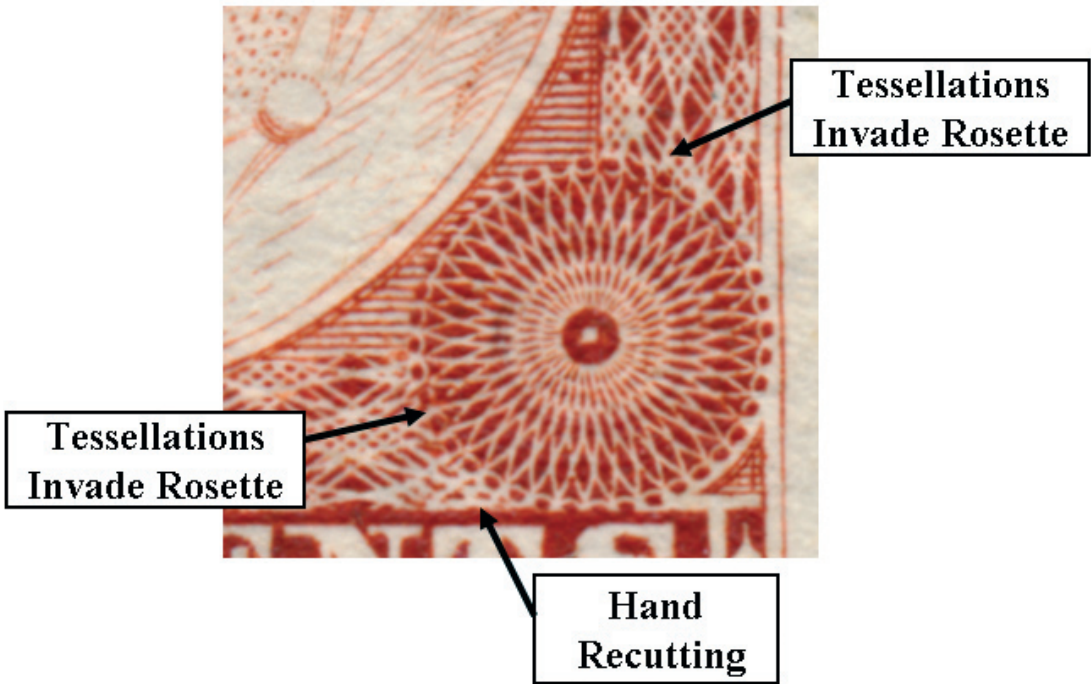


Figure 16. Enlargement of a 3¢ 1851 rosette. Inspection of the design elements and a knowledge of the rose engine make it possible to reconstruct the processes through which the die was engraved.

rosettes, confirming that the rosettes were engraved first. In other instances the tessellations fell short, requiring hand recutting to fill in the spaces. Figure 16 is a close-up showing these features.

The rosettes of the 3¢ 1851 stamp are composed of two separate designs. The central design is based on a “barley twist” pattern, so named because each lobe of the pattern resembles a grain of barley. The outer edge of this pattern has no logical stopping point and so a circle was cut to define the ends and a small scallop pattern was engraved around the circle. Figure 17 displays these parts of the design in close-up.

In an attempt to replicate the 3¢ 1851 rosettes on Matthews’ rose engine, Martin and

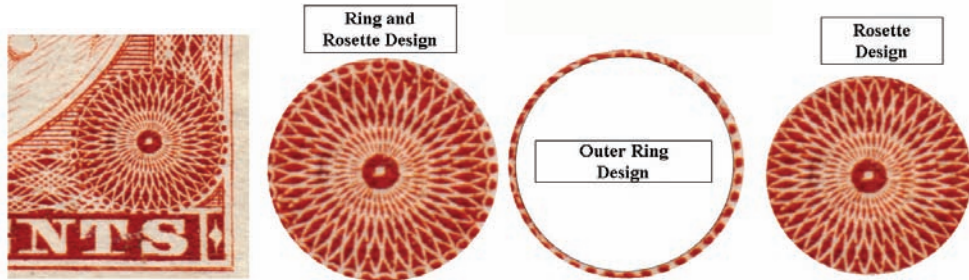


Figure 17. The rosettes on the 3¢ 1851 stamp are actually composed of a central rosette design and an outer ring. The central design is a pattern created on the rose engine. Since the edge of this pattern has no stopping point, a circle was cut to define the perimeter and a scallop pattern was engraved around the circle.

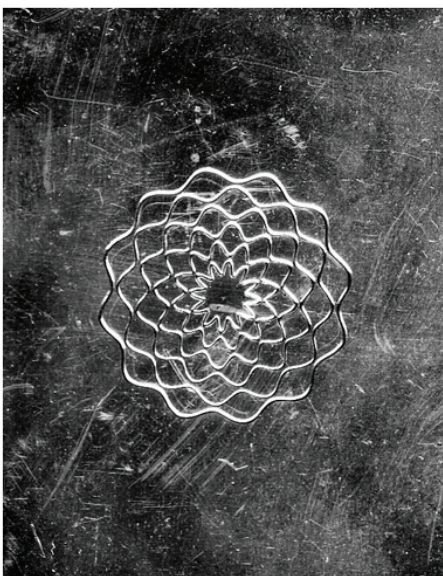


Figure 18. Die showing results of the first attempt to replicate the 3¢ 1851 rosettes on Martin Matthews' rose engine. The waves are too widely spaced.

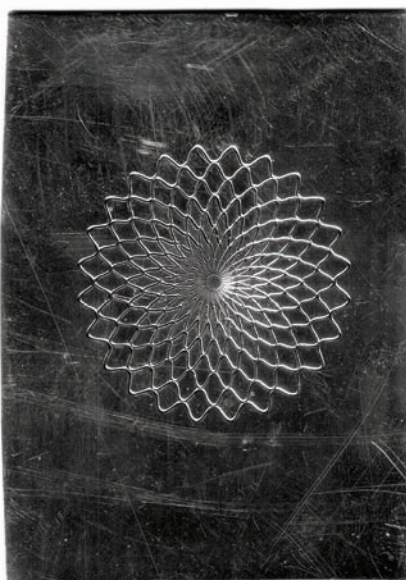


Figure 19. Second attempt at replicating the 3¢ 1851 rosette. The distance between the waves was brought much closer together.

I began with a 12-wave barley pattern using a round chuck. By choosing a rosette with 12 indents on its edge, and slipping the setting of the rosette one half an indent after each wave was engraved, the wave pattern shifts exactly one-half out of phase. The graver was brought into cutting position and the headstock and die was turned by the hand wheel. The ratchet and pawl lever was adjusted after each cycle by stepping the starting point of the next succeeding wave six clicks in toward the center of the die. Thus the waves would be 0.006 inches apart. The rubber was advanced half of an indent to shift the next wave pattern 180 degrees out of phase with the last. This was repeated until the center of the design was closed to the desired degree. The result was the die shown in Figure 18.

The next design we tried was a 24-wave barley pattern using a rosette with 24 indents. The distance between waves was brought closer together by adjusting the ratchet and pawl lever four clicks instead of six, setting the waves 0.004 inches apart. Figure 19 shows the resulting die. This was closer to our goal of duplicating the rosette on the stamp, but still not quite there.

Figure 20 shows the actual 3¢ 1851 rosette next to the Figure 19 rosette that we created. As Figure 20 demonstrates, at least one more try is needed, this time using a smaller, sharper graver, and a smaller rosette with 40 indents. The result should be smaller, more pointed waves that are closer together and with the correct number of points. Unfortunately, we were unable to try one more attempt because Matthews did not have a 40-indent rosette.

Conclusions

The engraving of the final die for the 3¢ 1851-57 stamp was far more complex than has been previously reported because of the requirement that elements of the design appear white on the printed stamp. Letter and number engraving was a known process having been practiced by skilled artisans for some time. However the rest of the design involved

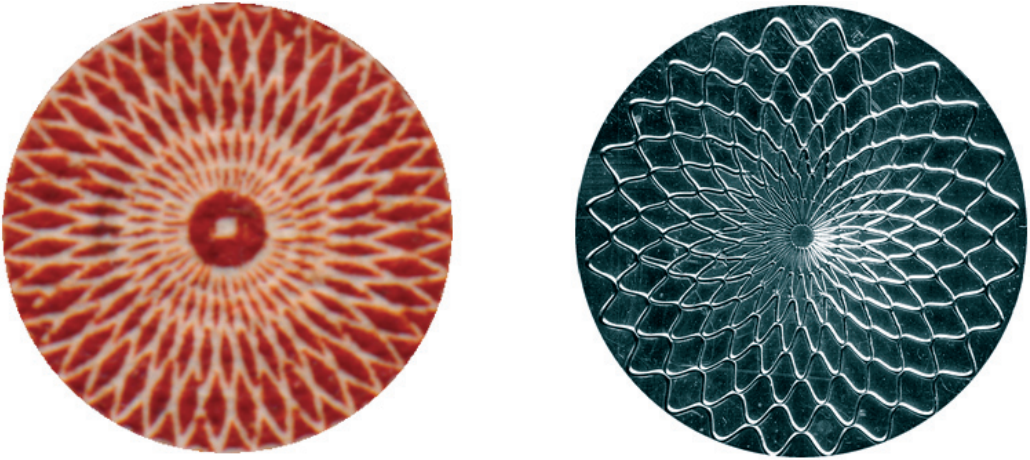


Figure 20. Actual 3¢ rosette with Figure 19 imitation. Close, but not a perfect match.

the transfer of the image from one transfer roll to another transfer roll. Although practiced by the English firm of Perkins, Bacon for many years,⁹ it was still rather new in the United States in the 1850s.

In total, the finished die required ten separate engraving steps, eight transfer steps and five hardening steps. It required lettering and etching of the highest quality as well as the use of a rose engine, ruling machine, straight line lathe and a transfer press. The result is arguably one of the most complex line-engraved designs of the classic stamp period.

Acknowledgements

I would like to thank Martin Matthews for sharing his knowledge and his many hours spent setting up his lathes and demonstrating their uses. I am particularly indebted to him for allowing me to experiment with several of his lathes. I also wish to thank the late Roy Weber for use of his images and particularly for the many happy hours we spent together sharing ideas about engraving theories. He is sorely missed. ■

⁹ Perkins, *op. cit.*

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THE REOPENING OF THE CIVIL WAR POST OFFICE IN CHATTANOOGA

RICHARD B. GRAHAM

As Jim Cate's articles in *The Chronicle* and elsewhere indicate, Union possession of Chattanooga after the battle of Chickamauga (September 19-20, 1863) was a rather shaky affair. The city was besieged by Gen. Braxton Bragg's CSA army. Mails into or out of the city, as well as food and other supplies from the North, were virtually cut off. It was not until Gen. U.S. Grant was placed in command of the forces in Chattanooga, and reinforcements from the army of the Potomac (the 11th and 12th Corps consolidated into the 20th Corps) were sent from the east, that a supply line was opened over a tortuous route.

Figure 1 shows a cover sent by a 20th Corps soldier, of the former 12th Corps. The cover bears a Chattanooga postmark of September 1864, nearly a year after the battle of

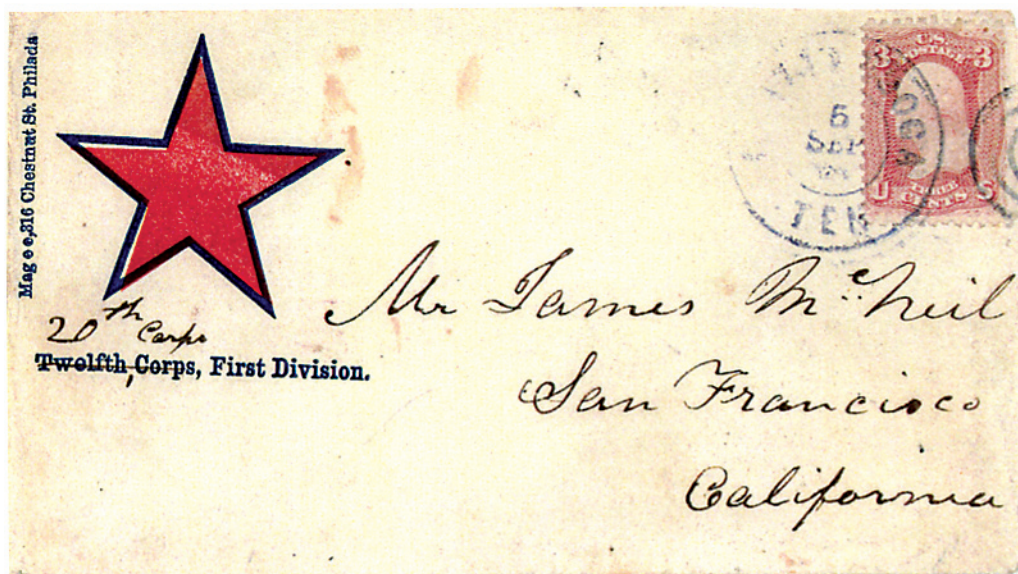


Figure 1. A patriotic “corps badge” cover sent from Chattanooga during the occupation period, in September, 1864. The 12th Corps star insignia legend has been altered to “20th Corps.” The star was also the official insignia of the 20th corps.

Chattanooga (November 25-27, 1863) by which Grant's Union army broke Bragg's siege, and the Confederates retreated into Georgia. This is a patriotic “corps badge” cover, on which the legend under the 12th Corps star insignia has been altered to “20th Corps.” The star was also the official insignia of the 20th corps.

Corps badges, displayed as cloth squares or buttons of designated designs worn on the caps, did not appear until the spring of 1863. The 12th Corps, as shown, used a star and the 11th Corps a crescent, the star being officially the badge of the consolidation of the 11th and 12th Corps into the 20th Corps. Some of the soldiers combined the two insignia into a

star with a crescent across its tips, as shown in the sketch in Figure 2, but I have never seen a cover with that combination. Figure 2 is traced from an illustration in John D. Billings' *Hardtack and Coffee*, published in 1888, from which I obtained most of my data on the corps insignias—the ancestors of the military shoulder patches of today.

With communication with the north re-established, the Chattanooga post office was reopened as a military occupation post office. As the Confederates had carried off the post-marking equipment, a straight-line device to postmark letters was made up from type in a local printer's font. Cate's earliest date is December 9, 1863, and use of the provisional markings continued until in mid January, 1864, when new handstamps were received from the North. Items in the *U.S. Mail and Post Office Assistant* of December 1863 and November 1864 supply us with details of the opening and operations of the Chattanooga occupation post office.

The December 1863 issue (page 155 of the Collectors Club of Chicago reprint edition) contains an item embellished by a pointing hand, as follows:

"The business of the Chattanooga post office will be renewed under its appropriate postmaster, J.R. Hood, who was obliged to vacate it when mail communication with the States in rebellion was officially suspended. This gentleman, during the time he was a refugee, has been sojourning in Washington, and has left to re-enter upon the duties of his office."

Per the entry in Frazier's *Tennessee Postoffices and Postmaster Appointments, 1799-1984* (published by the author, Dover, Tenn., 1984), James R. Hood had been appointed on March 17, 1861, and was succeeded by Elbert A. James on 18 July 1865. The earliest mention of Hood that I have found in an official publication is in the 1863 U.S. Register where his name is listed as Chattanooga postmaster, but no financial data is shown. The 1865 U.S. Register lists "J.R.R. (sic) Hood, 1864 and 1865," with compensation of \$2000 per year and owing Uncle Sam \$28,986.83. As Hood was succeeded by Elbert A. James on July 18, 1865, one suspects that Hood had gotten into deep water, financially, with the 6th Auditor's office, which handled postal accounts, and had been removed.

Much of the mail from Gen. William T. Sherman's army on the Atlanta campaign, which culminated with the fall of that city in September 1864, was taken to the Chattanooga post office, although a large portion was also sent on to Nashville for processing. In addition to handling the letters from Sherman's army, the Chattanooga post office also had the duty of sorting the incoming mail addressed to those in Sherman's army and preparing it for delivery to them. Page 197 of the *U.S. Mail and Post Office Assistant* of November, 1864, discusses that function and other operations of the Chattanooga post office as follows, under a heading "Sights and Scenes in Dixie, No. 2," signed "O'K."—an unidentified author, who, I suspect, was a temporary special agent of the P.O. Dept with Sherman's army. As his description of how the Chattanooga occupation post office functioned probably applies to most other Union occupation post offices in the South, it seems worth repeating here:

From Chattanooga to Atlanta is a pleasant(?) ride of 137 miles, made in some 15 hours — provided you do not run off the track, or be delayed by the little et ceteras peculiar to this country and the present state of affairs.

At Chattanooga, the post office is regularly opened under civil authority. It has been recently enlarged and additional boxes, etc. added, which were badly needed.

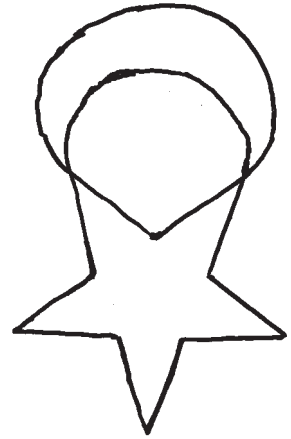


Figure 2. A sketch, from Billings' *Hardtack & Coffee*, of the unofficial corps badge, worn by members of the 11th Corps after the 11th and 12th Corps were consolidated.

At first, Mr. Hood, the P.M., labored under very great disadvantages, of which want of room and experienced clerical force may be mentioned; but these have been overcome, and the post office of today presents a very favorable contrast with that of six months ago. The postal arrangements abandoned by our 'erring brethren' (to use a phrase quite popular with those gentry who are so tender about rebel sensibility that they would rather give up the nation's life lest they be offended) were by no means complimentary to them or adequate to the wants of that great reading and writing party of excursionists known as Sherman's Army. No army the world has ever seen has contained so much intelligence and the bulk of its correspondence will astonish even those accustomed to post office business in its largest phases. Everything considered, its postal facilities are as good as that [in the] North, though occasionally the fortunes of war stop communications, and the Sword is required to open the way that the Pen's God speed may pass on.

All letters [addressed to the army] are first separated into regimental packages, securely tied and then distributed to Corps bags. These are delivered at Atlanta to Corps postmasters, who distribute to brigades, etc. and in return send back their mail for the North, separated by states, the paid letters from those not paid, and tied into packages, which are dispatched to Nashville, and there mailed. [Ed. note: As cover postmarks tell us, much of this mail was postmarked at Chattanooga.] The system has worked admirably, and the credit is due in a great measure to the efficiency and zeal of the detailed men [Ed note: Army enlisted men, assigned to postal operations], clerks and mail messengers, etc. in this department. They are mostly private soldiers, and for intelligence and integrity, will compare favorably to any P.O. corps in the country.

I found the Atlanta office had received several compliments from our batteries, shattering the roof and walls. On application, a new building was assigned me by General Sherman's orders, and fitted up in first-rate style. I will make it only a military office, no civilians receiving letters through it, except they be addressed in care of some known officer. After a while, I may give you something about the Gate City, and until then, I am yours, truly, O'K.

Under pressure from Sherman's army, CSA forces evacuated Atlanta on September 1, 1864, and Union forces occupied it the next day. As indicated by O'K., the Atlanta post office was operated as an army postal facility until Sherman had the public buildings and the downtown burned on November 12, before leaving on the march to the sea on November 16, 1864. Thus, O'K.'s tenure in charge of the Atlanta postal facility was limited to just a few weeks.

No Union soldiers' covers with Atlanta postmarks between September 2 and November 16, 1864 have been recorded. ■

Section Editor's correction: A typographical error has been noted in Steven Rosen's article, "SUPPLEMENTARY MAIL TYPE A HANDSTAMPS," in our May issue, *Chronicle* 218. The top of page 122, the first sentence reads, "In both the 1851 and 1857 series, the 5¢, 12¢ and 24¢ denominations are the most commonly found." In this sentence, the year 1851 should be 1861. This, of course, makes more sense in the context of the paragraph and the article in general. We apologize for any confusion this might have caused.—Michael McClung

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**CONSTANT PLATE VARIETIES OF THE 1873 OFFICIAL STAMPS:
THE DEPARTMENT OF AGRICULTURE
INTRODUCTION AND DEFINITIONS**

GEORGE G. SAYERS

This is the first of a series of studies documenting the constant plate varieties currently reported and verified in the philatelic literature, both published and privately distributed, for the 1873 Official stamps. Generally, the Scott specialized catalog descriptions of the constant plate varieties and their origins are adequate with only a few clarifications.

These studies recognize four major types of constant plate varieties: plate damage, short transfers, multiple transfers and plate layout markings. The latter, including layout lines, dots and position dots, are marks placed on the plate intentionally to identify the location for images to be transferred to the plate. While interesting and useful particularly in plating, they are not examined in these studies.

As preparation for receiving image transfers, the steel printing plate was “annealed dead soft” (in metalworking jargon) to allow transfer of uniform images with the least possible pressure, and the plate was polished to facilitate clean wiping of the ink film left on the surface of the plate after inking. This left the plate vulnerable to surface damages which retain ink and print extraneous marks. Many plate damages occurred during plate manufacturing and are present on every sheet of stamps and proofs printed. Some plate damages occurred during the printing process and stamps from the damaged positions exist with and without the damage. Some damages got progressively worse and others got progressively less as the plate wore down. Some are the result of attempts to repair earlier plate damage. The cause of each plate damage cited in these studies will be considered.

The classic short transfer was caused by a less-than-complete traverse by the transfer roll causing a light or missing portion of the design across the width of the stamp. Erasure repair of a plate damage in an inter-stamp margin, which also removes a portion of an adjacent stamp image, has generally been labeled a short transfer in the plate-variety literature. Both varieties are explained with examples in the author’s article in *Chronicle* 204.

Multiple transfers are areas of the plate where transfer rolls have left more than one impression. Specialist students consider double and triple transfers to be from the same transfer roll, and foreign entries to result when two different transfer rolls leave impressions in the same image area. Erasure of an unsatisfactory impression may precede the second transfer. Erasure is explained in the author’s article in *Chronicle* 208. Frequently an excess of transfer pressure can result in plastic flow of the steel in the image area, causing the normal second traverse of the transfer roll to leave a double impression of the top or bottom frame line and adjacent horizontal design elements. In the 1920s, when the original research was being done on plate varieties to be listed in the Scott specialized catalog, this type of double transfer was labeled a shift and considered less significant. In the extremes, a shift type of double transfer and a partial erasure resulting in a double transfer are generally distinguishable. After years of debate, much of it published in *Scott’s Monthly Stamp Journal* in the mid-1930’s, both sides agreed there are examples for which the causation is not determinable and the distinction fell out of use. Both partial erasure and shift double transfers are catalog listed. For those plates where similar multiple transfers exist at several

positions, the catalog “double transfer” listing is intended to include all the double transfer positions. This study begins the task of identifying the positions with the most prominent varieties.

These studies are not complete. Using current scanner technology, a group of about 10 specialist students of the Officials plate varieties have been able to exchange enlarged digital and printed images, minimizing the time required for recognition and confirmation of new varieties. Alan C. Campbell, Lester C. Lanphear III, William E. Mooz and Alfred E. Staubus deserve special recognition for their work. Together, we have identified about 200 constant plate varieties with confirming copies. The research continues. For these studies the choice of which plate varieties to illustrate has been made by the author, focusing on plate varieties that are catalog listed, or described in the literature, or major varieties worthy of catalog listing, or varieties that are particularly instructive. Most plate varieties not illustrated but described in these studies can be found as printed, enlarged scans in the author’s book, *Departmentals Plate Varieties* at the American Philatelic Research Library.

These studies are intended to be informative and useful to the interested non-specialist collector. Suggestions to further these goals are requested.

Department of Agriculture: 1¢ (Scott O1)

No plate varieties recognized.

Department of Agriculture: 2¢ (Scott O2)

Double transfer in the top left quadrant of position 92 showing doubling of the vertical lines near the corner and extra marks in the ornament below the “A.” Not illustrated.

Department of Agriculture: 3¢ (Scott O3)

Short transfer erasures of the left frame lines of positions 10, 18 and 28 are described and illustrated in the author’s article, “3¢ Agriculture ‘Short Transfers’ of the Left Side.”

The catalog listed double transfer has not been confirmed by current students of the issue.

Plate damage in the lower right quadrant beginning in the “S” of “CENTS” extending diagonally downward into the margin of position 45. Figure 1 shows the scratch-like



Figure 1. 3¢ Agriculture Atlanta trial color proof, lower right corner, dropped tool damage.



Figure 2. 10¢ Agriculture, upper right corner plate scratch through “LTURE” extending into the right margin.

“chatter mark” consisting of a series of smaller marks typically caused by a dropped metal tool. This variety was first described by Rollin C. Huggins III, in his private newsletter, *Official Chatter*, for July 1987. This damage probably occurred late in the use of the plate as it is scarce.

Department of Agriculture: 6¢ (Scott O4)

Extensive spiral plate scratch in the marginal area below position 100. This may appear on copies with large bottom margins. This variety is described and illustrated in the author’s article, “Oval Spiral Plate Scratches,” *Chronicle* 213, page 69.

Small double transfer of the top frame line and a few of the adjacent horizontal design elements on the right. This variety occurs in a proof block at positions 82 and 83, and to a lesser degree at positions 81, 92 and 96.

Department of Agriculture: 10¢ (Scott O5)

Plate scratch through the “LTURE” of “AGRICULTURE” extending into the right margin in position 8. This is shown as Figure 2. This variety was first described by Lester C. Lanphear III in his exhibition collection.

Department of Agriculture: 12¢ (Scott O6)

Double transfer in Position 8 most prominent in the “2” of “12” and in the left margin adjacent to the title ribbon. This recently identified variety appears to be a foreign entry of the 15¢ Post Office. The variety and position were confirmed on the Perry negatives, and will be described in detail in a later article.

Department of Agriculture: 15¢ (Scott O7)

Bold recut line above “Dept.” in the top left margin of position 100, first described in *The Bureau Specialist* in 1932. This is shown in Figure 3, the position identified by Lester C. Lanphear III from the prints of the Perry negative. It appears that an inexperienced



Figure 3. 15¢ Agriculture, upper left corner, ineptly attempted recut in Position 100.

engraver attempted to darken the top frame line above “Dept” which is weak on most positions, and created a bigger problem.

Department of Agriculture: 24¢ (Scott O8)

No plate varieties recognized.

Department of Agriculture: 30¢ (Scott O9)

The author has observed a small blemish-like mark in the forehead of the bust. This has been seen on photographs of three different copies, most notably in the Christie’s auction of the Weill Brothers’ stock (December 14 and 15, 1989). Two blocks of four show the small mark (upper right stamp in lot 679 and upper left stamp in lot 681) which is mentioned here only because it is the only plate variety so far noted on this stamp. ■

**PAID ALL MARKINGS:
POSTAL CONVENTIONS WITH PACIFIC RIM COUNTRIES, 1867-1886
PART I**

DALE FORSTER

Between 1867 and 1886, the United States signed postal conventions with four Australian colonies, as well as British Columbia & Vancouver Island, Hawaii, Hong Kong, Japan and New Zealand.¹ These conventions provided paid-to-destination rates for Pacific Ocean mail between the signatory countries, with the country of origin retaining all postage collected. Exchange offices were delineated in the conventions, with San Francisco being the primary United States exchange office. A common thread in all the conventions was the requirement that the originating country apply red PAID ALL markings on mail between the signatory countries. Presumably these PAID ALL markings, applied at an originating country's exchange office, were intended to indicate to the receiving country that no postage would be due from the addressee.

As we shall see, the United States and some foreign countries were inconsistent in following the PAID ALL provision of the conventions. We shall also see that New South Wales often applied PAID ALL markings to transit mail from other Australian colonies that had not yet signed agreements with the United States. That mail was properly assessed postage due in San Francisco even though these letters bore Sydney PAID ALL markings. This article will examine the PAID ALL markings used under the postal conventions with New Zealand and the Australian colonies. A subsequent article will examine the markings under the conventions with Hawaii, Hong Kong, Japan, and British Columbia & Vancouver Island.

United States–New Zealand Postal Convention effective 1 December 1870

The completion of the transcontinental railroad in May 1869 made Pacific mail between New Zealand and England via the United States competitive with the Suez route. On 5 October 1870, the United States and New Zealand signed a postal convention for paid-to-destination mail between the two countries via the Pacific Ocean. During the life of the convention, there were several shipping companies involved. A gap in the service existed for parts of 1872-1873 when no shipping line could be found to carry the mail under contract. The service was extended to Sydney and was available for the Australian colonies, apparently whether or not they financially supported the service. The postal convention lasted until New Zealand joined the Universal Postal Union (UPU) on 1 October 1891. The postal convention established the following:

Article II: New York, Boston and San Francisco were established as exchange offices in the United States while Auckland and Wellington were established as exchange offices in New Zealand.

Article III: Established a rate of 6 pence per half ounce in New Zealand and 12¢ per

¹ The full text of the treaties with Hawaii, Hong Kong, New Zealand, and British Columbia & Vancouver Island are available in *16 U.S. Statutes at Large* provided by the Library of Congress at <http://memory.loc.gov/ammem/amlaw/lwslink.html> and on the U.S. Philatelic Classics Society web site at <http://www.uspcs.org/uspcsPostalConventions.html>. The treaties for the remaining Pacific Rim countries area not yet available on either web site.

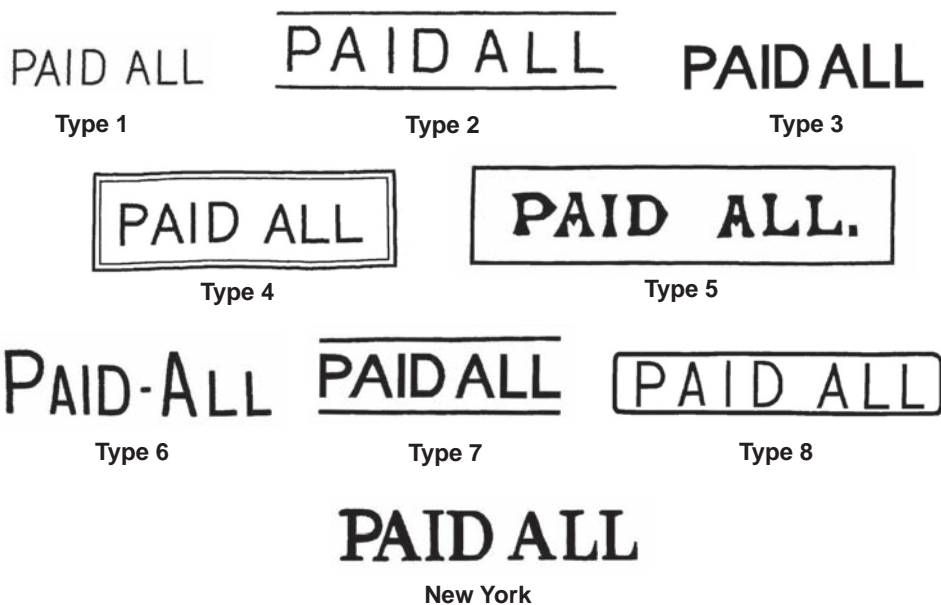


Figure 1. Tracings of the known straight-line PAID ALL handstamps used under the United States–New Zealand postal convention of 1870. The eight markings with type designations are New Zealand markings. The serified marking at bottom was applied at New York.

half ounce in the United States.

Article IX: Every fully prepaid letter was to be stamped PAID ALL in red ink in the upper right corner of the address, in addition to the datestamp of the originating office.

San Francisco was inconsistent in its use of PAID ALL markings on convention mail to New Zealand. Generally, red datestamps were applied with PAID ALL included in the datestamp on mail originating or transiting San Francisco. New York occasionally used a red 39-millimeter straight-line PAID ALL marking, which was a different device than the 43-mm marking used during 1868–1869 on mail to Hong Kong. J. Edgar Williams cites two covers, one from 1888 and the other from 1889, with PAID ALL markings that I believe were applied at New York.² He listed these as his Type 7, but wasn't sure if they were applied in New York or New Zealand. The same PAID ALL straight-line marking is seen on United States convention rate covers originating in or transiting New York City and sent via San Francisco to the Australian colonies. Clearly this is a New York marking. A cover example to Melbourne is illustrated (as Figure 7) in the Australian colonies section of this article. I have not seen covers to New Zealand with a PAID ALL marking applied at Boston, the other U.S. exchange office established under the 1870 New Zealand convention.

New Zealand observed the PAID ALL provision of the postal convention quite strictly after about June 1872. Gerald Elliott illustrates three 1871 and early 1872 New Zealand covers to the U.S. with no New Zealand PAID ALL markings.³ His earliest cover with a New Zealand PAID ALL marking is dated 7 June 1872.⁴ From that date, with very few exceptions, New Zealand complied with the PAID ALL provision of the convention. Since several different PAID ALL markings were used in New Zealand, more research about the

² J. Edgar Williams, "The New Zealand Straight Line 'PAID ALL' Markings," *The Informer* (Journal of SAS-Oceania), Vol. 55, No. 1, Whole No. 591, First Quarter 1991, pp. 3–8.

³ Gerald J. Elliott, *New Zealand Routes & Rates to 1874* (Auckland, New Zealand: The Postal History Society of New Zealand, Inc., 1986), pp. 9-57, 9-69, and 9-70.

⁴ *Ibid.*, pg. 9-75.

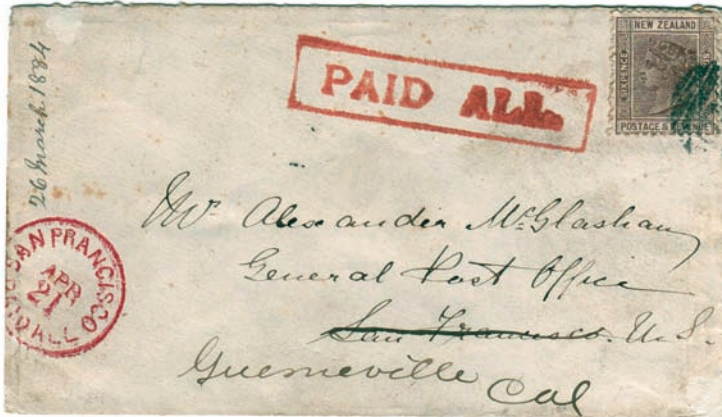


Figure 2. Red Type 5 PAID ALL marking, on a March 1884 cover from Dunedin, New Zealand, to San Francisco, redirected to Greenville, California. The sixpence brown stamp (Scott 65) paid the 6d (12¢) convention rate from New Zealand to the U.S.

markings is needed to determine where they were applied. I am aware of no comprehensive collection in this area, but some progress has been made in listing the markings.

Figure 1 illustrates the markings used under the New Zealand postal convention. All but the last one were applied in New Zealand. The first six New Zealand markings were recorded by J. Edgar Williams and retain the Williams type number.⁵ The last two markings were not listed by Williams. Based upon a small sample of covers, Williams believed the Type 1 was used at Auckland, Type 2 at Christchurch (usually in orange-red, but sometimes in black), and Type 4 at Dunedin (color sometimes described as purple or blue). According to the postal convention, the only New Zealand exchange offices were at Auckland and Wellington, so assigning PAID ALL handstamps to other New Zealand towns seems speculative. All contract mail vessels departed from Auckland.

Surprisingly, the New Zealand handbook series does not have an extensive analysis of PAID ALL markings.⁶ Volume IV, page 492, lists two PAID ALL markings during the convention period—what appears to be heavy strike of a Type 1 marking and a Type 4 marking. Volume VII, page 263, reproduces the first marking from Volume IV and illustrates a Type 1 and another other similar marking from a January 1873 cover (Elliott, page 9-81) which they purport to be a different marking, but one I believe to be a “bounced” strike of Williams Type 1 marking.⁷

The late John Woolfe introduced another idea, that possibly some of the PAID ALL handstamps were applied onboard ships as Marine Post Office markings.⁸ New Zealand had Marine Post Office markings dating back to the New Zealand Line to Panama (1866-68). Woolfe suggested that the Type 5 marking was a Marine Post Office marking, noting that he recorded six examples on covers from five different New Zealand towns, but from sailings of only two ships, the *Zealandia* and the *Alameda*. Woolfe suggested there might have been three similar or identical devices for the three different contract ships in service at that time. Subsequently, Paul Wreglesworth and Ken McNaught, writing in *The Kiwi*, expanded upon the number of ships carrying mail with the Type 5 marking to include the *Mariposa*.

Figure 2 shows another Type 5 cover (Dunedin backstamp of March 1884) carried by the *City of Sydney*, so I doubt that the Marine Post Office idea for Type 5 handstamps is a

⁵ Williams, *op. cit.*

⁶ Raymond J.G. Collins, ed., *The Postage Stamps of New Zealand*, Volumes I–VI and VIII, (Wellington, New Zealand: Philatelic Society of New Zealand, 1938–1998).

⁷ Dr. Kenneth J. McNaught, ed., *The Postage Stamps of New Zealand*, Volume VII, (Wellington, New Zealand: Philatelic Society of New Zealand, 1988).

⁸ John Woolfe, “PAID ALL,” *The Kiwi* (Journal of New Zealand Society of Great Britain), Vol. 42, No. 4, July 1993, pp. 85–86.



Figure 3. Red Type 3 PAID ALL handstamp on a January 1885 letter mailed dockside in Honolulu, addressed to Copenhagen, New York. Both the PAID ALL marking and the New Zealand Marine Post Office datestamp were struck on board the steamship *Australia*, en route from New Zealand via Hawaii to San Francisco. The two Hawaii 5¢ Kamehameha stamps presumably paid twice the 5¢ UPU rate.

satisfactory explanation. It is also relevant to point out that Marine Post Office markings were normally applied to loose ship letters without New Zealand town postmarks. These loose letters were mailed dockside or on the ship so they did not pass through a land-based post office of origin. The Type 5 covers noted all have New Zealand town markings so they are not loose letters. I believe the normal procedure was to bag these letters at the port of departure from New Zealand, in which case the PAID ALL markings would have been on the covers prior to when they boarded the ship.

Williams had seen only one cover with the Type 3 marking, which was illustrated on page 5 of his 1991 article. This straight-line device has larger letters than Type 1 and the “A”s are much wider. Williams’ cover was described as one from Auckland to San Diego, although there is no Auckland datestamp visible on the front of the envelope. Williams did not note the significant fact that the sixpence stamp was tied with the “Z” in bars Marine Post Office killer. Fred Gregory showed me another Type 3 cover, which is illustrated as Figure 3. This cover is an 1885 loose ship letter mailed dockside or onboard near Honolulu, showing Hawaiian stamps but no Hawaiian markings. Clearly the datestamp and this red PAID ALL are Marine Post Office markings applied on the *Australia*. As Gregory pointed out on his website, the N.Z. MARINE P.O. JA 6 85 datestamp had been set to the date of departure of the *Australia* from Auckland and was not changed before reaching San Francisco on 25 January 1885. So I believe John Woolfe was correct in his idea that some PAID ALL markings were Marine Post Office markings applied onboard ship as demonstrated by this Type 3 marking.

The cover in Figure 4 illustrates a Type 7 marking, which is a previously unlisted New Zealand PAID ALL handstamp. Close examination of the letters and the dimensions, however, suggests that this marking is the same as Type 3, differing only in the presence of horizontal lines above and below PAID ALL. This cover originated at Christchurch on 5 November 1886 (backstamp), so it was not a loose ship letter mailed onboard. The envelope

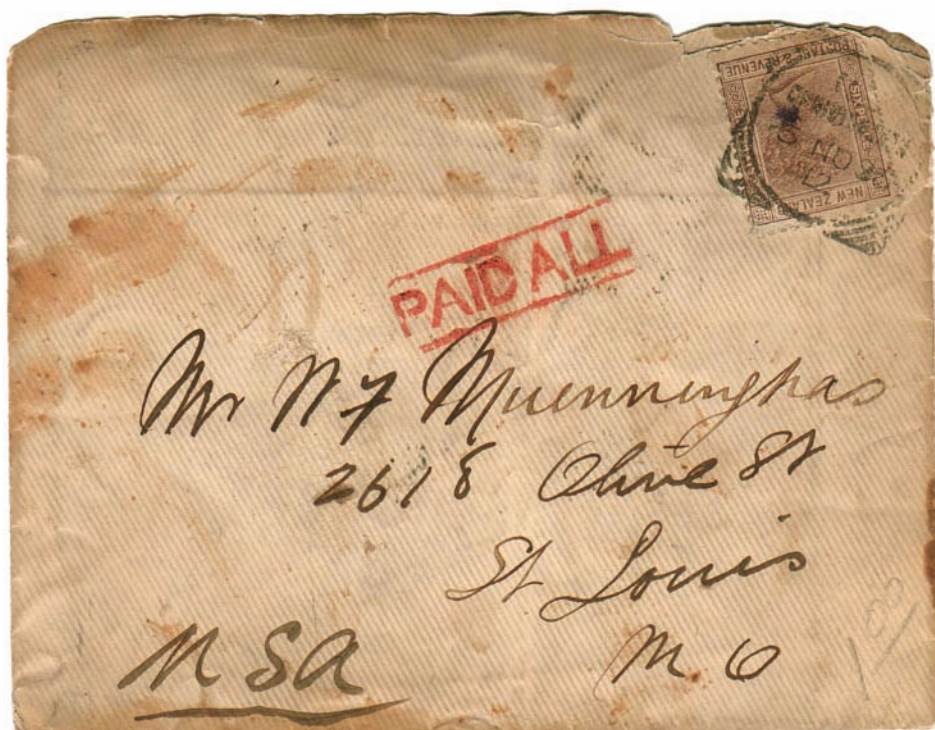


Figure 4. Previously unlisted red Type 7 PAID ALL handstamp, probably applied in the Marine Post Office on board the steamship *Mararoa* en route to San Francisco. The sixpence brown New Zealand stamp is postmarked Christchurch, New Zealand (5 November 1886) and pays the 6 pence (12¢) single convention rate on this cover to St. Louis.

was carried on the *Mararoa* and it shows a San Francisco transit backstamp of 28 November. New Zealand–U.S. convention contract ship sailing data under the postal convention through 1880 can be found in the book *Australia New Zealand UK Mails to 1880* and after 1880, in a series of articles by the same author in *Sydney Views*.⁹ This Type 7 cover was posted 22 months after the Type 3 cover with the Marine Post Office datestamp. The most likely explanation of this marking is that Type 7 marking was a worn state of Type 3 marking with the rim of the device pushed up and inked so as to form lines above and below the PAID ALL. Unless there were two or more devices with very similar dimensions, this PAID ALL handstamp was transferred from the *Australia* to the *Mararoa* between 25 January 1885 and 5 November 1886.

I showed John Woolfe the cover illustrated in Figure 5, which he described in the March 2005 issue of *The Kiwi*.¹⁰ This small cover originated in Geelong, Victoria (Australian Colony), and bears a one shilling stamp. The extra sixpence could represent a double rate or more likely a late fee. Probably the letter was routed directly from Geelong or Melbourne to New Zealand rather than through Sydney. The red PAID ALL Type 8 handstamp is not a type used in Australia and, judging by the design, is almost certainly a New Zealand marking. There are no New Zealand town datestamps on the cover, a circumstance which

⁹ Colin Tabart, *Australia New Zealand UK Mails to 1880* (Fareham, England, 2004) and *Sydney Views* (Journal of the Australian States Study Circle, Royal Sydney Philatelic Club) Whole Nos. 88–97, August 2005–November 2007.

¹⁰ John Woolfe, "A New 'PAID ALL' Marking," *The Kiwi* (Journal of New Zealand Society of Great Britain), Vol. 54, No. 2, March 2005, pp. 35–36.



Figure 5. Red Type 8 boxed PAID ALL handstamp, probably applied in the Marine Post Office on board the steamship *City of New York* en route to San Francisco. Addressed to New Orleans, Louisiana, this cover was posted 1 April 1879 at Geelong, Victoria. The 1 shilling (24¢) Victoria stamp (Scott 138) probably paid a single convention rate plus late fee.

indicated to John Woolfe, and to me, that this marking probably was a New Zealand Marine Post Office marking applied onboard the *City of New York*, the vessel that carried this cover across the Pacific.

What conclusions can we draw about the origin of New Zealand PAID ALL markings? It seems to me that each of the markings was applied at an exchange office (Auckland or Wellington) or used on board ship as a Marine Post Office marking. Type 1 was certainly the earliest device and seems to be an Auckland marking. Type 3, Type 7 (probably a late state of the Type 3 marking), and Type 8 appear to be Marine Post Office markings applied onboard contract mail steamships. The origins of Types 2, 4, 5, and 6 are as yet undetermined. Type 2 exists in orange-red in the 1876-77 period, then black in 1890-91, contrary to the postal convention. Williams had seen two early examples in orange-red from the Christchurch area.

Figure 6 illustrates an 1877 cover from Kapanga, New Zealand, with the COROMANDEL in bars killer and an Auckland transit backstamp. Note that San Francisco also showed that the cover was fully paid by using a datestamp with PAID ALL included. I have also seen an 1891 cover with the Type 2 marking in black ink used from Blenheim, New Zealand, with a Wellington backstamp. Type 6 is recorded on only one cover, illustrated on page 7 of Williams' 1991 article. It has an 1883 Wellington duplex cancel tying the stamps. The PAID ALL on this cover appears to be obliquely struck, but is definitely a distinct type, with the first letters of both words taller than the other letters. From this one cover we can tentatively assign Type 6 to Wellington.

There are certainly opportunities for more research in the area of the New Zealand PAID ALL markings. A study of the dates of each marking might be helpful in determining where the markings were applied. If each marking type had a distinct and different time period of use, all the land-based markings may have been applied at either Auckland or Wel-



Figure 6. Orange red Type 2 PAID ALL handstamp of New Zealand, origin unknown, on 1877 cover from Kapanga, New Zealand, to San Francisco. The three 2d New Zealand rose stamps (Scott 52), tied by the gold-field town name of COROMANDEL in bars, paid 6 pence (12¢) for the single convention rate. San Francisco marked PAID ALL with its magenta datestamp.

lington. If several markings were used during the same time period, it is more likely that towns other than exchange offices had their own devices. At this point we just don't know.

Australian Colonies Postal Conventions

The United States–New Zealand Convention of 1870 envisioned the post route being extended to Sydney to service the Australian colonies with the colonies paying a portion of the mail contract. Article VI provided:

In the event of any of the Australian colonies not agreeing with New Zealand to contribute to the maintenance of any line of mail packets plying between New Zealand and the United States of America, and subsidized by New Zealand, the New Zealand post-office may require the United States post-office not to forward by such subsidized packets any mails, letters, newspapers, or other articles addressed to such colony, and the New Zealand post-office may refuse to transmit to their destination all mails, letters, newspapers, or other printed matter addressed to such colony, and received in new Zealand from the United States by such subsidized packets, and may refuse to forward to their destination by such subsidized packets all mails, letters, newspapers, or other printed matter received in New Zealand from such colony, and addressed to the United States of America or elsewhere.

The Australian colonies were not quick to sign Pacific mail postal conventions with the United States. In spite of New Zealand's threat not to make her contract ships available to Australian colonies that did not give financial support, existing covers show that the route and ships to San Francisco were available to all Australian colonies. The only penalty was that addressees in the United States were charged steamship letter arrival charges. On mail from the United States to the Australian colonies without postal conventions, the same 12¢ rate applied as under the United States–New Zealand postal convention. There is no evidence of any arrival charges applied in Australia. A 4 September 1872 report of the New

Zealand Postmaster-General states in part:¹¹ “A very favourable arrangement for a joint-contract was made with Victoria, but it has since fallen through, owing to the Victorian Parliament not ratifying it.” Victoria chose to support the Suez route and would not sign a convention with the United States until 1878.

The Australian colonies that signed postal conventions with the United States and their effective dates were: New South Wales, 1 February 1874; Queensland, 1 January 1876; Victoria, 1 July 1878; Tasmania, 1 July 1886; South Australia and Western Australia, none until joining the UPU on 1 October 1891. Each of the four conventions with the United States required letters to be marked PAID ALL at the exchange office of the originating country.

Starnes lists a 10¢ American packet rate from San Francisco to the Australian colonies (except New South Wales) from June 1870, and then a 5¢ rate from July 1875 until each joined the UPU in October 1891.¹² This was the outgoing steamship rate to countries with which the United States did not have a postal convention. In the case of New South Wales, Starnes listed a 10¢ rate from June 1870 until the signing of the postal convention with New South Wales in February 1874, after which the 12¢ rate applied.¹³ The *United States Mail and Post Office Assistant* supports this 10¢ rate to the Australian colonies, including New South Wales, beginning in June 1870 and lasting until the postal conventions rates went into effect.¹⁴

Examination of pre-convention mail between the United States and the Australian colonies reveals very few examples of the 10¢ pre-convention rate via San Francisco by the Pacific Ocean route. A 10¢ rate cover from San Francisco in February 1872 to New South Wales sent on the *Moses Taylor* has appeared in several auctions including Robert Kaufman’s 31 March 1990 sale as lot #146. This was during a period when there were no contract sailings to New Zealand. I believe the *Moses Taylor* took that letter only to Hawaii where the letter was transferred to a private ship. In *Chronicle* 104 (November, 1979), Michael Laurence wrote about transpacific correspondence to Australia and New Zealand during the 1869 era, discussing two 10¢ 1869 covers sent via San Francisco to Tasmania in 1871. One of them, illustrated in the article, appears to have traveled from Honolulu to Auckland on the contract steamer *Nebraska*.¹⁵

Most pre-convention mail to the Australian colonies was sent on the New Zealand contract ships at the 12¢ rate, even though a 12¢ rate to Australian colonies was not documented until the colonies signed postal conventions with the United States. Apparently New Zealand acquiesced to allowing mail for the Australian colonies under their postal convention, even in the cases where colonies did not financially support the shipping contract.

The United States–New South Wales Postal Convention established San Francisco and Sydney as the exchange offices. Like the New Zealand convention, the rate was 12¢ per half ounce from the United States and the equivalent rate of six pence per half ounce from New South Wales, with no arrival charges. As with the other Pacific Rim conventions, the United States was inconsistent in applying the required red PAID ALL markings. New York sometimes used a 39 mm straight-line PAID ALL handstamp on covers to both New Zealand and Australian colonies. The New York straight-line handstamp is shown at the bottom of the tracing plate in Figure 1, and an 1888 cover from New York to Melbourne,

¹¹ Gerald J. Elliott, *op. cit.*, pg. 9-17.

¹² Charles J. Starnes, *United States Letter Rates to Foreign Destinations, 1847 to GPU–UPU*, revised edition (Louisville, Kentucky: Leonard H. Hartmann, 1989), pg. 5.

¹³ The revised edition of Starnes in 1989 omitted this 10¢ rate, probably in error as it had been listed in the original 1982 edition.

¹⁴ *United States Mail and Post Office Assistant, 1860-1872*, reprint edition (Chicago: Collectors Club of Chicago, 1975).

¹⁵ Michael Laurence, “The 10¢ Rate, Part Four: Transpacific Correspondence from the U.S. to Australia and New Zealand During the 1869 Period,” *Chronicle* 104, pp. 266-271.



Figure 7. Red straight-line PAID ALL handstamp of New York, on cover posted 31 January 1888, New York City to Melbourne, Victoria. Two 5¢ Garfield stamps and a 2¢ green Bank Note paid the 12¢ convention rate.

bearing a strike of this marking, is shown in Figure 7.

New South Wales, on the other hand, introduced several PAID ALL markings, which were applied at Sydney on outgoing mail to the United States. Surprisingly, these markings are not listed in the comprehensive book, *The Postal History of New South Wales 1788-1901*, probably because, at the date of publication in 1988, these markings were thought to have been applied at San Francisco.¹⁶ The New South Wales PAID ALL markings were subsequently examined in articles by Hugh Wynn in *The Informer* and by Jock Fraser in *Sydney Views*.¹⁷ The Sydney postmaster also used these markings on letters transiting Sydney from other Australian colonies that did not have postal treaties with the United States. This would seem to be against the convention rules, since these covers were charged postage due in San Francisco. Apparently the New South Wales postmaster used the markings only to show that the proper postage was prepaid in Australia, irrespective of whether or not postage would be due on arrival in the United States.

Figure 8 illustrates the four Sydney, New South Wales, PAID ALL markings used on letter mail. An 11 January 1875 cover from Melbourne, Victoria, with the scarce Type 1 marking (large fleurons) applied in transit at Sydney, is illustrated in Figure 9. San Francisco properly rated it for 10¢ due as an incoming steamship letter in spite of the PAID ALL handstamp.

Figure 10 shows a 19 October 1875 cover from Brisbane, Queensland to Greeley, Colorado, with the Type 2 marking (small fleurons) applied at Sydney – again rated 10¢ postage due by San Francisco as an incoming steamship letter. At least one cover from Tasmania has been seen with a Sydney PAID ALL device applied in transit. In total I have seen at least 20 covers from the Australian colonies not having postal conventions with the

¹⁶ John S. White, *The Postal History of New South Wales, 1788–1901* (Darlinghurst, New South Wales: Philatelic Association of New South Wales, 1988).

¹⁷ Hugh Wynn, “PAID ALL Handstamps on Australian Colonial Covers to the USA, Part II: New South Wales,” *The Informer* (Journal of SAS-Oceania), Vol. 55, No. 1, Whole No. 591, Summer 2000, pp. 73–75; and Jock Fraser, “PAID ALL,” *Sydney Views* (Journal of the Australian States Study Circle, Royal Sydney Philatelic Club), Issue No. 29, November 1990, pp. 6–9.

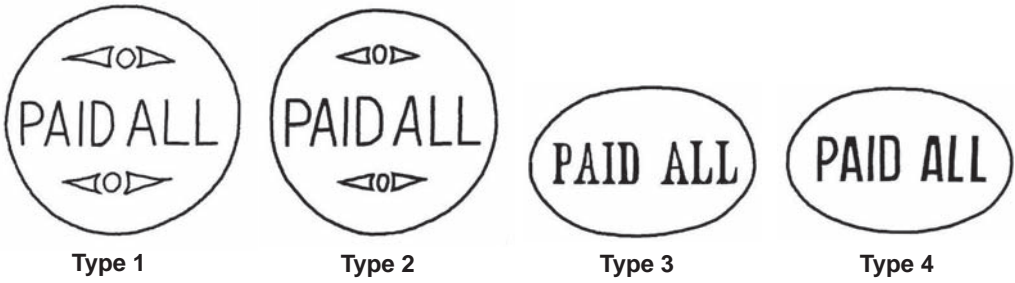


Figure 8. Tracings of the four known PAID ALL handstamps used on letter mail at the Sydney, New South Wales, exchange office under the United States–New South Wales postal convention of 1874.

United States, each bearing a New South Wales PAID ALL marking and properly charged postage due by San Francisco. Auction catalogs sometimes call these covers errors by the Sydney post office, but there are enough of them to indicate that this was the usual procedure. Sydney PAID ALL markings also are seen on some Victoria covers after Victoria signed a treaty with the United States, which went into effect on 1 July 1878. Melbourne never complied with the exchange office PAID ALL handstamp requirement on letters.

Only three examples of the Type 1 marking have been reported, each used in 1875. The Type 2 marking is known from August 1874 to 1876 in red ink. It was reintroduced in 1889 in violet and red-violet ink and then in 1891 in black ink just before New South Wales joined the UPU in 1891. The black color is contrary to the convention. The Type 3 marking is known from November 1876 to early 1884 in shades of red and red-violet ink



Figure 9. Scarce Type 1 red PAID ALL handstamp, applied at Sydney to cover in transit, from Melbourne (11 January 1875) to San Francisco. Sixpence (12¢) Australian single-letter rate paid by three 2d violet Victoria stamps (Scott 135), two of which are very narrow due to a perforation missetting. Since no convention existed with the United States, San Francisco correctly rated the cover for 10¢ postage due (the incoming steamship rate).



Figure 10. Type 2 red PAID ALL handstamp of Sydney applied to letter in transit from Brisbane, Queensland (19 October 1875) to Greeley, Colorado. One shilling (24¢) double Australian rate postage paid by 1/ violet stamp (Scott 43), although no convention existed with the United States. San Francisco marked 10¢ postage due, double the 5¢ incoming steamship rate from July 1875.

and the Type 4 marking is known from July 1883 to April 1889, also in shades of red and red-violet ink.

Wynn and Williams designated four types of PAID ALL markings, seen only on wrappers and printed matter, as types V-1 thru V-4, because they believed them to have been applied at Melbourne, Victoria.¹⁸ The markings are illustrated in Figure 11, which retains their “V” designation, although it now is clear that these markings were applied at Sydney, New South Wales and not Victoria. Some of the few surviving examples of Types V-1 through V-4 are on 1¢ Victoria wrappers which received the PAID ALL marking in transit at Sydney. Figure 12 illustrates an example of the Type V-3 on an 1883 New South Wales wrapper that never went to Melbourne, proving that the marking could not have been applied in Victoria. All trans-Pacific treaty ships left from Sydney. It appears the Sydney GPO had separate post office windows or processing stations with distinct devices for letter mail and for printed matter. Types V-1 through V-4 are never seen on letter mail and Types 1 through Types 4 are never seen on printed matter. Wynn lists Type V-1 used in 1879, Type V-2 in 1879-80, Type V-3 in 1882-1883, and Type V-4 in 1884.

The United States–Queensland Postal Convention was identical to the convention with the New South Wales, except Brisbane was designated the Australian exchange office. Brisbane used a circular PAID ALL marking which is always seen in black ink, contrary to the terms of the convention. Wynn recorded nine examples of this marking used between January 1881 and July 1891. Since his article was written, a few more examples have been seen. This 25 mm marking is shown in Figure 13. Its use is illustrated in Figure 14 on a 27 March 1879 cover from Warwick, Queensland, to San Francisco. This cover is the earliest recorded use of the Queensland PAID ALL marking. Note also the SAN FRANCISCO

¹⁸ Hugh Wynn and J. Edgar Williams. “PAID ALL Handstamps on Australian Colonial Covers to the USA, Part III: Victoria,” *The Informer* (Journal of SAS-Oceania), Vol. 64, No. 4, Whole No. 630, Fall 2000, pp. 101–104.

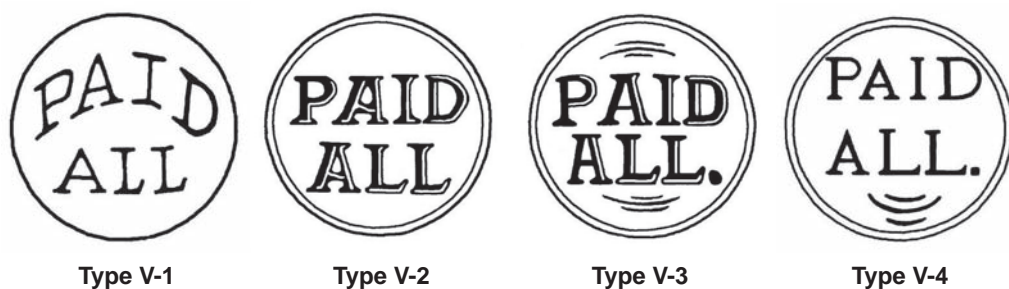


Figure 11. Tracings of the four known types of PAID ALL handstamps used on wrappers and printed matter at the Sydney, New South Wales exchange office under the United States–New South Wales postal convention of 1874.

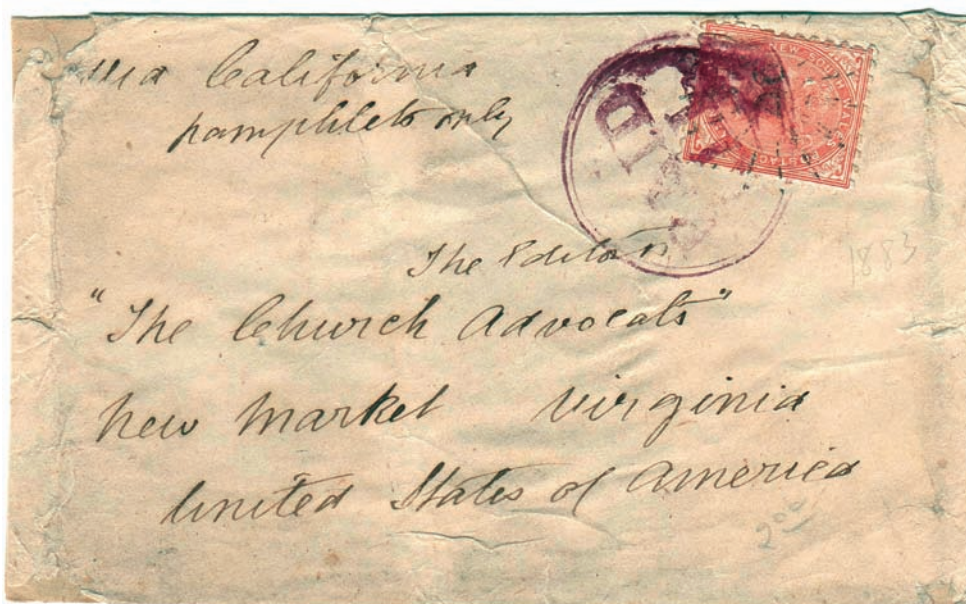


Figure 12. Wrapper showing the magenta Type V-3 PAID ALL handstamp of Sydney used to carry printed matter from Sydney, New South Wales (19 March 1883) to New Market, Virginia. Since this wrapper never went to Melbourne, this marking could not have been applied at Victoria, as once thought. Penny pamphlet rate paid by New South Wales 1d red stamp, Scott 61.

PAID ALL circular datestamp in magenta ink.

Hugh Campbell believed the black circular PAID ALL markings on covers to the United States were applied at San Francisco.¹⁹ He recorded the same handstamp used after the UPU on a local Queensland cover to justify the franking privilege of a government official. Campbell stated “This is similar to a mark found on some of the mail to the United States, but obviously this one was applied at Brisbane.” Wynn has correctly recorded this round PAID ALL in circle as being a Brisbane marking used on Pacific treaty mail to the United States.

Victoria signed a treaty with the United States in 1878 and Tasmania followed in

¹⁹ Hugh M. Campbell, *Queensland Postal History* (Melbourne, Victoria: Royal Philatelic Society of Victoria, 1990), pg. 109.



Figure 13. Circular PAID ALL marking of Brisbane, Queensland, required under the U.S.–Queensland convention of 1876.

1886. Melbourne was the Victoria exchange office, while Hobart and Launceston were the Tasmania exchange offices. Neither colony had PAID ALL markings so neither complied with the PAID ALL provisions of their postal conventions. As documented above, covers to the United States from both colonies sometimes received New South Wales PAID ALL markings in transit at Sydney.

A pre-treaty cover to Melbourne from San Francisco posted 5 March 1874 is illustrated in Figure 15. Note that the 24¢ double convention rate was paid, although Victoria would not sign a postal convention with the United States until 1878. Because the non-convention rate to Victoria was 10¢ per single rate or 20¢ for a double-rate letter, San Francisco applied the large magenta circular datestamp with PAID included to indicate the letter was fully



Figure 14. Earliest recorded use of the circular black PAID ALL marking of Queensland, on a cover from Warwick, Queensland (27 March 1879) to San Francisco. Twelve pence (24¢) double-rate postage paid by a horizontal strip of six of 2d blue stamp, Scott 46. Note the magenta San Francisco datestamp with PAID ALL.

paid (actually overpaid 4¢) and not one of the smaller PAID ALL datestamps sometimes used for convention mail. No postage due was collected in Australia, although mail in the other direction would have required postage due.

South Australia and Western Australia, being more conveniently located for the mail route to the United States via Suez and England, never had treaties with the United States. However, mail from these colonies before entry into the UPU in 1891 is seen routed at the 12¢ convention rates to and from the United States via the contract steamships across the Pacific. Covers from the United States do not show postage due in Australia, but incoming



Figure 15. Cover from San Francisco (5 March 1874) to Melbourne, Victoria. Double convention rate of 24¢ prepaid by four Bank Note stamps, even though a U.S.-Victoria convention did not exist at the time. No postage due was charged in Victoria.

covers to the United States were rated with steamship letter charges at San Francisco and charged postage due.

I acknowledge with thanks the help of John Barwis, Fred Gregory, Michael Laurence, Dr. David Patterson, and Dick Winter.

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ANNOTATED BIBLIOGRAPHY FOR LITERATURE AND AUCTION CATALOGS PERTAINING TO U.S. ESSAYS AND PROOFS

JAMES E. LEE

The purpose of this article is to provide students of 19th century United States essays and proofs with a road map to the major literature and auction sale catalogs that are available for study. This will be a non-traditional approach to presenting an annotated bibliography.

The first section sets forth a listing of the published literature in the order in which it was published. This approach allows the reader an opportunity to see the evolution of the collecting, study and cataloging of essay and proof material.

The second section provides a listing of the major name auction sales of U.S. essay-proof material that have occurred over the past century. As with the literature, these sales are listed chronologically (as opposed to listing them alphabetically by auction house). Chronological listing permits a better appreciation of the flow of material into the marketplace. The 19 sales listed below probably represent 70 percent of the material listed in the original (1941) edition of Clarence W. Brazer's book, *Essays for United States Adhesive Postage Stamps*, and the subsequent addenda which were included in the 1977 Quarterman reprint.



Figure 1. Clarence W. Brazer, 1880–1956.

Historical Background

Before we look at the specifics of the literature and auction sales it is important to have a basic understanding of how this area of study and collecting emerged in the late 19th century and how it began to flourish under Brazer's cultivation in the 1930s. A photo of Brazer, at the peak of his powers, is presented in Figure 1.

The main original source of U.S. essay and proof material was the files of the private

bank note companies and the personal portfolios of their artists and engravers. During the last 20 years of the 19th century, Henry G. Mandel, an employee of the American Bank Note Company (he served as the official expert on counterfeiting and color) became the conduit between the bank note archives and the two great collections of the Earl of Crawford (James Ludovic, 26th Earl of Crawford) who lived in England, and Edward H. Mason of Boston, Massachusetts.

When Crawford died in 1913, his magnificent collection was purchased by the Nassau Stamp Company of New York City, operated by the Klemann brothers. In 1915 John Klemann traveled to England via steamship, braving U-boats, to bring the collection back. The Klemanns dispersed the collection from then until 1940, when the balance went to Harmer Rooke & Company for auction. This balance was substantial. It took seven sales to dispose of it, and there was enough left after the last sale that Eugene Costales bought the balance and featured it in an essay-proof section in his public auction sales from 1947 through the early 1950s.

You might say that the Crawford collection was the giant oak that created an entire field of collecting. Crawford's material went on to provide the genesis for collections formed by Brazer, Hackett, Juhring, Morris and Finkelburg.

The other major source of essay and proof material was the result of the spade work done by Brazer. In the late 1920s and through the 1930s he made an effort to track down the heirs of the early bank note company artists and engravers in search of their portfolios of work. This approach yielded many wonderful finds, pieces of which embellish specialized collections today.

Literature

The books listed chronologically below represent the major works available for the study of 19th century U.S. essays and proofs.

Mason, Edward H., *Essays for United States Postage Stamps* (Springfield, Mass.: American Philatelic Society, Handbook Committee, 1911), 90 pp., oversized paper cover. This was the first real attempt to catalog United States essays. Mason created his own numbering system. He published an addendum in 1912. Not illustrated.

Brazer, Clarence W., *Essays for U.S. Adhesive Postage Stamps* (Federalburg, Md.: American Philatelic Society, Handbook Committee, 1941), 236 pp., hardbound. This is the bible for students of United States essays. The essays are cataloged by issue using a numbering system developed by Brazer and subsequently modified by Scott. The Brazer book is well illustrated throughout.

As above, Quarterman Publications, Inc. reprint edition, 1977, 295 pp., hardbound. This edition contains a foreword by Barbara R. Mueller. Also included are the three addenda titled: "Addenda to Essays for U.S. Adhesive Postage Stamps" which were written by Brazer and published in the *American Philatelist* during the 1940s.

Brazer, Clarence W., *A Historical Catalog of U.S. Stamp Essays and Proofs—The 1847 Issue* (New York, N.Y., 1947), 32 pp., card cover.

Brazer, Clarence W., *A Historical Catalog of U.S. Stamp Essays and Proofs – The Omaha, Trans-Mississippi Issue* (New York, N.Y., 1939), 48 pp., card cover.

Brazer, Clarence W., *Dr. Clarence W. Brazer Essay-Proof Price Lists 1937–1956* (Middletown, N.Y.: Quality Investors, Ltd., 1982), Robert L. Markovits, compiler, 128 pp., card cover. Markovits assembled and reproduced all of the printed price lists published by Brazer while he was in business.

Griffiths, William H., *The Story of the American Bank Note Company* (New York, N.Y.: American Bank Note Company, 1959), 92 pp. plus nine steel-engraved plates, hardbound. A superb history of the lineage of the companies that formed ABNCo. in 1859.

Schueren, Fred P., *The United States 1869 Issue An Essay-Proof History* (Federalburg-

burg, Md.: The Collectors Club of Chicago, 1974), 127 pp., hardbound.

Kloetzel, James E., editor, *Scott 2008 Specialized Catalogue of United States Stamps & Covers* (Sidney, Ohio: Scott Publishing Co., 2008), 988 pp., card covers. William Hatton was responsible for the initial listing for essays in the 1992 edition. He used a copy of the 1941 edition of the Brazer catalog as the source for the illustrations, which were subsequently updated. The Brazer numbering system was modified to fit the Scott numbering system.

The Essay-Proof Journal (New York, N.Y.: The Essay-Proof Society, 1943–1993), a total of 200 quarterly issues over 50 years, card covers. A complete run of this journal is the backbone for a library on the subject. An amazing number of original resource articles appeared on its pages over a period of half a century. It also contains Falk Finkelburg's revision of the 1941 edition of Brazer's work.

Hessler, Gene, *The Engraver's Line: An Encyclopedia of Paper Money & Postage Stamp Art* (Port Clinton, Ohio: BNR Press, 1993), 437 pp., hardbound. This work contains biographies of most of the 19th century bank note artists and engravers.

Name Auction Sales

There are many other name auction sales that exclusively feature essays and proofs. However, the sales listed below form the trunk and the main branches of the essay and proof tree.

Earl of Crawford, Harmer, Rooke & Co. (HR&C), 1941/01/13, Sale 19, *United States Essays and Proofs*. This was the first of eight sales that dispersed the enormous Earl of Crawford collection of United States essays and proofs. Brazer was one of the most active buyers in these sales. Subsequent HR&C Crawford sales were as follows: 1941/03/24-25, Sale 25; 1941/09/17, Sale 32; 1941/11/18-19, Sale 39; 1942/03/18-19, Sale ?; 1942/05/28-29, Sale 53; 1942/09/17, Sale 118; and 1942/12/16, Sale 131.

Sen. Ernest R. Ackerman, HR&C, 1950/03/28, Sale 541, *United States Cardboard Plate Proof Sheets*. Ackerman acquired these sheets from the Crawford collection. His will stated that they were to be given to the Smithsonian. It remains a mystery how they wound up at public auction.

Sen. Ernest R. Ackerman, HR&C, 1951/06/05, Sale 621, *United States India Paper Plate Proof Sheets*.

Clarence W. Brazer, Robert A Siegel Auctions (RAS), 1956/01/16, Sale 185, *Deluxe Collection of United State 1847 Issue Essays and Proofs*. The most complete collection of 1847 issue essay and proof material ever formed. Brazer's collection was the basis for his 1947 pamphlet on the same subject.

Robert P. Hackett, H.R. Harmer, Inc. (HRH), 1956/02/6-9, Sales 981-984, *Proofs and Essays of the United States*. Hackett was a big Brazer client who also made purchases from the Crawford sales.

Josiah K. Lilly, RAS, 1967/09/13-14, Sale 321, Part V, *United States Proofs*. Working through the Weill brothers, Lilly had purchased most of the sheets in the two HR&C Ackerman sales.

Thomas Morris, RAS, 1977/02/8-9, Sale 505, *United States Essays and Proofs*. Morris was the namesake of one of the most important designer/engravers for the American Bank Note Company. Morris had been a significant buyer at the Crawford sales.

Thomas Morris, RAS, 1977/12/3-6, Sale 520, *United States Essays and Proofs*.

John C. Juhring, Sotheby Parke Bernet Stamp Auction Co. (SPB), 1978/06/14, Sale S-20, *1869 Pictorial Issues*. Juhring was also a significant buyer at the Crawford sales.

John C. Juhring, SPB, 1978/11/20, Sale S-27, *United States Essays, Proofs & Specimens*

Clarence Brazer-Morton Dean Joyce, RAS, 1990/06/27-29, Sale 726, *Collection of*

United States Essays & Proofs. After Brazer's death, Joyce had purchased Brazer's collection from his widow.

Falk Finkelburg, RAS, 1999/09/29, Sale 816, *Collection of United States Essays & Proofs*. Finkelburg was both a student of and an assistant to Brazer. This sale contains many items listed in Brazer's book that had not previously been offered on the market.

Conclusion

This article has provided the basic bibliographic template for the study of United States essays and proofs. The author hopes it can serve as a foundation from which interested readers can learn more about this remarkable area of philately. ■

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ANSWERS TO PROBLEM COVER IN CHRONICLE 218

First, a correction: In the previous Cover Corner, the respondent who provided the lengthy analysis that we quoted, explaining the nature of the problem cover, was identified as Michael J. Morrissey. That attribution was incorrect. The source of the information was actually our own 1861-1869 section editor, Michael C. McClung. Apologies to all.

Regarding the problem cover in *Chronicle* 218, shown here as Figure 1, we received responses from Route Agents Leonard Piszkiwicz, Patricia Walker and James W. Mil-



Figure 1. Problem cover from *Chronicle* 218, a 3¢ Nesbitt entire envelope from Bethany, West Virginia, bearing a “NOT TO BE ADVERTISED” handstamp apparently applied at St. Louis. Readers were asked why this cover was not advertised and what was the regulatory basis for the postal marking.

gram. The answer submitted by Piszkiwicz was subsumed in a highly detailed response from Milgram, which (in a mildly edited version) is presented below. This is by far the most thorough response we’ve ever received to a Cover Corner item.

Milgram’s response follows:

The St. Louis “NOT TO BE ADVERTISED” marking shown in the Cover Corner in *Chronicle* 218 is likely to be unfamiliar to most readers. The only printed reference I could find to such a marking was in *Chicago Postal Markings and Postal History* by Leonard Piszkiwicz (2006). There the author illustrates a straight line “NOT TO BE ADVERTISED” marking in black used at Chicago between 1863 and 1866. That author cites the 1866 Regulations of the Post Office Department, section 364, which stated (among other things) that covers with return addresses should not be advertised.

I have known of similar markings for a number of years due to my interest in “ADVERTISED” postal markings. The earliest known date is July, 1866. For reasons I will

present here, I believe the earliest possible use for a “NOT TO BE ADVERTISED” marking is mid-June, 1866, which is when the Act of June 12, 1866, effective July 1, 1866, was passed by Congress.

But the reason for the marking goes back over a year, to the postal law effective 3 March 1865, which amended the prior postal laws so that compensation for “the advertisement in newspapers of a list of non-delivered letters at any post office [was] not to exceed two cents for each letter so advertised.” It appears that the money for such advertising was paid directly to the newspaper.

An undated post office department circular is reported in the September, 1865 issue of *The United States Mail and Post Office Assistant*, stating that the cost of advertising undelivered letters exceeded \$60,000 per year, and this was a total loss to the post office department. Nationwide, 75 percent of advertised letters were not delivered and were sent to the Dead Letter Office. At some larger offices the quantity of letters delivered was less than 15 percent. In view of these facts, the Postmaster General rescinded the instructions in the Act of 3 March 1865. Henceforth, only 1¢ per name was to be paid for newspaper advertising.

Very low success in the advertising of undelivered letters was addressed again in the Act of 12 June 1866. Prior to this, the only reference to letters “Not to be Advertised” is a comment in the April, 1866, *U.S. Mail* that Instruction 7 of the Act of 3 March 1863 specifies that letters addressed to persons who regularly call or send to the post office for their letters should not be advertised.

It was clearly policy that “Postmasters are expected by all means to encourage requests for the return to the writers of unclaimed letters” (*U.S. Mail*, July, 1866). Part of the new law also stated that “no postage is to be charged on letters forwarded from one office to another, or on dead letters returned to their writers, and consequently no account of them is to be kept by postmasters.”

Fortunately, this is the period when a new edition of the Post Office Laws and Regulations was being prepared by Joseph A. Ware under the direction of the post office department. The previous edition had been issued before the Civil War, in 1859. The 1866 edition of this book has been reprinted by Theron Wierenga and is thus widely available. Chapter 35 is headed “Dead and Unclaimed Letters.” Section 364 lists ten classes of letters not to be advertised:

- Letters bearing requests to be returned if unclaimed, or to be retained a specified time.**
- Letters for persons who regularly call at or send to the post office.**
- Drop and box letters, and letters returned to the writers from the Dead Letter Office.**
- Letters directed to persons at hotels, and returned from thence to the post office.**
- Letters which the parties addressed refused to receive.**
- Letters addressed to persons known to be deceased, or who have removed to places unknown.**
- Letters addressed to persons who have removed, but whose post office address is known.**
- Official letters from any department of the government.**
- Circulars, free packets containing documents, speeches, and other printed matter.**
- Letters at seaports, intended for persons on board designated vessels expected to arrive.**

The advertising of letters was also restricted to first-class offices with salaries over \$500. At lesser offices, postmasters were required to discontinue advertising and instead post manuscript lists of unclaimed letters in a conspicuous place. This rule became effective October 1, 1866. Offices where the salaries were \$500 or more were required to advertise letters once a week and to forward unclaimed letters weekly, about one month after they were advertised, to the Dead Letter Office.

This brings us back to the problem cover in *Chronicle* 218 (Figure 1 above). That cover in addition to the straight-line postmark bears a “RETURNED TO WRITER” and “JUL 20” datestamp, the latter applied when the St. Louis postmaster returned the letter to the sender as requested (“If not delivered within 10 days, to be returned to...”). The year is 1867, so this is a later use of the marking.



Figure 2. Chicago “NOT TO BE ADVERTISED” in black, applied sometime in July, 1866. Also single-circle Chicago “RETURNED TO WRITER” marking. The sender provided clear return instructions in his elaborate endorsement at left.



Figure 3. 3¢ 1861 stamp on cover from Springfield, Illinois to Chicago, August 17, 1866. All the Chicago markings, including “NOT TO BE ADVERTISED” and “RETURNED TO WRITER” are struck in blue. The endorsement requests return if not delivered.

The earliest documented use of a “NOT TO BE ADVERTISED” postmark is shown on the cover in Figure 2, which bears a July 12, 1866 manuscript postmark of Wellington, Illinois. The writer of the letter provided clear return instructions at left: “If not called for in five days, return to Matthew Budd, Millbrook, Kendall County, Illinois.” When the letter was not called for, Chicago marked it “NOT TO BE ADVERTISED.” This is the marking illustrated by Piskiewicz in his Chicago book (page 413). Chicago also applied the circular

“RETURN TO WRITER” and a Chicago postmark dated in July. No postage was charged to the writer for the returned cover.

Figure 3 shows an example of the Chicago straight line “NOT TO BE ADVERTISED” postmark in blue, on an August 17 (1866) cover from Springfield, Illinois. Here too the sender provided clear return instructions in manuscript at left. The “RETURNED TO WRITER” handstamp, also applied at Chicago, is a rimless oval. The blue Chicago markings make this a very striking cover.

Editor’s note: Dr. Milgram also provided a cover with a blue circular “NOT TO BE ADVERTISED” marking applied at Memphis, Tennessee, in late June, 1866; and a cover showing a black circular “NOT TO BE ADVERTISED” marking (a different style) applied at Philadelphia in August, 1866.■

PROBLEM COVER FOR THIS ISSUE

The cover in Figure 6 has two 3¢ 1851 stamps affixed in the upper right corner, both struck with New Orleans “WAY” cancels. It also shows a faint red New Orleans “APR 1” circular datestamp at upper left. The docketing on reverse reads “1855 Arch d Gracie Mobile 31 Mch Recd–1st April...” which confirms the faint date in the New Orleans CDS.■



Figure 6. Problem cover for this issue. Two 3¢ 1851 stamps struck by New Orleans “Way” cancels, with faint New Orleans April 1, [1855] circular datestamp.

The questions are: What rate was paid here, and what is meant by the Way cancel? Does the 1 April 1855 date have any significance? Send your answer via letter post or email. Contact information appears in the masthead on page 179.■

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NEW BOOK ON CONTRACT MAIL ROUTES OVER WATER

DWAYNE O. LITTAUER

Hugh Feldman’s new book, *U.S. Contract Mail Routes By Water (Star Routes 1824-1875)*, presents a history of the Post Office Department’s contracts for carrying mail by water in the United States from the inception of such contracts in 1824 up to 1875. It identifies the steamboats and their owners used on the numerous routes. Unlike the Mobile Post Office Society’s *Postal Markings of the U.S. Waterway Routes, 1839-1997*, this new book allows a collector to determine if a name of boat cachet or endorsement refers to a vessel that was sailing under a contract with the U.S. post office.

Feldman extracted the data on the routes and contracts from 326 volumes of the *Register for Star Route Contracts, 1814-1960*, in the National Archives in Washington, D.C. Since these records covered all types of contracted routes (whether by foot, horse, sulky, two or four horse stage coach, sailboat, steamboat, or railcar), Feldman examined each of the 190,000 pages to extract data on the water routes. He chose 1875 as the cut-off date because records for the period from 1880 to 1914 had been discarded.

The first 48 pages of the book are divided into ten chapters. They explain the post office’s contracting history and procedures and they include statistics on the numbers of contracts, vessels, disasters, and cachets. Many readers will be interested in the route agent chapter. Based on 1836 and 1837 post office notices, Feldman concluded that, unlike railroad route agents, steamboat route agents did not travel with the vessel but operated out of the main post offices on the routes. Before the Civil War, the clerk applied the route agent’s stamp to letters carried loose on his vessel. This section of the book concludes with a chapter on postal rates.

The next 273 pages contain a detailed listing and analysis of the contracted waterway routes by state. Each route is traced on color period maps, and there are a number of color images of covers related to the routes. Original source documents are quoted or illustrated profusely throughout the book.

The final 73 pages have five appendices (including listings of combined water and land routes, sail or rowboat routes, route agent stamps, and waters on which steamboat mail was carried), three indexes (of vessels, transporting companies, and people) and a gazetteer. Since virtually all are indexed to the book’s text, there are a variety of ways a collector can access information about a route.

For example, if a collector has a cover with a vessel name marking or vessel name endorsement, he can use the vessel index to find a color map showing the route the ship traveled, information about the contract, and sometimes a cover illustration. If a cover does not identify a vessel name, but has a mail route or way marking and indicates the letter’s origin and the destination, a collector could use the gazetteer to find the contract under which the letter was carried and a map showing the route.

Feldman’s new book should be of interest to collectors desiring information about contract waterway mail routes during this period.■

***U.S. Contract Mail Routes by Water (Star Routes 1824-1875)*, by Hugh V. Feldman. The Collectors Club of Chicago, Chicago. Hardbound 8½ x 11 inch format, illustrated (mostly in color) 405 pages, \$75 plus shipping.**

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WANTED: N.C. POSTAL HISTORY—Covers bearing postmarks from western North Carolina. Please send scans to scott_steward@hotmail.com or call Scott Steward at 301-283-0022. (223)

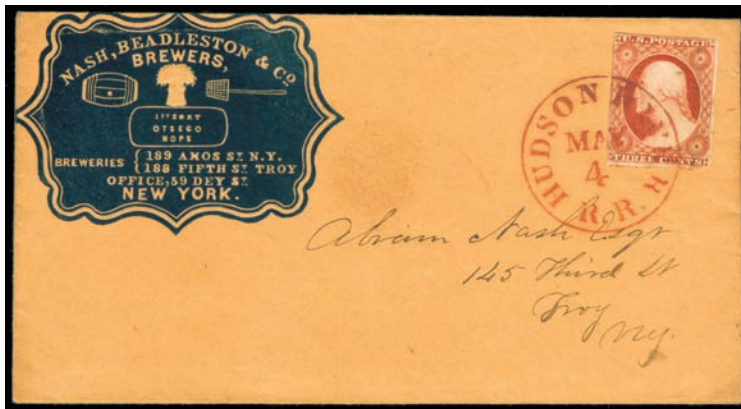
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WANTED: Scott #1 or #2 on cover from Hudson, New York. I'd also like to look at any other 18th or 19th century covers from there. Please send scan and asking price to George DeKornfeld at gdekornfel@fairpoint.net. (219)

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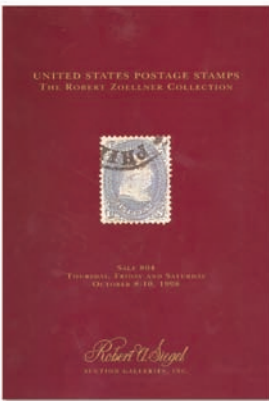
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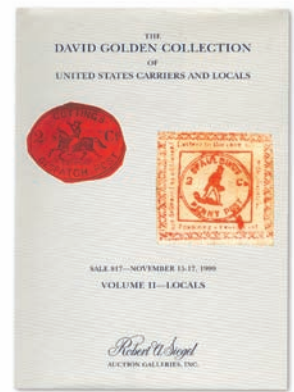
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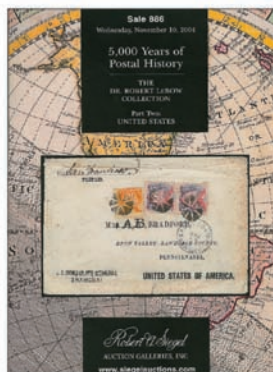
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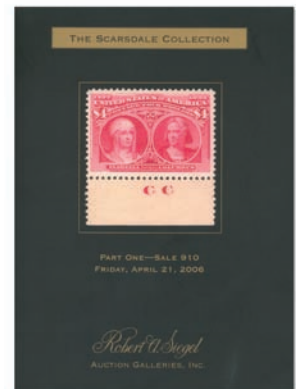
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