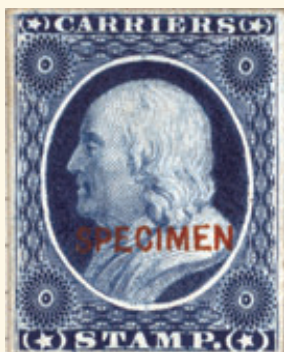


The Chronicle

of the U.S. Classic Postal Issues



Type 1



Type 2



Type 3



Type 4

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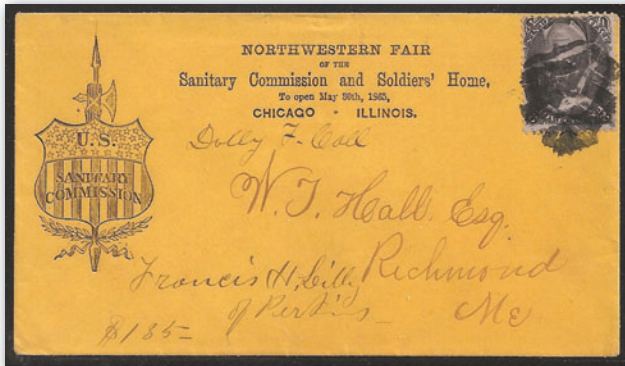
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This material is on our website at: www.jameslee.com listed under essays and proofs - Schernikow Die Essays & Great Central Fair Proofs and Stamps, and Postal History – Civil War.



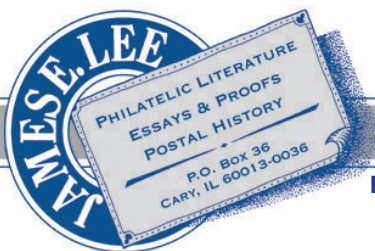
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CONTENTS

THE EDITOR'S PAGE

- Personal Note: *Ten-Cent 1869 Covers*
by *Michael Laurence* 199

CARRIERS AND INDEPENDENT MAILS

- A Cold Upper-Case "N" File
by *Gordon Stimmell* 202

THE 1847 PERIOD

- Framelines on the 1847 Issue
by *Wade E. Saadi* 208

THE 1851 PERIOD

- Corrections to the Reconstruction of 1¢ Plate 3
by *Richard C. Celler* 213

THE 1861-69 PERIOD

- A New Federal "Due 3" Postmark
by *James W. Milgram, M.D.* 221

THE BANK NOTE PERIOD

- A Newly Discovered New York Foreign Mail Cancel?
by *Nicholas M. Kirke* 223

ESSAYS AND PROOFS

- U.S. Card Proofs with Handstamped "Specimen" Overprints
by *Michael Plett* 227

OFFICIALS

- Constant Plate Varieties on the 1873 Official Stamps: Treasury Department
by *George G. Sayers* 251

SPECIAL FEATURE

- The Postal History of U.S. Stamp Collecting, 1862-1899, Part 4
by *Steven R. Belasco* 261

THE FOREIGN MAILS

- Letter Mail to New Zealand via Brindisi in 1880
by *Bob Watson* 289

NEW BOOKS

- Cross-Border Communication (Sanderson/Montgomery)
reviewed by *David D'Alessandris* 292
- U.S. Domestic Postal Card Regulations, 1874 to 1885 (Robert Stendel)
reviewed by *James W. Milgram, M.D.* 294

THE COVER CORNER 295

ADVERTISER INDEX 296



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DEALER

PERSONAL NOTE: MY BOOK

My book, *Ten-Cent 1869 Covers, a Postal Historical Survey*, is printed and now available. I'm very pleased with the way it turned out. I started work on this project back in the 1960s, so it has been a long time hatching. The publisher is the Collectors Club of Chicago. Literature dealers Leonard Hartmann and James Lee, both advertisers in this *Chronicle*, have copies in stock. I'll be doing a book-signing and a lecture August 13-14 at the American Philatelic Society meeting in Richmond, Virginia.

The book is a *catalogue raisonné* of all 10¢ 1869 covers, but it is also much more than that, being a narrative exploration of United States mail-handling practices, to destinations worldwide, in the critical years between 1868 and the Universal Postal Union. This is a colorful book, well printed, well bound, thoughtfully designed and easy to read, with a lot of factual information and hundreds of illustrations. There's never before been anything quite like it. Only 500 copies were printed, so if you want a copy, order it promptly.

At 108 pages, the *Chronicle* you hold in your hands is another record-setter. Featured on our cover is Michael Plett's research *tour de force* on the handstamped SPECIMEN overprints found on cardboard proofs of classic United States stamps. In an article that culminates years of research, Plett explores the origins of these 600-odd artifacts and shows persuasively that every one of them is unique.

In the current installment of his continuing series on the postal history of stamp collecting, starting on page 261, Steven R. Belasco discusses covers bearing the reissued 1869 stamps. Belasco lists 42 1869 reissue covers, a substantial increase to the record, with data to show that the overwhelming majority involved philatelic correspondence. All the facts are not in and never will be, but my belief is that every one of these reissue covers, greatly fancied by today's collectors, is "philatelic" in origin.

In our Carriers and Independent Mails section (page 202), Gordon Stimmell explores a mysterious "N" handstamp that has been found on covers carried by three contiguous Manhattan local posts. Stimmell's article includes a census and makes a plausible conjecture about the significance of this enigmatic marking.

In our 1851 section, starting on page 213, one of the premier platers of the 1851 stamps, Richard Celler, uses newly-surfaced material to make some corrections to the reconstruction of Plate 3 of the imperforate 1¢ Franklin stamp. We're delighted to publish this important contribution from Celler and pleased to report that there's more from him in the pipeline.

Also in this issue: Wade Saadi offers a surprising observation about the design of the first United States postage stamps (1847 section, page 208); James Milgram locates the origin of a heretofore anonymous large "DUE 3" marking (1861-69 section, page 221); Nicholas Kirke presents an interesting cover with over- and under-inked strikes of the same New York Foreign Mail marking (Bank Note section, page 223); George Sayers continues his exploration of the plate varieties on the 1873 Official stamps, this time the Treasury Department (page 251); and in our Foreign Mails section (page 289), New Zealand member Bob Watson, a newcomer to these pages, uses an 1880 cover to Auckland to improve the dating data in the Starnes rate book. Because of the length of several articles in this issue, we had to omit the stampless section. That will be restored in November, with a major article by James Milgram on the subject of advertised markings on stampless covers. ■



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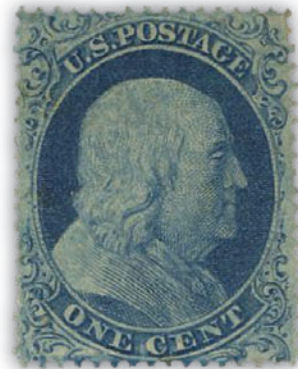
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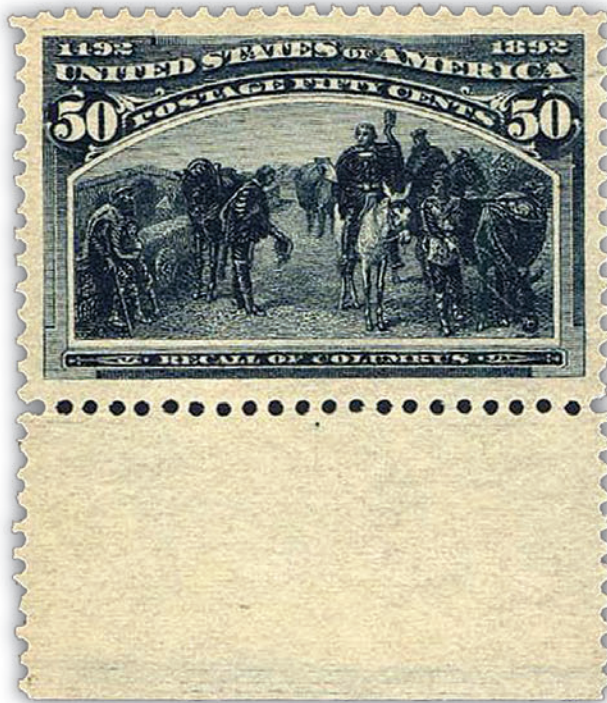


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A COLD UPPER-CASE “N” FILE

GORDON STIMMELL

New York City in 1848 and 1849 was a thriving, booming city, swarming with immigrants, swelled by the impoverished but hard-working Irish who had fled the devastating famine in their homeland. Pessimism prevailed, as those two years were a time of deadly summer cholera in the major cities of the East. Then optimism rushed in as young men bade farewell to friends and families to strike out for the dream of quick riches in the Gold Rush to California.

We recall these big things. But some of the little things, like a singular marking that survives on a few local post covers, have been washed over by history. The “N” handstamp, found previously on a handful of Bouton and Swarts covers, remains a mystery despite 160 years of postal historians trying to fathom its meaning.

And now, to compound complexity, the enigmatic red “N” has surfaced on the reverse of a Harriott’s Broadway Post Office cover, so suddenly we have three local posts involved. Whatever the meaning of the marking, the new discovery adds credence and depth to the three local delivery operations having ties to one another and cooperating in the daily delivery of letters to inhabitants clustered around the Greenwich Village district. Figure 1 shows an example of the “N” marking, on an 1848 Bouton’s City Dispatch cover discussed more extensively below.



Figure 1. Mystery “N” marking, here on a cover posted late in 1848 and carried by Bouton’s City Dispatch Post. The “N” marking is found on covers handled by three different local posts.

What does the “N” mean? In this article we will sift through the evidence and the remarks of previous postal history experts looking for plausible and implausible explanations. And we will offer a couple of wild conjectures of our own. But first, a very cursory overview of the three posts that employed the “N” handstamp.

Bouton’s City Dispatch Post

In early 1847, John Bouton took over the Manhattan Express and Franklin City Dispatch Post. Elliott Perry characterized him in *The Chatham Square Post Office*: “His record indicates enterprise and aggressiveness that seriously rivaled Swarts.” An indication of Bouton’s zeal is his issuance of the Zachary Taylor “Rough and Ready” stamps (Scott 18L1 and 18L2), a motto that seemingly applied to the post as well as to Taylor. By 1848 the post was simply billing itself as Bouton’s City Dispatch Post and was a very going concern. Bouton’s post was located at 29 Spring and then 175 Bowery in 1848. All Bouton’s addresses were only one half mile north of Chatham Square. Then, in February 1849, Aaron Swarts bought out Bouton’s post. Perry speculates on Bouton’s vanishing utterly from the scene: “Perhaps Bouton joined the gold seekers, for he seems to have disappeared from New York after the sale of his post to Swarts.”

Swarts Chatham Square “Branch” Post Office

Aaron Swarts was a highly competitive and tireless local post proprietor. While John Boyd held dominion in the southern districts of Manhattan Island, Swarts moved quickly from 1847 to 1849 to sew up the northerly realms. He had a massive run-in with postal authorities after the government closed down its branch post office in Chatham Square, where Swarts had worked. He opened his private post in the same spot where the U.S. Post Office had previously operated. Swarts’ buyout of Bouton’s Dispatch in early 1849 cemented his lock on that part of the city. He held sway with a bustling business until selling to Benjamin Lockwood in 1856.

The Broadway Post Office

The Broadway Post Office was established by James C. Harriott in the middle of May 1848. The location was on Broadway near the intersection with Canal Street, about three quarters of a mile northwest of Swarts’ post office on Chatham Square. Several Broadway covers survive that show handstamps indicating conjunctive use with the Swarts private post between 1849 and 1853. Harriott sold out to Lockwood in late 1853 or early 1854. Lockwood later purchased Swarts in a bid to monopolize private letter delivery in the surrounding districts.

A Census

Here are details of the seven covers so far discovered that show the “N” handstamp.

Bouton: Undated (late 1848) cover to “John Brown, 469 Broadway,” locally delivered with red Bouton’s City Dispatch Post oval handstamp and red “N”.

Bouton: Undated (late 1848) cover to “Rev. Dr. Williams, No. 27 Grove St., New York” with red Bouton’s City Dispatch Post oval and red “N” struck sideways. This is the cover illustrated in Figure 1.

Bouton: Undated (late 1848) cover to “M. Theo. Hunter, No. 9 East 11th Street,” with Bouton’s City Dispatch oval and upright “N” in same red ink to left, ex Golden.

Harriott’s Broadway Post Office: Undated (early or mid 1849 judging by deterioration of the Harriott handstamp) cover to “Wm. L. Toole Esq., No 55 Beach St., N.York” with red oval Harriott “COR. CANAL ST.” handstamp. The red sideways “N” is on the folded letter reverse, next to a mirror-image inking offset of the Harriott oval from another cover. Both sides of this cover are shown in Figure 2.



Figure 2. Undated cover, probably from 1849, bearing the handstamped oval of Harriott's Broadway Post Office. The backflap has been opened out to show the mysterious "N" marking on reverse.

Swarts: March 23, 1849 cover "To R. Williams, Pastor of the Amity Street Baptist Church, 168 Fourth St." with large red Swarts' "B Post Office NY Chatham Square" oval at left and a tilting "N" to right. This cover is shown in Figure 3. This church's burial ground was exhumed to huge public outcry in 1863, at a time when Pastor Williams was still in residence.

Swarts: June 14, 1849 cover to "Mrs. J. F. Schroeder, 3 St. Clement's Place, New York City," with tilting "N" and Swart's small red Chatham Square Post Office oval. Shown in Figure 4, this cover was carried privately into Manhattan with pencil instructions at the top of the cover: "Will Mr. G.P. Fisher do a lady the favor to take this to New York—it will be called for there this PM."

Swarts: Aug. 24, 1849 cover to "Mr. J. Stewart, Mexican Consul, 74 Broadway, New York," with Swart's small red Chatham Square Post Office oval and red upright "N" in upper right of cover.

Over the past century, several hypotheses have arisen to explain the "N" markings. Most have been shot down, some even by their own proposers.



Figure 3. Cover posted March 23, 1849, with a crisp strike of the small red oval handstamp of Swarts' Chatham Square Post Office. The "N" at right seems struck in the same ink.

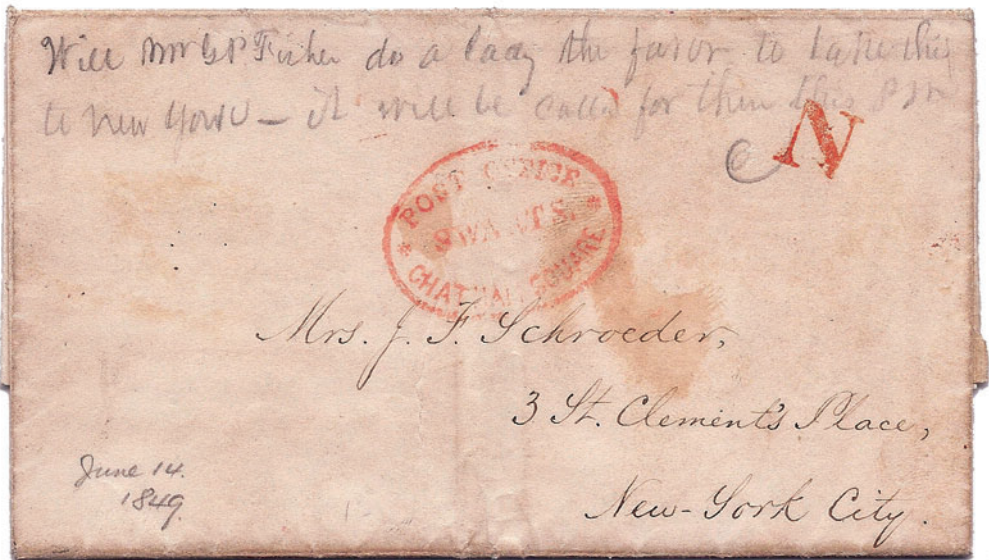


Figure 4. Another Swarts cover with the "N" marking, here on a letter dated June 14, 1849, also struck with the small Swarts oval.

Directional: Does this mean North? The late Calvet Hahn, writing in *Chronicle* 78 (May 1973), then knew of only four of the above covers. He said: "The late Swarts items make it unlikely that the handstamp represented a North-South geographic split between the two posts. All four uses, however, are on covers addressed north of Houston Street. Therefore it is possible that this marking represented a special Greenwich Village routing, possibly even an unknown second local."

Earlier, in the 1950s, George Sloane said about this marking: “Have no new ideas, but the three addresses [in] Greenwich Village [are] all north of Chatham Sq. (which is in the Bowery). I have never seen ‘S’, ‘E’, or ‘W’. Have seen only the Bouton examples, so it must have been used only for a special purpose and it seems to have had some special significance when Swarts also employed it, though apparently Swarts didn’t use it very long. I remain baffled.”

The fact that several of the covers went south in their transits denies the possibility that “N” signified North. And an intermediary local post, such as Hahn posited as a possibility, has yet to surface. Hahn also dismissed the marking as being the same as an “N” used on early railroad covers.

Rating mark: Did the N mean “No charge”? Two of the above covers are addressed to ministers. George Sloane, in his private compilations for his stamp columns, commented: “While also addressed to a minister, I still am not convinced that the ‘N’ meant ‘No Charge’.” The three covers I know (two Boutons and one Swarts) are addressed 27 Grove St., 9 East 11th St. and 168 4th Street. All three of these are, roughly, in the Greenwich Village section. Possibly the ‘N’ was for a district, but I am not sold on that, either.”

Carrier indications: Richard Frajola suggests, “If forced to guess, I might speculate that it was the mark of a particular individual who carried for, or delivered to, multiple firms.” Unfortunately, we do not have any lists of carriers who operated for Bouton or Swarts, so this is difficult to nail down. And would there be a single carrier for all three posts? It is possible that a top carrier transferred from Bouton to Swarts after the takeover, and also delivered to the Broadway Post Office, as both posts began working in tandem.

I also pondered whether the “N” might stand for “Next”—applied to covers that needed to be expedited fast and first. I imagined a pile of letters being set aside that required priority dispatching. But the fact no manuscript rate marks exist for such a special service does not help. The carrier conjectural trajectory lacks supportive evidence.

Temporal: The penciled note on the Swarts cover in Figure 4, indicating “It will be called for there this PM” opens the possibility of an “N” indicating Night delivery. We know both Bouton and Swarts were dedicated, almost fanatical workers. They slaved long into each night. They were competing with the mighty U.S. Post Office, the country’s largest employer, which was trying to put them out of existence.

Evidence for this late-night work ethic can be found in Swarts’ own handwriting. In a document dated November 5, 1856, detailing Swarts’ sale of his post to Lockwood, Swarts warns that Lockwood’s desire to close the post on Sundays due to his religious “conscientious scruples” could be a detriment to the post’s future success.

Swarts elaborates: “[T]he undersigned would state in conclusion that he, during twelve years active service in establishing his business at the Chatham Square P.O. under Government and in his individual capacity, that he exerted himself early and late, that he was most of the time during rain or storm, fair or foul, at his post from half past six in the morning till half past ten at night, and moreover that he the undersigned disposed of his business under such auspices ... the success of the business would depend on an equal degree of vigilance that he had hitherto exerted.”

So, for the moment, which could last for another 160 years, my vote is “N” for Night delivery. We do not know the rates, we do not know what crossed the nocturnal counter in terms of information, but the post was obviously open in the evenings. My assumption is there was a special evening delivery service to homes.

I am wide open to the myriad musings of far more expert postal historians among our membership. Send your suggestions! What do *you* think the “N” stood for?

I wish to thank Larry Lyons for sharing his two Swarts “N” covers and John Bowman for forwarding the George Sloane notes speculating on this marking. ■

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FRAMELINES ON THE 1847 ISSUE

WADE E. SAADI

A rectangular box, or frameline, around the design of a postage stamp would seem like a good concept, used frequently to highlight the vignette. What better way to showcase the design of a stamp than to place a defining quadrangle around the image? Well, please read on and be surprised.

Yes, the first United States postage stamps did have framelines, as shown on the 5¢ and 10¢ 1847 stamps in Figure 1.

By itself, each stamp looks fine. But when you examine the stamp images when they are adjacent on their panes, the story is quite different. Herewith are a few examples of the juxtaposed impressions created by the siderographer as the 1847 plates were being laid out. Notice the inaccurate alignment of the individual stamp images.

Figure 2 shows enlarged images of the center intersections of blocks of four of the 5¢ and 10¢ 1847 stamps, with white lines superimposed to emphasize the deviation in alignment of the individual stamps. Notice either the vertical or horizontal aberration of the



Figure 1. The first United States postage stamps, the 5¢ and 10¢ stamps of 1847, had a rectangular box, or frameline, around the design of the stamp.

placement of the stamps. The left image in Figure 2 shows 5¢ 1847 stamps that are clearly misaligned vertically. The center image shows similar vertical misalignment on 10¢ 1847 stamps. The image at right, which has been rotated 90 degrees to save space, shows horizontal misalignment of 5¢ 1847 stamps.

Figure 3 shows the center intersection from a block of 5¢ 1847 stamps. Here it is clear that there are both vertical and horizontal deviations in the layout of the stamp images. Among other things, the two right stamps are much higher than their neighbors at the left.



Figure 2. Enlarged images of the center intersections of blocks of four of the 5¢ and 10¢ 1847 stamps, with white lines added to emphasize the misalignment of the individual stamps. The image at left shows 5¢ 1847 stamps that are misaligned vertically. The center image shows similar vertical misalignment on 10¢ 1847 stamps. The image at right (rotated to save space), shows horizontal misalignment of 5¢ 1847 stamps.



Figure 3. Center intersection from a block of 5¢ 1847 stamps, showing vertical and horizontal deviations in the layout of the images.



Figure 4. Enlargement of a portion from the right side of Positions 90-100L of the 5¢ 1847 stamp. Arrows indicate the faint vertical guideline that was drawn in by the siderographer before the design impressions were laid onto the plate. This guideline did not prevent the entry from being misaligned.

On positions 90/100L of the 5¢ 1847 stamp, a vertical guideline was drawn in by the siderographer before the design impressions were laid onto the plate. Its purpose was to align the position of each entry, but it did not prevent the entry from being high or low vertically, or on a very slight angle off the horizontal. The guideline is faint, but can be seen above the arrows in the photo in Figure 4. Notice how the lower impression (the 100L stamp) was laid askew to the guideline. Since all the impressions of the 5¢ and 10¢ stamps were rocked in one at a time, this increased the error margin for the framelines of each stamp to be slightly out of register with its neighbors.

When the 1847 issue stamps were demonetized in 1851 and new stamps were introduced, two of the three new stamps, the 3¢ and the 12¢ denominations, had framelines. Examples are shown in Figure 5. None of the other five values of this series, printed between 1855 and 1861, had framelines. The entire 1861 issue, all ten values, had no stamps with framelines. Amazingly, the only other 19th century U.S. postage stamp that had framelines was the 15¢ 1869 stamp. An example of that too is shown Figure 5. The Bank Note stamps, while rectangular, were not enclosed in framelines.

Figure 5. Only three other 19th century United States stamp designs had framelines: the 3¢ and the 12¢ denominations of the 1851 series and the 15¢ denomination of the 1869 series.



Why so few framelines? A likely supposition is that framelines caused the printing firms many headaches. As Figures 2-4 have shown, framelined stamps were frequently way out of alignment. That made the printed sheet of stamps look less exacting than expected of security printing, and it's reasonable to suppose that the printers were concerned about this sloppy appearance. When Perry plated the 10¢ 1847, the alignment of framelines was a major way to tell one plate position from another. Frameline differences also contributed to the plating of the 3¢ and 12¢ 1851 issues.

It was not until the 1904 issue of the Louisiana Purchase commemoratives that framelines reappeared on U.S. stamps. Apparently, only in the 20th century had the engraving and printing art progressed enough to allow for the return of framelines. The 1907 Jamestown issue employed framelines, as did the abundant issues of the Washington-Franklin stamps starting in 1908, and many more stamps to follow.

I would be surprised if many stamp students are aware that only five face-different 19th century United States postage stamp designs have framelines.■

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CORRECTIONS TO THE RECONSTRUCTION OF 1¢ PLATE 3

RICHARD C. CELLER

Recently Mark Friedman and I were trying to plate a 1¢ imperforate Type II stamp he had just acquired. We were trying to match the guide dot to a Plate 2 or Plate 3 position using the plating mats in Mortimer L. Neinken's 1¢ 1851-1861 book.¹ This led indirectly to the discovery that three plate positions on Plate 3 need to be moved to new locations. This article will document the changed positions.

Mark's stamp is shown as Figure 1. The guide dot on Mark's stamp, actually from the stamp above, is in an unusual location, level with the bottom of the right plume, and quite far to the right. The upper right corner of Mark's stamp is shown enlarged as Figure 2. The right-most red arrow points to the guide dot and the upper left arrow points to the right plume of the stamp above. The third arrow points to a plating feature. The guide dots shown in the Neinken book for positions 66R3 and 69R3 looked similar to the one on Mark's stamp.



Figure 1, at left, Mark Friedman's Type II stamp (Scott 7), which launched a voyage of discovery. Figure 2, at right, is an enlargement of the upper right corner of the Figure 1 stamp. The red arrow at far right points to the guide dot from the stamp above.

While checking out whether Mark's stamp matched the 66R3 guide dot, I saw that the 1972 Neinken book originally had question marks on the 66R3 and 67R3 plating mats. *Chronicle* 110 (May 1981) contained an article by Neinken and Roland Cipolla II that updated some Plate 3 information, including improved plating mats for positions 66-67R3, now without the question marks, and with the guide dot placed a little higher up.² This article stated (page 104) that "[i]n the recent Ryohei Ishikawa sale by Sotheby Parke Bernet, a number of items to be sold were made available prior to the sale by Mr. Andrew Levitt. These permitted the confirmation of positions 66-67R3 and new improved plating drawings are now provided...."

Figure 3. 1951 Ashbrook photo of a pair of stamps from the Jefferys collection. The mats for Positions 66-67R3 in the Neinken book were made from this photograph.



Shown in Figure 3 is Stanley B. Ashbrook's 1951 photo of a pair of stamps in the Jefferys collection. (This is from Ashbrook's photo plate number 26; Ashbrook assigned the "J" codes to indicate these were stamps from Jefferys.) The mats for Positions 66-67R3 in the Neinken book were made from this black and white photograph.

Figure 4 is a photo, printed from negatives provided by Ron Cipolla, of the Ishikawa 66-67R3 pair discussed in *Chronicle* 110. The photo was taken when the pair was later in Ron's collection, one of over 100 Plate 3 photos Ron took at the time. Both pairs are clearly the same positions, as comparison of the Figure 3 and Figure 4 photos will confirm. Note the diagonal crack in the left margin of the left (66R3) stamp, to the left of Franklin's shoulder. This crack will be discussed in detail later in this article. The guide dot on the 66R3 stamp in the photos clearly does not match Mark's stamp.

But there is a serious problem with the 66-67R3 plating of the pairs in Figures 3 and 4. Observe that the right-hand stamp is significantly higher than the left-hand stamp. According to the spacing and alignment diagram on page 229 of the Neinken book, the stamps in columns 6 and 7 of the right pane should be level with each other (or the right stamp slightly lower). Reference scans I have of several right-pane multiples confirm that the alignment of columns 6 and 7 agrees with what the Neinken diagram shows.

In order to understand exactly what "confirmation of positions 66-67R3" meant, I contacted Ron Cipolla. He informed me that Mort Neinken was the one who saw the 66-67R3 pair and confirmed that the plating marks agreed with the 66-67R3 mats. Mort did not confirm the accuracy of the plate positions.

This led me to set aside Mark's stamp and plunge into some research to see if it was possible to figure out what was going on with the 66-67R3 plating. Perhaps I might even come up with the correct plating for the pair.

First, a little background. Four plates were used to print the imperforate 1¢ stamps of the 1851 issue, each plate consisting of two side-by-side panes of 100 stamps (10x10). The plates were numbered 1 through 4. Plate 3 has proved to be the most difficult to reconstruct, and the plating has never been completed. This is largely due to the scarcity of Plate 3 stamps. Plate 3 was in use for a relatively short period, beginning in May 1856 and ending at some unknown time prior to the introduction of perforations on 1¢ stamps in July, 1857. A noteworthy feature of Plate 3 is the abundance of surface cracks.

Ashbrook wrote his 1¢ 1851-57 book in 1938,³ and he requested help with Plate 3. One of the early students who worked on reconstructing Plate 3 was Harry L. Jefferys of Philadelphia. In 1946, Jefferys published an article about the 1¢ Plate 3 in the *Collectors Club Philatelist*.⁴ In 1951, Ashbrook had the opportunity to study the Jefferys plating. He made some corrections and shot 16 photo plates (which he numbered 22 through 37)



Figure 4. Ishikawa pair from the 66-67R3 update published in *Chronicle* 110. Note the diagonal crack in the left margin of the left stamp, to the left of where Franklin's shoulder meets the frame oval. Photograph by Ron Cipolla.

containing about 250 of the Jefferys Plate 3 stamps. At that time he also took photographs of Plate 3 material that other collectors and specialists had sent him. In 1972 Neinken published the Plate 3 reconstruction in his 1¢ book, based on Ashbrook's information as it had been further updated by Neinken. This book was a major update of Ashbrook's 1938 Volume 1. Neinken also gave some of the history of the Plate 3 reconstruction effort, explaining why it was incomplete and partially unconfirmed.

One of Neinken's comments about the reconstruction of Plate 3 discusses the very two positions I was concerned about. This paragraph appears on page 233 of his book: "Attention is called to 67R3(?), Fig. 14A20. It was plated from a pair of 66-67R3(?). 66R3 plates well with the material available and with Fig. 14A20. However, in most horizontal rows, the 6th and 7th [vertical] rows are almost on the same line horizontally. On the pair 67R3 is higher than 66R3. At present, the correctness of this plating cannot be verified."

Thus Neinken was well aware of (and uncomfortable about) the anomaly in the alignment. If he knew as much back then as we do now about how the plates were made, he might have said "this just can't be right". The "guide relief" method used in making the plates normally kept spacing and alignment constant when traveling down the vertical columns of the plate, so an entire out-of-alignment column like this would be expected to remain constant from top to bottom of the plate.⁵

Another indicator the pairs in Figures 3 and 4 are not 66-67R3 relates to the surface or plate cracks. The Figure 3 and Figure 4 pairs show the diagonal crack in the left margin, but 66-67R3 is not in an area of the plate where most of the cracks on Plate 3 are found. By studying the mats in the Neinken book, it is apparent that almost all the plate cracks occur in two places: (1) in half of the left pane, southwest of a diagonal line bisecting the pane from top left to bottom right, and (2) in the top right section of the right pane. There are no cracks anywhere near the 66-67R3 position, which is located near the center of the right pane. In addition to the Plate 3 spacing and alignment diagram mentioned above, Neinken illustrates a similar diagram for Plate 2 on page 175. There are few instances of two adjacent vertical columns on either Plate 2 or Plate 3 which have the right-hand stamp significantly higher than the left-hand stamp. One such occurrence is the third and fourth vertical columns of the left pane of Plate 3. Perhaps the 66-67R3 belongs there?

The stamps in the pair are Relief B with guide dots in the lower right corner. Thus they have to be from the third, fifth, seventh, or ninth horizontal row of the plate. Stamps in a vertical column tend to have similarly-placed guide dots. The guide dot on the left-hand stamp is unusually high in relation to the lower right plume. There are only two places on Plate 2 and Plate 3 with the right-hand stamp significantly higher than the left and the guide dots on the left column stamps abnormally high. These are the 6-7 columns of the left pane



Figure 5. Jefferys' presumed 42-43L3 pair (coded J34-J35 on Ashbrook's photograph number 24). The left stamp has enough bottom margin visible to indicate the pair is actually from the bottom row. Photograph by Ron Cipolla.

of Plate 2 and the 3-4 columns of the left pane of Plate 3.

I was able to eliminate the Plate 2 possibility using reference material I have, so logically the pair should be 23-24L3, 43-44L3, 63-64L3 or 83-84L3. The Neinken book shows mats for all of these positions. Could it be possible that one of these pairs of mats is misplaced? The process of elimination reveals the following:

23-24L3: 24L3 is part of the big "forked lighting" crack, so 23-24L3 can be quickly eliminated as possible positions for the pairs.

63-64L3: Jefferys had a strip of three that Ashbrook plated as 63-64-65L3, and the mats in Neinken do not have question marks, so presumably the plating is OK, and the pairs do not match the strip.

83-84L3: These positions with many cracks can be eliminated because I have a strip of three, 83-84-85L3, which is definitely correct, and again, the pairs do not match it.

That seems to leave only 43-44L3 as a possibility, but the pairs do not match the Neinken mats for these positions. However, the 42-43-44L3 mats in Neinken are all noted with a "?". Figure 5 shows the Jefferys collection 42-43L3 pair, from which the 42-43L3 mats were made. It is evident, upon close inspection, that this is a bottom-row pair. This is certainly curious.

The mats for 42-43L3 on page 239 of the Neinken book were mostly made from Ashbrook's black-and-white photograph of this pair. Neinken's 43L3 mat even states that the right side of the stamp is cut off, helping to confirm this pair as its source. It is evident that there is ample blank margin at the bottom of the left stamp to show there is no stamp below it. Some cancel marks may have been mistaken for a stamp below and the supposed guide dot. I believe this pair is actually 96-97R2, but lack sufficient reference to be positive. It is certainly not 42-43L3.

Thus it seems that the purported 66-67R3 pairs are actually positions 43-44L3. This relocates them to a section of the plate where numerous plate cracks are found.

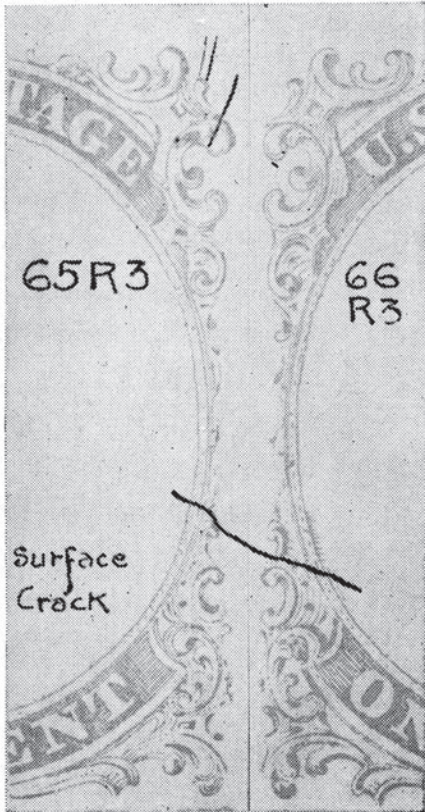


Figure 6. Crack reconstruction mat, from Ashbrook book (page 226).

It also suggests that the 65R3 mat in the Neinken book, having a crack connecting it to 66R3, needs to be reconsidered, as it may still belong to the left of the pair now being corrected to 43-44L3, and thus is 42L3.

In Ashbrook's Volume I, page 226, he illustrates a mat of 65R3 and 66R3, and describes how he tied the two positions together by the plate crack between the two stamps (see Figure 6). Ashbrook states: "Figure 19X illustrates two positions I tied together a number of years ago and which have since been plated as 65R3, 66R3, so I understand, though I have no verification of the plating." This illustration was dropped for the Neinken book.

On a recent visit to the Philatelic Foundation in New York City, I found a photo that Ashbrook had taken (dated March 12, 1951), inscribed by Ashbrook as "doubtful plating by Jefferys," and it showed several questionable items. One of them, two singles hinged together showing how the crack joined 65R3 to 66R3, is shown as Figure 7.

The two singles in Figure 7 were not hinged together precisely. The left stamp was slightly too high, and tilted a bit clockwise. The mispositioning created the false appearance that the right stamp is significantly lower than the left stamp.

The left stamp from this construction is the



Figure 7. Detail from Ashbrook photo, dated March 12, 1951, showing the join of the plate crack using two singles hinged together.



Figure 8. Cipolla photo of purported 65R3, the left stamp in Figure 7. Note hinge remnants along right edge.

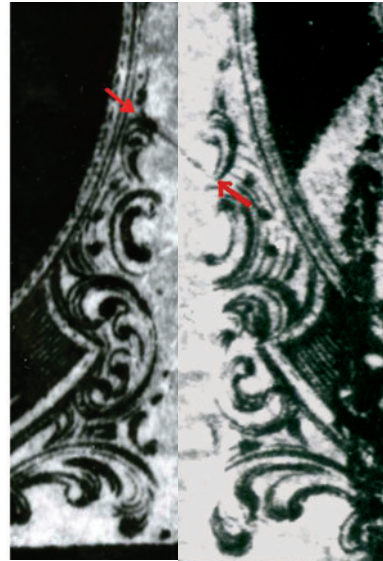


Figure 9. Montage of portions of adjacent stamps, showing crack between purported 65R3-66R3.

65R3 stamp pictured as Figure 8, with the cancel filtered out. The remnants of Ashbrook's hinging are visible on the right edge. The photo montage in Figure 9 shows details of the crack that unites positions 65R3 and 66R3. The guide dot on the 65R3 stamp is located similarly to positions 22L3, 62L3 and 82L3, the other positions in the second vertical column of the left pane that have guide dots.

A review of my position map of the Cipolla photos and my position map for the Jefferys photos shows there is no tie at all for 65R3 (or 66-67R3, for that matter) to surrounding stamps. The plating notes that Neinken used when writing his book do not show any ties to these positions either.

What of the existing 44L3 mat on page 240 of the Neinken book? That mat was drawn from an Ashbrook photo (from his photo plate number 36) of a stamp in the Jefferys collection, which is illustrated here as Figure 10. I don't know what position (or plate) it really is, or why it was thought to be 44L3.

To summarize, the guide dot on the purported 65R3 is similar to 22L3, 62L3, and 82L3. The strong crack that ties 65 and 66 looks convincing, and the spacing/alignment I can see seems to support the case that 65-66-67R3 are really 42-43-44L3 (whose present occupants are not tied in with anything either).

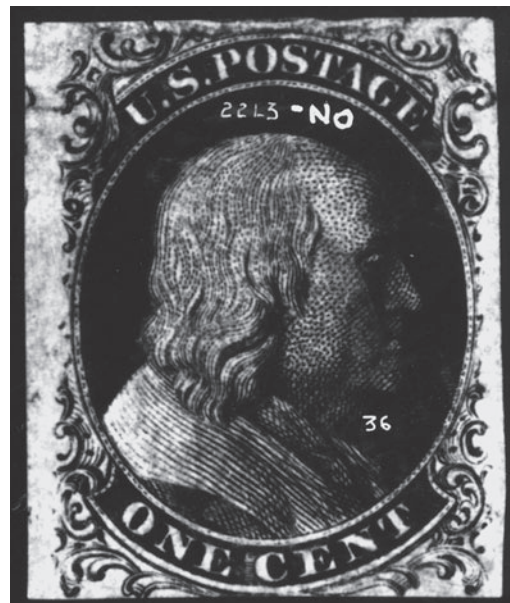


Figure 10. Jefferys' stamp, first thought to be 22L3, from Ashbrook photo plate number 36. The 44L3 mat in the Neinken book was drawn from this photograph.



Figure 11. 64-65R3 from Siegel sale 984, in April.

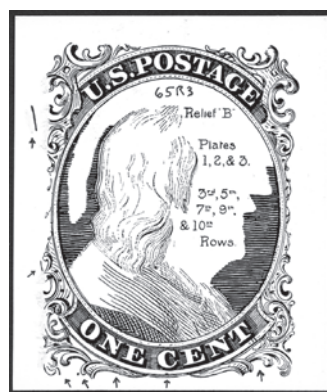


Figure 12. Plating marks on the 65R3 stamp in Figure 11.

Thus, the Neinken 65R3 mat on page 254 should replace 42L3 on page 239. The Neinken 66R3 mat on page 254 should replace 43L3 on page 239. And the Neinken 67R3 mat on page 254 should replace 44L3 on page 240.

That leaves empty spaces for 65-66-67R3 in the plate reconstruction. In Siegel Auction 984 in April, 2010, I bought lot 62, a horizontal pair of stamps that I believe represents Positions 64-65R3 (and not 63-64L3 per the lot description). This pair is shown in Figure 11. The left stamp is a very good match for 64R3 in a photograph of a 62-63-64R3 strip of three. I have been unable to find a matching copy for the right-hand stamp (65R3) in reference material I have available. The mat I prepared from the pair (Figure 12) shows possible plating marks and the short left side ornaments.

So it's back to work trying to plate Mark Friedman's stamp (Figure 1) that sparked this little adventure. I think it may be 79R3, but that would open another can of worms, as I have two photos of singles thought to be 79R3 that don't match each other, and don't match Mark's stamp. So there's more work to do.

I would like to thank Ron Cipolla for his help with the research for this article, and the Philatelic Foundation for providing access to their Ashbrook files.

Endnotes

1. Mortimer L. Neinken, *The United States One Cent Stamp of 1851 to 1861*, U.S. Philatelic Classics Society, 1972. This work is an update of Volume I of the Ashbrook work cited at Note 3.
2. Mortimer L. Neinken and Roland H. Cipolla II, "The U. S. One Cent Stamp of 1851-1861: The Corrected Reconstruction of the Top Row of the Left Pane of Plate 3," *Chronicle* 110 (May 1981), pp. 102-107.
3. Stanley B. Ashbrook, *The United States One Cent Stamp of 1851-57*, (New York: H.L. Lindquist, 1938).
4. Harry L. Jefferys, "The United States Plate 3 of the One Cent 1851," *Collectors Club Philatelist*, Jan. 1946, pp. 1-4.
5. Richard Celler and Elliott Omiya, "The Toppan Carpenter Plates and the Guide Relieving Method," *The 1851 Issue of United States Stamps: a Sesquicentennial Retrospective*, (New Orleans, Louisiana, U.S. Philatelic Classics Society, 2006) pp. 3-24.

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A NEW FEDERAL “DUE 3” POSTMARK

JAMES W. MILGRAM, M.D.

In my book, *Federal Civil War Postal History*, I showed as Figure 10-15 a federal patriotic cover with the small “G.B.D.” (for “General Banks Division”) and “OCT 7” [1861] double straightline marking with separate and equally small “DUE 3” marking, also two lines, also applied by General Banks Division. Addressed to Edinburgh, Indiana, that cover is shown here as Figure 1.

It is difficult to see the small “DUE 3” postmark, which is applied in the upper right corner of the Figure 1 cover. The cover also bears a large “DUE 3” marking, almost as large as the biggest of all: the huge “DUE” struck on unpaid Confederate covers at Canton, Mississippi.

When I was writing my book, I had no idea whether the large “DUE 3” marking on the cover in Figure 1 was a military postmark, or if it had been applied by a different post office later on.



Figure 1. A certified soldier’s letter, unpaid, with appropriate markings. Patriotic envelope showing a flag and cannon with manuscript certification of Col. Colgrove of the 27th Regiment of Indiana Volunteers, with black “G.B.D. OCT 7” in the center and small “DUE 3” at upper right. A large “DUE 3” has been struck below the certification.



Figure 2. From the same correspondence to Edinburg, Indiana: A different patriotic cover, showing a bust of Washington, bearing the manuscript certification of Major Mehiniger of 27th Regiment of Indiana Volunteers, with black “G.B.D. OCT 15” and small “DUE 3” at upper right. A large “DUE 3” has been struck below the address.

Now comes another patriotic cover from the same correspondence with the same combination of markings. The new cover is shown in Figure 2. In this case, the “G.D.B.” double straightline marking is dated “OCT 15”—a week after the Figure 1 cover. Again, the small “DUE 3” marking, applied by General Banks Division in the upper right corner, is faint. Like Figure 1, Figure 2 is an unpaid certified soldier’s letter from the 27th Regiment of Indiana Volunteers.

We now have two strikes of this large “DUE 3” marking, both on covers to the same town. No other General Banks Division covers are known to bear this marking. This leads me to conclude that the large “DUE 3” handstamp, which is the largest due marking I have seen on Federal civil war covers, was most probably applied at Edinburg, Indiana, in both cases because the General Banks Division postmark was not clear enough. ■

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**A NEWLY DISCOVERED NEW YORK FOREIGN MAIL CANCEL?
OR SOMETHING ELSE ENTIRELY?**

NICHOLAS M. KIRKE

Unlike some New York Foreign Mail (NYFM) students I am reluctant to herald a minor variation in an existing NYFM grid or wedge cancellation as a “newly discovered NYFM cancellation.” My assertion remains that many grid and wedge cancellations merely degraded, due to wear and tear or under- or over-inking, into a form that was not originally intended. The same may be said for some of the classic intricate fancy NYFM cancellations that apparently lost their centers or other defining features. These variations on the same theme do not, in my way of thinking, deserve separate NYFM categories.

Although William R. Weiss Jr. revealed a host of *bona fide* previously unreported designs in his extensive 1990 book, *The Foreign Mail Cancellation of New York City, 1870-1878*, he was not able to add one single intricate fancy cancellation to the classifications compiled by Van Vlissingen and Waud (VW) in their 1968 book, *New York Foreign Mail Cancellations*.

So it was with enormous excitement that I discovered what appeared to be a new fully-fledged NYFM intricate fancy cancellation. If first appearances were to be confirmed, it would have been the first such discovery since the VW listings 42 years ago. The style of cancellation evoked the symmetry and intricacy of the classic NYFM cancellation during the period 1873-1875.

The cover that gave rise to this speculation is shown as Figure 1.



Figure 1. New York to France, 1875, six 3¢ Bank Note stamps showing over-inked and under-inked strikes of a fancy geometric New York Foreign Mail cancellation.

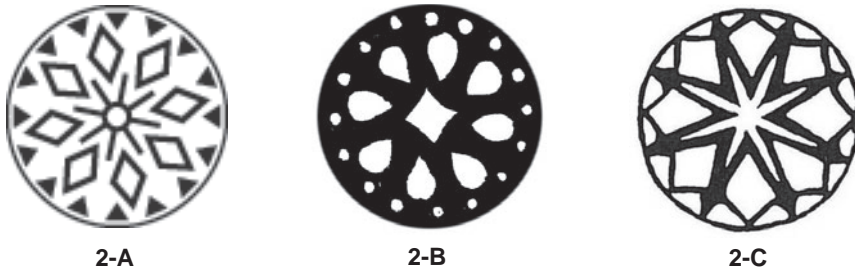


Figure 2. Many faces of the same marking. Tracing 2-A is based on the underinked strikes on the Figure 1 cover. 2-B, from the 1951 Herst-Zereski book, appears to be a tracing of the overinked strikes on the Figure 1 cover. 2-C is a tracing of what the marking looks like when properly inked. This is a well-known NYFM intricate fancy cancellation.

Addressed to an American banking firm that served as a mail-drop in Paris, the Figure 1 cover bears a partly obscured corner cachet of the Grand Central Hotel, New York, and is franked with six 3¢ Continental Bank Note stamps (Scott 158), paying twice the 9¢ treaty rate from the U.S. to France. The red New York exchange office marking reads May 4 and the blue French entry marking (“Etats Unis Cherbourg”) clearly indicates 1875.

The cover bears six strikes of an NYFM killer. The two on the right are grossly underinked and resemble the tracing designated 2-A in Figure 2. This cancel may be described thus: a 29-millimeter circumference with a small negative central circle from which emanate eight radial spokes, each partially intersecting eight negative diamonds which in turn intersect 16 equally spaced solid triangles along the outer periphery.

However, once the cancelling clerk struck the two under-inked strikes at the right side he re-inked his device, and in the subsequent four strikes leftwards, the design became virtually obliterated due to gross over-inking. The negative areas were so small and intricate that they inked in and lost shape. A tracing in the Herst-Zareski 1951 book, *19th Century United States Fancy Cancellations*, almost perfectly resembles this over-inked state. This is shown as Figure 2-B.

The Figure 2-B tracing is clearly Herst-Zareski’s approximation of what they thought the design was meant to be. They show a central negative area but the circle has become a



Figure 3. Cover from New York City to Germany, posted 15 May 1875, franked at the 7¢ rate via England. The stamps are tied with a fairly well-inked strike of the marking traced in Figure 2-C.



Figure 4. At left, two clear early strikes of the Figure 2-C marking, on a strip of three 6¢ Bank Note stamps. At right, 24¢ Bank Note stamp with an over-inked strike of the Figure 2-C marking, showing partial reversal of the inking.

diamond. The eight radial spokes have disappeared completely. The eight radial negative diamonds (the correct number) have become ovoid in shape. Herst-Zareski also correctly identified the 16 peripheral areas but drew them as negative dots rather than as solid triangles.

In fact, the intended cancellation designs on the cover in Figure 1 are neither of these. Both the under and over-inked strikes are derivations of the marking traced in Figure 2-C, a well-known NYFM intricate fancy cancellation (VW A16, Weiss GE-EP9).

How can this be explained?

Figure 3 shows this cancel on a cover. Figure 4 shows off-cover strikes of the same marking for comparison. The cancellation on the right stamp in Figure 4 shows how easily the negative areas filled in with ink and lost shape. This is a common feature with many NYFM intricate fancy cancels. What the cancel tracing in Figure 2-A shows is a partial reverse impression where the crevices of the central spokes have filled with ink and the adjacent raised surfaces, which should have transferred the ink, are dry. The same happened with the small peripheral negative triangles. They filled in with ink while the surrounding raised areas of the cancelling device were devoid of ink. The only elements that did not fill with ink were the large inner radial negative diamonds.

The cover shown in Figure 1 remains a remarkable example of how inking can effect the appearance of a cancellation. Sadly, I am obliged to report that this not a newly discovered intricate fancy cancel designed for use in the Foreign Mail Department of the New York City Post Office. Appreciations to Dan Richards for assistance on this article. ■

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U.S. CARD PROOFS WITH HANDSTAMPED “SPECIMEN” OVERPRINTS

MICHAEL PLETT

Introduction

Proofs of classic United States stamps on thin cardboard have long been sought by collectors because they represent excellent impressions of the printing plate. Thus they are very useful for studies of the stamp. Their scarcity has intrigued researchers, resulting in detailed studies that have defined the several emissions from the U.S. Post Office Department (USPOD).¹ The card proofs were distributed by the USPOD for the same reasons they are collected: Proofs are excellent examples of issued stamps and yet they are *not* stamps. Since they are not stamps, they offer the freedom to show what issued stamps look like without having to account for their face value.

One use of the card proofs was to exchange examples of stamps with foreign post office departments. This article will show that in the late 1870s and early 1880s, the USPOD responded to such requests by sending a nearly-complete set of the card proofs that were then available. In four known instances, the receiving country hand-stamped their set of proofs with the word “Specimen.” Collectively, these are the rare and mysterious “card



Figure 1. All four types of handstamped specimen overprints known to appear on classic U.S. card proofs, shown here on proofs of the 15¢ Treasury Department stamp.

proofs overprinted “specimen,” of which two types are generally acknowledged by the collector community. But as will be developed in this article, there are actually four types of “specimen” markings on card proofs, which I have numbered 1 through 4. Figure 1 shows examples of the four types, all on card proofs of the 15¢ Treasury stamp. The images in Figure 1 have been manipulated slightly to emphasize the handstamps.

While examples of these specimen card proofs were first recognized almost a century ago, explanation of their origins has eluded philatelists. This article will provide such explanation, through a careful development of evidence. First, the proofs will be introduced and described. Then a census will provide evidence of which proofs were overprinted and

how scarce they are. Then I will present appropriate information about the practices of the Universal Postal Union. The aggregation of information is compelling.

Specimen Handstamp Types

Multiple examples of the first three handstamp types were offered in two recent auctions. Examples of the fourth type appeared in an auction over 30 years ago.

In 2008, lot 2175 in Robert A. Siegel's sale 962 contained 17 different card proofs with handstamped specimen overprints. The lot included two types of handstamp. Figure



Figure 2. Card proofs from a Siegel auction in 2008 showing United States stamps with sans-serif "SPECIMEN" handstamp (Type 1), all capital letters, in red or black.

2 shows proofs from this lot showing a sans-serif handstamp, all capital letters, in red or in black, on card proofs of stamps from the 1857, 1861 and 1873 issues. This sans-serif overprint I call Type 1.

Figure 3 shows other card proofs from the Siegel lot, showing a serified handstamp, capital-and-lower-case letters, on stamps of the 1857 and 1879 issues. This serified overprint I call Type 2.

The contrast between the two types is particularly clear in Figure 4 (also from the Siegel lot), which shows both handstamp types on card proofs of the 2¢ 1879 stamp. All the items in the Siegel lot supported the conventional wisdom that just these two overprint types are known.

Both these handstamp types were described by Brazer, in an article entitled "Card-board Proofs Overprinted Type F 'SPECIMEN' and Type G 'Specimen'" published in a 1935 issue of *Mekeel's*.² Brazer's article is the source of the occasional references in exhib-



Figure 3. Card Proofs from the same Siegel sale, showing serified capital-and-lower-case "Specimen" handstamps in blue (Type 2).



Figure 4. At left, 2¢ 1879 card proofs showing the Type 1 overprint (Brazer Type F). At right, the Type 2 overprint (Brazer Type G).

its and catalogs to “Type F” and “Type G” overprints. Why he called these overprints Type F and G is a mystery, since they do not match the two markings so designated in Scott’s *Specialized Catalogue of United States Stamps and Covers*. At the time of Brazer’s article and for a few years before, Scott’s Type F was listed as it is today: “Specimen.” (with a period) in ornate old English type. It was not until after 1935 that Scott listed its Type G “SPECIMEN” in small capital letters. But Scott’s Type G is not the same as the “SPECIMEN” described by Brazer as Type G and shown here as our Type 2.

Our Type 1 overprint is in sans-serif upper case letters as illustrated in the four examples in Figure 2. Brazer starts his article with the following description of this type:

Cardboard plate proofs in the colors and .013 in. thickness of the emission of 1879 exist in one only known set of 161 pieces overprinted horizontally about 5mm from the bottom, Type F “SPECIMEN” 11½ x 1¾ mm in red or black. The overprint is similar to, but not the same as the Type D overprint used on the Official stamps reissued in 1875-80, nor is it the same as used on the 1879-83 postage....The type used on each proof is faulty, not clear and regular and the faults seem to be identical on each. James H. Baxter, an expert on printing processes, says each proof was overprinted individually from a relief plate made by the line etching process from a photo of an overprint. The bottom line of both letters E is longer than the top line and the top line of the last E is thinner than the other strokes of the letters, and portions of the vertical line extend above and below the top and bottom lines. They appear to have been privately overprinted, probably in Europe....³

The irregularities Brazer describes are illustrated in Figure 5, which shows two views of the Type 1 overprint, one with a millimeter gauge imposed to indicate width and the other greatly enlarged to show details. Brazer’s comment about European origins will be examined as part of the census below.



Figure 5. Type 1. Magnified views of the Type 1 overprint (from the 7¢ Bank Note proof in Figure 2). The left image shows the handstamp under a millimeter gauge. The right image shows the handstamp greatly enlarged, to emphasize imperfections in the lettering.



Figure 6. Type 2. Magnified views of the Type 2 (upper and lower case) overprint from the 2¢ Bank Note proof in Figure 4. The left image shows the handstamp (contrast enhanced) under a millimeter gauge. The right image shows the handstamp greatly enlarged.

Our Type 2 overprint is in serified upper-and-lower-case letters as shown on the proofs in Figure 3 and the image in Figure 6. As with Figure 5, the image in Figure 6 is presented in two views, one with a millimeter gauge superimposed to show the width of the marking and the other greatly enlarged, to show details and imperfections. There is no counterpart to this marking in the Scott specialized catalog. Brazer describes the Type 2 overprint thus:

Identical cardboard plate proofs of the 1879 emission also exist in only one known set of 161 pieces, hand stamped in 45-1k chessylite blue, Type G “Specimen”, 13½x3 mm high for “eci-men” with the “S” 4¼ mm and the “p” 4½ mm high, variously applied horizontally, vertically, diagonally and horizontally, vertically and diagonally inverted.⁴

As with the Type 1 proofs, Brazer asserts that each proof is unique. The color reference is to Ridgeway.⁵ I believe that the color ranges from chessylite blue to dark chessylite blue (45-1m). Both the Type 1 and Type 2 overprints appear on proofs printed on card stock the thickness of which, measured with a paper gauge, is 0.013 inches, give or take 0.001 inches. It is therefore very likely that these proofs were part of the 1879 emission.

Our Type 3 overprint is a serified upper-and-lower-case overprint, smaller than Type 2. Examples are shown in Figure 7, on proofs of three different stamp issues. These examples of the Type 3 overprint, and others, were in Nutmeg’s sale 168, held in April, 2008.⁶

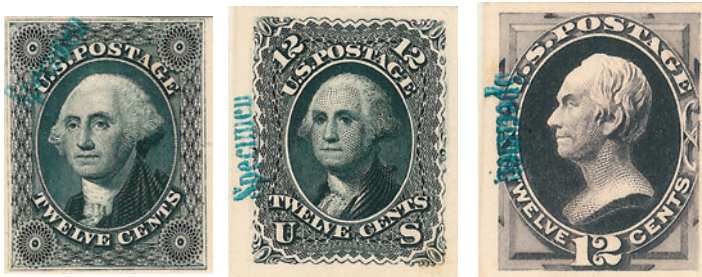


Figure 7. Card proofs from a 2008 Nutmeg sale, on three different stamp issues, showing the blue Type 3 “Specimen” overprint, typographically similar but smaller than the Type 2.

The lots were described in the Nutmeg catalog as “blue 10.5 mm ‘Specimen’ ovpt, referenced in 1928 *Mekeel’s* article, ovpt. of unknown origin,...RARE, only 2 sets are believed to exist.” The description is correct in that the overprints are 10.5 mm long by 2 mm high (and 3 mm for the “S” and “P”) as shown in Figure 8. They are distinctly different from the Type 2, which is 13 mm in length.



Figure 8. Type 3. Magnified views of the Type 3 (upper and lower case) overprint from a 7¢ Bank Note proof. Type 3 is typographically similar to Type 2, but not as wide. The left image shows the handstamp under a millimeter gauge. The right image shows the handstamp in an enlarged tracing.

This difference can be seen clearly in Figures 9 and 10. Figure 9 shows 10¢ 1851 card proofs bearing overprint types 1, 2 and 3. Figure 10 shows the same overprints on card proofs of the 2¢ 1879 Bank Note stamp. The Nutmeg lots included nearly complete sets of the 1851, 1861, 1873 and 1879 issues. The card stock of the proofs ranged in thickness from 0.012 inches to 0.015 inches, placing them in the first (1879) emission of card proofs.

However, the Nutmeg catalog description was wrong on at least two points. Brazer wrote his 1935 *Mekeel’s* article with enough detailed information and references to make it



Figure 9. Specimen overprints Type 1, 2 and 3 on 10¢ 1851 card proofs.



Figure 10. Specimen overprints Type 1, 2 and 3 on 2¢ 1879 card proofs.

a definitive work on the topic. He made no reference to a 1928 article in *Mekeel's*. If there had been such an article, he surely would have mentioned it. I certainly could not find it, thus concluding that Brazer's 1935 article is the one the describers referred to when they cited a 1928 reference. The second error is that "only 2 sets are believed to exist." As we will see, there is only one set of each overprint, and more than two overprint types. The Nutmeg lots in fact represent a third overprint type and there is also a fourth.

Our Type 4 overprint is a relatively large, serified, black handstamp, using all upper-case letters. Examples on card proofs of 90¢ Official stamps are shown in Figure 11. These and many other examples of this overprint came to market in a Robson Lowe International sale held in Basel in 1976.⁷ The sale included five lots of card proofs with this overprint. Shown enlarged in Figure 12, this overprint is clearly different from the two other serified overprints (Types 2 and 3) just discussed.



Figure 11. The Type 4 overprint is the largest of the four: a 22-millimeter handstamp in serified capital letters struck in black. The handstamp is shown here on card proofs of 90¢ values of the Departmental stamps.



Figure 12. Type 4. Magnified views of the Type 4 overprint (upper case and serified), from a card proof of a 3¢ Agriculture stamp. The left image shows the handstamp under a millimeter gauge. The right image shows the handstamp greatly enlarged.

The Type 4 overprints are 22 mm wide by 3 mm high, frequently with flaring to 4 mm on either end. It would thus appear that the handstamp was flexible. The card stock is 0.010 inches thick (as measured on the Officials) so these did not come from the first emission of card proofs. The Robson Lowe lots contained sets of the 1851, 1861, 1869 (less the 3¢), 1873, 1879 and 1882 regular issues, the Officials, the Newspaper stamps of 1865 and 1879, and the 1879 Postage Dues. The card thickness and the mix of issues indicate that this set came from the second emission of card proofs.

In summary, there are not two but *four* different types of specimen handstamps on card proofs of United States stamps. They include one sans-serif handstamp (Type 1) and three different serified handstamps, two with capital “S” and lower-case lettering (Types 2

Type	Appearance	Font	Length	Height	Color
1	SPECIMEN	Sans serif, all caps	11.5 mm	1.75 mm	Red/Black
2	Specimen	Serif, caps & lc	13.0 mm	3.0/4.75 mm	Blue
3	Specimen	Serif, caps & lc	10.5 mm	2.0/3.5 mm	Blue
4	SPECIMEN	Serif, all caps	22.0 mm	3.0/4.0 mm	Black

Figure 13. Summary of salient features of the four types of specimen overprints found on card proofs of classic U.S. stamps. Images in the “Appearance” column are not precisely to scale, but depict the relative sizes and characteristics of the handstamps.

and 3) and one with all capital letters (Type 4). Types 1, 2 and 3 occur on the first (1879) emission of card proofs. The Type 4 appears on the second emission (1882). Salient features of the four known specimen handstamp types are illustrated and described in Figure 13. The “Appearance” column is not precisely to scale, but does attempt to show relative size.

Census

Having identified four types of specimen handstamps, the next step is to determine which stamp issues are included and to determine how many of each proof exists. Brazer says that the Type 1 and Type 2 handstamps exist on a nearly complete set of the 1879 emission of card proofs. He also says that each proof in each set is unique. He cited two primary sources of information about the existence of these proofs:

Both of these sets of overprinted cardboard proofs were listed in a catalogue published by Paul Kohl ... and both complete sets were in the collection (housed in 1906 albums) of C. Eeltjes of Leiden, Holland, sold at auction October 30, 1924, by the Scott Stamp & Coin Co. in New York, when various sets were acquired by different dealers and collectors....Neither Kohl nor Eeltjes lists included the three 1865 Newspapers, nor the 1879 Postage Due set of seven.... Both of the two overprinted proof sets of 161 pieces each described above include proofs of all the U. S. stamps issued from 1847 to 1879....⁸

Paul Kohl

Paul Kohl was a German stamp dealer residing in Chemnitz in eastern Germany in the early 20th century. He sold stamps, supplies and literature. He prepared his own albums and catalogs. In December, 1911, he published a 40-page booklet entitled (translated) *Proofs, Stamps with Specimen, as well as Essays of the United States of America*.⁹ This booklet presents in catalog format the proofs of U.S. issues from the New York Postmaster Provisional to the Trans-Mississippi stamps. It lists die and plate proofs as well as trial-color proofs including the Atlantas (but not the Goodalls). It lists the “SAMPLE” overprints as well as some of the Banknote experimental printings.

Since it was printed in Europe, Kohl was able to illustrate it. The illustrations, however, were from his stamp catalog, so no card proofs overprinted “Specimen” are shown. On the other hand, he clearly illustrated the typeface and upper case/lower case configuration of both Type 1 and Type 2. He also gave detailed measurements of each and was careful to identify the color of the overprint for each proof.

Kohl’s foreword sheds some light on what is listed but not on its origin, beyond being from a collection he had purchased. Here is a loose translation of the foreword:

In the following, we present a high-level listing of one of our recently acquired specialized collections containing proofs, stamps with specimen overprint, etc., of the United States. We have included in this list not only a specific description of the kind of proofs....The difference of the paper is very apparent. It can usually be distinguished as being more thick or thin....or also to be thick card. In this work, you can get the listing of proofs, always in small printings, preceded by a short specification of the original stamp according to Kohl’s Handbook. Then follows a sparse listing of all kinds of proofs that are available in this collection which can be found in no place but this handbook; however, they are of great interest to the specialist....This work naturally makes no claim to any kind of completeness. It is only supposed to arouse an interest in the wonderful kind of proofs and so on and give the collectors a little list of these collectibles.¹⁰

Three things are important here. First there is only this *one* collection. The listings do not represent a supply of each proof. Kohl priced each item in the catalog. That might have fostered the belief that he had multiple copies, thus leading to the frequently quoted observation that “the proofs came out of Germany.” Second, he makes no claim to completeness. This is only a listing of proofs that are available in this collection. While Kohl lists a large number of the possible Type 1 and 2 card proofs overprinted “Specimen”, he does not list all of the possible 161 proofs that would make a complete set of either type. Third, he says that some of the proofs are only to be found in this collection, and thus are unique.

Brazer’s second source is the 1924 sale of the Eeltjes collection. However, all of the specimen card proofs listed by Kohl (except one) were acquired by C. Eeltjes and subsequently sold by Scott.¹¹ The Eeltjes sale showed no proofs not listed by Kohl. So while Brazer did not really have two independent sources, he must have had additional information. This census—drawn from the auction record and many other sources—is an attempt to fill the gaps in Brazer’s presentation.

Census Data

The earliest auction catalog to mention card proofs overprinted “Specimen” was the 46th J. C. Morgenthau & Co. sale on October 9-10, 1911.¹² Lot 178 describes “1847 to 1869 also Newspaper and Departments, 59 proofs on cardboard, a few with Specimen.” Many subsequent catalogs similarly do not describe the overprint well enough to identify the type, but usually identify the stamp. More recent catalogs include photographs. From those we can determine the overprint type and follow individual proofs through the years.

The results of this search are summarized in the tabular data presented in Figures 14-31. A colored dot in a table indicates instances where a card proof overprinted specimen could be identified separately from the Kohl listing. The color of the dot is the color of the handstamp. For easy comparison, the proofs in Kohl’s list are indicated by a “PK”. Brazer

listed all the proofs from the 1879 emission except the 1865 Newspapers and the Postage Dues. Because of this, his listings are not specifically noted in the tables.

Regular Issues

The census for the **1847 issue** is shown Figure 14. The 1847 issues were offered in the Brazer 1847 sale by Siegel.¹³ Lot 293 from that sale is the 10¢ 1847 proof pictured in Figure 14; it shows a Type 1 overprint in red. The Type 2 proofs were offered again in the Lewenthal sale.¹⁴ The Type 1 and Type 3 sets were in the “Chesapeake” sale.¹⁵ The 5¢ with Type 3 handstamp is also shown in Figure 14. Interestingly, the 1847 issue was not represented in the Robson Lowe sale in Basel. Therefore, the 1847 issue likely does not exist with a Type 4 overprint.

The 1847 issue

Scott	Value	T1	T2	T3	T4
3P4	5¢	● PK	● PK	●	
4P4	10¢	● PK	● PK	●	



Figure 14. Card proofs of the 1847 reproductions are recorded with three of the four specimen overprint types. Shown here are a 10¢ proof with the Type 1 overprint and a 5¢ proof showing the Type 3. The table shows census details. Dots indicate that the designated item has been recorded independent of the Brazer-Kohl listings. The color of the dot is the color of the handstamp. “PK” indicates items cited in Peter Kohl’s initial 1911 listing.

The census for the **1851 issue** is shown in Figure 15. Examples of Types 1, 2 and 3, all on 1¢ card proofs, are also shown. The Type 1 and Type 2 proofs of the 1851 issue were offered individually in a series of Weiss¹⁶ and Siegel¹⁷ sales. Siegel sale 726 and Weiss sale 123 offered the same 3¢ Type 1 and 2 proofs. Siegel sale 864 and 905 offered the same 1¢ Type 2 and 30¢ Type 1 proofs. Note that Kohl only listed three of the Type 2 1851s. The Type 3 proofs were offered as one lot in the Nutmeg sale.¹⁸

Regarding the Type 4 proofs in Figure 15, the description for lot 2979 of the Robson Lowe sale says (in part): “1857-60 reprinted plate proofs on card: 1¢ to 90¢ set of seven [sic].” The set should consist of eight stamps. The 1¢, 3¢, 5¢, and 12¢ are pictured. The 90¢ is implied leaving the possibility that one of the 10¢, 24¢, or 30¢ is missing (or that the Lowe describer miscounted). The total tally (including other sets listed in the lot descrip-

Scott	Value	T1	T2	T3	T4
40P4	1¢	● PK	● PK	●	●
41P4	3¢	● PK	●	●	●
42P4	5¢	● PK	● PK	●	●
43P4	10¢	● PK	● PK	●	● ?
44P4	12¢	● PK		●	●
45P4	24¢	● PK		●	● ?
46P4	30¢	● PK		●	● ?
47P4	90¢	● PK		●	●

The 1851 issue

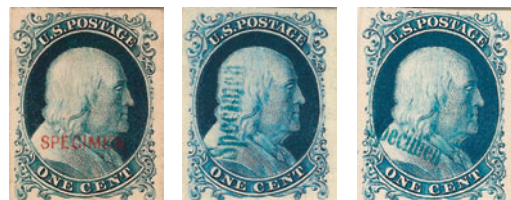


Figure 15. All four specimen overprint types are known on card proofs of the 1851 stamps, though the Type 2 is recorded only on the lower values and there is some uncertainty about the existence of the Type 4 overprint on three values. Shown here are 1¢ 1851 proofs (40P4) with (from left) Type 1, Type 2 and Type 3 overprints.

The 1851 Carrier stamps

Scott	Value	T1	T2	T3	T4
LO1	Franklin	●PK	●PK		●
LO2	Eagle	●PK	●PK		●

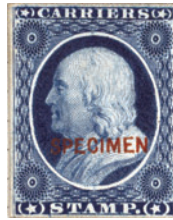


Figure 16. Three specimen overprint types are known on card proofs of the 1851 Carrier stamps. The Type 3 overprint has not been recorded. Shown here are the Type 1 overprint on a Franklin Carrier stamp and a Type 2 overprint on an Eagle Carrier. These images, from the Benjamin K. Miller collection at the New York Public Library, are shown here through the courtesy of the Smithsonian National Postal Museum.

tion) is 30, which is consistent with one of the 1851 issue being missing. Therefore, Figure 15 shows a question mark in the Type 4 information for the 10¢, 24¢ and 30¢ proofs.

The census of the **Carrier issues** is shown in the table in Figure 16 and two examples are also shown. The Type 1 and Type 2 proofs for both the Franklin and Eagle carrier stamps are in the collection Benjamin K. Miller donated to the New York Public Library in 1925. They may be viewed on The National Postal Museum website Arago (arago.si.edu, search on “Carriers’ Stamps”). Interestingly, the Type 1 overprint on both items is in red whereas Kohl indicates the Eagle is overprinted in black and does not list a color for the Franklin. All four proofs were likely purchased by Miller at the 1924 Eeltjes sale. A sale of the Type 3 overprint could not be located. The Type 4 Franklin and Eagle are in the collection of M. Taylor.

The 1861 issue

Scott	Value	T 1	T2	T3	T4
63P4	1¢	●PK		●	●
73P4	2¢	●PK	●?	●	●
65P4	3¢	PK			●
76P4	5¢	PK		●	●
68P4	10¢	●PK		●	●
69P4	12¢	●PK		●	●
77P4	15¢	PK		●	●
78P4	24¢	●PK		●	●
71P4	30¢	●PK		●	●
72P4	90¢	●PK	●PK	●	●

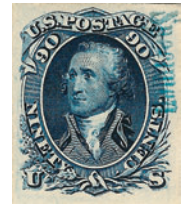
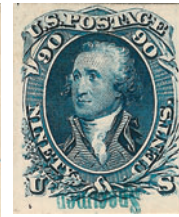


Figure 17. All four specimen overprint types are recorded on card proofs of the 1861 stamps, but for the Type 2 handstamp, the record is sparse. The Type 2 overprint on the 90¢ proof is shown at upper right. The Type 3 overprint was sometimes applied carelessly. The 1¢ stamp at upper left bears two strikes of the Type 3, one partially off the card. On the 90¢ proof at top center, the Type 3 overprint is inverted.

The census of the **1861 issue** is shown in the table in Figure 17. Examples are also shown. The Type 1 overprints on the 1¢, 24¢ and 30¢ proofs were in the Siegel sale.¹⁹ Lane describes seeing a 2¢.²⁰ The 10¢ is in the exhibit of Ken Gilbert. The 12¢ was in a Weiss sale.²¹

The Type 2 overprint seems to be especially scarce on 1861s with only two examples noted in the auction search. The 2¢ was in the Finkelberg sale described as being on India

paper, but is almost certainly on card since it measures and appears as a Type 2 on card.²² Kohl reported only the 90¢ Type 2. This is shown at upper right in Figure 17. With at least two values known, it is likely that the whole set of Types 2 existed at one time. The individual examples may still exist in collectors hands.

An interesting aspect of the 1861 card proofs overprinted “Specimen” is the 1¢ Type 3, which has been stamped twice. On the upper left proof in Figure 17, the handstamp on the left appears to have either been partially cut off or to have partially missed the already-cut proof. The Type 3 handstamps appear in many different positions on the different values so that the latter explanation is most likely. The overprints on the 12¢ and the 15¢ are also partially off the proof.²³ The 2¢ Type 3 was in the Metzger sale.²⁴ Note also the 90¢ Type 3 (top center in Figure 17), on which the overprint is inverted.

The Finkelberg sale offered four lots of 1861 issues on card overprinted “Specimen.” The 15¢ is listed in lot 1321 but not identified and not listed as on card. Two 90¢ were listed in lot 1325 as proofs on card, but not otherwise described. This same lot was sold in the DePuy sale, lot 67.²⁵ These are the 90¢ proofs with overprints Types 1 and 2 in Figure 17. Lot 1326 in the Finkelberg sale offered the 2¢ Type 2. Lot 1327 offered another 2¢ but did not describe it. With the exception of an 1869 lot, the four Finkelberg 1861 lots are the only card proofs overprinted “Specimen” that were in the Finkelberg sale.

The census of the **1869 issue** and two examples are shown in Figure 18. Siegel’s later Brazer sale offered a complete set of the 1869 pictorials with Type 1 specimen handstamp in red (except for the 10¢ and 30¢ which were in black).²⁶ The partial set of Type 2 proofs

The 1869 Issue

Scott	Value	T1	T2	T3	T4
112P4	1¢	● PK	● PK		●
113P4	2¢	● PK	●	●	●
114P4	3¢	● PK		●	
115P4	6¢	● PK	● PK	●	●
116P4	10¢	● PK	● PK	●	●
117P4	12¢	● PK	● PK	●	●
129P4	15¢	● PK		●	●
120P4	24¢	● PK		●	●
121P4	30¢	● PK	● PK		●
122P4	90¢	● PK	●	●	●



Figure 18. All four overprint types are recorded on card proofs of the 1869 stamps. Of the 40 possible examples only six items are not recorded. Shown above are the 2¢ 1869 with the Type 2 overprint the 3¢ 1869 with the Type 3 overprint.

that was listed by Kohl was sold in the first Juhring sale by Sotheby Parke Bernet.²⁷ The 1¢, 10¢, and 12¢ are now in a private collection. The 2¢ Type 2 is in the exhibit of Steve Rose, who bought it on eBay. The 30¢ Type 2 appeared again in a Siegel sale December 13, 1999. The 90¢ Type 2 and 3 were in Lot 1579 of the Finkelburg sale, where they were listed as being on India paper. They are now in the Don David Price exhibit. The sale of the Frederick W. Lopez collection contained the 2¢, 6¢, 12¢, 15¢, and 24¢ Type 3 card proofs.²⁸ The 3¢ Type 3 was in the “Chesapeake” balance sale.²⁹ The 10¢ Type 3 is in the exhibit of Michael Laurence. The 3¢ Type 4 was explicitly described as missing from Lot 2980 of the Robson Lowe Basel sale.

The census of the **1873 Bank Note issues** and three examples are shown in Figure 19. A complete set of unknown type proofs of the 1873 series was in the Hollowbush sale.³⁰ The 1¢ was not listed. No photograph was provided, but the set was listed with a blue overprint. Another set of unknown type was offered in Siegel sale 631, the Hirschfield collection.³¹ This set was not photographed, but listed as complete with overprints in blue. In-

Scott	Value	T1	T2	T3	T4
156P4	1¢	● PK	● PK	●	●
157P4	2¢	● PK	PK	●	●
158P4	3¢	● PK	PK	●	●
159P4	6¢	● PK	● PK	●	●
160P4	7¢	● PK	PK	●	●
161P4	10¢	● PK	PK	●	●
162P4	12¢	● PK	PK	●	●
163P4	15¢	● PK	PK	●	●
164P4	24¢	PK	PK	●	●
165P4	30¢	● PK	PK	●	●
166P4	90¢	● PK	PK	●	●

The 1873 issue



Figure 19. On card proofs of the Bank Note stamps of 1873, the Type 2 overprint seems the most elusive. A full set was listed in Peter Kohl's 1911 booklet, but only two examples have been seen in modern times. Shown here, from left, are the Type 1, 2 and 3 overprints, on card proofs of the 6¢ Lincoln (Scott 159P4).

Interestingly, the lot is described as "Probably from Foreign Postal Archives, 90¢ Card thin." Half of the Type 1 proofs were offered in Siegel sale 962 and the other half in the 1990 Brazer sale.³² The 24¢ was missing from the Eeltjes sale and was not found elsewhere. The 1¢ Type 2 proof was also in Siegel sale 962. The 6¢ Type 2 proof was in the Ainsworth Sale.³³ The remainder of the Type 2 proofs in Kohl's list have not been reported since the Eeltjes sale. Nutmeg sale 168 accounted for the Type 3 proofs, with the 90¢ missing.³⁴ The 2¢ Type 4 was listed and shown to be without the overprint. The Type 4 set appeared again in the Siegel sale 612.³⁵ The lot description listed the 1¢, 3¢, 6¢, and 10¢ as Scott numbers 206P4S to 209P4S confirming that the proofs are from the second emission.

Census data for card proofs of the **1875-1882 Bank Note stamps** is shown, along with examples, in Figure 20. The Type 1 and Type 2 proofs were in Siegel sale 962. The Type 3 proofs were in Nutmeg sale 168.³⁶ The 5¢ Garfield is listed in Robson Lowe sale,

The 1875-82 issue

Scott	Value	T1	T2	T3	T4
183P4	2¢	● PK	● PK	●	●
185P4	5¢	● PK	● PK	●	●
205P4	5¢				●

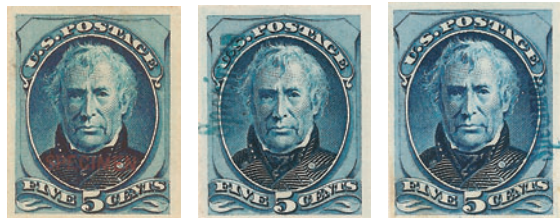


Figure 20. Census of specimen overprints on card proofs of the 1875-1882 Bank Note stamps, and examples of Types 1, 2 and 3 on the 5¢ Taylor stamp.

lot 2979. A photograph of this proof was included in the sale catalog. The existence of this proof is further evidence that the Type 4 proofs are from the 1882 emission of proofs, an assumption that is supported by the 10-millimeter thickness of the proofs. The other types are on the 1879 emission of card proofs.

Departmental Stamps

The census for the Officials is shown in Figures 21 through 30. Complete sets of all 92 Officials card proofs overprinted "Specimen" have been offered at various times. The complete set of Type 1 proofs was in the Eeltjes sale.³⁷ The 1961 Vahan Mozian sales of-

ferred the set of Type 1 in separate lots for each Department.³⁸ The Wolf and Hatton sale by Simmy's in 1982 offered the Type 1 set without the State Department dollar values as lot 585.³⁹ It sold for \$6,000. This set is still intact and the dollar values have been added. The Type 2 set was sold in the 1990 Brazer sale as separate lots and included only the Agriculture, Executive, Justice, Navy, State (without the dollar values) and War.⁴⁰ The Type 3 set was sold in the Markovits sale as separate lots.⁴¹ In a twist, the State Department set included only the dollar values. Of course, the Type 4 proofs were in Robson Lowe sale (lot 2989) as a complete set of all 92 Officials.

Scott	Value	T1	T2	T3	T4
O1P4	1¢	● PK	●	●	●
O2P4	2¢	● PK	●	●	●
O3P4	3¢	● PK	●	●	●
O4P4	6¢	● PK	●	●	●
O5P4	10¢	● PK	●	●	●
O6P4	12¢	● PK	●	●	●
O7P4	15¢	● PK	●	●	●
O8P4	24¢	● PK	●	●	●
O9P4	30¢	● PK	●	●	●

Agriculture Department



Figure 21. The census of the Agriculture proofs shows that Agriculture is one of several government departments for which all four overprint types are recorded for all stamp values. Pictured above, from left, are overprint Types 1 and 4 on card proofs of the 1¢ Agriculture stamp.

The census of the Agriculture proofs and examples are shown in Figure 21. A Type 1 Agriculture set was Lot 346 in the Vahan Mozian sale. A Type 2 set was lot 2133 in the 1990 Brazer sale. The Type 3 Agriculture set was lot 3436 in the Markovits Sale.

The census of the Executive and examples are shown in Figure 22. The Type 1 Executive proofs were part of the Wolf and Hatton sale and the Vahan Mozian Sale (lot 347). The Type 2 proofs were in the 1990 Brazer sale (lot 2134) and are now in the exhibit of

Executive

Scott	Value	T1	T2	T3	T4
O10P4	1¢	● PK	●	●	●
O11P4	2¢	● PK	●	●	●
O12P4	3¢	● PK	●	●	●
O13P4	6¢	● PK	●	●	●
O14P4	10¢	● PK	●	●	●



Figure 22. The census of the Executive card proofs reveals that all four overprints are recorded on every denomination. Shown here, from left, are overprints Type 1 and Type 4 on card proofs of the 2¢ Executive stamp.

Lester C. Lanphear III. The Type 3 proofs were in the Markovits sale, lot 3008.

The census of the Department of the Interior and examples are shown in Figure 23. A set of Interior Department proofs was offered in the Earl of Crawford Sale in 1942 as lot 456, described only as “a very rare set.”⁴² The Type 1 proofs were part of the Wolf and Hatton lot and the Vahan Mozian sale (lot 348). The Type 2 proofs are in the collection of the author. The Type 3 proofs were in the Markovits sale, lot 3359.

The census of the Department of Justice and examples are shown in Figure 24. A set

Scott	Value	T1	T2	T3	T4
O15P4	1¢	● PK	●	●	●
O16P4	2¢	● PK	●	●	●
O17P4	3¢	● PK	●	●	●
O18P4	6¢	● PK	●	●	●
O19P4	10¢	● PK	●	●	●
O20P4	12¢	● PK	●	●	●
O21P4	15¢	● PK	●	●	●
O22P4	24¢	● PK	●	●	●
O23P4	30¢	● PK	●	●	●
O24P4	90¢	● PK	●	●	●

Interior Department



Figure 23. All four overprints are also recorded on all denominations of the Interior stamps. Shown here overprint Types 2 and 4 on card proofs of the 3¢ Interior stamps.

Scott	Value	T1	T2	T3	T4
O25P4	1¢	● PK	●	●	●
O26P4	2¢	● PK	●	●	●
O27P4	3¢	● PK	●	●	●
O28P4	6¢	● PK	●	●	●
O29P4	10¢	● PK	●	●	●
O30P4	12¢	● PK	●	●	●
O31P4	15¢	● PK	●	●	●
O32P4	24¢	● PK	●	●	●
O33P4	30¢	● PK	●	●	●
O34P4	90¢	● PK	●	●	●

Justice Department



Figure 24. All four overprints are also recorded on all denominations of the card proofs of the Justice department stamps. Shown here overprint Types 1 and 2 on 6¢ Justice Department proofs.

Scott	Value	T1	T2	T3	T4
O35P4	1¢	● PK	●	●	●
O36P4	2¢	● PK	●	●	●
O37P4	3¢	● PK	●	●	●
O38P4	6¢	● PK	●	●	●
O39P4	7¢	● PK	●	●	●
O40P4	10¢	● PK	●	●	●
O41P4	12¢	● PK	●	●	●
O42P4	15¢	● PK	●	●	●
O43P4	24¢	● PK	●	●	●
O44P4	30¢	● PK	●	●	●
O45P4	90¢	● PK	●	●	●

Navy Department



Figure 25. The census of the Navy Department card proofs reveals that the Type 3 specimen overprint is not recorded on the 90¢ Navy value. All others are known. Shown here are overprint Types 3 and 4 on card proofs of the 7¢ Navy denomination.

of Justice Department proofs was offered in the Earl of Crawford Sale in 1942 as Lot 458, again described as “a very rare set.” The Type 1 proofs were part of the Wolf and Hatton sale and the Vahan Mozian sale (lot 349). The Type 2 proofs were in the 1990 Brazer sale (lot 2135) and resold in the Lockyear Sale.⁴³ The Type 3 proofs were in the Markovits sale, lot 3410.

The census of **Navy Department** card proofs with specimen overprints and examples are shown in Figure 25. The Type 1 Navy Department proofs were part of the Wolf and Hatton sale lot and the Vahan Mozian sale, lot 350. The Type 2 proofs were in the 1990 Brazer sale, lot 2136. The Type 3 proofs were in the Markovits sale (lot 273) and again in lot 3335 of the Lakeshore portion of Siegel sale 905. In both cases the 90¢ value was missing.

The census of the **Post Office Department** and examples are shown in Figure 26. The Type 1 Post Office Department proofs were part of the Wolf and Hatton Sale and the Vahan Mozian sale, lot 351. The 12¢ Type 2 was in lot 3388 of the Lakeshore portion of Siegel

Scott	Value	T1	T2	T3	T4
O47P4	1¢	● PK		●	●
O48P4	2¢	● PK		●	●
O49P4	3¢	● PK		●	●
O50P4	6¢	● PK		●	●
O51P4	10¢	● PK		●	●
O52P4	12¢	● PK	●	●	●
O53P4	15¢	● PK		●	●
O54P4	24¢	● PK		●	●
O55P4	30¢	● PK		●	●
O56P4	90¢	● PK		●	●

Post Office Department



Figure 26. The census for the Post Office Department shows that the Type 2 overprint is recorded for only one denomination, the 12¢. For the other three overprint types, all values are represented. Shown here are Type 1 (left) and Type 3 overprints on card proofs of the 10¢ Post Office stamp.

Scott	Value	T1	T2	T3	T4
O57P4	1¢	● PK	●		●
O58P4	2¢	● PK	●		●
O59P4	3¢	● PK	●		●
O60P4	6¢	● PK	●		●
O61P4	7¢	● PK	●		●
O62P4	10¢	● PK	●		●
O63P4	12¢	● PK	●		●
O64P4	15¢	● PK	●		●
O65P4	24¢	● PK	●		●
O66P4	30¢	● PK	●		●
O67P4	90¢	● PK	●		●
O68P4	\$2	● PK		●	●
O69P4	\$5	● PK		●	●
O70P4	\$10	● PK		●	●
O71P4	\$20	● PK		●	●

Department of State



Figure 27. The census data records the existence of the 1¢ through 90¢ State denominations with the Type 2 overprint and the dollar and values with the Type 3 overprint. Shown here are card proofs of the 12¢ State stamp with overprints Type 1 (left) and Type 2.

sale 905. None of the other Post Office denominations has been recorded with the Type 2 overprint. The Type 3 proofs were in the Markovits sale, lot 3517.

Census data for specimen overprints on card proofs of the **Department of State**, along with examples, are shown in Figure 27. Interestingly, the State Department proofs seem to have been sold as a set of 1¢ to 90¢ values and as a separate set of dollar values starting with the Eeltjes sale. The Type 1 State Department 1¢ to 90¢ proofs were part of the Wolf and Hatton sale and the Vahan Mozian Sale, lot 727. The Type 1 State dollar values were in Vahan Mozian sale 532 (lot 190) and have since been reunited with the lower-value set sold in the Wolf and Hatton sale. The Type 2 proofs were in the 1990 Brazer sale (lot 2137) and again in Bennett Sale 301.⁴⁴ In both cases the dollar values were missing. The Type 3 dollar values were in the Markovits Sale (lot 3059) but the lower values were not. As luck would have it, the 2¢ Type 1 proof is the catalog-listed double transfer from Position 98. This is shown enlarged in Figure 28. Doubling is clearly visible at bottom.

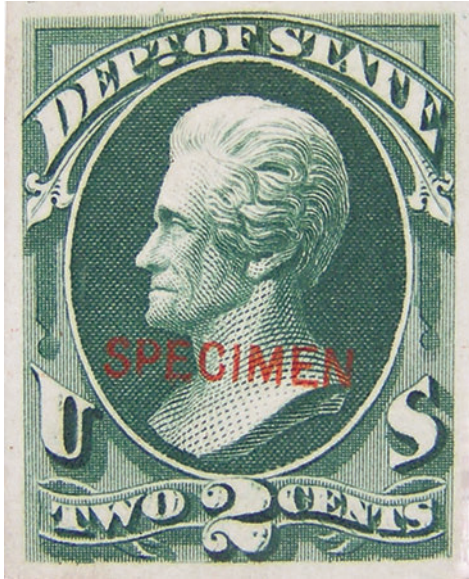


Figure 28. Type 1 specimen overprint on a card proof of the 2¢ State Department stamp from position 98, which shows a pronounced double transfer at bottom.

The Type 3 set which was Lot 3148 of the Markovits sale and sold again in Siegel Sale 905 (lot 3368).

The War Department census and examples are shown in Figure 30. As with the Agri-

The **Treasury Department** census and examples are shown in Figure 29. The Type 1 Treasury Department proofs were part of the Wolf and Hatton sale and the Vahan Mozian Sale, lot 352. The 2¢ Type 2 was in the Lewenthal sale.⁴⁵ The 15¢ Type 2 was part of

Scott	Value	T1	T2	T3	T4
O72P4	1¢	● PK		●	●
O73P4	2¢	● PK	●	●	●
O74P4	3¢	● PK		●	●
O75P4	6¢	● PK		●	●
O76P4	7¢	● PK		●	●
O77P4	10¢	● PK		●	●
O78P4	12¢	● PK		●	●
O79P4	15¢	● PK	●	●	●
O80P4	24¢	● PK		●	●
O81P4	30¢	● PK		●	●
O82P4	90¢	● PK		●	●

Treasury Department



Figure 29. On card proofs of the Treasury Department, similar to the Post Office, most of the Type 2 overprints have not been recorded. For the Type 2 “Specimen” overprint, only the 2¢ and 15¢ denominations are known. Shown here are Type 1 (left) and Type 3 overprints on 24¢ Treasury card proofs.

Scott	Value	T1	T2	T3	T4
O83P4	1¢	● PK	● PK	●	●
O84P4	2¢	● PK	● PK	●	●
O85P4	3¢	● PK	● PK	●	●
O86P4	6¢	● PK	● PK	●	●
O87P4	7¢	● PK	● PK	●	●
O88P4	10¢	● PK	● PK	●	●
O89P4	12¢	● PK	● PK	●	●
O90P4	15¢	● PK	● PK	●	●
O91P4	24¢	● PK	● PK	●	●
O92P4	30¢	● PK	● PK	●	●
O93P4	90¢	● PK	● PK	●	●

War Department



Figure 30. For the War Department, all four specimen overprints are recorded on all denominations. The Type 1 (left) and Type 4 handstamps are shown.

culture, Executive, Interior and Justice card proofs, all four overprints are recorded on all denominations. The Type 1 War Department proofs were part of the Wolf and Hatton sale and the Vahan Mozian sale (lot 353). The Type 2 proofs were in the 1990 Brazer sale, lot 2138. The Type 3 proofs were in the Markovits sale (lot 3208) and again in Siegel Sale 905, lot 3377. The Type 1 and 4 handstamps are shown in Figure 30.

Newspaper and Periodical Stamps

The census of specimen overprints on card proofs of the Newspaper and Periodical stamps is shown in Figure 31. A complete set of Type 1 Newspaper proofs (1875 issue) was offered in Siegel Sale 802.⁴⁶ The Type 4 set was lot 2990 in the Robson Lowe sale. The 1865 Newspaper proofs were included in this set but not listed by Kohl or Brazer. The Type 4 set from PR9P4 to PR32P4 was sold again in the Lynn Warm-Griffiths Sale as lot 1147.⁴⁷ The Type 4 proofs were also illustrated in 2005 by Doc M. Pepper in his monograph.⁴⁸ The

Scott	Value	T1	T2	T3	T4	Scott	Value	T1	T2	T3	T4
PR5P4	5¢				●	PR20P4	60¢	● PK	PK		●
PR6P4	10¢				●	PR21P4	72¢	● PK	PK		●
PR7P4	25¢				●	PR22P4	84¢	● PK	PK		●
PR9P4	2¢	● PK	PK		●	PR23P4	96¢	● PK	PK		●
PR10P4	3¢	● PK	PK		●	PR24P4	\$2	● PK	PK		●
PR11P4	4¢	● PK	PK		●	PR25P4	\$3	● PK	PK		●
PR12P4	6¢	● PK	PK		●	PR26P4	\$6	● PK	PK		●
PR13P4	8¢	● PK	PK		●	PR27P4	\$9	● PK	PK		●
PR14P4	9¢	● PK	PK		●	PR28P4	\$12	● PK	PK		●
PR15P4	10¢	● PK	PK		●	PR29P4	\$24	● PK	PK		●
PR16P4	12¢	● PK	PK		●	PR30P4	\$36	● PK	PK		●
PR17P4	24¢	● PK	PK		●	PR31P4	\$48	● PK	PK		●
PR18P4	36¢	● PK	PK		●	PR32P4	\$60	● PK	PK		●
PR19P4	48¢	● PK	PK		●						

Figure 31. Census of specimen overprints on card proofs of the Newspaper and Periodical stamps. It would appear that the Newspaper proofs are the most elusive of all the various issues with specimen overprints.

notable Weiss sale of the Braceland Newspaper collection did not offer any card proofs overprinted “Specimen.” It would appear that the Newspaper proofs are the most elusive of the various issues.

Before summarizing the census, there are a few odds and ends to point out. There exists a 12 x 2.5 mm sans-serif “SPECIMEN” overprint, all capital letters, that appears on two items. The first, on a 10¢ 1847 reproduction card proof, is from the Brazer 1847s sale and is shown in Figure 32.⁴⁹ It was sold again in the Lewenthal sale⁵⁰ and in Bennett sale 304.⁵¹ The second is (strangely) on a 30¢ 1861 essay, a blue trial-color plate proof on card (71-E2d). This was in the Finkelberg sale.⁵² A similar sans-serif overprint, but 15 mm long, appears on a 6¢ Bank Note card proof which was in the 1990 Brazer Sale (lot 1576).



Figure 32. Odd overprint, on a 10¢ 1847 reproduction card proof. The overprint ties to no larger set. One other example of the overprint is known.

A violet Old English overprint with a period appears on two items. The first is on a 5¢ 1847 reproduction card proof that was in the Lewenthal Sale.⁵³ The second is a 12¢ 1851 card proof illustrated and described by Stanley Piller.⁵⁴ In both cases the overprint measures approximately 17.5 mm. While any of these could represent a fifth set of card proofs handstamped “Specimen”, these are the only examples that have surfaced. They hardly establish a case for another set.

Summary of Census Data

There are several points that come out of the census. No multiples were found for any of the four overprint types. Furthermore, when a comparison was possible between images of the same stamp, they were always found to be the same proof. These facts support the conclusion that there was only one set of each overprint type created.

While the author is interested in seeing any additional examples collectors may have, 160 examples of the Type 1 proofs have been seen so we can infer that the entire set of proofs represented by the 1879 emission were all handstamped, except for the Postage Dues and the 1865 Newspapers, for a total of 161 proofs. We can infer the same for the Type 2 proofs, with 124 examples recorded. The Type 3 proofs have 119 examples recorded. So we can draw the same conclusions except that Carrier and Newspaper proofs have not been seen. The Type 4 proofs are complete including the Postage Dues and the 1865 Newspapers, but missing the 1847s, one of the 1851s, the 3¢ 1869, and the 2¢ 1873 (without the handstamp) for a total of 167 proofs. The most complete description of the underlying card proof emissions is given by Brett.⁵⁵

In summary, the census supports (but does not prove) the statement that there are three complete sets of the 1879 emission of card proofs hand stamped “Specimen” with the exceptions noted above. There is one complete set of the 1882 emission of card proofs handstamped “SPECIMEN” with the exceptions noted. Each of the proofs is unique.

Origins

The key to understanding the origin of these proofs lies in the 1976 Robson Lowe sale of a worldwide collection that included the Type 4 proofs. The collection originated in the Bechuanaland Protectorate, which achieved independence from Britain in 1966 and was renamed Botswana. Prior to that, its history is intertwined with that of South Africa. The introduction to Part 2 of the Lowe sale says:

EXPECT THE UNEXPECTED...

Scott #9a, 1849 1Fr Light carmine on yellowish, tete-beche, a showpiece unused horizontal "face to face" tete-beche pair. This spectacular pair is widely regarded as one of the greatest 1849-50 Ceres issue tete-beche rarities extant. ex-Ferrary, Hind and "Lafayette".
Cat. \$235,000;
Realized \$218,600



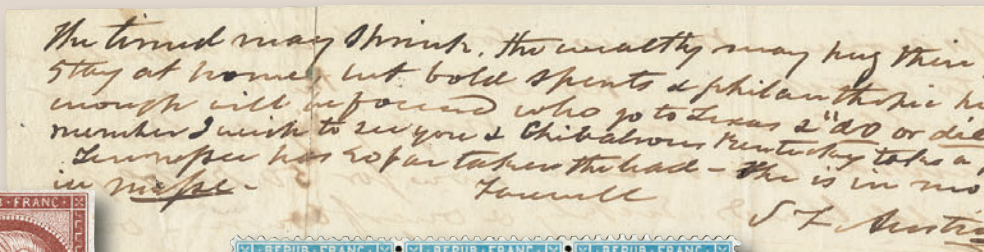
The First postage stamps in Minnesota Territory. Ten Cent Black 1847 Issue with green "Saint Paul, Min. Ter./Feb 12" datestamp, the only known 1847 issue cover from Minnesota Territory.
Est. \$10,000-15,000
Realized \$54,725



Scott #126, 6c Blue re-issue, a phenomenal used example that is quite likely the finest used copy of this rare re-issue in existence. PF & 2005 PSE certificate (XF-Superb 95).
Cat. \$2,750;
Realized \$24,250



Austin, Stephen F. An incredible content Autograph Letter Signed, Raising Troops for Texas, "Stephen F. Austin", With Nashville postmark, February 25, 1836.
Est. \$15,000-20,000; **Realized \$207,000**



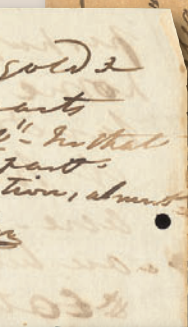
Scott #57b, 1870 20c Bright blue, arresting mint never hinged, inverted cliché. Quite likely the 20c 1870 Siege of Paris.
Cat. \$6,000; **Realized \$27,000**

you knew our friend the noble brave Miles
now to Kentucky - he intended to have gone to his native
land a regiment - his glorious patriotic spirit calls
for every man to arm for liberty & Texas & success he
& hope the call will be responded to & that 1000's of men
will soon honor the gray uniforms by their presence in

100
336
700



Paid Central Overland Pony Express Company, printed Pony Express frank on eastbound 10c Green on buff entire (#U18) to Coopers Mills, Maine, manuscript "Carson City - Sept 30/60", Paid \$2.50, only eight reported examples of this printed frank. ex-Barkhausen, West. Est. \$15,000-20,000; Realized \$74,850



...t blue on bluish, tete-beche, an eye-d block of nine, the center stamp the the finest quality tete-beche multiple ... is issue available. ex-"Lafayette".



Full Rigged Ship illustrated postmark on a fresh folded letter with integral address leaf datelined "Canton (China) April 16, 1834" to New York endorsed "Globe", undoubtedly the finest reported strike of this illustrated marking, as well as the only "full rigged ship" handstamp applied to a cover from China. ex-Porriss. Est. \$7,500-10,000; Realized \$71,975



Pensacola, largely clear straightline British Colonial handstamp on folded letter to St. Augustine, East Florida datelined "Camp at Grand Sable, 14th, December, 1772", the only reported example of this combination of rare markings. ex-Glassco. Est. \$30,000-40,000; Realized \$115,100

Spink Shreves is thrilled to consistently offer the most premium quality stamps and covers from some of the most exciting collections in the world. And our level of commitment and passion for excellence ensure that every element is in place to reach and surpass even the highest expectations of our clients. Because we'd stop at nothing less.



SPINK
— FOUNDED 1666 —
SHREVES GALLERIES

800 556 STAMP www.spinkshreves.com

These lots come from a post office archives to which had been sent samples of stamps by other postal administrations....The collection appears to have started during the 1890's and there are very few issues prior to about 1895 although Austria and U.S.A. evidently provided reprints or plate-proofs respectively of some of their earlier issues.⁵⁶

Robson Lowe does not identify the archives that released the lots nor does he indicate the process followed in obtaining them for auction. However, the card proofs are from the 1882 emission so the collection was likely to have started earlier than 1895. This collection is described by Bendon in more detail:

[It] was clearly formed from UPU distributions....Stamps circulated up to about August 1912 show the normal protective markings; those which had been distributed in normal unused condition are handstamped 'SPECIMEN' with Bechuanaland type BEC2 and it appears that they were all defaced at the same time, probably in late 1912....This collection was certainly formed by the Bechuanaland Protectorate Post Office and appears to have been returned to the GPO in London in or soon after 1937.⁵⁷

So the Type 4 proofs were not handstamped by the USPOD, but by Bechuanaland. This is a clear example of a practice only briefly mentioned by both Bendon and Samuel:



Figure 33. "COLONIAS" overprint on a set of the 1920 Pilgrim Tercentenary stamps. This marking was applied by the Portuguese government on sample stamps distributed to its colonies.

that samples distributed by the U.P.U. were very infrequently overprinted by the receiving country.^{58, 59} There are two examples well known to U.S. philatelists. The first are the handstamps applied by the Portuguese government for distribution of samples to its colonies. They include "ULTRAMAR", "COLONIAS", "Especimen", "SPÉCIMEN", and "AMOSTRA."⁶⁰ Examples of "COLONIAS" on the Pilgrim Tercentenary stamps are shown in Figure 33. A Portuguese "SPÉCIMEN" overprint on the 3¢ U.S. Virgin Islands commemorative of 1937 is shown in Figure 34.



Figure 34. "SPÉCIMEN" overprint applied by Portugal on the U.S. Virgin Islands stamp of 1937.

The second is the specimen handstamp applied by Natal, of which two examples, applied on U.S. 1883-1887 Bank Note stamps, are shown in Figure 35. The Natal handstamps came onto the market through a 1980 Sotheby Parke Bernet auction in Johannesburg.⁶¹ Bendon explains the overprints this way:

In 1887 the International Bureau supplied to the Natal Post Office as complete collections as possible from its reserve stocks....All stamps which had been received in normal unused condition bear the Natal 'SPECIMEN' handstamp type NA2 struck in violet. It appears that the Natal Post Office defaced the stamps at the time of the formation of the Union of South Africa.⁶²



Figure 35. Specimen handstamp applied by Natal on unused U.S. 1883-1887 Bank Note stamps. The Natal handstamps came onto the market through a 1980 Sotheby Parke Bernet stamp auction in Johannesburg, South Africa.



The Union of South Africa was formed on May 31, 1910. It was made up of the separate colonies of Cape of Good Hope, Natal, Transvaal, and Orange Free State. The Bechuanaland Protectorate, Basutoland, and Swaziland were not included. Given that both Natal and Bechuanaland handstamped their collections, might it be possible that one other on this list did as well? Unfortunately, none of the “Specimens” recorded for these countries matches Types 1, 2 or 3.

So the origin of the Type 4 overprints has been determined. At the same time, this also proves that the Post Office Department sent card proofs as samples of postage to foreign countries. Bendon confirms this by remarking of the collections of UPU-distributed United States material in various European postal museums that

Most of the official collections which have been examined contain reprinted plate proofs on white card of stamps, including Carriers, Officials, Postage Due and Newspaper stamps issued between 1851 and 1890. No reference can be found in any International Bureau circular and it is believed that they may have been presented directly by the United States Post Office to other postal administrations.

Those at the [British] National Postal Museum and at the British Library include the 1890-93 issue except for the 8¢ and correspond to the 1890 emission. Each proof in both of these collections has been handstamped “SPECIMEN” 15 X 2.5 mm, certainly in London.⁶³

It is interesting that he identifies two sets of card proofs that, like the Type 4, include issues starting with 1851 and include Postage Dues; but, unlike the Type 4, include the 1890-93 issue. Unfortunately, he does not identify the font so it may or may not be similar to the sans-serif overprint 15mm long on a 6¢ Banknote card proof which was in the 1990 Brazer sale (lot 1576).

The USPOD printed the card proofs starting in 1879. From the Post Office Bill Books, we know that 500 sets were delivered to the Post Office. The second emission in 1882 differed by the addition of the 5¢ Garfield proof. The reasons for the emissions have not been found in the official record. What is more likely is the explanation put forth by Brett

Well, here we can only repeat what prior writers have said as we have nothing official. Specifically, the previous intelligence has been that these were simply for giveaways and were not sold. Like seeds, Department of Agriculture yearbooks, and so forth, these sets made good political sense for presentation to worthy (?) taxpayers, Congressional supporters, and friends of all kinds. As far as anyone can tell, they were intended as giveaways whenever needed. They were grouped by issue (1847s, 1851s, Officials, etc) and enclosed in envelopes.⁶⁴

While it is likely the proofs were popular, they were never numerous enough to support unlimited handout. A complete set cost the Post Office 75¢ in 1882.⁶⁵ So they were a bit pricey for a large giveaway program. But the requirement for exchange with international postal administrations was very small. Between 1879 and 1882, the UPU asked for only 30 additional sets for new members. It did not seek more until 1885, when it changed its request from one sample per set to three.⁶⁶ So responding with a set of the card proofs would have been convenient.

The 1879 and 1882 emissions may have been packaged (as described by Cabeen for the 1894 emission) “in a cardboard box measuring 5½ by ¾ by 1³/₁₆ inches which is covered on all six faces with white glazed paper.”⁶⁷ So it would appear that it was easier for the USPOD to respond to an exchange request with a full set than with a reduced or current

set. In any case, past postage examples may have been thought necessary in case old issues were used by letter writers.

The origins of the Types 1, 2, and 3 overprints on card proofs remain elusive. A search of both Samuel's and Bendon's books did not identify any local specimen handstamps that match. On the other hand, the Type 1, 2 and 3 proofs do share many of the characteristics that identify the Type 4 as being overprinted by Bechuanaland. Only one set of each type has been recorded. They have been identified as occurring on a specific emission of U.S. card proofs (1879) whereas the Type 4 is on the 1882 emission. They have been handstamped "Specimen". Types 1 and 2 appeared in the philatelic marketplace by 1911 as described by Kohl. So it is likely that the sets were released by a postal administration that no longer had a need for them and that the sets were cancelled as a mechanism to keep items in the collection from being used improperly.

In final summary, we have shown that there are three sets of 161 card proofs of the 1879 emission that were cancelled with a specimen handstamp applied by three different unknown foreign governments. There is a fourth set of 167 card proofs of the 1882 emission that was cancelled with a specimen handstamp by Bechuanaland. Each item in each of the four sets of proofs is unique.

Acknowledgements

This work would not have been possible without the support of a number of individuals and organizations. They include C. Ganz and D. Piazza at the Smithsonian National Postal Museum, G. Horn and her staff at the American Philatelic Research Library, R. Markovits, S. Rose, M. Taylor, W. E. Mooz, J. Lee, K. Gilbert, L. Lanphear, and P. McCutcheon of the Smithsonian National Postal Museum Library.

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CONSTANT PLATE VARIETIES OF THE 1873 OFFICIAL STAMPS: TREASURY DEPARTMENT

GEORGE G. SAYERS

This is the eighth of nine studies documenting the constant plate varieties currently reported and verified in the philatelic literature both public and privately distributed, for the 1873 Official stamps. Definitions and historical references are found in the introduction to the series preceding the first article.¹ 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.² These studies are intended to be informative and useful to the interested non-specialist collector. Suggestions to further these goals will be welcomed.

This study of the Treasury Department stamps illustrates for the first time several major plate varieties listed in the *Scott Specialized Catalogue of United States Stamps and Covers* which have not been depicted in the philatelic literature. For the catalog-listed plate varieties, no additional reports are cited except *Chronicle* articles. Most Treasury stamps are readily available, including the five denominations reprinted on soft paper. Most of the plate varieties are not difficult to find, but the Treasury ink reformulation for the soft paper tended to minimize the appearance of the double transfers and the smaller plate damages. Few plate varieties on certified soft paper stamps have been reported. For eight of the 11 1875 Special Printing stamps, fewer than 100 were sold, and plate varieties are rare.

The 1¢ and 2¢ stamps were printed from plates of 200 impressions. The 3¢ stamp was printed from two plates, 29 and 33, both of 200 impressions. All four plates have engraved top and bottom arrows marking the interpane cut between columns 10 and 11. For the 3¢ stamp, Plate 33 was used for the 1875 Special Printing and the post-1884 proofs.³ The 3¢ plate or plates used for the 1873 India-paper proofs, the soft paper printings, the trial-color proofs and the first and second printings of the proofs on card stock have not been identified. For all other values, the same plates were used for all printings.

The other eight stamps were printed from plates of 100 impressions. As with previously described plates of 100, some plates show partial vertical lines and one or more dots in the margin between columns five and six, partial horizontal lines in the margin between rows five and six, and a dot or dots in the geometric center of the plate at the intersection of these two lines. It is beyond the scope of these studies to identify these markings by position, although the author may comment on them. Some varieties have been found on cover.

Treasury Department: 1¢ (Scott O72)

The catalog-listed double transfer refers to many positions. Double transfers of the top and/or bottom frame lines and adjacent design elements can be seen on possibly as many as 80 positions of this 200-impression plate. Die assembly reference dots are found close to the top left and bottom left corners of the design, and are doubled into vertical

dashes which vary with the separation of the two impressions. One stamp with a left-shifted double transfer and a left straight edge has been reported, and is probably from the first column of the right pane.

Treasury Department: 2¢ (Scott O73)

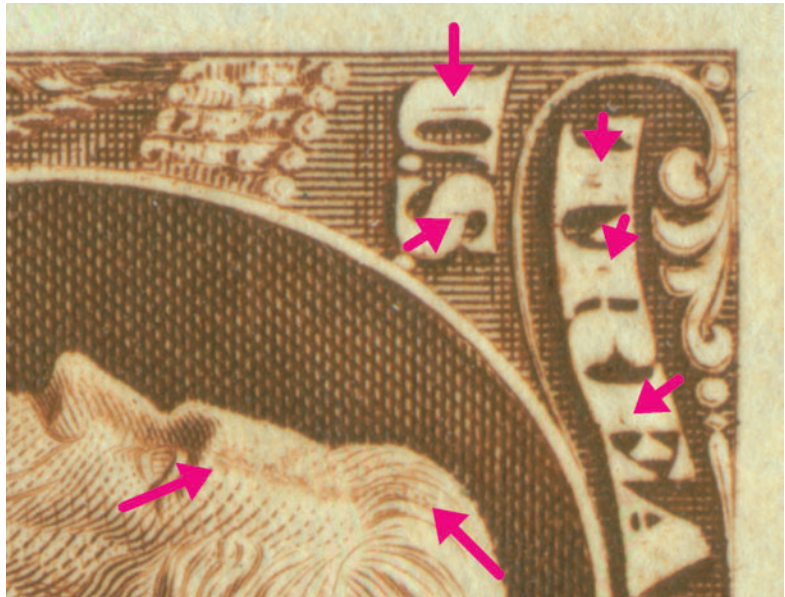
The catalog-listed major scratch in the top of Position 3 of the right pane is shown as Figure 1. The scratch runs from the margin through the “S” of “TREASURY”.

The catalog-listed double transfer refers to at least three distinct types in this 200-impression plate. Part of the right-shifted overall double transfer is shown as Figure 2, from an unknown plate position in an early India-paper proof block (Scott O73P3). This position shows remnant lines in many of the letters and a smear in Jackson’s forehead (indicated by the red arrows). Not included in the illustration is a notable vertical smear in the right margin from the erasure and several small remnants throughout the design. At least two positions show downward shifted double transfers which include the dark shading lines below and to the right of the “2”. One example is at Position 94 of the right pane. A few positions show narrowly spaced doubling of the bottom frame line and rarely the adjacent design elements.



Figure 1. 2¢ Treasury, Right Pane Position 3, scratch from the margin through the “S” of “TREASURY”.

Figure 2. 2¢ Treasury, part of a double transfer from an unknown position. The red arrows mark the vertical remnant lines in the letters and the smear through Jackson’s forehead. From an early India-paper proof (O73P3).



Treasury Department: 3¢ (Scott O74, O109 soft paper)

The double bottom frame line is seen on die proofs. It is not a double transfer. The 3¢ Treasury has 400 positions to consider. Surprisingly, no double transfers have been reported. Full sheets of the right pane of Plate 29 and the left pane of Plate 33 are being studied.

The catalog-listed “shaded circle outside of right frame line” has not been verified. The author has noted one 1875 Special Printing stamp from the Lewenthal collection⁴ showing a small circular blob outside the right margin next to “CENTS” which may be the source of this listing. The stamp shows the wide right margin and straight edge found on the right side of many 1875 Special Printing sheets, indicating it is from the right column of the right pane of Plate 33. This plate was retained after the destruction of obsolete plates authorized in 1884, and used to print the later card and India-paper proofs. No other example of this variety on stamps or proofs has been reported. Lewenthal was an influential collector of the 1873 Official stamps active from the late 1920s to the 1950s. His collection was a primary reference for W. V. Combs’ pamphlet on the Officials 1875 Special Printings.⁵

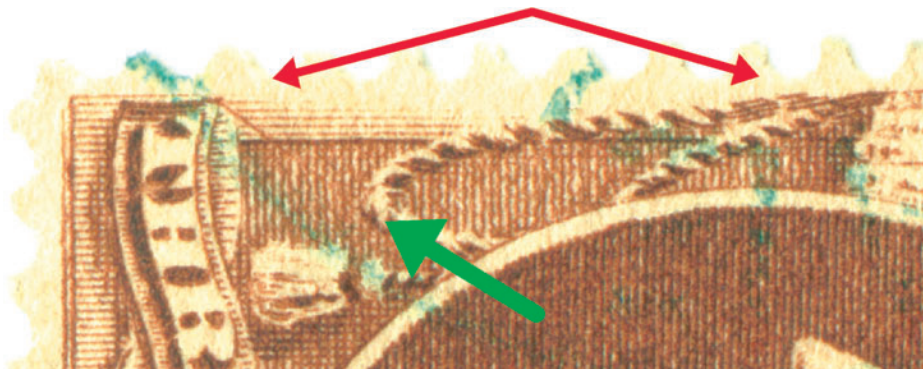


Figure 3. 3¢ Treasury, Plate 29, Left Pane Position 6, erasure of the lower left vertical frame lines indicated by the red arrows and plate scratch indicated by the green arrow.

Figure 3 shows the plate scratch and erasure of some vertical frame lines found in the lower left of Position 6 of the left pane of Plate 29. The erasure is indicated by the red arrows, the scratch by the green arrow. Some copies show a partial capture of the top imprint.

The erasure of some lower left frame lines of Position 31 of the right pane of Plate 29 is shown as Figure 4 indicated by the red arrows. There is an almost identical erasure of the lower left frame lines found in the left column of the left pane of Plate 29. The stamp from this position frequently shows a wide left margin. Copies of 6L29 (noted above) found without the scratch, or 31R29 with perforations, will be difficult to distinguish from the other two very similar positions. No proofs of these three positions have been reported.

Plate scratches in the margin to the right of Position 10 of the right pane of Plate 29



Figure 4. 3¢ Treasury, Plate 29, Right Pane Position 31, erasure of the lower left vertical frame lines, indicated by the red arrows.

Figure 5. 3¢ Treasury, Plate 29, Right Pane Position 10, scratches in the right margin indicated by the red arrows.

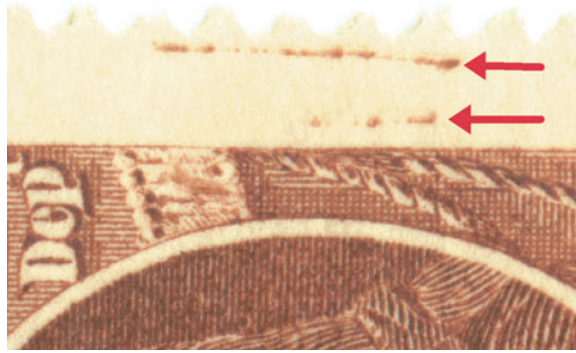


Figure 6. 3¢ Treasury, Plate 29, Right Pane Position 36, short transfer/erasure of the bottom indicated by the red arrow.

are shown as Figure 5, indicated by the red arrows.

The catalog-listed short transfer/erasure of the bottom at Position 36 of the right pane of Plate 29 is shown as Figure 6, indicated by the double-headed red arrow.

There is a short thick horizontal plate scratch found in the "3" of Position 80 of the left pane of Plate 33.

Rollin C. Huggins reported a scarce plate crack found in the lower right corner of an unknown position.⁶ The only example the author has seen of a plate damage in the lower right of the 3¢ is the plate scratch seen in the lower right of Position 91 of the right pane of Plate 33. This damage, from a trimmed stamp, is shown as Figure 7, indicated by the red arrows. This position occasionally shows the top of the bottom interpane arrow in the bottom left margin. This damage may not be the crack described by Huggins.

Several positions show small erasures of the lower section of the left vertical frame line.

Luff records Plate 29 was used for soft paper printings;⁷ the varieties listed above from that plate should be found on soft paper. The author has not recorded any. Plate 33 was also in use at that time and may have been used to print some soft-paper stamps with the above listed plate varieties.

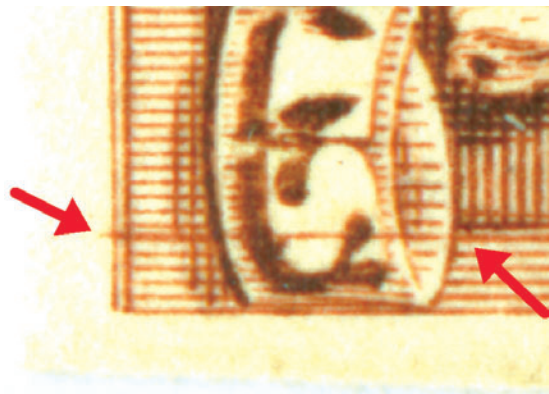


Figure 7. 3¢ Treasury, Plate 33, Right Pane Position 91, scratch through the "S" of "CENTS" indicated by the red arrows.

Treasury Department: 6¢ (Scott O75, O110 soft paper)

The catalog-listed dirty plate variety has been a subject of debate since noted professional philatelist Charles J. Phillips described this variety on hard paper as a “worn plate” in 1931.⁸ Scott continued to describe the variety as “worn plate” into the 1990s. The issue is that the later soft-paper printings show little evidence of a worn plate or of re-entry, while the 1894 card and India-paper proof multiples do show some evidence interpretable as a worn plate. Phillips correctly notes that the 6¢ transfer roll produced relatively shallow impressions on the plate. The shallow engraved fine lines can be susceptible to the problem pressmen called “plugging,” if ink dries quickly, resulting in the appearance of a worn plate. As the author has previously noted, the inks had to be reformulated to print on soft paper about 1879. Probably, the plates were given a thorough cleaning as part of the process of reformulation to get a good print. Examination of 1873 India-paper proofs, 1881 “Atlanta” proofs and the 1894 proofs supports the description as a dirty-plate production variety, not a constant plate variety. Nonetheless some of the stamps are spectacular production varieties worthy of inclusion in any Officials collection.

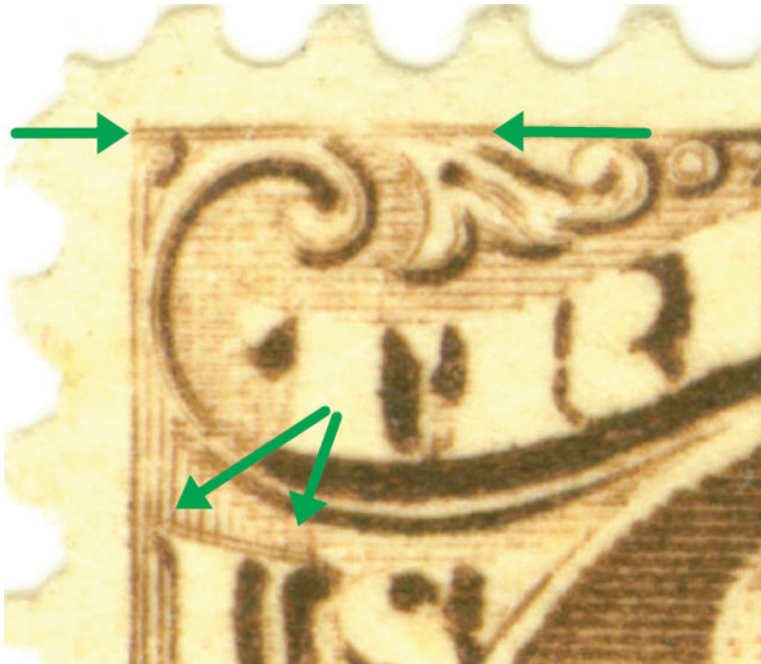


Figure 8. 6¢ Treasury, double transfer of the top left frame and the top of the “U” of “U.S”, indicated by the green arrows, from an unknown position. Illustrated through the courtesy of Alfred E. Staubus.

The catalog-listed double transfer shown as Figure 8 occurs in a few unidentified positions in the top left corner as a doubling of the top frame and a few horizontal design elements, indicated by the green arrows.

Treasury Department: 7¢ (Scott O76)

The double bottom frame line is seen on the die proofs. It is not a double transfer. Examination of an India-paper proof pair from the Markovits exhibit collection shows double transfers of the top frames and a few adjacent design elements of both stamps. Partial capture of the bottom imprint proves these are Positions 91 and 92. The variety is too small to be seen on most production stamps. Lot 820 of Simmy’s sale 139, February 3, 1982, of the Wolf and the Hatton collections, was an 1875 Special Printing stamp described as having a double transfer at the top.

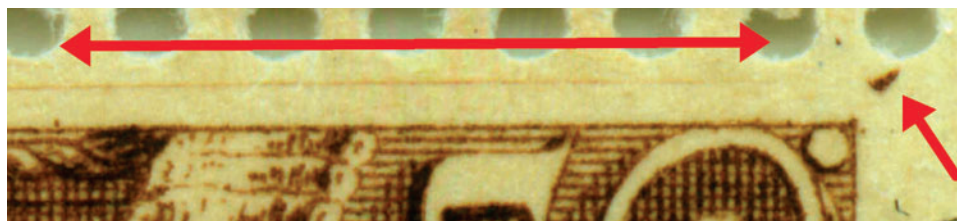


Figure 9. 7¢ Treasury, Position 3, small damage and scratch descending from it indicated by the red arrows on this slightly enhanced image from an 1875 Special Printing (O76S), courtesy of Alfred E. Staubus.

There is a small plate damage and vertical scratch descending from it in the left margin of Position 3 shown as Figure 9. The plate damage and scratch are indicated by the red arrows, shown from an 1875 Special Printing stamp (O76S).

Treasury Department: 10¢ (Scott O77, O112 soft paper)

The double transfer catalog-listed since 1935 has not been confirmed by modern students. No literature references reporting this variety have been found. It may have been reported from examination of India-paper proof sheets done in the early 1930s, or it may be a reporting error. No other plate varieties have been reported for this stamp.

Treasury Department: 12¢ (Scott O78)

Part of the left-shifted double transfer at Position 1 is shown as Figure 10 from a proof block on card stock. The lines in the “VE” of “TWELVE” indicated by the green arrows are characteristic of this position. The position also shows segments of the partly erased left frame line and a pair of dark dots just outside the middle of the left frame. The red arrows indicate the doubled bottom frame lines.

Part of the up-and-left-shifted double transfer at Position 5 is shown as Figure 11 from a proof block on card stock. The doubled left frame line, top design element remnants and bottoms of “R” and “S” of “TREASURY” indicated by the red arrows are characteristic of this position. Tall copies can be identified by the bottoms of the script “No.” characters captured in the top margin. The position also shows extension of the central shading lines into white frame above and right of the “T” of “TWELVE” and segments of the remnant left frame line.

Part of the left-shifted double transfer at Position 21 is shown as Figure 12 from a proof block on card stock. The remnant marks in the “T” of “TREASURY” and in the “U.S” indicated by the red arrows are characteristic of this position, as is a dark line in the middle bar of the “E” in “CENTS”, not illustrated. The position also shows extension of the central shading lines into white frame above and right of the “T” of “TWELVE” and small remnants of the erased left frame line.

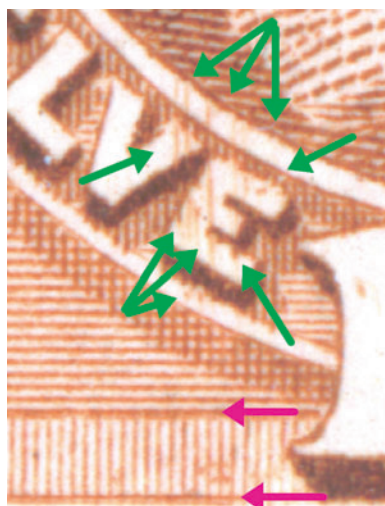


Figure 10. 12¢ Treasury, Position 1, part of the left-shifted double transfer. The green arrows indicate some doubled vertical shading lines in the letters “VE” of “TWELVE”. The red arrows show the doubled bottom frame lines. Illustrated from a proof on card stock (O78P4).

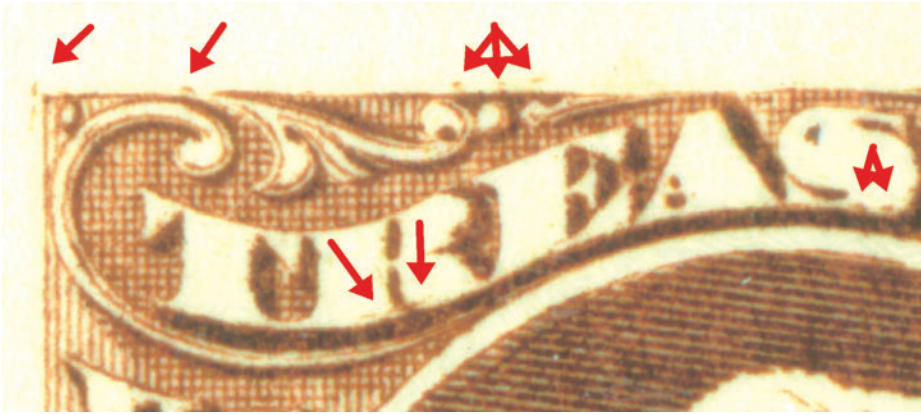


Figure 11. 12¢ Treasury, Position 5, some characteristic remnants of the up-and-left-shifted double transfer indicated by the red arrows, illustrated from a proof on card stock (O78P4).



Figure 12. 12¢ Treasury, Position 21, some characteristic remnants of the left-shifted double transfer indicated by the red arrows, from a proof on card stock (O78P4).

A few unidentified positions show additional small left-shifted double transfers of the left frame line. A few positions, notably Position 9, show small double transfers of the bottom right frame line. In a few positions, prominent vertical layout lines run through the position dot at the left edge of the central oval, appearing to be plate scratches.

Treasury Department: 15¢ (Scott O79)

The top right corner of the die proof shows two top frame lines. This part of the design appears to be a double transfer on some stamps, but is not.

A short transfer/erasure of the mid-left side frame is being studied.

Treasury Department: 24¢ (Scott O80)

The catalog-listed double transfer at the top of Position 16, consisting of two straight lines through “EAS” of “TREASURY” is shown as Figure 13, indicated by the red arrows, from an India-paper proof (O80P3).

The catalog-listed short transfer across the top of Position 61 is a true short transfer caused by the transfer roll not completing its travel on the plate, not the result of an erasure.



Figure 13. 24¢ Treasury, Position 16, double transfer of two horizontal lines in “EAS” of “TREASURY” indicated by arrows. Illustrated from an India-paper proof (O80P3).



Figure 14. 24¢ Treasury, Position 61, short transfer across the entire top of the stamp. Most of the vertical shading lines are missing in the ornaments above “TREASURY” and the top frame line is weak. Illustrated from an India-paper proof (O80P3).



Figure 15. 30¢ Treasury, Position 41, short transfer of the top frame line and part of the adjacent ornaments across the entire stamp. Illustrated from an India-paper proof (O81P3).

This variety is shown as Figure 14 from an India-paper proof (O80P3). The vertical shading lines in the ornaments above “TREASURY” are largely missing across the entire top, and the top frame line is lighter than normal.

Treasury Department: 30¢ (Scott O81, O112 soft paper)

The catalog-listed short transfer/erasure of the left top of Position 95 was illustrated from an 1875 Special Printing in *Chronicle* 171, pg. 191.⁹ This variety is difficult to distinguish from the virtually identical erasure of Position 26. Side-by-side comparison of plated India-paper proof multiples shows the two vertical shading lines left of the pearl are slightly shorter in Position 95. However, variations in printing and possible travel wear on used copies may blur this difference.

The catalog-listed short transfer across the top of Position 41 is a true short transfer caused by the transfer roll not completing its travel on the plate. Similar to the preceding 24¢ short transfer, the 30¢ shading lines in the ornaments above “TREASURY” are largely



Figure 16. 30¢ Treasury, Position 45, erasure of part of the top right frame line and adjacent ornaments, indicated by the red arrows.

missing and the top frame line did not transfer. This variety is shown as Figure 15 from an India-paper proof (O81P3).

The catalog-listed short transfer/erasure of the right top of Position 45 is shown as Figure 16 indicated by the red arrows. The 1875 Special Printing of this stamp has been reported.

All four varieties have been recorded on soft paper.

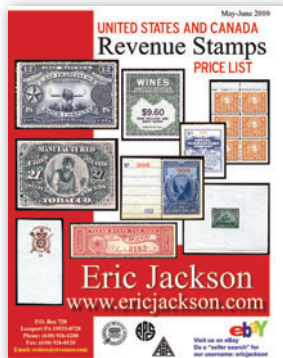
Treasury Department: 90¢ (Scott O82, O113 soft paper)

A small erasure of the top left corner from an unknown position was reported in the “Plate Varieties” column of the *United States Specialist*, September, 1980, pg. 463. The author has noted the variety on stamps, but not on proofs or soft paper, indicating this may be a dirty-plate variety.

Endnotes

1. George G. Sayers, “Constant Plate Varieties of the 1873 Official Stamps: The Department of Agriculture, Introduction and Definitions,” *Chronicle* 219, pp. 218-220. Part 2, dealing with the Executive, appears at *Chronicle* 220, pp. 323-327. Part 3, dealing with the Department of the Interior, appears at *Chronicle* 221, pp. 63-71. Part 4, dealing with the Department of Justice, appears at *Chronicle* 222, pp. 155-162. Part 5, with co-author Dr. Alfred E. Staubus, dealing with the Navy Department, appears at *Chronicle* 223, pp. 229-239. Part 6, dealing with the Post Office Department, appears at *Chronicle* 225, pp. 51-60; Part 7, dealing with the Department of State, appears at *Chronicle* 226, pp. 129-137.
2. George G. Sayers, *Departmental Plate Varieties*, privately published, 2nd Edition, two volumes, 2005.
3. Dr. Alfred E. Staubus has identified Plate 33 as the plate used for the 1875 Special Printing. This information was left out of Luff’s listing of the officials special printing plates on pg. 261 of John N. Luff, *The Postage Stamps of the United States* (New York: The Scott Stamp & Coin Co., Ltd. 1902).
4. Lot 450, Simmy’s auction 104, January 18, 1978, of the Robert Lewenthal Specimen Collection.
5. W. V. Combs, *U. S. Departmental Specimen Stamps*, (State College, Pa.: The American Philatelic Society, 1965).
6. Rollin C. Huggins, Jr., *Official Chatter*, June, 1991.
7. Luff, *op. cit.*, pg. 215.
8. Charles J. Phillips, “U. S. Department Stamps—Plate Varieties,” *Collectors Club Philatelist*, July, 1931, pp. 245-246.
9. Roy D. Craig, Jr., “Plate Varieties on the 3¢ Justice and 30¢ Treasury Departmental Stamps,” *Chronicle* 171, pp. 190-191.

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POSTAL HISTORY OF U.S. STAMP COLLECTING: 1862-1899 (4)

STEVEN R. BELASCO

Introduction

This continues an exploration of the 19th century postal history of stamp collecting in the United States, based on covers and postal cards used by or to stamp collectors, stamp dealers, stamp clubs and societies. The first installment of this series, published in *Chronicle* 224, discussed the postal history of U.S. stamp collecting in the 1860s. The second installment, in *Chronicle* 225, dealt with the 1870s. The third installment, in *Chronicle* 226, discussed the postal history of U.S. stamp collecting in the 1880s. We set aside for special consideration the covers bearing reissued stamps. That important subject begins our discussion in this installment, followed by a consideration of developments in the 1890s in the East and South.

Part 8 – The 1869 Reissues on Cover

In 1875, as the stamp hobby spread, the Post Office created special printings of postage and other stamps that had been issued up to that date. These were offered for sale to the public, apparently to satisfy growing demand of collectors and dealers for the original stamps. The special printings may or may not have been issued in connection with the 1876 Centennial Exhibition in Philadelphia. The 1861 and 1869 stamps were still valid for postage, so the special printings of these stamps are thus classified as “reissues.” In 1880, 1881 and 1882 the 1¢ 1869 value was again reprinted and reissued for dealers and collectors.

In view of this history and the limited quantities sold to the public, it is not surprising that most of the 1869 reissue covers that survive with these scarce stamps can be associated with stamp dealers and collectors. The reissued 1861-66 stamps (Scott 102-111) exist in used condition but, oddly enough, the two known 1861 reissue covers, both bearing examples of the 1¢ stamp (Scott 102), do not have any obvious connection to a dealer or collector.

Table 7 (page 285) presents a listing, in chronological order by date of use, of the 42 1869 reissue covers that I have been able to identify through a survey of philatelic literature and auction catalogs.¹ Of these 42 covers, 30 show senders or addressees who are stamp dealers or collectors. For most of the remaining 12 covers, I suspect that further research into the addressees would develop additional links with philately.

The chronological data in Table 7 is re-sorted in Table 8 (page 286) alphabetically by user, in order to provide better insights into who was using the 1869 Reissue stamps and when. The different users of Reissue stamps will be discussed in the order shown in Table 8. (The first listing for Astor House is considered to be a use by stamp dealer C.F. Rothfuchs and is discussed under his name.)



Figure 8-1. Cover from stamp dealer John P. Biedenstein, posted at St. Louis, Missouri, on November 28, 1880, using a reissued 1¢ 1869 stamp (Scott 133) to pay the 1¢ circular rate to Berne, Switzerland.



Figure 8-2. Registered cover from stamp dealer R.R. Bogert, postmarked Brooklyn, New York, June 13, 1881, using a reissued 24¢ 1869 stamp and a 1¢ dark ultramarine Bank Note (130 and 182, respectively) to pay postage and registry fees to Germany.

Biedenstein, John P.

The single known Reissue cover from this St. Louis stamp dealer is shown in Figure 8-1. One 1¢ 1869 Reissue (Scott 133) pays the 1¢ circular rate to Switzerland on November 28, 1880. This is the only known use from St. Louis, the second earliest known use of this stamp and the only Reissue cover to Switzerland. Biedenstein is known to have purchased 700 1¢ 1869 Reissue stamps between May 1879 and July 1882 and the date of this cover helps identify that the color of the 1880 printing of the 1¢ 1869 Reissue was buff.²

Table 7: Chronological listing of 1869 reissue covers

Date	Origin/destination	Stamps	Sender	Addressee
12/9/1877	Chicago/England	123(2), U218		Winch Brothers
??/1/187?	Panama/Boston	126, 146(2)	Panama RR Co.	Mrs. S. S. Fliton?
10/5/1880	Brooklyn/Montevideo	133, UX5		Lardaguita, E.
11/11/1880	New York/Leipzig	127, 188	Seebeck, N. F.	Schwanenberger, H
11/28/1880	St. Louis/Switzerland	133	Biedenstein, J. P.	Deyhle, R. & Cie.
11/29/1880	Boston/Halifax, NS	123(3)	Holton, E. A.	Yates, Henry
12/9/1880	New York/Boston	130	Seebeck, N. F.	Weston, W. M
3/20/1880	New York/Germany	123, 124, 128, 129	Seebeck, N. F.	von Girsenwald
3/28/1880	New York/Berlin, Ger.	130, U163	Seebeck, N. F.	Foure, Georges
4/6/1881	Boston/Providence	123	Holton, E. A.	Mason, Norman
5/19/1881	New York/Wurzburg, Ger.	128, 149, U181	Seebeck, N. F.	Mottes, Carl
7/13/1881	Brooklyn/Hanover, Ger.	130, 182	Bogert, R. R.	Beddig, A.
4/11/1882	Boston/Modena, Italy	127, 183, 185, 185	Holton, E. A.	Diena, Charles
12/29/1883	Hartford/Hartford	133(2)		Finasick, G
2/22/83(?)	Boston/Wellington, OH	133(3)	Holton, E. A.	Schneider, W. H.
3/21/1883	New York/Wellington, OH	127, U164	Scott & Company	Schneider, W. H.
1/30/1884	Baltimore/Holland	126, 133(4) 205, 210(2), 206	Wettern, Wm. v.d.	Schrenders, D. E.
1/7/1884	Hartford/Hartford	133(2)		
3/11/1884	Media, Penn/Halifax, NS	133(2)	Jones, Frank Y.	Heckler, Henry
4/21/1884	New York/London	127, U189	Calman, G. B.	Heiton, Thos. H.
4/29/1884	New York/Vienna	129, U189	Calman, G. B.	Kochs, Heinrich
4/29/1884	New York/Paris	124, 125, 133a, 209, 210, 216		
5/2/1884	Baltimore/Budapest	124, 128, 133	Jones, Frank Y.	Nachfolger, F.J.E.
6/5/1884	Baltimore/Albany, NY	123(2)	Jones, Frank Y.	Bradt, W. L.
6/7/1884	Baltimore/Halifax, NS	124	Jones, Frank Y.	Heckler, Henry
7/24/1884	New York/Vienna	129, 76	Calman, G. B.	Kochs, Heinrich
7/3/1884	Baltimore/Norwich, CT	133(2)	Jones, Frank Y.	Johnson, Fred M.
7/3/1884	Baltimore/Marengo, OH	133(2)		
9/27/1886	New York/Washington	129	Watkins, T.C. Co.	Rothfuchs, C. F.
3/25/1889	Doylestown, PA/Eng.	133, 215, U324	Harris, Henry	Harrison, Gilbert
6/28/1889	Doylestown, PA/OH	123, 214, U189	Harris, Henry	Worthington, Geo.
??/??/188?	Lynn, Mass./?	133(2)		
3/6/1890	Doylestown, Penn/Dresden	133, U256	Harris, Henry	Schumann, F. A.
7/2/1890	Rutland, Vermont/VT	133, 219		Clapp, Flavia
3/6/1891	Washington DC/NY	133(2)	Rothfuchs, C. F.	Rothfuchs, C. F.
3/8/1891	New York/Washington DC	133(2)	Astor House	Rothfuchs, C. F.
4/1/1892	Boston/Washington DC	133(7), U333	Holton, E. A.	Rothfuchs, C. F.
4/3/18??	Chicago, IL/Lowell, Mass.	133, U152		Hartwell, C. C.
??/??/18??	New York, NY/NY	123	Seebeck, N. F.	Mr. Levick
??/??/18??	Cincinnati, OH/Canada	133		Farewell, E. W.
2/18/1918	New York/San Jose, CA	123, UX3		Mulcahy, M. D.
7/4/1926	Philadelphia/?	130, 626, U375		

Bogert, R. R.

This well-known stamp dealer lived in Brooklyn for many years. His one known use of an 1869 Reissue stamp is spectacular. A 24¢ Reissue (Scott 130) and a 1¢ dark ultramarine Bank Note stamp of 1879 (182) paid the triple 5¢ UPU rate to Germany plus the 10¢ registry fee. The cover was registered in Brooklyn, N.Y., on June 13, 1881. Bogert wrote his name in the upper left corner of the cover, which is shown in Figure 8-2. This cover was in the Millard Mack collection. In the 2004 Mack sale it realized a hammer price of \$32,500

Calman, G. B.

Gus Calman was an important dealer in New York City for many years. In the spring and summer of 1884 he used reissued 1869 stamps on three different covers mailed over-

Table 8: 1869 reissue covers listed alphabetically by sender

Date	Sender	Origin/destination	Stamps
3/8/1891	Astor House	New York/Washington DC	133(2)
11/28/1880	Biedenstein, John P.	St. Louis/Switzerland	133
7/13/1881	Bogert, R. R.	Brooklyn/Hanover, Germany	130, 182
4/21/1884	Calman, G. B.	New York/London	127, U189
4/29/1884	Calman, G. B.	New York/Vienna	129, U189
7/24/1884	Calman, G. B.	New York/Vienna	129, 76
3/25/1889	Harris, Henry	Doylestown, Penn/Yorkshire, Eng.	133, 215, U324
3/6/1890	Harris, Henry	Doylestown, Penn/Dresden, Ger.	133, U256
6/28/1889	Harris, Henry	Doylestown, Penn/Cleveland, OH	123, 214, U189
11/29/1880	Holton, E. A.	Boston/Halifax, NS	123(3)
2/22/83(?)	Holton, E. A.	Boston/Wellington, OH	133(3)
4/11/1882	Holton, E. A.	Boston/Modena, Italy	127, 183, 185, 185
4/6/1881	Holton, E. A.	Boston/Providence	123
4/1/1892	Holton, E. A.	Boston/Washington DC	133(7), U333
3/11/1884	Jones, Frank Y.	Media, Penn/Halifax, NS	133(2)
5/2/1884	Jones, Frank Y.	Baltimore/Budapest, Hungary	124, 128, 133
6/5/1884	Jones, Frank Y.	Baltimore/Albany, NY	123(2)
6/7/1884	Jones, Frank Y.	Baltimore/Halifax, NS	124
7/3/1884	Jones, Frank Y.	Baltimore/Norwich, Conn.	133(2)
??/1/187?	Panama Railroad Co.	Panama/Boston	126, 146(2)
3/6/1891	Rothfuchs, C. F.	Washington DC/New York, NY	133(2)
3/21/1883	Scott & Company	New York/Wellington, OH	127, U164
??/??/18??	Seebeck, N. F.	New York, NY/New York, NY	123
11/11/1880	Seebeck, N. F.	New York/Leipzig	127, 188
3/20/1880	Seebeck, N. F.	New York/Braunschweig, Germany	123, 124, 128, 129
3/28/1880	Seebeck, N. F.	New York/Berlin, Germany	130, U163
5/19/1881	Seebeck, N. F.	New York/Wurzburg, Germany	128, 149, U181
12/9/1880	Seebeck, N. F.	New York/Boston	130
9/27/1886	Watkins, T.C. & Co.	New York/Washington	129
1/30/1884	Wettern, Wm. v. d.	Baltimore/Holland	126, 133(4) 205, 210(2), 206
2/18/1918	unknown	New York/San Jose, CA	123, UX3
7/4/1926	unknown	Philadelphia/?	130, 626, U375
??/??/18??	unknown	Cincinnati, OH/Sherbrooke, Can.	133
??/??/188?	unknown	Lynn, Mass./?	133(2)
1/7/1884	unknown	Hartford/Hartford	133(2)
10/5/1880	unknown	Brooklyn/Montevideo	133, UX5
12/29/1883	unknown	Hartford/Hartford	133(2)
12/9/1877	unknown	Chicago/Colchester, England	123(2), U218
4/29/1884	unknown	New York/Paris	124, 125, 133a, 209, 210, 216
4/3/18??	unknown	Chicago, IL/Lowell, Mass.	133, U152
7/2/1890	unknown	Rutland, Vermont/Rutland, Vermont	133, 219
7/3/1884	unknown	Baltimore/Marengo, OH	133(2)

seas. Two went to Heinrich Kochs in Vienna, Austria, and one to Thomas Heiton in London, England. On the cover to London, he used a 10¢ 1869 Reissue stamp (Scott 127) on a 10¢ entire envelope, while on the two covers to Austria he used 15¢ 1869 Reissue stamps (129). One of the 1884 covers, postmarked New York July 24, 1884, with an “old” 5¢ brown stamp (76) and a 15¢ 1869 Reissue stamp, is shown in Figure 8-3.

Harris, Henry

Henry Harris, attorney at law and stamp collector, in Doylestown, Pennsylvania, used 1¢ 1869 Reissue stamps (one Scott 123 and two 130) on three letters he posted in 1889 and 1890. The earliest cover, shown in Figure 8-4, was mailed on June 28, 1889 to George Worthington in Cleveland, Ohio, who was one of the leading stamp collectors of that era.³



Figure 8-3. Registered cover from stamp dealer G. B. Calman, postmarked New York, July 24, 1884, using a reissued 15¢ 1869 stamp (129) and a 5¢ brown stamp (76) to pay postage and registry fees to Austria.



Figure 8-4. Cover from attorney and stamp collector Henry Harris, postmarked June 28, 1889, to famous stamp collector George Worthington of Cleveland, with a reissued 1¢ 1869 stamp (123) paying part of the postage and registry fees.

The 10¢ stamped envelope (U191) was franked with a 3¢ vermilion Bank Note stamp (214) and the 1¢ 1869 Reissue (123) to pay the three times the 2¢ first-class rate plus the 8¢ registry fee.

Holton, E. A.

E. A. Holton was mentioned in previous installments as a well-known Boston dealer who created many illustrated advertising covers. He was also a regular user of reissued



Figure 8-5. Mulready facsimile cover used by stamp dealer E. A. Holton, postmarked Boston, April 6, 1881, with a reissued 1¢ 1869 stamp (123) paying the circular rate.



Figure 8-6. Cover from stamp dealer Frank Y. Jones, postmarked Baltimore, June 7, 1884, to stamp dealer Henry Heckler in Halifax, Nova Scotia, franked with a reissued 2¢ 1869 stamp (124).

1869 stamps on his mail between 1880 and 1883 (if one cover a year can be considered “regular”), and then again in 1892. His use of a single 1¢ 1869 Reissue stamp (Scott 123) on an unusual blue Mulready facsimile cover is shown in Figure 8-5. On mail to fellow stamp dealers, he used a 10¢ 1869 Reissue stamp (127) on an April 11, 1882, Mulready facsimile cover to Charles Diena in Modena, Italy and on an April 1, 1892, cover to C. F. Rothfuchs in Washington, D. C., he used seven 1¢ 1869 Reissue stamps (130). The April Fool’s Day cover to Rothfuchs was no joke. Holton’s two other uses of 1869 Reissue



Figure 8-7. A stunning Jones creation, combining three reissued 1869 stamps (1¢, 12¢ and 2¢) on a registered cover sent from Baltimore to Budapest on May 2, 1884. The 1¢ stamp is Scott 133.

stamps, to Henry Yates in Halifax, N.S., Canada (November 29, 1880) and W. Schneider in Wellington, Ohio, were also on Mulready facsimile covers.

Jones, Frank Y.

Frank Jones was a stamp dealer in Media, Pennsylvania, and Baltimore, Maryland, who is best remembered, if at all, for his use of reissued 1869 stamps on covers in 1884. As Table 8 shows, Jones mailed five reissue covers in a four-month period between March 11, 1884 and July 3, 1884. Two of the covers were sent to Henry Heckler, a well-known stamp dealer in Halifax, Nova Scotia. One of the covers to Heckler, shown in Figure 8-6, was postmarked at Baltimore on 7 June 1884 and used a 2¢ 1869 Reissue stamp (Scott 124) to pay the letter-rate postage to Canada.

The most impressive of Jones' reissue covers is the one to F. J. E. Nachfolger in Budapest, Hungary, postmarked Baltimore 2 May 1884. On this cover Jones used a 2¢ 1869 reissue stamp (123), a 12¢ 1869 reissue (128) and a 1¢ 1869 reissue (133) to pay the 5¢ UPU rate and the 10¢ registry fee. This cover is shown in Figure 8-7.

Rothfuchs, C. F.

C. F. Rothfuchs was an early and well-known stamp dealer in Washington, D.C. Four reissue covers survive that were sent to Rothfuchs in what seems to be a controlled-mail arrangement. The first cover is a printed return envelope addressed to Rothfuchs in Washington, D.C., which was registered in New York on September 27, 1886. This is shown in Figure 8-8. The cover is franked with a 15¢ 1869 Reissue stamp (129) which overpaid the 2¢ first-class rate and the 10¢ registered letter fee. There is no evidence that this was an overweight letter. A return address of T. C. Watkins & Co., P. O. Box 1716, appears on the reverse. Either a stamp collector at T.C. Watkins used this 15¢ 1869 Reissue stamp or it was affixed by Rothfuchs to be used when the return envelope was sent back to him.

The next of the Rothfuchs covers has a Washington, D.C., March 6, 1891, machine cancellation and is addressed to Rothfuchs at Earl's Hotel in New York City. Two days later, a cover was sent "from Astor House" in New York City to Rothfuchs in Washington, using



Figure 8-8. Pre-printed return envelope addressed to C. F. Rothfuchs in Washington, D.C., postmarked September 27, 1886, and franked with a reissued 15¢ 1869 stamp (129).



Figure 8-9. Cover from Scott & Company with a reissued 10¢ 1869 stamp (127), postmarked March 21, 1883, and sent to a stamp collector, W. H. Schneider, in Ohio.

a printed return envelope addressed to Rothfuchs at 359½ Pennsylvania Avenue. It looks to me that these covers, each using a pair of 1¢ 1869 Reissue stamps (Scott 133) stamps to pay the 2¢ first-class postage rate, were serviced for Rothfuchs as controlled mail.

The last Rothfuchs cover was sent to him by stamp dealer E. A. Holton, postmarked Boston, April 1, 1892 (April Fools Day), with seven 1c 1880 Reissue stamps on a printed envelope addressed to Rothfuchs at 359½ Pennsylvania Avenue in Washington. Either this registered letter was created by Holton to delight Rothfuchs or created by Rothfuchs to be returned to him by Holton. Either way it is an impressive cover.

Scott & Company

Figure 8-9 shows the one cover with an 1869 reissue stamp known to have been used by Scott & Co. This was postmarked at New York on 21 March 1883 and sent to a collector, W. H. Schneider, in Wellington, Ohio. This cover is a 3¢ green entire envelope (Scott U164) upgraded with a 10¢ 1869 reissue stamp (127), paying the 3¢ first-class rate and the 10¢ registry fee. Note that the envelope bears a preprinted Wellington, Ohio, return address. I assume that Schneider sent the envelope to Scott, perhaps with an inquiry, and Scott replied enclosing something of value, thus requiring registration. It is interesting that about the same time (February 22, *circa* 1884), E. A. Holton sent a letter to Schneider franked with three 1¢ 1869 reissue stamps. Either Schneider was lucky and astute to be sent and know to save two reissue covers, or this was somehow pre-arranged with the two dealers who sent him the covers.

Seebeck, N. F.

Nicholas Seebeck, the New York stamp dealer, printer and entrepreneur, also used 1869 Reissue stamps on some of his covers. There are five Seebeck 1869 Reissue covers known to have been mailed between March 20, 1880 and May 19, 1881. In addition, a sixth cover, used locally within New York City, is not dated; it has a simple hand-written return address "N. F. Seebeck, Printer & Pub" without any street. Shown in Figure 8-10 is a Seebeck cover which is the most fabulous of any reissue cover. It bears four different 1869 Reissue stamps: 1¢, 2¢, 12¢ and 15¢ denominations (Scott 123, 124, 128 and 129). It was mailed to Mr. von Girsenwald in Braunschweig, Germany. The 30¢ postage paid four times the 5¢ UPU letter rate to Germany plus the 10¢ international registry fee. This cover is currently part of the William Gross collection. Although there is no corner card on this envelope, it is identifiable as a Seebeck cover since there is a "3 Vesey Street" return address on the reverse. This was Seebeck's business address in early 1880.⁴



Figure 8-10. Cover from N. F. Seebeck with four different reissued 1869 stamps, postmarked New York, March 20, 1880, to Germany. The 30¢ postage and registration fees were paid by reissued 1¢, 2¢, 12¢ and 15¢ 1869 stamps (123, 124, 128 and 129).



Figure 8-11. Cover to Berlin, Germany, with a red N. F. Seebeck advertising collar around a 3¢ green embossed stamp with a reissued 24¢ 1869 stamp, postmarked New York, August 4, 1880.

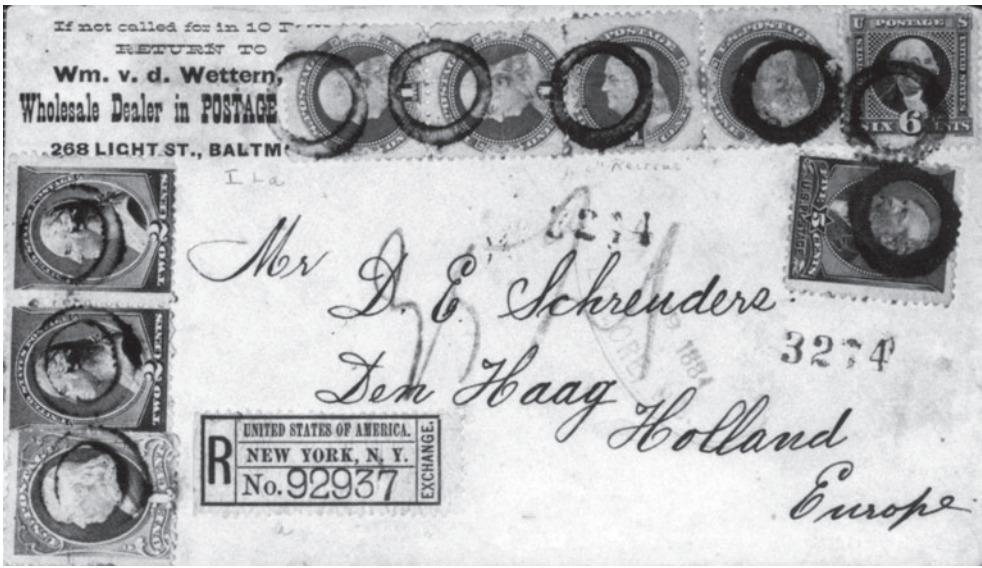


Figure 8-12. Cover from stamp dealer William v. d. Wettern, Jr., with one 6¢ and four 1¢ 1869 Reissue stamps (126 and 130, respectively) and four Bank Note stamps, postmarked Baltimore, January 29, 1884, to Holland.

Seebeck also used other high-value 1869 reissue stamps on letters he sent to Berlin, Germany, on March 28, 1880 (a 24¢ reissue, Scott 130); to Boston, Massachusetts, on December 9, 1880 (another 24¢ reissue) and to Würzburg, Germany, on May 19, 1881 (a 12¢ reissue, Scott 128). The registered cover to Berlin is shown in Figure 8-11. The Berlin cover uses a 24¢ 1869 reissue stamp on a 3¢ government entire envelope (U163) to overpay by 2¢ three times the 5¢ UPU rate to Germany plus the 10¢ registered letter fee.⁵ The red advertising collar around the envelope imprint reads “N. F. Seebeck, 3 Vesey Street, New

York.” Seebeck also mailed one of the four known covers with a 10¢ 1869 reissue stamp (along with a 10¢ Bank Note stamp, Scott 188) to a stamp dealer in Leipzig on November 11, 1880.

Wettern, William

William Wettern Jr. was a long-established dealer in Baltimore. Only one 1869 Reissue cover survives from him, but it is a very special one. For this cover we have only a black and white image, shown in Figure 8-12. The cover was posted at Baltimore on January 29, 1884. It bears a 6¢ reissue (126), four 1¢ 1869 reissues from the 1880 printing (130) and a 1¢, two 2¢ and a 5¢ Bank Note stamps paying 20¢ quadruple letter-rate postage and a 10¢ registry fee to Holland.

Unidentified Users

There are three notable covers with 1869 reissue stamps that are worth discussing even though it is not known who posted them.

The earliest documented use of any 1869 Reissue stamp is shown in Figure 8-13. This cover was posted 9 December 1877 in Chicago, Illinois, and bears two 1¢ 1869 Reissue stamps (123) on a 3¢ red 1876 Bicentennial stamped envelope (U218) paying the 5¢ UPU rate to Winch Brothers, a stamp dealer in Colchester, England. Does this show a connection between the 1869 reissues and the bicentennial celebration? I don’t know, but I would be more likely to think so if this cover had been postmarked in Philadelphia or Washington, rather than Chicago, and in 1876 rather than late 1877.

Another early use, which apparently dates from the late 1870s, has a corner card of the Panama Railroad Co. It is franked with a 6¢ 1869 Reissue (126) and two 2¢ red brown Bank Note stamps (146) for total postage of 10¢. The cover bears a blurry New York cancellation and is addressed to “Boston, USA.” The user, route and rate are all subject to speculation; I have listed it in Tables 7 and 8 as originating in Panama.

The last cover, which may no longer exist, is a wonderful use of a 2¢ 1869 reissue, a 3¢ 1869 reissue, and a 1¢ 1869 reissue (Scott 124, 125 and 133a, respectively) along with



Figure 8-13. Earliest documented use of any reissued 1869 stamp, postmarked Chicago, December 9, 1877. The cover bears two 1¢ 1869 Reissue stamps (123) on a 3¢ red 1876 Centennial envelope (U218), paying the 5¢ UPU rate to England.

2¢, 5¢ and 10¢ Bank Note stamps on a 2¢ stamped envelope. This cover was sold by H. R. Harmer, Inc on November 21, 1956 as lot 453 of Part 6 of the Alfred H. Caspary sale. It has not been seen since. If it survives, this is the unique use of a 3¢ 1869 reissue stamp on cover. The cover was sent from New York to Paris, France, on April 29, 1884. The 25¢ in postage paid the triple UPU rate to France plus the 10¢ registry fee. The sender is unidentified. For completeness, this cover is also included in the tables.

Pattern of Use of 1869 Reissues

In looking at the 1869 Reissue covers by user and location of use, it is possible to observe the pattern of use of these stamps. Of the 42 known covers, the year of use can be pretty well determined for all but five. The year of use of the 37 dateable covers is as follows: 1877, 1; 1880, 7; 1881, 3; 1882, 1; 1883, 3; 1884, 12; 1885, 0; 1886, 1; 1887, 0; 1888, 0; 1889, 2; 1890, 2; 1891, 2; 1892, 1; 1918, 1; 1926, 1.

This simple year-of-use analysis shows with the exceptions of 1880 and 1884, there is no concentration of uses. The scattered uses after 1884 are consistent with dealers or collectors using a few extra 1869 Reissue stamps (in poor condition) on their mail. These scattered uses are inconsistent with any meaningful quantity of 1869 reissues coming on the market and being used as discount postage.⁶ However, the discount postage idea is worth testing for 1880 and 1884. In 1880, the seven covers were used in Boston (1), Brooklyn (1), St. Louis (1) and New York City (4). All four of the 1880 New York uses were by dealer Nicholas Seebeck. His use of high-value 1869 reissue stamps is consistent with him having extra quantities of these stamps to use as postage. Whether he recently acquired them for postage or he was reducing slow-moving stock is probably unknowable. The 1884 uses were in Baltimore (6), New York City (4), Hartford, Connecticut (1) and Media, Pennsylvania (1). Looking first at the Baltimore uses, all but one is from Frank Jones. Jones used 1¢ and 2¢ 1869 reissue stamps, and one 12¢ 1869 reissue. In New York, Gus Calman created three of the four covers. He used one 10¢ and two 15¢ 1869 reissue stamps on his mail to Europe. For both Jones and Calman, it is possible that they were using small amounts of discount postage or they were simply reducing stock.

This concludes the postal history of the 1869 Reissue stamps as it relates to stamp dealers and stamp collectors. We saw in previous installments that as the 1870s drew to a close, the spread of philately across the country could be well documented (through covers) in almost one third the country and that this growth accelerated in the 1880s. In the remainder of this installment we'll look at the continued expansion of stamp collecting throughout the United States in the decade of the 1890s. Part 9 describes the expansion of the stamp hobby in the east. Part 10 details the growth of collecting in the south.

Part 9 – The 1890s in the East

In the 1890s philately was flourishing throughout the east. The only state for which no covers were previously recorded, Rhode Island, makes its appearance in this decade. The postal history of this era focuses mainly on interesting domestic and foreign uses by stamp dealers and collectors, as well as the April 6, 1891 Rhode Island item, discussed below. We will now examine some of the material from the 1890s, alphabetically by state.

Connecticut

Figure 9-1 shows an illegal use of a 2¢ carmine rose Battleship revenue stamp (Scott R164), accepted as paying first-class postage and tied by a Bridgeport flag cancellation. Stamp dealer William Mix posted this cover on December 12, 1898.

District of Columbia

By the 1890s there were several well-known stamp dealers in Washington, D.C., in-



Figure 9-1. Illegal use of a 2¢ Battleship revenue stamp (R164) to pay first-class postage. Accepted at Bridgeport, Connecticut, December 12, 1898.

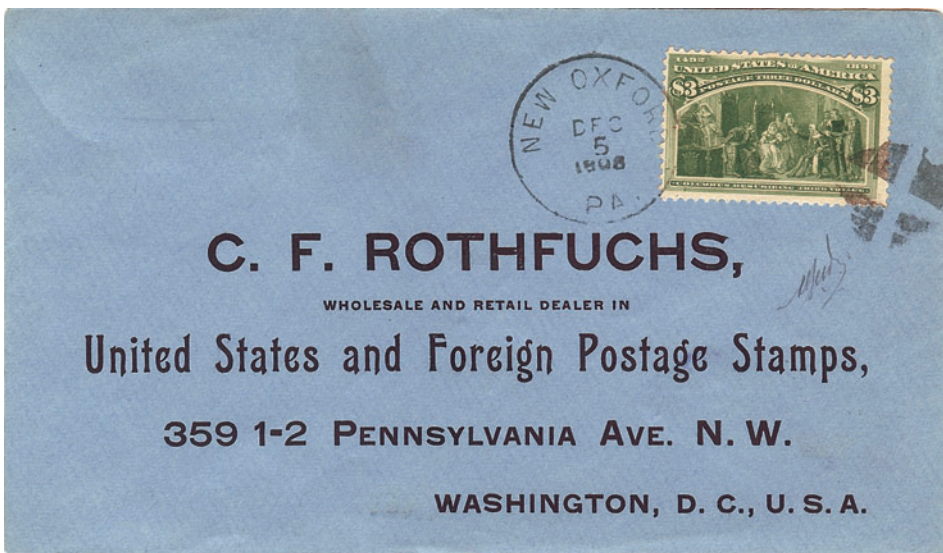


Figure 9-2. Printed return envelope addressed to C. F. Rothfuchs in Washington D.C. with a \$3 yellow-green Columbian stamp (243).

cluding Murray Bartels, H. F. Coleman, and H. F. Dunkhorst. Another well-known dealer was C. F. Rothfuchs, who was previously mentioned in connection with his use of the reissued 1869 stamps. Rothfuchs was an early creator of philatelic covers. In 1898 he prepared several return envelopes with high values of the Columbian Issue of 1893 and had them cancelled by a friendly postmaster in Oxford, Pennsylvania. Figure 9-2 shows a Rothfuchs cover bearing a \$3 yellow green Columbian stamp (Scott 243) postmarked at Oxford on December 5, 1898.

In the 1890s, the District of Columbia was also home to a large stamp exchange, which enabled collectors to swap stamps by mail. The American Stamp Exchange in Wash-

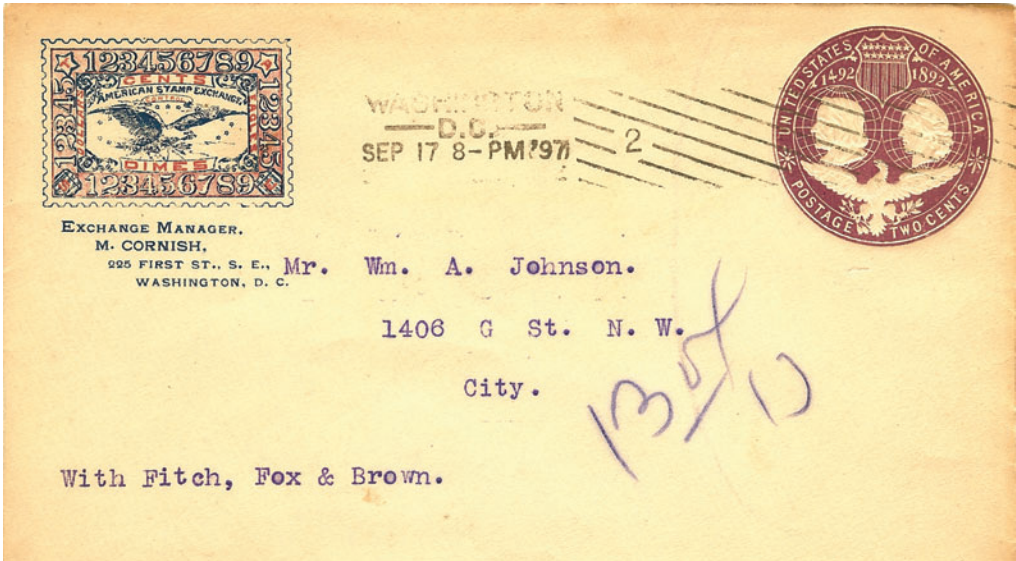


Figure 9-3. 2¢ Columbian stamped envelope postmarked Washington, D.C. September 17, 1897, with a colorful corner advertisement for the American Stamp Exchange.

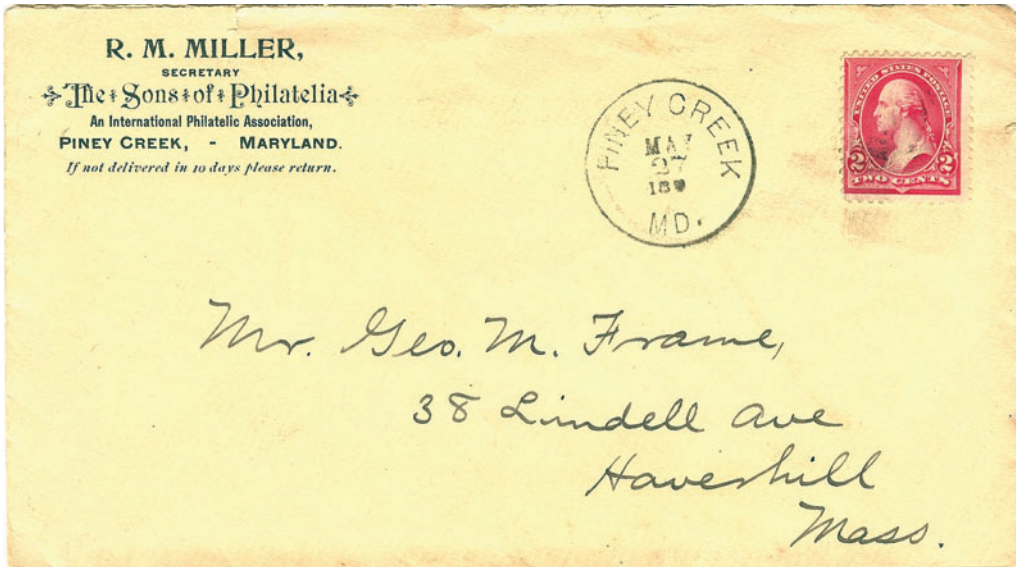


Figure 9-4. Cover postmarked Piney Creek, Maryland, May 27, c.1895, with the corner card of R.M. Miller, Secretary, The Sons of Philatelia, "an International Philatelic Association."

ington had a very colorful logo designed in the style of a multi-color postage stamp, which it used on its envelopes and also produced in sheets of perforated stamps. Figure 9-3 shows this design on a 2¢ Columbian stamped envelope (Scott U349) with a return address of the exchange manager, M. Cornish, 225 First St., S. E., Washington, D. C. This cover was posted September 17, 1897. On the reverse is a perforated label with the same logo design.

Maryland

The Sons of Philatelia was a large stamp organization founded in 1890 by Robert M. Miller. Miller was the first president and later secretary, until he resigned in 1897. Figure

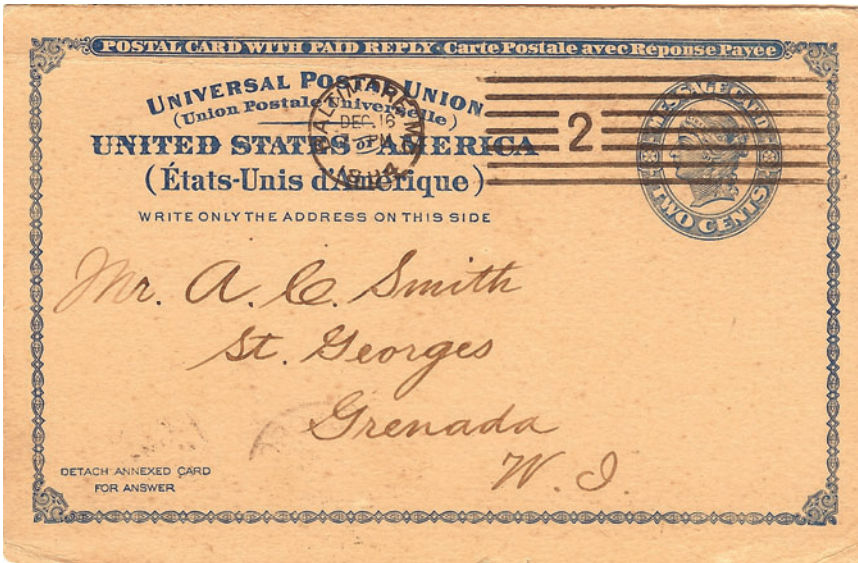
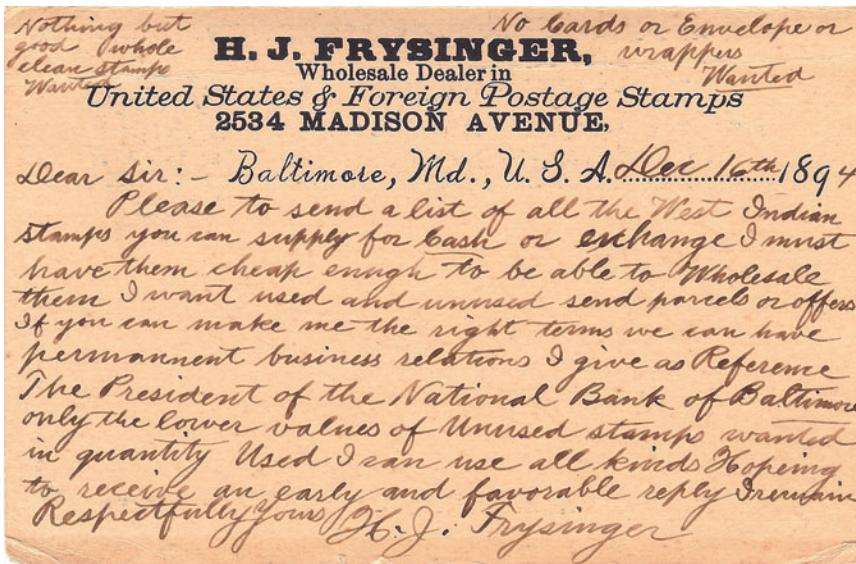


Figure 9-5. Front and back of an unsevered postal reply card, (Scott UY2) used from Baltimore to Grenada, postmarked Newmarket, New Hampshire, March 6, 1895. The writer seeks stamps from the West Indies.



9-4 shows a cover with the corner card of R. M. Miller, Secretary, The Sons of Philatelia, An International Philatelic Association, Piney Creek, Maryland. For more information see "The Sons of Philatelia" by Edmund B. Thomas, Jr. in *The American Philatelist* for December, 1995. The Figure 9-4 cover is franked with a 2¢ stamp of the first Bureau series and is cancelled Piney Creek, Maryland, May 27, circa 1895.

Figure 9-5 shows both the front and the back of a wonderful use of an unsevered paid reply postal card (Scott UY2) to Grenada in the West Indies. Postmarked at Baltimore, Maryland, on December 16, 1894, the card is addressed to "Mr. A. C. Smith, St. Georges, Grenada, W. I." Other postmarks show that it passed through New York City on December 17 and arrived in St. Georges on December 31.

The message on the card reads: "Please to send a list of all the West Indian stamps you can supply for cash or exchange. I must have them cheap enough to be able to wholesale them. I want used and unused. Send parcels or offers. If you can make me the right terms we can have permanent business relations. I give as reference The President of the National Bank of Baltimore. Only the lower values of unused stamps wanted in quantity. Used I can use all kinds. Hoping to receive an early and favorable reply I remain respectfully yours, H. J. Frynsinger." Notes in the upper corner of the card read: "Nothing but good whole stamps wanted" and "No Cards or Envelopes or wrappers wanted."

If the addressee answered this inquiry, he didn't use the reply card, thereby preserving an interesting piece of philatelic postal history.

Massachusetts

Boston stamp dealer E. A. Holton, who was previously mentioned in connection with his use of the reissued 1869 stamps, continued using Mulready facsimile advertising envelopes during the 1890s. These fancy covers were very popular with collectors and a good many have survived. Figure 9-6 shows a typical use of a Holton Mulready cover, here with a 1¢ blue Columbian stamp (Scott 232) paying the circular rate. The Boston machine cancel is mute, as is typical of circular-rate covers.

The next two covers document the activities of Massachusetts stamp collectors in the 1890s. Figure 9-7 is a cover posted by Howard K. Sanderson, secretary of the Boston Philatelic Society. In the upper-right corner of the envelope, where a stamp would normally be placed, is a printed reproduction of the purple 1 Shilling deep violet Nova Scotia stamp (Scott 7, a scarce stamp then and now). The cover is franked with a U.S. 2¢ carmine small Bank Note stamp of 1890 (Scott 220), cancelled by an American Postal Machine marking struck at Lynn, Massachusetts, on September 17, 1894.

The cover shown in Figure 9-8 has a fancy Star of David imprint design for the Old Colony Philatelic Society, Mansfield, Massachusetts, "organized July 15, 1895." Triple first-class postage was paid by two 3¢ purple stamps First Bureau stamps (either Scott 253 or 268, depending on whether the stamps are watermarked) and they were cancelled in Mansfield on November 21, 1896.

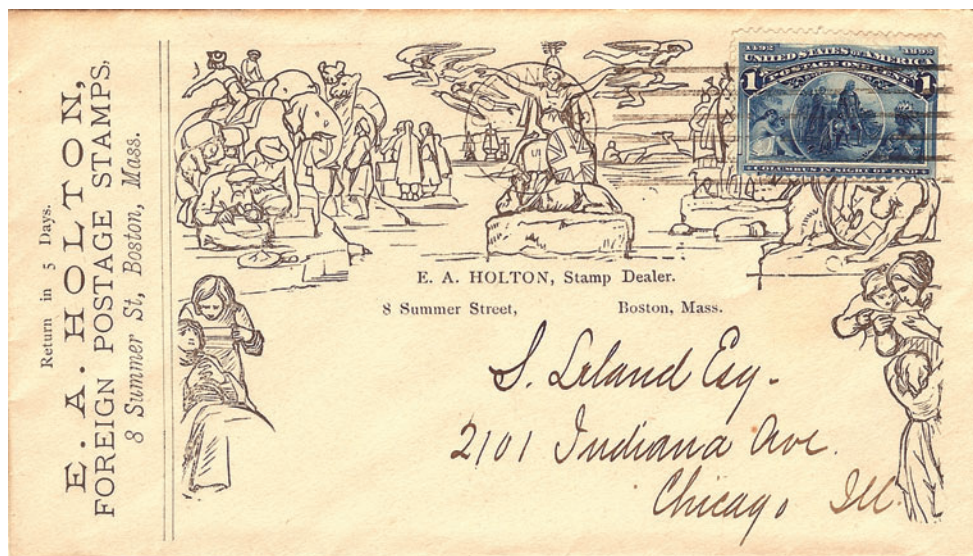


Figure 9-6. Mulready facsimile cover from stamp dealer E. A. Holton, postmarked Boston, 1898, and sent to a collector in Chicago.



Figure 9-7. Cover postmarked Lynn, Massachusetts, September 17, 1893, from Howard K. Sanderson, Secretary, The Boston Philatelic Society, with a picture of a purple 1 shilling Nova Scotia stamp of 1857 in the upper right corner.



Figure 9-8. Cover postmarked Mansfield, Massachusetts, November 21, 1896, with a fancy Star of David corner card for the Old Colony Philatelic Society of Mansfield.



Figure 9-9. Advertising cover for *The Eastern Philatelist*, F. H. Pinkham, publisher, post-marked Newmarket, New Hampshire, March 6, 1895.

New Hampshire

Stamp dealer and publisher F. H. Pinkham, who first showed up in our discussion in *Chronicle* 225 covering the 1870s, was still going strong in the 1890s. The cover shown in Figure 9-9 advertises *The Eastern Philatelist*, “F. H. Pinkham, Publisher, Newmarket, N. H.” Franked with a 2¢ First Bureau stamp, the cover is postmarked Newmarket, N. H., March 6, 1895. Pinkham continued as publisher of *The Eastern Philatelist* through the issue of August, 1898.

New Jersey

Hiram E. Deats was a pioneering collector, dealer and philatelic bibliophile who lived for many years in Flemington, New Jersey.⁷ He must have saved all his philatelic mail, because hundreds of covers addressed to him still exist. Figure 9-10 shows one of the more unusual ones. It is addressed to “Mr. I. R. Deats, Flemington, N.J.” with a note in the bottom left corner: “To the P.M., the initials may not be correct but the letter is intended for Mr. Deats, who is interested in stamp collecting.” A mystery about this cover is why it is franked with 10¢ in postage, the 2¢ carmine postal envelope (Scott U362) and the 8¢ Trans-Mississippi stamp (Scott 289). There is no indication that the letter was registered, which would have required an 8¢ registry fee. Perhaps it was intended to be registered but was not. The cover was mailed from Easton, Pennsylvania, on March 23, 1899, by W. O. Semple.

New York

In the 1890s New York City continued to be the center of American stamp collecting. Many of the most prominent dealers in the country were active there, including R. F. Albrecht, the Burger Brothers, William P. Brown, G. B. Calman, Henry Gemmel, and John Walter Scott. Rather than focus on these figures, I’ll show some interesting uses from other dealers and collectors.

Many stamp dealers combined their stamp business with other commercial activities. Even prominent dealers had other significant businesses, most often involving coins,

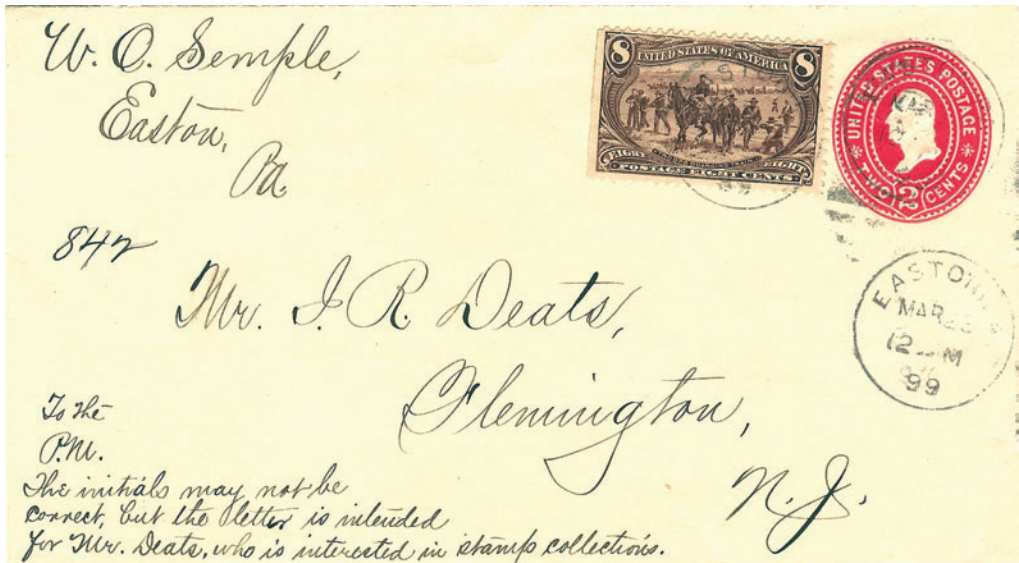


Figure 9-10. Cover misaddressed to stamp dealer "I. R." Deats (instead of "H. E." Deats), Flemington, New Jersey, with the notation, "To the P.M., the initials may not be correct but the letter is intended for Mr. Deats who is interested in stamp collecting."

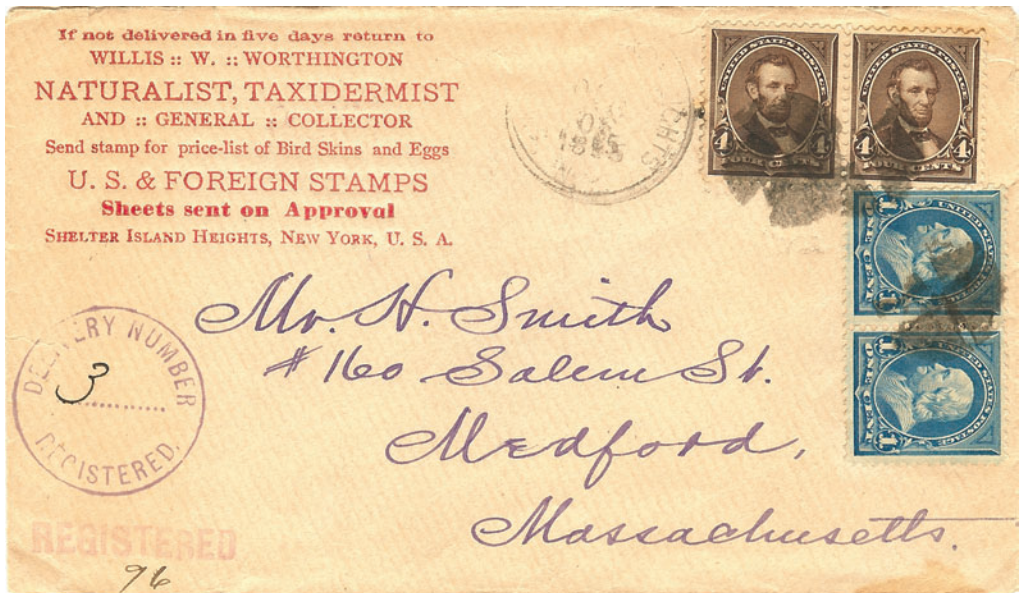


Figure 9-11. Registered cover from Shelter Island Heights, New York, December 30, 1895, from Willis W. Worthington, "Taxidermist" and dealer in "U. S. and Foreign Stamps."

printing and publishing. The most unusual combination I've seen is shown in Figure 9-11. Willis W. Worthington combined stamps with taxidermy. The corner advertisement on his cover offers to sell bird skins and eggs with U.S. and foreign stamps on approval. First class postage of 2¢ plus the 8¢ registry fee was paid by pairs of 1¢ and 4¢ First Bureau stamps (Scott 264 and 269). The cover is canceled Shelter Island Heights, New York, December 30, 1895, with a receiving handstamp of Medford, Massachusetts on the reverse, dated January 1, 1896.



Figure 9-12. Advertising cover from The Raynor Hubbell Stamp Co., Buffalo, New York, to a collector in Canada. Circular rate paid by a 1¢ Trans-Mississippi stamp (285) with a well struck “Collection & Dist’n Wagon No. 1, Buffalo, N.Y. Nov 8, 1898” handstamp.

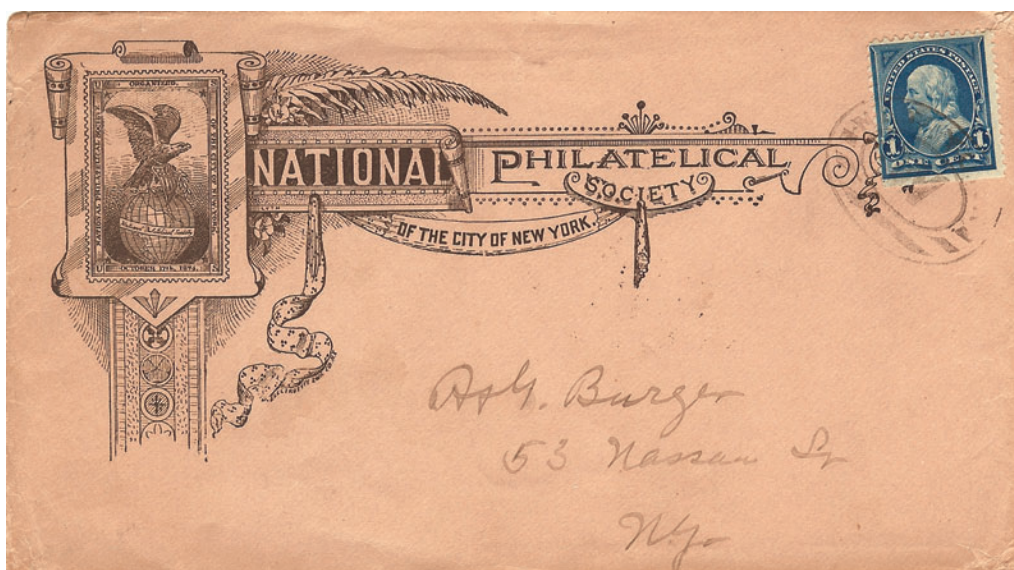


Figure 9-13. Circular rate cover from the “National Philatelic Society of The City of New York” addressed to stamp dealer Arthur Berger, 53 Nassau Street, New York.

A nice U.S.-to-Canada advertising cover is shown in Figure 9-12. This depicts the store maintained by the Raynor Hubbell Stamp Co. in Buffalo, New York, and proudly proclaims it is the “Largest Stamp Business in the United States between New York and Chicago.” The 1¢ circular rate on this cover is paid by a 1¢ Trans-Mississippi stamp tied by a well-struck “Collection & Dist’n Wagon No. 1, Buffalo, NY, Nov 9, 1898” handstamp. Hubbell was still doing stamp shows in the late 1950s.

Figure 9-13, our last 1890s cover from New York, is another simple circular-rate advertising cover. It shows a very nice engraving for the National Philatelic Society of the



Figure 9-14. Advertising cover from stamp dealer Bogert & Durbin Co., addressed to pioneer postal-history collector John Seybold.

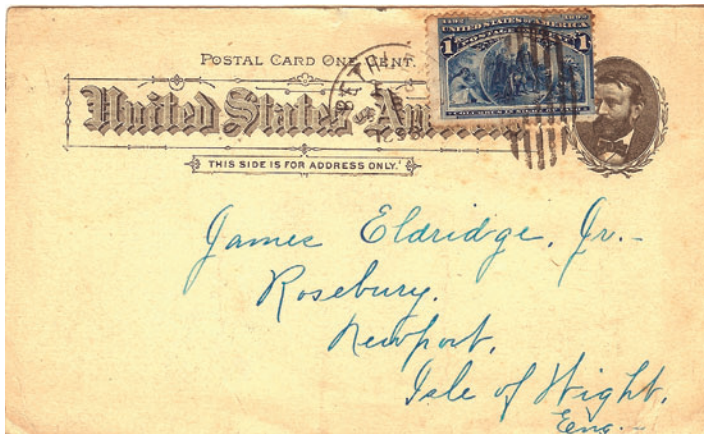


Figure 9-15. Postal card (UX10) to a stamp collector on the Isle of Wight, England, sent by stamp dealer E.T. Parker. The additional postage was paid by a 1¢ Columbian stamp (230) and the card was postmarked Bethlehem, Pennsylvania, February 8, 1893.

City of New York, organized October 17, 1874. Franked with a 1¢ Franklin stamp of the First Bureau series, this was mailed to Arthur Burger (one for the stamp-dealing Burger brothers) at 53 Nassau Street, New York. On the reverse is a return address of a stamp collector, G. W. Crittenton, and a handstamp dated 11-12-95.

Pennsylvania

Bogert & Durbin Co., the successor firm to L. W. Durbin's business, continued Durbin's practice of producing attractive advertising covers. Figure 9-14 shows a cover with a picture of the firm's office at 722 Chestnut Street in Philadelphia. Addressed to pioneering postal history collector John F. Seybold in Syracuse, New York, the cover is franked with a 2¢ Columbian stamp and postmarked with a Philadelphia machine cancel dated 5 November 1895.⁸

A most unusual destination for a stamp-collecting postal history item is shown in Figure 9-15. This is a postal card addressed to James Eldridge, Jr., Rosebury, Newport, Isle of Wight, England. The 2¢ international postage was paid by a 1¢ Columbian stamp on a



Figure 9-16. Cover postmarked Reading, Pennsylvania, February 5, 1896, with a corner card for Clifford W. Kissinger showing he was the Editor and Publisher of the *Pennsylvania Philatelist*, President of the Philatelic Sons of America and Secretary of the American Philatelic Association.



Figure 9-17. Cover from *The Rhode Island Philatelist*, Box 202, Newport, R. I. to Berger & Co., 59 Nassau St., New York. The cover is postmarked Newport, April 8, 1891.

1¢ Grant postal card (Scott 230 and UX10), postmarked at Bethlehem, Pennsylvania, on February 8, 1893. The card bears a printed advertisement from the well-known dealer E. T. Parker of Bethlehem, promoting his upcoming 59th price list.

Figure 9-16 shows another interesting Pennsylvania cover from the multifaceted Clifford W. Kissinger. The cover is franked with a 2¢ First Bureau stamp tied by a Reading, Pennsylvania, machine postmark dated February 15, 1896. The corner imprint shows Kiss-

inger as Editor and Publisher of the *Pennsylvania Philatelist*, President of the Philatelic Sons of America and Secretary of the American Philatelic Association.⁹ Kissinger was an early supporter of The Sons of Philatelia but after a falling out in 1893 formed a rival stamp collector's society called the Philatelic Sons of America.

Rhode Island

The earliest philatelic postal history cover I've seen from Rhode Island is shown in Figure 9-17. This is a 1¢ government entire envelope (Scott U294) postmarked at Newport, Rhode Island, on April 8, 1891. The cover is addressed to Burger & Co., 59 Nassau St., New York, and shows the corner imprint, apparently handstamped, of "The R. I. Philatelist, Box 202, Newport, R. I." *The Rhode Island Philatelist* began publication in January 1889 and ceased publication in August 1891.

Having completed this survey of the postal history of stamp dealing and collecting in the east, we will move on to see what was happening in the south in the 1890s.

Part 10 – The 1890s in the South

By the end of the 1890s, philately had spread throughout the southern states, but based on the evidence of the surviving covers, it was hardly flourishing. Compared to the other regions, the philatelic postal history of south is sparse. However, the only state missing before, Mississippi, makes its appearance during this decade. In addition to highlighting the first postal history item from Mississippi, dated February 23, 1893, this segment focuses mainly on interesting domestic and foreign uses from stamp dealers and collectors. Following our established procedure, we will examine the material alphabetically by state.

Florida

Affirming the scarcity of southern postal history items from the 1890s, I record only one collecting-related cover from Florida for the 1890s. This is the cover shown in Figure 10-1, addressed to the Postal Stamp Co., D. Batchelor, manager, at Winter Park, Florida. The cover was sent by a New York City stamp dealer, F. H. Weiss, franked with five 2¢ First



Figure 10-1. Registered cover from stamp dealer F. H. Weiss, New York, to the Postal Stamp Co., Winter Park, Florida, postmarked November 23, 1894.



Figure 10-2. Advertising cover from Gate City Stamp Co., postmarked Atlanta, August 1, 1891. The corner cachet shows Indians canoeing past a waterfall, pillars with female statues holding up the Constitution and black workers picking cotton.



Figure 10-3. Cover from stamp dealer Joel H. DuBose, postmarked Huguenot, Georgia, April 4, 1898. The 5¢ UPU rate to England is overpaid by the 6¢ Columbian stamp.

Bureau stamps (Scott 250a) paying the 2¢ first-class postage rate and the 8¢ registry fee. Backstamps show the cover was posted at New York City on November 23, 1894.

Georgia

Georgia has the most interesting group of items of any southern state during the 1890s. Figure 10-2 shows a cover from the Gate City Stamp Co. of Atlanta, franked with a 2¢ small Bank Note stamp postmarked “ATLANTA, GA, WEST END STA., AUG 1 1891.” The corner card has a most interesting design for a stamp company. On the left are two Indi-

ans canoeing past a waterfall, the center shows three pillars with female statues holding up the Constitution and on the right are three black workers picking cotton. In the 19th century, boosters liked to refer to Atlanta as the Gate City of the New South.

Figure 10-3 is a cover from the small Georgia town of Huguenot, whose post office operated between 1894 and 1908. The cover is postmarked April 4, 1898 and sent to England by Joel H. DuBose, whose corner imprint describes himself as a stamp and coin collector as well as a dealer in philatelic supplies. A 6¢ Columbian stamp (235) overpays the 5¢ UPU rate. Perhaps DuBose used the 6¢ purple stamp because its color is almost identical to his purple hand-stamped corner imprint. The two make a very attractive combination.

Mississippi

The earliest and so far the only 19th century stamp-collecting cover I've seen from Mississippi was shown as Figure 1-5 in Part 1 (*Chronicle* 224). It was sent by "Dr. Henry C. Pope, Stamp & Coin Dealer, Port Gibson, Miss." on February 23, 1893 to a stamp dealer, Albert Batcholder, in Salem, Massachusetts. Pope enclosed 6¢ to purchase an album page for the Columbian stamps, and offered Batcholder U.S. entire envelopes and general used U.S. stamps from 1853 to date.

North Carolina

North Carolina in the 1890s is represented by a single item, shown in Figure 10-4. This is a postal card from N. P. Strause, a collector in Henderson, sent to Winch Brothers, stamp dealers in Colchester, England. The 1¢ postal card and 1¢ stamp (Scott UX12 and 247) paid the card rate to England in 1895. The message on the card asks Winch Brothers for a copy of their price list and if they exchange foreign for U.S. stamps. Our friends the Winch Brothers were mentioned earlier as the recipients of the earliest known 1869 reissue cover, shown in Figure 8-12.



Figure 10-4. Postal card (UX12) postmarked Henderson, North Carolina, February 27, 1895, from a stamp collector to the Winch Brothers stamp firm in Colchester, England. The additional 1¢ postage to England was paid by a 1¢ First Bureau stamp (247).

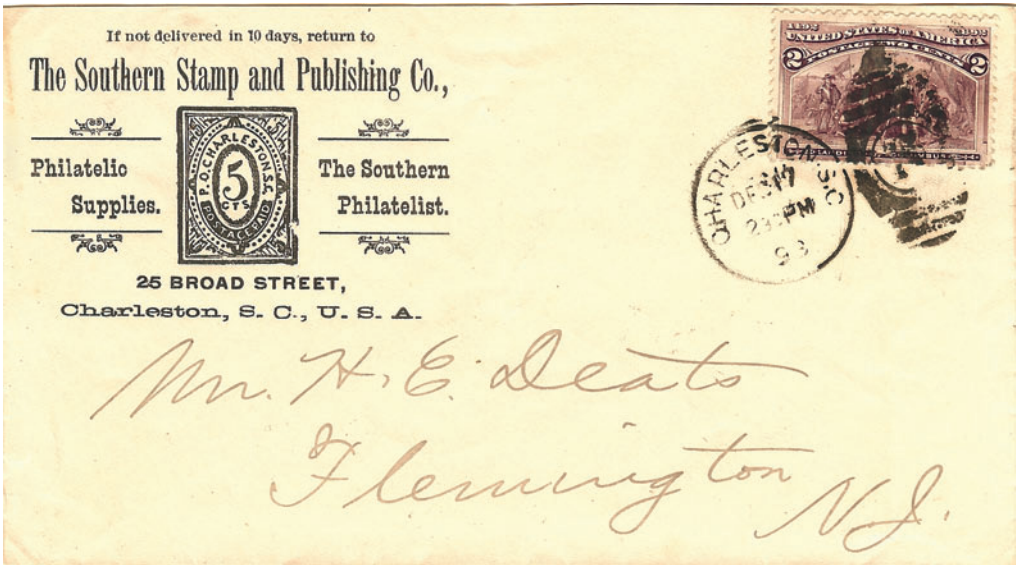


Figure 10-5. Advertising cover from The Southern Stamp and Publishing Co., postmarked Charleston, South Carolina, December 17, 1893, to H. E. Deats of Flemington, New Jersey.

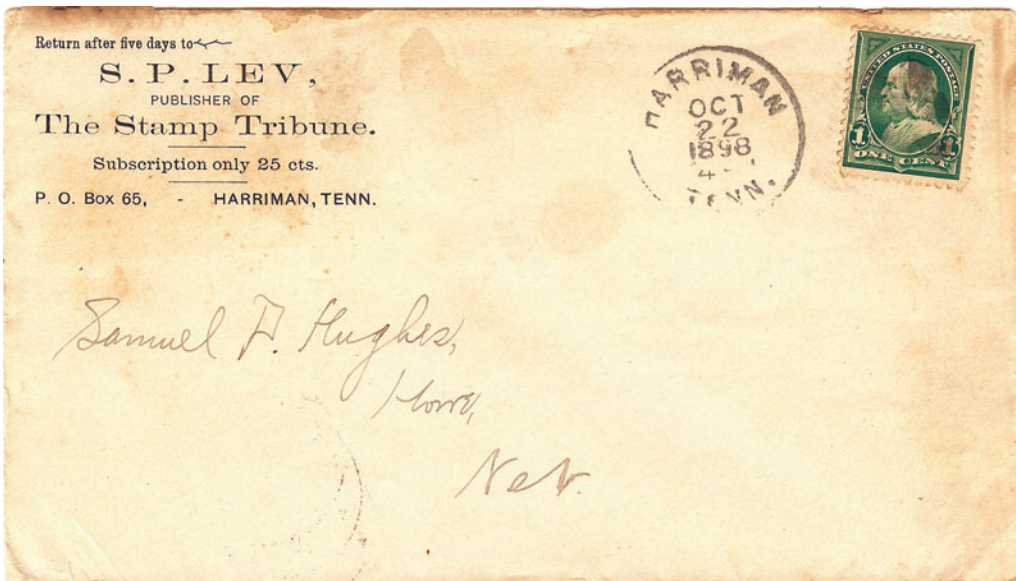


Figure 10-6. Cover from S. P. Lev, publisher of *The Stamp Tribune*, to a collector in Howe, Nebraska, postmarked Harriman, Tennessee, October 22, 1898.

South Carolina

Figure 10-5 shows an attractive advertising cover from the Southern Stamp and Publishing Co., 25 Broad Street, Charleston, South Carolina. Franked with a 2¢ Columbian stamp, the cover is postmarked December 17, 1893 and addressed to Hiram Deats of Flemington, New Jersey, the prominent collector mentioned earlier. The corner advertisement bears a fair image of the Charleston Confederate postmaster provisional stamp of 1861

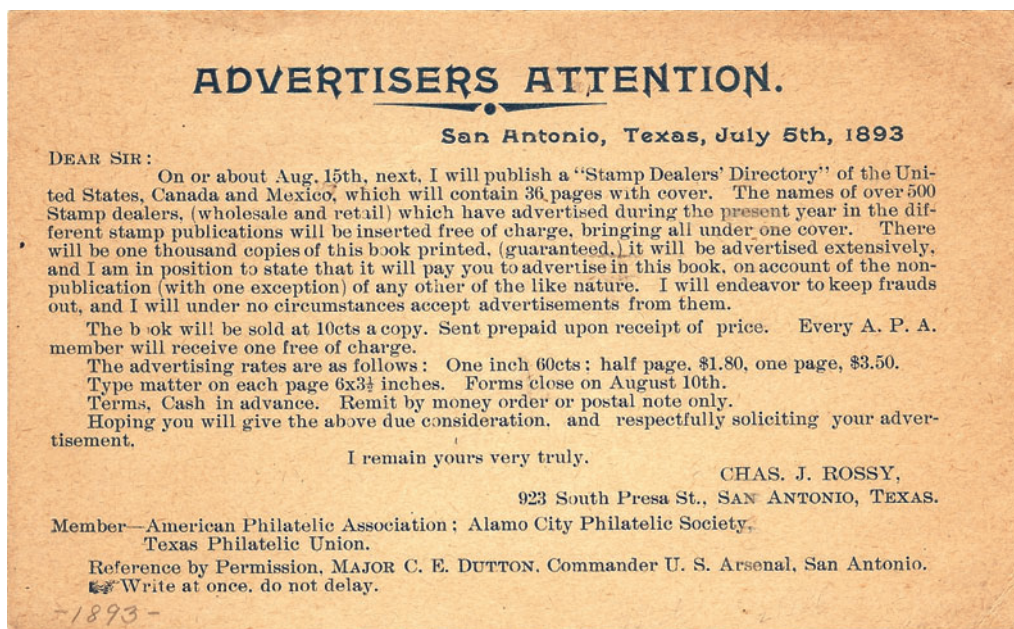


Figure 10-7. Back of a postal card (UX10), postmarked San Antonio, Texas, and addressed to stamp dealer A. Lohmeyer in Baltimore. The printed message solicits advertising for Charles Rossy's forthcoming *Stamp Dealers' Directory*.

(Scott 16X1). The Southern Stamp and Publishing Co. published *The Southern Philatelist* from 1890 to 1894.

Tennessee

A cover sent by S. P. Lev, publisher of *The Stamp Tribune*, to Samuel Hughes in Howe, Nebraska, is shown in Figure 10-6. Postage was paid by a 1¢ First Bureau stamp (Scott 279). Apparently this envelope contained printed advertising material and qualified for the 1¢ circular rate, even though the stamp received a first-class cancellation, "HARRIMAN, TENN., OCT. 22, 1898." *The Stamp Tribune* was published by Lev in Harriman for several months in 1899 and then in Cleveland, Ohio, until early 1902. This envelope may have contained pre-publication advertising. Lev was also involved with The Sons of Philatelia and in 1899 tried to have *The Stamp Tribune* designated the official magazine of the society.¹⁰

Texas

Figure 10-7 shows the reverse of a 1¢ postal card (Scott UX10) that was postmarked at San Antonio Texas, on July 9, 1893, and addressed to A. Lohmeyer, a well-known stamp dealer in Baltimore, Maryland. The printed message on the reverse is being shown because of the interesting information it discloses about the state of stamp dealing in 1893. The card was prepared by Charles Rossy of San Antonio to solicit advertising for his "Stamp Dealers Directory" of the U.S., Canada and Mexico, to be published on August 15, 1893. The directory was to include the names of over 500 wholesale and retail stamp dealers who advertised in stamp publications in the past year. One thousand copies of the directory were to be printed, including copies to be sent free to every member of the American Philatelic Association. I've been unable to locate a copy and apparently it was never published.

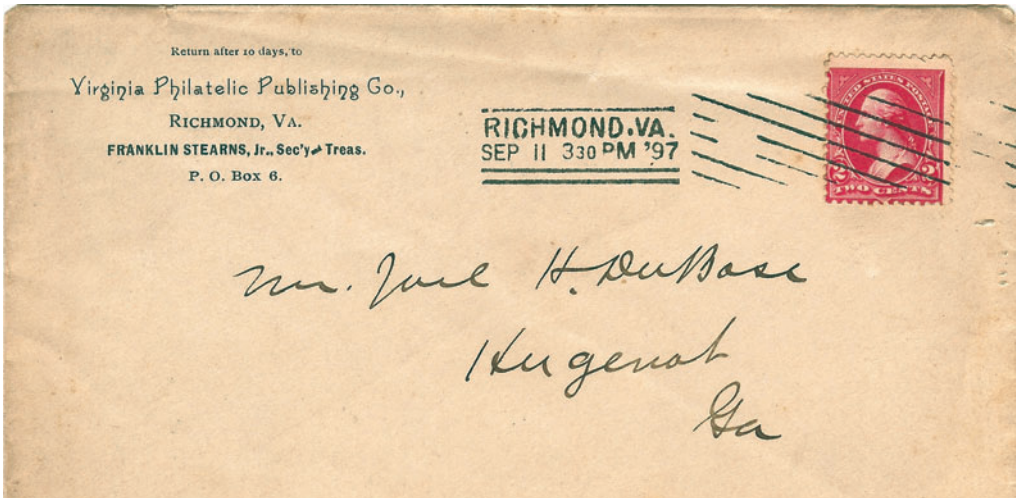


Figure 10-8. Cover from the Virginia Philatelic Publishing Co., postmarked Richmond, Virginia, September 11, 1897, to stamp dealer Joel DuBose in Huguenot, Georgia.

Virginia

The cover shown in Figure 10-8 is from the Virginia Philatelic Publishing Co. in Richmond, which published the *Virginia Philatelist* between 1897 and 1905. This cover, franked with a 2¢ First Bureau stamp, was postmarked at Richmond on September 11, 1897, the same month the first issue of the *Virginia Philatelist* appeared. Note that the cover is addressed to Joel H. DuBose of Huguenot, Georgia, sender of the cover discussed above in connection with Figure 10-3.

This concludes our survey of the south in the 1890s. In the concluding installment we'll look at the rest of the postal history of U. S. stamp collecting in the 1890s.

Endnotes

1. The starting point for any research on the 1869 Reissue covers is Rose, Jonathan W. and Searing, Richard M., Editors, *The 1869 Issue on Cover: A Census and Analysis*, The United States 1869 Pictorial Research Associates, Inc., 1986. The census published in that book lists 28 Reissue covers on page 215.
2. William E. Mooz, "The Reissue of The One Cent 1869 Stamp," *Chronicle* 161 (February 1994), pp. 48-58 and "Re-visiting The 1¢ 1869 Reissue," *Chronicle* 177 (February 1998), pp. 80-83 .
3. A biography of George Worthington can be found in "George H Worthington" by Stanley M. Bierman, in *The World's Greatest Stamp Collectors*, New York, NY, Frederick Fell Publishers, Inc. 1981, Chapter 7.
4. Seebeck moved to 97 Wall Street in mid-1880 but continued to use stamped envelopes with his advertising collar and the old 3 Vesey Street address for several months thereafter. Stamped envelopes with his advertising collar and his 97 Wall Street address appear as early as July 1880.
5. Note that "Return Rec[eipt]" is written in the upper left hand corner, with part of "Receipt" covered by the label. Since there was a 5¢ charge for an international return receipt, this could have been a 10¢ double weight cover with 15¢ registry and return receipt fees, still with a 2¢ overpayment.
6. This idea is raised briefly on page 123 of the Rose and Searing book, *op. cit.*
7. Hiram E. Deats was inducted into the American Philatelic Society's Hall of Fame in 1963 and a brief biography can be found on the APS website by clicking Almanac, then Awards and then Hall of Fame. A more complete biography can be found in "Hiram E Deats, The Philatelic farmer from Flemington" by Stanley M. Bierman, in *More Of The World's Greatest Stamp Collectors* Hollywood, FL, Fell Publishers, Inc. 1990, Chapter 2.
8. The best history of Seybold's life and philatelic activities is "John F Seybold, Three Unsolved Mysteries" by Bierman in *More Of The World's Greatest Stamp Collectors*, Chapter 1.
9. Clifford Washington Kissinger was inducted into the American Philatelic Society's Hall of Fame in 1992 and a brief biography can on the APS website by clicking Almanac, then Awards and then Hall of Fame. Kissinger's activities in connection with The Sons of Philatelia are discussed at length in Edmund Thomas' article mentioned earlier.
10. Thomas, Edmund B., Jr. "The Sons of Philatelia," *The American Philatelist*, December, 1995, pp. 1138-43. ■.

LETTER MAIL TO NEW ZEALAND VIA BRINDISI IN 1880

BOB WATSON

At least respecting foreign mails, the classic period of United States postal history normally is deemed to end in 1875, when the General Postal Union (later the Universal Postal Union) was formed with the United States as a charter member. Most interest in routes and rates concentrates on the period up to that time. However, not all countries and colonies had been included in the initial Union. Mail from a Universal Postal Union (UPU) country to a non-Union country still retains interest for classic-period postal historians since these covers exhibit some of the characteristics of mail from the pre-1875 period.

I acquired the cover illustrated in Figure 1 a few years ago, principally because of the New Zealand destination and the use of the 30¢ Bank Note stamp.¹ My curiosity about the postal history aspects led me on a quest to learn more and ultimately suggested a small correction to the standard published rate information.

This cover was postmarked at Newburyport, Massachusetts on March 1, 1880, addressed to Auckland, New Zealand. The year is taken from the “N.Z./AUCKLAND/4 MY 80” receiving mark on the reverse. The reverse markings are shown in Figure 2. The cover was datestamped at the New York exchange office on March 2 and shows a weak “London/MR [day date obscure]/80” mark on the reverse. The front also bears a “140/2” credit mark in red crayon.



Figure 1. 1 March 1880 envelope from Newburyport, Massachusetts, to Auckland, New Zealand, franked with 3¢, 5¢ and 30¢ Bank Note stamps (Scott 184, 185 and 190). Sent via England and Brindisi to Australia and then to destination. The 38¢ postage paid twice the 19¢ British mail rate via Brindisi.

Although both the United States and Great Britain were members of UPU in 1880 and enjoyed the reduced 5¢ (2½ pence) per half-ounce international letter rate, New Zealand was not a member. The rate structure for letters sent from the United States to New Zealand via British mails involved adding the British rate to New Zealand to the UPU rate from the United States to Great Britain.²

The rate from Great Britain to New Zealand via Brindisi was 7 pence (14¢) per half ounce (8 pence less 1 penny). A double rate would thus require a U.S. payment to Great Britain of 28¢. The Americans would retain the double UPU rate (10¢) to Great Britain. Therefore, the 38¢ franking on this cover was the proper payment for a double-rate letter by the Brindisi route. UPU regulations required the sending office to show the number of rates.³ Credits or debits were to be shown in French centimes, in this case 140 centimes (5x28¢) for two rates. Thus the “140/2”.

My curiosity was piqued by the bracketing dates for the via-Brindisi route published in Starnes’ rate tables.⁴ He shows the 19¢ rate to have been in effect from January 1877 to whenever the rate was reduced to 15¢, which he states was earlier than January, 1883.⁵ But how much earlier?

Determining when the 19¢ rate ended would involve reference to the foreign postage tables in the *United States Official Postal Guide* covering the period.⁶ The January 1880 *Guide* lists rates for three routes to New Zealand: Direct mail via San Francisco at 12¢ per half ounce (under the 1870 U.S.-New Zealand Postal Convention); British mail via Southampton at 15¢ per half ounce; and British mail via Brindisi at 19¢ per half ounce.

These same routes and rates were repeated in the April 1880 *Guide* supplement. But in the May 1880 *Guide* supplement, two changes had been made: The route by British mail via Southampton had been eliminated, and the rate by British mail via Brindisi had been reduced to 15¢ per half ounce. So the 19¢ rate had ended by May 1880, and my March 1880 cover was correctly rated at 38¢ as a double-rate cover for the Brindisi route.

After the May 1880 changes, the 12¢ treaty rate via San Francisco and the 15¢ rate via Brindisi remained in effect until New Zealand was admitted to the UPU on 1 October 1891 as one of the “Australasian Colonies.”⁷

A correction needs to be made in Starnes’ New Zealand table on page 32. The heading “e1/83” (in Starnes’ coding scheme meaning “earlier than January 1883”), should be changed to “5/80.”⁸ Curiously, Starnes shows May 1880 for the via Brindisi change in his Australia table on page 5, so I presume he had merely missed the New Zealand change.

Did this cover travel via Brindisi? Since there is no endorsement for the Brindisi route, it could be argued this cover went via Southampton and was simply overpaid. However, the New York exchange office certainly treated it as Brindisi mail: it gave Great Britain credit for that service with the “140/2” marking, and the postage applied was correct for Brindisi service. Given the London transit mark, the cover definitely did not take the westbound route via San Francisco.

As it turns out, the cover could not have travelled the sea route via Southampton since the British authorities had recently abandoned that route. According to Colin Tabcart, the last mail for Melbourne via this route was made up on 8 January 1880.⁹ All eastbound mails thenceforth went by the Brindisi route, including the Figure 1 cover. A search of files in the Historian’s Office at the U.S. Postal Service did not reveal any correspondence or instructions relating to this rate change.¹⁰ We can speculate that the New York exchange office was



Figure 2. Portion of the reverse of the Figure 1 cover, showing London and Auckland markings year-dated 1880.

aware of the British changes. Since the letter was not endorsed for any particular route, the New York clerk may have sent it via Brindisi, the only eastbound route available from Great Britain, because the letter was correctly franked for that more expensive route.

Without the complete London date we can only speculate on which ships carried this letter. Lacking data on the mail dates between Australia and New Zealand further obscures analysis. However, given the 4 May Auckland arrival date, a likely scenario can be constructed for the London–Melbourne journey. Consulting Tabcart's table "1880 Outbound Sailings" of the Peninsula & Oriental Steam Navigation Company and working backwards, allowing for carriage time from Melbourne or Sydney to Auckland, points to the Brindisi mail that arrived at Melbourne on 19 April 1880.¹¹ That mail left London on or about 12 March, traveled overland to Brindisi, departed 15 March on the *Ceylon* for Alexandria, transferred overland to Suez, left there on the *Australia* for Galle, Ceylon, on 19 March, departed 1 April on the *Hydaspes*, and arrived at Melbourne after intermediate Australian stops. That is the latest mail that could have been delivered to Auckland by 4 May. I would be grateful for any further insights on this or other portions of the cover's journey.

Endnotes

1. Robert A. Siegel sale 922, *U. S. Bank Note Issues, Featuring the Mercedes Collection*, 19 October 2006, lot 1408.
2. General Postal Union Treaty, Articles IX and X, 19 *U.S. Statutes at Large* pp. 577, 580-83. The amount added to the UPU rate for mail from the United States through Great Britain to a destination was 1 penny less than the rate from Great Britain to that destination, presumably to deduct the British internal postage.
3. Regulations under the General Postal Union Treaty, Article IV, 19 *U.S. Statutes at Large* pg. 594.
4. Charles J. Starnes, *United States Letter Rates to Foreign Destinations 1847 to GPU-UPU*, Revised Edition (Louisville, Kentucky: Leonard H. Hartmann, 1989), pg. 32.
5. Similarly, Anthony S. Wawrukiewicz and Henry W. Beecher, *U. S. International Postal Rates, 1872-1996*, (Portland, Oregon: CAMA Publishing Co., 1996), pg. 41, shows "before Jan 1883" for the same rate change.
6. I was able to find some of these at the American Philatelic Research Library and several others through Google Books online through the kind assistance of Mike Ludeman. (It appears that many books are inaccessible to overseas residents such as myself due to Google's policy relating to copyright.) Dick Winter was kind enough to provide me with one of the key items not available through those sources.
7. Colin Capill, *New Zealand and the Universal Postal Union to 1907* (Wellington, New Zealand: Royal Philatelic Society of New Zealand, circa 1993), pg. 19.
8. Similar revisions are appropriate for the Australian colonies and New Zealand tables in Wawrukiewicz and Beecher *op. cit.*, pp. 11 and 41.
9. Colin Tabcart, *Australia New Zealand UK Mails to 1880: Rates Routes and Ships Out and Home* (Fareham, England: the Author, 2004) pg. 263.
10. Email from Carla Hunter, Research Analyst, Postal History, Corporate Information and Archival Programs, United States Postal Service, 29 January 2010.
11. The main-line steamers continued on from Melbourne to Sydney, but the mails went from Melbourne to Sydney by rail. Tabcart, *United Kingdom Letter Rates Inland and Overseas 1635 to 1900*, pg. 263. Services between Sydney or Melbourne and New Zealand are described on pp. 24-26.

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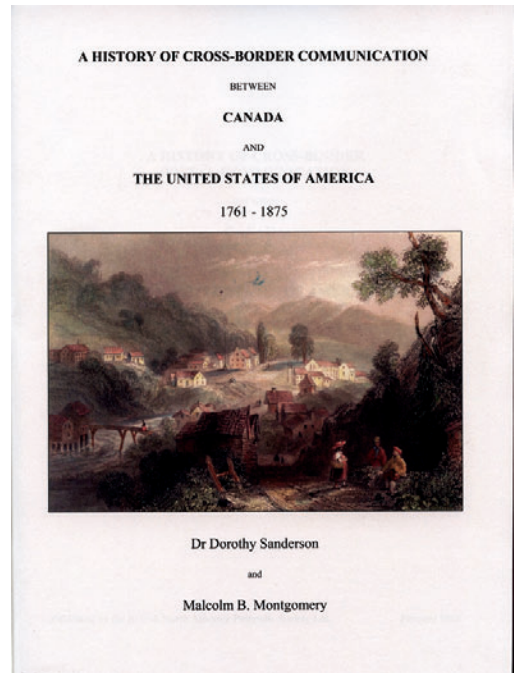
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A HISTORY OF CROSS-BORDER COMMUNICATION BETWEEN CANADA AND THE UNITED STATES OF AMERICA, 1761-1875,
BY DR. DOROTHY SANDERSON AND MALCOLM B. MONTGOMERY
 REVIEWED BY DAVID D'ALESSANDRIS

Previous cross-border works have been limited to just United States and Canada mails, and have not included cross-border mail with the other provinces which now comprise Canada, including New Brunswick, Nova Scotia, Prince Edward Island, British Columbia and Vancouver's Island, Newfoundland, and the Red River Settlement. This BNAPS handbook combines in one work information that was previously available only in several expensive and in some cases long out-of-print works. For this reason alone, this work is worth purchasing by anyone with an interest in cross-border communications who does not own copies of all the earlier works. The handbook provides good coverage of the most frequently seen rates and routes between the United States and Canada, and also provides good coverage of transatlantic routes which transited the United States between Canada and Europe.

After a narrative overview of cross-border communications, the handbook includes a chapter summarizing the postal rates for Canada, its provinces, and the United States. Next is a chapter covering the postal routes and exchange offices, which is wonderfully illustrated with vintage maps, followed by a chapter with a simplified listing of exchange office marks, along with a selection of express company labels and markings found on cross-border mail.

The bulk of the handbook is approximately 225 pages of exhibit-page-like illustrations of covers with annotated rate and route information. Although the handbook title sets the date range as 1761-



A History of Cross-Border Communications Between Canada and the United States of America, 1761-1875, by Dr. Dorothy Sanderson and Malcolm B. Montgomery. Published in 2010 by the British North American Philatelic Society Ltd., Ottawa, Ontario. Spiral bound, 8½ x 11 inch format, 410 pages. Black and white edition, \$62.95; color edition, \$175 (all prices in Canadian dollars).

1875, none of the covers to or from Canada illustrates the 6¢ paid/10¢ unpaid rate in effect from 1868 through 1875. Also missing are covers paying the rare 2¢ line rate. While there is good coverage of transatlantic rates from Canada through the United States, there is little coverage of the interprovincial rates which transited the United States.

The handbook concludes with a series of appendices, including the treaties setting the boundary between the United States and Canada, applicable postal treaties and conventions, a summary of adhesive postage stamps issued in the United States, Canada, and the provinces, and a “preliminary review of stamped covers” which is simply a tabulation of covers in a few important sales. The purpose of this “preliminary review” is unclear, as more detailed census information already exists for many of these frankings. For example, the “preliminary review” lists just 10 of 468 U.S. 1847-issue covers to Canada and the Maritimes included in the Alexander census of 1847 covers.

The authors, Dr. Dorothy Sanderson and Malcolm B. Montgomery, have done an admirable job of combining rate and postal route information for Canada and the provinces. Sadly, Dr. Sanderson died in January 2006 in the early stages of this project to revise and expand her earlier work, *Cross-Border Mail: Canada—United States of America, 1800-1860*. While the new book accurately gathers information from earlier works on Canada and provinces postal history, it repeats many of the errors contained in these earlier reference works. The author admits in several places that there is scant documentation to reference and that there may be errors in the text. He is correct on both counts. This could have been a much better work with additional research and some proofreading. Moreover, despite being a “cross-border” handbook, the author and contributors are almost entirely experts in Canadian rather than United States postal history. This has allowed several significant errors regarding United States postal history to infiltrate the text (e.g. the authors

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state that the 5¢ 1856 stamp was issued to pay the registration fee, and the prepaid ship rate of 3¢ + 2¢). These errors are most prevalent in discussing ship and steamboat covers. Despite these faults, the information in the book will enable collectors to understand all but the most unusual cross-border covers. ■

U.S. DOMESTIC POSTAL CARD REGULATIONS, 1874 TO 1885
BY ROBERT STENDEL

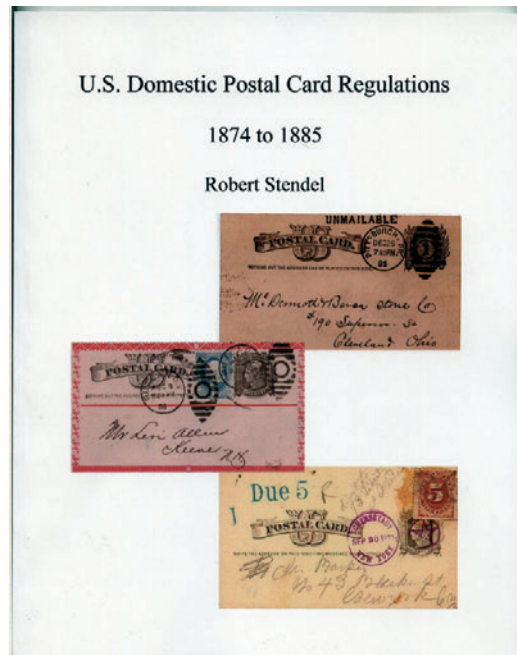
REVIEWED BY JAMES W. MILGRAM, M.D.

You may not collect postal cards, but if you have an interest in learning about postal uses and analyzing cards and covers by applying the correct post office regulations, you will find this study, *U.S. Domestic Postal Card Regulations 1874-1885*, fascinating reading.

Postal cards were new in the 1870s and their usages are both general, showing special transportation and postal rates, and specific, showing how the regulations that applied to postal cards differed from the regulations that applied to covers.

The subjects covered in this highly original publication, which is finely printed in full color with 135 illustrations, begin with the cards themselves. The book shows how variations of the types of messages by different persons could invalidate the 1¢ card rate. Messages on the fronts of cards are discussed. Attachments were strictly forbidden; those that survive are very interesting.

The application of the rules and fees for special usages such as advertising, registration, special delivery, directory services and labels, river transportation, re-mailing, and forwarding are each subjects that are explored through illustrations and accompanying discussion. Forwarding, in particular, had special regulations unique to postal cards. These are discussed in several chapters. ■



***U.S. Domestic Postal Card Regulations, 1874 to 1885* by Robert Stendel, 89 pages in color, cardbound, \$45 post-paid from U.P.S.S. Publications Office, P.O. Box 3982, Chester, VA 23831.**

THE COVER CORNER

GREG SUTHERLAND, EDITOR

NO RESPONSE TO PROBLEM COVER IN CHRONICLE 226

We received no answers for the problem cover in our last issue, illustrated here (reduced) as Figure 1. The cover was posted in Honolulu on 9 January 1900, transiting San



Figure 1. Problem cover from last issue, held over due to lack of response.

Francisco on 17 January on its way to Henry, Illinois. It was marked at Honolulu by the violet “T 10 CENTIMES” handstamp in the lower left corner, indicating 2¢ insufficiently prepaid. It was marked at San Francisco for collection of 8¢ by a black “U.S. CHARGE TO COLLECT 8 CENTS” handstamp, also at lower left. The year date in the Honolulu CDS shows only the left side of the last zero, but 1900 is substantiated by the San Francisco arrival CDS. The questions posed were: why was this initially rated as short paid, and why was it marked for 8¢ postage due in San Francisco, which does not coincide with the Honolulu due marking? Still hoping for a response, we’ll hold this over for one more issue.

PROBLEM COVER FOR THIS ISSUE

Figure 2 shows a stampless folded letter with a manuscript “pr Mail Steamer from New York” at top, a red “BOSTON JUL 3” circular datestamp, a matching “PAID” handstamp and red pencil “18” cents rate. Inside is an invoice, dated 28 June 1852, for a large shipment for soap consigned for sale. What rate is represented here, and how long was it in effect? Let’s hope this cover elicits more responses than its predecessor. ■



Figure 2. Problem cover for this issue. What rate is represented here?

ADVERTISER INDEX

Matthew Bennett International.	211
Michael I. Casper Rare Stamp Auctions.	200-201
Columbian Stamp Company Inc.	250
Freeman's (Global Philatelic Associates).	222
H. R. Harmer, Inc.	Inside Front Cover
Leonard H. Hartmann	249
Heritage Auction Galleries.. . . .	193, 226
Eric Jackson.	260
Kelleher Auctions.. . . .	296
Kristal Kare, Inc..	225
Matthew Kewriga.. . . .	260
James E. Lee	194
The Philatelic Foundation.	220
Philatelic Stamp Authentication and Grading (PSAG).	198
Stanley M. Piller & Associates	212
Regency-Superior	293
Rupp Brothers	196
Schuyler Rumsey Philatelic Auctions.	Inside Back Cover
Robert A. Siegel Auction Galleries, Inc..	207, Back Cover
Spink Shreves Galleries	244-245
United States Stamp Society.	291

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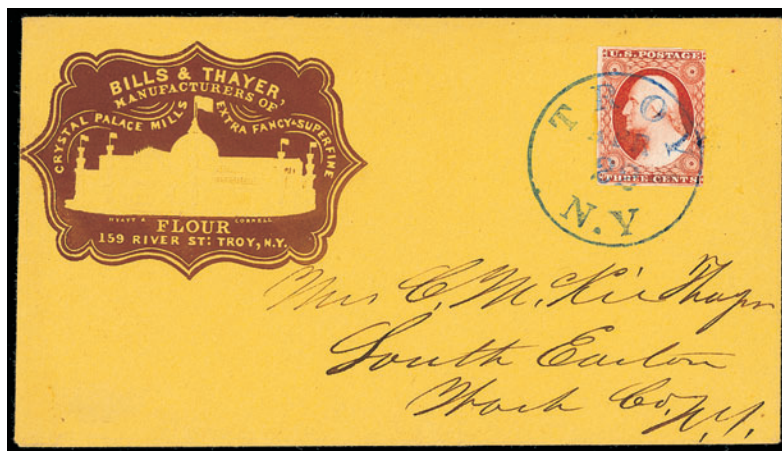
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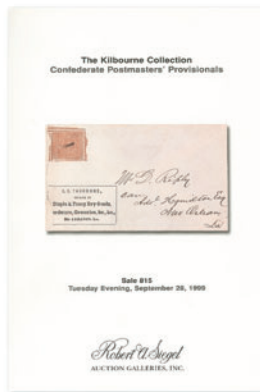
Kapiloff 1992



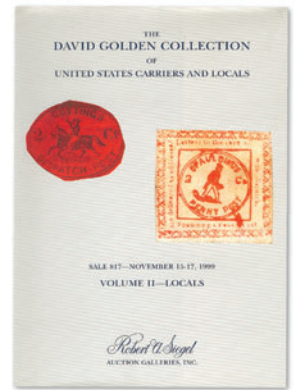
Honolulu Advertiser 1995



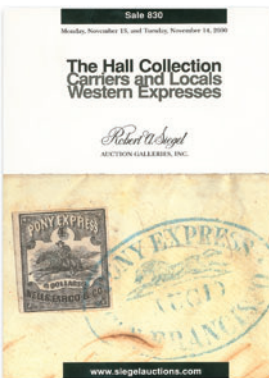
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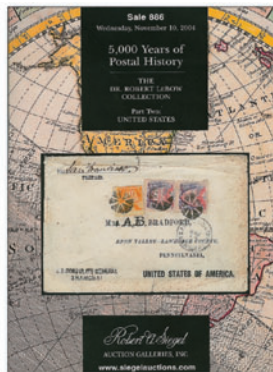
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