

The Chronicle

of the U.S. Classic Postal Issues



United States 1861 stamps with control-number overprints. In our Essays and Proofs section, authors Michael Plett and Kenneth Gilbert provide a comprehensive census and a plausible hypothesis explaining how, when and why these mysterious objects were created.

August 2012

Volume 64, No. 3

Whole No. 235

H.R. HARMER FALL 2012 HIGHLIGHTS

Have Your Consignment Included in This Upcoming Sale

Featuring

The Global Collection of Reply Cards Back to Country of Origin
and Other Outstanding Collections



H.R. Harmer is Taking Consignments for Future Sales
We Sell It All – Sell Your Collection Where It Sells Best!
Contact our philatelic experts today for more information
800.782.6771



H.R. HARMER
GLOBAL PHILATELIC NETWORK, LLC.
Fine Stamp Auctions, Since 1940

1063 McGaw Ave, Suite 100, CA 92614 • 800.782.6771 • +1.949.748.4802 • Fax: 949.748.4803
Email: info@hrharmer.com • www.hrharmer.com HRH Chronicles 6.25.12

THE CHRONICLE of the U.S. Classic Postal Issues is published quarterly in February, May, August and November by the U.S. Philatelic Classics Society, Inc., at P.O. Box 750368, New Orleans, LA 70175. Periodicals-class postage paid at Madrid, IA 50156 and additional mailing office. Subscription price \$27.50. Printed in the U.S.A. **POSTMASTER:** Send address changes to 102 Old Pawling Road, Pawling, NY 12564.

COLUMBIAN

STAMP COMPANY INC.



BUILDING AND BUYING GREAT STAMP COLLECTIONS



HARRY HAGENDORF
DEALER IN RARE STAMPS



700 WHITE PLAINS ROAD SCARSDALE NY 10583 TELEPHONE 914 725 2290 FAX 914 725 2576
E-MAIL: harryhagendorf@aol.com

Rarely ever seen.



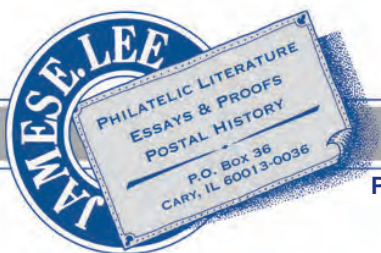
9X1-E1a

Rawdon, Wright & Hatch

Die essay in orange on india paper and die sunk on card blotter, full size.

Rarely do you find this full size.

\$1,000.00



Phone: (847) 462-9130 • Email: jim@jameslee.com

www.JamesLee.com

The Chronicle

of the U.S. Classic Postal Issues

August 2012
Whole No. 235

Published quarterly in
February, May, August and November

Volume 64
Number 3

\$4.50 Members
\$6.00 Non-Members

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

Annual Dues
\$27.50

EDITORIAL BOARD

| | |
|---|--|
| MICHAEL LAURENCE (plaurance@nyc.rr.com)..... | <i>Editor-in-Chief</i> |
| 101 West 90th Street, Apartment 8-H, New York, NY 10024 | |
| JAMES W. MILGRAM, M.D. (j-milgram@northwestern.edu)..... | <i>Prestamp & Stampless Period</i> |
| 1352 Estate Lane, Lake Forest, IL 60045 | |
| GORDON STIMMELL (stimmell@sympatico.ca)..... | <i>U.S. Carriers & Independent Mails</i> |
| 203 Willow Avenue, Toronto, ONT M4E 3K4, Canada | |
| WADE E. SAADI (wade@pencom.com)..... | <i>1847 Period</i> |
| 93 80th Street, Brooklyn, NY 11209 | |
| GORDON EUBANKS, <i>Assistant</i> (gordoneubanks@gmail.com) | |
| MICHAEL C. McCLUNG (mmcc767166@aol.com)..... | <i>1861-69 Period</i> |
| 4809-D Kingshill Drive, Columbus, OH 43229 | |
| SCOTT R. TREPPEL (strepel@siegelauctions.com)..... | <i>1869 Period</i> |
| Robert A. Siegel Auctions, 60 East 56th Street, New York, NY 10022 | |
| JEFFREY FORSTER, <i>Assistant</i> (jforstr@pacbell.net) | |
| MATTHEW KEWRIGA (matt@kewriga.com)..... | <i>Bank Note Period</i> |
| P.O. Box 318, Medway, MA 02053 | |
| ALAN C. CAMPBELL (alanccamp@aol.com)..... | <i>Officials</i> |
| 2746 29th Street, San Diego, CA 92105 | |
| LESTER C. LANPHEAR III, <i>Assistant</i> (llanphear@earthlink.net) | |
| JAMES E. LEE (jim@jameslee.com)..... | <i>Essays & Proofs</i> |
| P.O. Box 36, Cary, IL 60013 | |
| STEVEN WALSKE (swalske@myriadllc.com)..... | <i>The Western Mails</i> |
| 2118 Vallejo Street, San Francisco, CA 94123 | |
| DWAYNE O. LITTAUER (dl@kullmanlaw.com)..... | <i>The Foreign Mails</i> |
| P.O. Box 750368, New Orleans, LA 70175 | |
| GREG SUTHERLAND (gregfree@cox.net)..... | <i>The Cover Corner</i> |
| P.O. Box 24231, Dayton, OH 45425 | |
| JOHN W. WRIGHT, <i>Assistant</i> (vwr6712105@aol.com) | |

SOCIETY OFFICERS

| | |
|--|----------------------------|
| JOHN H. BARWIS (jbarwis@charter.net)..... | <i>President</i> |
| P.O. Box 8035, Holland, MI 49422 | |
| DWAYNE O. LITTAUER (dl@kullmanlaw.com)..... | <i>Vice President</i> |
| P.O. Box 750368, New Orleans, LA 70175 | |
| STEPHEN B. PACETTI (sbp57@comcast.net)..... | <i>Secretary</i> |
| 12751 W. Alameda Drive, Lakewood, CO 80288 | |
| ROB LUND (robinlund@comcast.net)..... | <i>Membership Chairman</i> |
| 2913 Fulton, Everett, WA 98201 | |
| MICHAEL E. PLETT (mplett@cox.net)..... | <i>Treasurer</i> |
| 2855 Willowmere Woods Drive, Vienna, VA 22180 | |

DIRECTORS: JAMES ALLEN '15; JOHN BARWIS '15; DAVID D'ALESSANDRIS '15; CHARLES J. DiCOMO '15;
GORDON EUBANKS '14; LESTER C. LANPHEAR III '13; DWAYNE O. LITTAUER '13; ROB LUND '14; STEPHEN
B. PACETTI '14; MICHAEL PLETT '13; MARK SCHWARTZ '14; DANIEL C. WARREN '13; *EX OFFICIO*: THOMAS
J. ALEXANDER, VAN KOPPERSMITH, WADE E. SAADI, PATRICIA STILWELL WALKER, RICHARD F. WINTER

| | |
|---|-----------------------------------|
| DAVID D'ALESSANDRIS (dalessandris@comcast.net)..... | <i>Advertising Manager</i> |
| 2900 N. Rochester Street, Arlington, VA 22213 | |
| WALTER DEMMERLE (demmerle@cox.net)..... | <i>Publication Sales Chairman</i> |
| 821 Winthorpe Drive, Virginia Beach, VA 23452 | |

Address changes should be sent to Secretary, back issue requests to Publication Sales Chairman, other correspondence to the Editor-in-Chief. Reports of new items or articles should be submitted to appropriate Section Editor or to the Editor-in-Chief. Do not send stamps or covers unless requested. Any items sent will be carefully guarded but no liability attaches to the Society or to any editor. ISSN 0009-6008.

The Nick Kirke Collection of Superb Quality United States Stamps



Nick Kirke's collection of United States 19th and 20th Century stamps in superb used condition was formed with painstaking attention to quality. Nearly every stamp has a current graded certificate, and each stamp is graded close to or at the top of the PSE Population Report. From the Classics through the Washington-Franklin Series, the Kirke collection abounds with magnificent stamps.

Scott 1c (PSE 95), 5A (PSE 98), 12 (PSE 98J)
13 (PSE 98), 19 (PSE 90), 28A (PSE 95)
39 (PSE 85) 70c (PSE 95), 101 (PSE 100)



Scott 104 (PSE 85), 121b red cancel, 132 (PSE 90)
142 (PF 95), 210 (PSE 100)
244 (PSE 95J) 294a (PSE 80)

To be offered in the Fall 2012.
Catalogue for the Nick Kirke Collection will be sent to members of the
U.S. Classics Society who request it (subject to availability).

For buyers or sellers, Siegel Auction Galleries offers unparalleled expertise, a worldwide client base, financial reliability, intelligent marketing, and the best internet resources and search tools.

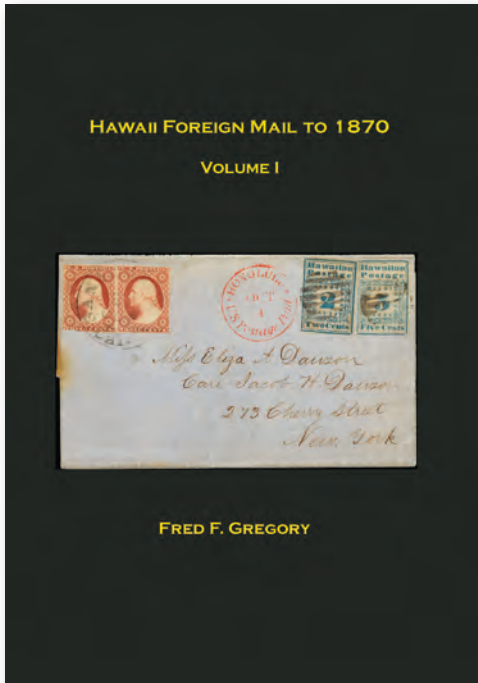
60 EAST 56TH STREET, 4TH FLOOR, NEW YORK, N.Y. 10022
Phone (212) 753-6421 • Fax (212) 753-6429 • E-mail: stamps@siegelauctions.com

Robert A. Siegel

AUCTION GALLERIES, INC.

siegelauctions.com

Hawaii Foreign Mail to 1870



Available at the Pre-release
Price of \$195 * – Save \$40

(NY Residents add sales tax)



Meet and Greet Author
Fred F. Gregory at the Show
August 17-18th

Book Release and Signing... Only at StampShow 2012!

Explore early Hawaii postal history with **3-volume** *Hawaii Foreign Mail to 1870* – available at StampShow 2012. Meet and greet author Fred F. Gregory at the show and pick up your autographed copy for \$195 – a savings of \$40 off the regular retail price.

Hardcover volumes include in-depth information on Hawaii's early mail system from 1799, including the 1850-70 Treaty Period. You'll learn the complex rate schedule and discover how it resulted in covers bearing the classic Missionary, Boston Engraved and Numeral stamps, often in combination with U.S. stamps. Includes full-color images of covers along with analysis of rates and markings. Plus a comprehensive sailing list of vessels coming to and leaving Hawaii from 1800-70, allowing you to identify specific ships that carried mail to and from the islands. An essential tool for understanding Hawaii's postal history.

* Special price valid until
December 31, 2012



The Philatelic Foundation

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

CONTENTS

THE EDITOR'S PAGE

In This Issue

by Michael Laurence 201

THE PRE-STAMP AND STAMPLESS PERIOD

1855 Columbus, Ohio, Registered Marking on Transient Mail

by James W. Milgram, M.D. 202

Rare Philadelphia Small Full-Rigged Ship Marking

by James W. Milgram, M.D. 204

THE 1847 PERIOD

1848 Folded Letter with Ties to Early American History

by Alexander T. Haimann and Matthew E. Liebson 209

THE 1851 PERIOD

The Curious Case of 21¢ Postage to France in 1859

by K. David Steidley 211

ESSAYS AND PROOFS

Control-Number Overprints on United States 1861 Stamps

by Michael Plett and Kenneth Gilbert 214

THE 1861-69 PERIOD

Colors in Print

by Michael C. McClung 228

THE 1869 PERIOD

Mixed Franking from the U.S. to France in 1870: Scarce Covers and Clever Fakes

by Michael Laurence 234

OFFICIALS

Favor Cancellations on United States Official Stamps

by Alan C. Campbell and Lester C. Lanphear III 243

SPECIAL FEATURE

Undeliverable Mail: City-Named "Advertised" Markings, 1856-1890

by James W. Milgram, M.D. 257

THE FOREIGN MAILS

Bremen Mail: "Steam Ship 41 Cts"

by Theron J. Wierenga 275

Another Cover Carried by the New York and Charleston Steam Packet Company

by Theron J. Wierenga 276

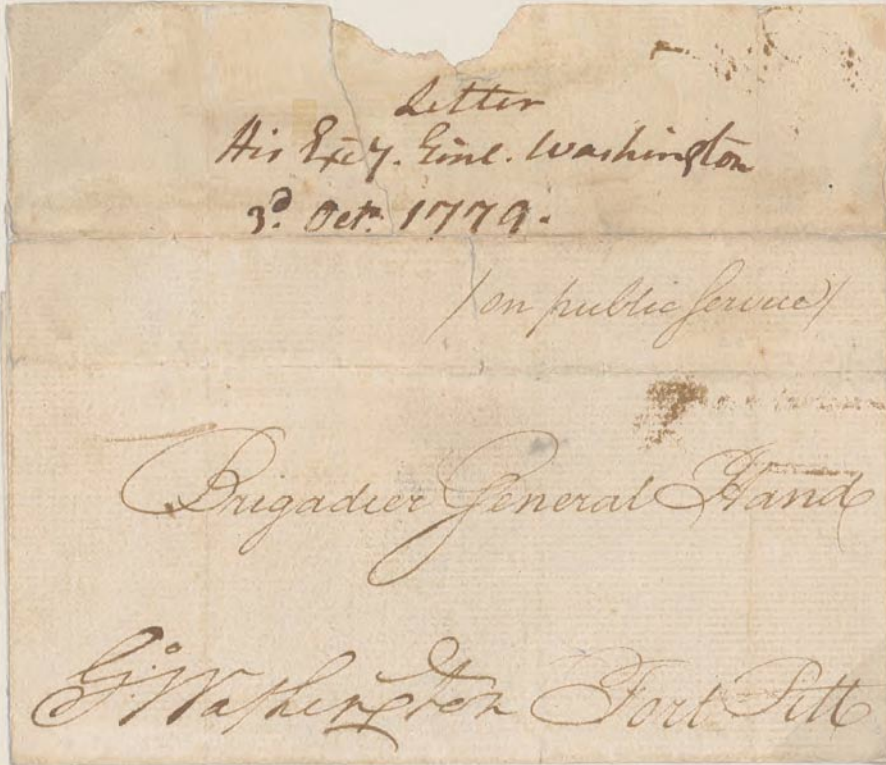
THE COVER CORNER 278

ADVERTISER INDEX 280



David Feldman
GENEVA • HONG KONG • NEW YORK

The Daniel M. Telep Collection of Pittsburgh PA



A rare George Washington Free Frank as commanding general of the continental army to brigadier general Edward Hand at Fort Pitt.

Also featuring Civil War Patriotic covers, cameo and advertising covers, fancy cancels and cover, transatlantic and more.

If your collection deserves its own catalogue, then we are the auction house for you.
Contact us today.

www.davidfeldman.com

David Feldman USA

Tel: 212 997 9200 E-mail: info@davidfeldmanusa.com
Address: 108 West 39th Street, 8th Floor, New York, NY10018, USA

IN THIS ISSUE

In *Chronicle* 217, the first issue of this publication to be printed in full color, I predicted steady but limited progress, expressing the hope that our color accuracy would improve as we lumbered up the learning curve, but observing that “we’ll never get pigeon blood pink right.”

Illustrating how far we’ve advanced after five years of full-color printing, this issue of the *Chronicle* attempts to do what I previously said couldn’t be done: to get pigeon blood pink right. In our 1861 section, in his article entitled “Colors in Print,” section editor Michael McClung attempts to present color-correct images of 3¢ 1861 stamps in the various shades of pink that have baffled collectors for more than a century. We won’t know for sure until after this issue is actually printed and distributed, but an elaborate series of preliminary tests gives us good reason to expect that the colors in McClung’s article are a fairly accurate depiction of the real-life stamps. You can see for yourself; McClung’s article begins on page 228. We’ll have more to say about this in a subsequent *Chronicle*.

Our cover this issue shows a full set of United States 1861 stamps, each stamp overprinted with red three- or four-digit numbers that since their appearance in the early years of the 20th century have always been described as “control numbers.” These items have long been listed in the Scott specialized catalog (in the “Specimen” section), but little has ever been written about them and not much known. Intrigued by these mysterious objects, authors Michael Plett and Kenneth Gilbert set out to explore their origins and to puzzle out how they were created, when and why. The results of the authors’ extensive research (which included a census) are presented in our Essays and Proofs section (page 214) in an article entitled “Control-Number Overprints on United States 1861 Stamps.”

Starting on page 257, James W. Milgram concludes a sweeping *Chronicle* series on the advertising of undeliverable mail and the various handstamps associated with that process throughout the 19th century. Milgram’s final article focuses on “advertised” markings that contain the name of the city that applied them. As with the previous installments, the article includes extensive photographic illustrations of representative markings.

The 1873 Official stamps were initially difficult for collectors to obtain, and then after a few years, they were demonetized and destroyed. These special circumstances created an environment fostering the creation of favor-canceled stamps as an accommodation to collectors. In “Favor Cancellations on United States Official Stamps,” in our Officials section this issue (page 243), section editors Alan Campbell and Lester Lanphear III join forces to explain how this all came about and to illustrate many of the surviving examples.

Rounding out this issue, we have a short article by K. David Steidley, a newcomer to these pages, exploring an odd cover to France from 1859; an article by Alexander Haimann and Matthew Liebson discussing an 1847 steamboat cover that was recently in the Mirsky collection; two short features in our Stampless section by Milgram, one of which, while revealing a new example of the small Philadelphia full-rigged ship marking, explains how Milgram discovered the Moses Taylor covers from 1835; updates (in our Foreign Mails section) from Theron Weirenga to his definitive book on steamship markings; and an article by yours truly about mixed-franking covers from the United States to France in 1870. ■

PRESTAMP & STAMPLESS PERIOD

JAMES W. MILGRAM, EDITOR

1855 COLUMBUS, OHIO, REGISTERED MARKING ON TRANSIENT MAIL

JAMES W. MILGRAM, M.D.

In my book on early U.S. registered mail, I described a 3¢ Nesbitt envelope, posted April 23, 1855, at Springfield, Ohio, with a large 56 by 4.5 millimeter straightline “REGISTERED” marking.¹ This cover was accompanied by a letter written by Richard B. Graham discussing the usage.

I always had some reservations about this cover, which is shown in Figure 1, because of the presence of both manuscript “Registered” and handstamped “REGISTERED” markings. As the illustration shows, the cover is addressed to Baltimore and originated in Springfield, Ohio (per the enclosed letter). I thought the handstamp might be a Baltimore postmark—although no other examples had been reported from that large and much-studied city.

Now through the auspices of Greg Sutherland, editor of the Cover Corner section of this publication, another cover bearing this large “REGISTERED” handstamp has come to light. This cover is shown in Figure 2. Sutherland observes that there is a listing, in volume 1 of the *American Stampless Cover Catalog*, of a registered postmark attributed to Chillicothe, Ohio, in 1855.

Along with the Chillicothe integral “3 PAID” marking, the Figure 2 cover bears two strikes of the same distinctive straightline “REGISTERED” marking that appears on the cover in Figure 1. The Chillicothe cover also includes its original letter, confirming that the



Figure 1. 3¢ Nesbitt envelope addressed to Baltimore, posted (per contents) in 1855, with blue “SPRINGFIELD O. APR 23” circular datestamp, manuscript “Registered” and black handstamped “REGISTERED” straightline marking.



Figure 2. Stampless cover addressed to Erie, Pennsylvania, posted at Chillicothe, Ohio a month before the cover in Figure 1, also showing a manuscript “Registered” notation and two strikes of the same distinctive “REGISTERED” straightline that appears on the cover in Figure 1.



Figure 3. Another stampless registered cover from Chillicothe to Erie, from the same correspondence as Figure 2, posted 30 June (1855). This cover bears a manuscript “Registered” notation but lacks the handstamp.

date is definitely late March, 1855. As with the Springfield cover, this date is before official registration requiring a 5¢ fee, which began July 1, 1855. Note that both covers show manuscript “Registered” notations as well as the handstamps. But the routing of the two covers is entirely different. The cover in Figure 2 went north from Chillicothe through Columbus to

Erie, Pennsylvania. The cover in Figure 1 traveled due east, also through Columbus, from Springfield to Baltimore. The only common thread I can discern is that Columbus was a distributing post office for both letters.

Since Columbus is the only large post office on the routes of both covers, I would propose that this “REGISTERED” handstamp is a postal marking applied by Columbus on transient mail. The period of usage seems to be early 1855, in the months before official registration. These two covers suggest that both Springfield and Chillicothe in this period used manuscript “Registered” markings as origin postmarks, and that Columbus used the “REGISTERED” straightline handstamp on transient registered mail.

Figure 3 shows another registered Chillicothe cover from the same correspondence as Figure 2. This cover is dated June 30, presumably 1855, with the manuscript “Registered” in the same postmaster’s handwriting. But the Figure 3 cover lacks the handstamped “REGISTERED” marking. My interpretation for this is that Columbus by July 1, 1855 had stopped marking transient registered mail because official registration had actually started (on July 1, 1855).

Transient “REGISTERED” postmarks are also known from Montgomery, Alabama (marking R-MN-1 in my book). And receiving registered mail markings are known from Philadelphia and several other towns. Petersburg, Virginia used a blue straight line “REGISTERED” (R-PE-1) now known on covers addressed to Petersburg from three different origins. Athens, Tennessee, appears to have applied a Prussian blue straight line “REGISTERED” marking (R-ATH-1) on covers addressed to that town. All of these uses occurred during the period of unofficial registration, although the Montgomery marking was also used later on registered covers originating from Montgomery.

Endnote

1. Milgram, James W., *United States Registered Mail: 1845-1870*, Phillips Publishing Co., N. Miami, Florida, 1999, pg. 93. ■

RARE PHILADELPHIA SMALL FULL-RIGGED SHIP MARKING

JAMES W. MILGRAM, M. D.

The large full-rigged ship, a pictorial handstamped postal marking used at Philadelphia in 1834 and 1835, is well known as one of the classic fancy postmarks found on United States stampless covers. An almost complete strike appears on the cover illustrated in Figure 1. The ship image was Philadelphia’s iconic way of indicating that the cover entered the mails there as a ship letter. At Portsmouth, New Hampshire, the recipient of the Figure 1 cover paid 27¢ (manuscript rating at upper right) to receive it: 2¢ ship fee plus 25¢ for post office carriage between Philadelphia and Portsmouth, a distance of over 400 miles.

There is a second handstamped pictorial ship marking from Philadelphia which is a great rarity. An example, taken from a catalog illustration in a Robert A. Siegel auction of almost 50 years ago (March 31, 1965) is shown in Figure 2. The auction description says that this marking was struck in blue ink and that the cover within is dated 1837. Volume 2 of *The American Stampless Cover Catalog* states that this marking is doubtful and does not price it.

But this small ship marking from Philadelphia is perfectly genuine. I know this because I found an example myself, struck in red, in an original and previously untouched correspondence. This is the cover shown in Figure 3. It bears two overlapping partial strikes of the small ship handstamp. I have found a good many items over the years, but this is the most dramatic original find in my career. The story behind this cover may be of interest.



Figure 1. An almost complete strike of Philadelphia's large full-rigged sailing ship postmark, used in 1834-35 to signify a ship letter. The recipient at Portsmouth, New Hampshire, paid 27¢ to receive this letter: 2¢ ship letter fee plus 25¢ postage.



Figure 2. Philadelphia's small full-rigged ship postmark, a very scarce marking, struck in blue on a cover to Salem, Massachusetts, dated 1837. This illustration is taken from a 1965 Robert A. Siegel auction catalog. The cover was rated for 20¼¢ collection: 2¢ ship fee plus 18¾¢ postage (for a distance between 150 and 400 miles) from Philadelphia to Salem.

I had just finished my first year of college and had the summer off. My father suggested that I go to old establishments in downtown Manhattan to ask if they had any original letters. This was in the early 1960s. Some of the ship-chandler firms and other businesses that had catered to 19th century shipping in New York were still in existence. Today they are all gone, many of their historic buildings renovated into modern business environments



Figure 3. From an original find, 1835 cover with overlapping partial strikes of the small Philadelphia full-rigged ship marking struck in red. Matching red octagon “PHILA 27 DEC” and manuscript rating “14½” (2¢ + 12½¢), with routing notation at bottom left.

or tourist attractions. But back then, quite a number of these businesses still operated out of antique storefronts.

This was a challenging undertaking for me. Even if I gained entry to a business, I did not know who to speak to or what to say. I made up a story that I was a college student interested in the history of the early shipping business and looking for original documents and letters. This was mostly true. So for several weeks I spent my days calling on companies and asking if they had old papers.

One of the places at which I called was a ship chandler and supply company that still outfitted modern ships with the small supplies such ships might need. They did not sell sails anymore but rope was still a big item. The person I spoke to in this store told me that they had nothing like what I said I was looking for. But the next day at a different store I was told that “Old S had a large wooden chest of old letters, because I have seen them.”

So I returned, but this time I asked to see the owner of the company. Sure enough he had a trunk or wooden crate with old papers and a date “1836” painted on it. He agreed to let me borrow groups of the letters and copy the information they contained. So for the rest of the summer, each week I borrowed a new group of letters. They had been stored folded in their long dimensions, sandwiched between pieces of board, and tied up with pink linen ribbons.

I feel sure that I was the first person to look through most of this material since it had been placed in the chest. So I can personally testify that the Moses Taylor cover with two partial strikes of the red small red Philadelphia ship marking (shown lifesize in Figure 3) was unwrapped by me and refolded by me into a cover, after my father and I purchased the correspondence several years later. Ironically, I missed a much bigger find, the Lanman and Kemp correspondence, which proved to be worth millions of dollars. Over a decade later those covers to a New York pharmaceutical firm from origins all over, were unearthed in the same location where I had been looking. So my father was right. Don’t you hate it that fathers are usually right?

When I first saw this cover I realized immediately that this was a double strike of some type of red ship marking, but I soon learned that it was not the well-known large ship of Philadelphia. It was only a few years later that I saw the auction catalog with the full strike in blue (Figure 2).

The Figure 3 cover originated in Cuba and was sent as a duplicate letter by Drake and Coit, a commission merchant firm, to Moses Taylor (1806-1882), a well-known New York trader who went on to control the National City Bank of New York (today Citibank) and at his death was one of the wealthiest men in the United States. At the time of this correspondence, Taylor had established himself as a sugar broker, dealing extensively with Cuban growers. The Figure 3 cover concerns such matters.

Docketing indicates the cover arrived at New York on December 27, 1835, and was answered January 4. The manuscript "14½" represents the collect postage that Taylor paid to receive the letter: 12½¢ for postage (distance of 80-150 miles) between Philadelphia and New York and a 2¢ ship fee.

The cover was internally marked "duplicate," meaning it was one of two identical letters sent via different routes in hopes that at least one of them would arrive safely. (Also one might arrive earlier than the other, which could be very important in fluctuating markets when large sales were involved.) Commission merchants were great supporters of the Express Mail of 1836-39. In fact, the largest number of ship-mail covers that show Express Mail usage come from this same correspondence. ■



6-GREAT
auctions each year!

Each auction has better USA, British,
Worldwide Singles & Sets, Postal History,
Albums, and Large Collections.

Early Imperf & Perf Issues
Pictorials & Banknotes
Columbians, First Bureau, Trans-Miss
Airmails, Dues & Back-of-Book

Toll Free: (800) 782-0066
Tel: (314) 361-5699
email: info@RegencySuperior.com
www.RegencySuperior.com

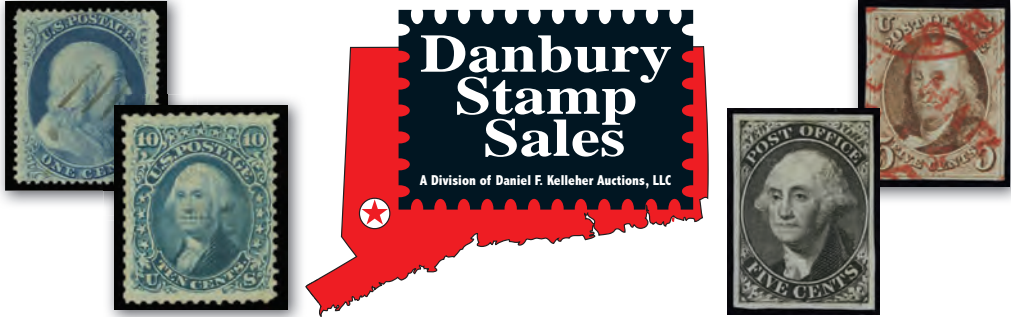
STAMPS • COINS • SPACE • AUTOGRAPHS

REGENCY SUPERIOR EXPERIENCED AUCTIONEERS
SINCE 1929

Saint Louis, Missouri
229 N. Euclid Avenue
Saint Louis, MO 63108

Los Angeles, California
17514 Ventura Blvd., Suite 101
Encino, CA 91316

Did you like the oldtime mail sales? Well, they're back! And right here, right now!



Gigantic Web-Internet Auction Sales
Just like the old Nutmeg & Stolow Mail Auctions
1,000's upon 1,000's of lots—Attractive Starting Bids
Monthly—Coming in January • February • March...on & on!



BECOME A BIDDER!

Get in on the action on our Danbury Stamp Sales division's fabulous Monthly Web/Internet Sales closing at 11:59 PM on specific Sundays. Check our website for exact dates.

These great sales are jam-packed with thousands of attractively valued lots of U.S. and worldwide specialized stamps and covers from classics to modern! If you like the oldtime jumbo mail sales, you'll love our Web/Internet Auctions!

**View the catalog and lot images—
and bid in ALL of these sales
directly from our website:
www.kelleherauctions.com**



Kelleher Auctions

Daniel F. Kelleher Auctions, LLC

America's Oldest Philatelic Auction House • Established 1885



info@kelleherauctions.com
www.kelleherauctions.com

4 Finance Drive • Suite 100
 Danbury, CT 06810
 203.297.6056 • Fax: 203.297.6059



1848 FOLDED LETTER WITH TIES TO EARLY AMERICAN HISTORY

ALEXANDER T. HAIMANN AND MATTHEW E. LIEBSON

The story of the folded letter shown here, franked with two 5¢ 1847 stamps, begins before the American Revolution with the arrival in New York City of Uriah Hendricks from London in 1755. Though born in Amsterdam, Hendricks was an observant Sephardic Jew with family roots in Spain and Portugal. His ancestors likely settled in Amsterdam as a result of the Spanish Inquisition. Hendricks became particularly active in the organized Jewish community of New York City, including service as President of Congregation Shearith Israel. Recorded as the first Jewish congregation established (1654) in North America, Shearith Israel was New York City's only Jewish congregation until 1825.

In 1764, while Hendricks was in his mid-20s, he established a metals business (Hendricks & Co.) focused on importing copper and brass from England and reselling to customers in the Colonies. His son Harmon, born on the eve of the American Revolution in 1771, came into the family business and upon his father's death in 1797 took over the firm completely. In 1800, Harmon Hendricks married Frances Isaacs and initiated a business



Figure 1. Two 5¢ 1847 stamps on a folded letter from Louisville, carried by non-contract steamboat to Cincinnati, where it entered the mails for delivery to New York City. All the postal markings were applied at Cincinnati. Matthew E. Liebson collection.

partnership with his new brother-in-law, Solomon Isaacs. Together, the two expanded the family metals business including the construction and operation of a copper-rolling mill in New Jersey—one of the first built in the United States.

The archives of the American Jewish Historical Society contains correspondence between the Hendricks and one of their most famous customers, Paul Revere. In the late 1790s and early 1800s, the Hendricks firm sold copper to the U.S. Navy for vessels under construction in New York harbor. At the same time, Paul Revere provided copper (possibly provided by the Hendricks firm) to the Navy for the construction of another ship in Boston Harbor. This ship, *U.S.S. Constitution*, may be more famous for its nickname—Old Ironsides. The *Constitution* remains in active service, holding the distinction of being the oldest commissioned, active-service naval vessel in the world.

These ships, supplied with copper by the Hendricks firm, played crucial roles in the War of 1812. Additionally, Harmon Hendricks made a significant contribution to the war effort with a \$40,000 subscription to U.S. government war bonds. A few years earlier, in 1807, the Hendricks firm provided the copper used in the construction of the boilers for the *Clermont*, the steamboat built by Robert Fulton. This vessel became the world's first inland steam-powered packet boat. Fulton's accomplishment was commemorated philatelically in 1909 (delayed from an intended 1907 celebration) with the issuance of a U.S. 2¢ stamp. The Hudson-Fulton Celebration stamp additionally honored the 300th anniversary of Henry Hudson's discovery of the Hudson River.

In 1830, the business partnership between Harmon Hendricks and Solomon Isaacs dissolved and several of Harmon's children took over the firm. The newly organized firm was renamed Hendricks & Brothers. A member of the Hendricks family remained at the helm of the firm until the death of Harmon Washington Hendricks in 1928. This four-generation family-operated American copper firm closed a few years later, after over 165 years in business.

The folded letter in Figure 1 was datelined August 15, 1848 and originated at Louisville, Kentucky. It was placed on a non-contract steamboat (one that did not have a contract to carry the mails) bound up the Ohio River. Upon reaching Cincinnati, the letter was turned over to the Cincinnati post office where it received the red straightline "STEAM" handstamp to indicate that it entered the mail as a loose letter from a steamboat. In accordance with the Post Office Acts of 1825 and 1845, the steamboat master was entitled to 2¢ from the Post Office Department for performing this service. The two 5¢ stamps affixed to the cover by the sender prepaid the 10¢ rate for a letter weighing under ½-ounce traveling over 300 miles. Eight 1847-issue covers bearing this Cincinnati "STEAM" marking are recorded in the Alexander census: six franked by 5¢ stamps and two by 10¢ stamps. This is the earliest of the recorded covers and is illustrated at page 557 of the Alexander census book.

The cover also received a red Cincinnati handstamp with an integral 10¢ rate notation. Cincinnati made extensive use of integral-rate postmarks in the 1847-1855 period, including uses on stamp-bearing covers. This 10¢ integral-rate marking was used on both unpaid and prepaid mail. When adhesive stamps were used, the Cincinnati post office was careful to apply the proper rate marking, even though the stamps made that unnecessary (and potentially confusing).

In the case of the cover in Figure 1, the prepayment by adhesives rendered the use of the integral rate handstamp duplicative and unnecessary. Cincinnati also applied the two pen strokes as a cancellation, a common feature on stamp-bearing covers from Cincinnati during 1848. At other times, Cincinnati used a standard circular grid cancelling device.

The authors would like to honor and thank Harvey Mirsky for inspiring us to always look for the story behind any piece of 1847 postal history. ■

THE 1851-61 PERIOD

THE CURIOUS CASE OF 21¢ POSTAGE TO FRANCE IN 1859

K. DAVID STEIDLEY

After the pretty franking of the cover in Figure 1 caught my eye, the fact that it was addressed to the American Express Company in Paris in 1859 quickened my pulse. I had recently published a detailed study of the American Express office in Paris that started in 1895 and handled an enormous amount of tourist mail until the most recent of times.¹ Paying the dealer and hurrying home, I had little idea that this cover had at least three mistakes perpetrated by its sender.

One mystery of the cover is that of the 21¢ franking. The expected and frequently seen treaty rate to France, effective 1 April 1857 through 31 December 1869, is 15¢ per $\frac{1}{4}$ ounce. I asked the dean of transatlantic mail, Richard F Winter, about this, and received the following comment:

I have examined your excellent scans of the cover carefully and can find no explanation for the 21¢ payment. Clearly, the New York exchange office sent the letter to France in the U.S.-French convention mail on a British-contract mail steamship and credited only 12¢ of the payment to France, the proper amount for single-rate letter to France, ignoring the 6¢ overpayment. I cannot explain why the sender placed 21¢ of postage stamps on the envelope. You are correct that the payment to France should have been only 15¢. I wish I could provide a suitable explanation for the overpayment.

With as yet no ready answer to that problem, I moved on to examine other aspects of this cover.



Figure 1. Clinton (?), New York, to Paris, posted September 26, 1859. The treaty rate to France was 15¢ per $\frac{1}{4}$ ounce. Why 21¢ postage?

The American Express Company was founded by expressmen Wells, Fargo and Butterfield in 1850. While the European offices of American Express were not initiated until late in the 19th century, it would seem likely that a large express company doing even a small amount of business in France would need an agent on the ground. I took this cover to be such an artifact.

When I queried the archivist for the American Express Company, Ira Galtman, he was quite sure that no agent would have been available in France at that early date. Yet, I seem to have written evidence to the contrary. It was now time to find out something about the “Lansing Seymour Company” in the address.

A quick visit to my erudite friend, Dr. Google, and I learned immediately that there was a Henry Seymour Lansing (1823-1882), a brigadier general in the Civil War who pre-war was the chief manager and treasurer of the American-European Express Company. Apparently, our correspondent had shortened the name of the express company by dropping that one word “European” and in his second mistake, reversed the words Lansing and Seymour. To be charitable, our addresser was certainly not detail oriented that day.

The *New York Times* carried an advertisement on March 10, 1859 describing H. S. Lansing & Co. as European “shipping and commission merchants and proprietors of the old established American-European Express Co.” at 72 Broadway, New York. They had an agency, Lansing, Baldwin & Co. handling mail and other shipments at Le Havre and Paris. In 1849, Austin Baldwin purchased H.S. Lansing’s interest in the business, the firm name then being changed to Austin Baldwin & Co. Thus, the American-European Express Co. came to be owned by Austin Baldwin & Co. In 1872, Austin Baldwin & Co. wrote to the *Times* that an express service between Europe and America had been inaugurated by the Adams Express Co. in the early 1850s and afterwards purchased by several gentlemen connected with prominent European houses who in July 1855 obtained a charter under the title of American-European Express Co.

H. Seymour Lansing was born in upstate New York and eventually moved to New York City where he started his banking and express service. After the 1849 sale to Baldwin, Lansing continued with the firm on the banking side and lived with his family in Paris intermittently from about 1846 to 1860. Two of his four children were born there in 1846 and 1852. He later commanded the 17th New York volunteer infantry that was formed in May 1861. A photo of him in that role is shown in Figure 2. He commanded the 17th New York from inception to disbandment in June 1863 and participated in the bloody second battle of Bull Run. Lansing is buried at St. Mary’s Episcopal Church in Burlington, New Jersey. His tombstone reads “H. Seymour Lansing, Brig. Gen., US Volunteers.”

With few exceptions, travelers in that day were wealthy people. The social pages of the *New York Times* in 1856-1858 frequently presented a list of the dozen or so names of Americans registered at the banking office of the American-European Express Company in Paris. Thus, it appears that long before the 1895 opening of the American Express Parisian office, it was the custom to have a salon for Americans to come together in Paris to check



Figure 2. Brigadier General Henry Seymour Lansing in uniform. Library of Congress photo.

POSTAGES TO FOREIGN COUNTRIES.

79

The Asterisk (*) Indicates that in cases where it is prefixed prepayment is optional; in all other cases prepayment is required.

| COUNTRIES. | RATES OF POSTAGE ON LETTERS. | | RATES OF POSTAGE ON PRINTED MATTER. | |
|--|------------------------------|---------------------------|-------------------------------------|----------------------|
| | Not exceeding quarter ounce. | Not exceeding half ounce. | Newspapers. | Pamphlets per ounce. |
| Note. —Five cents the single letter, of half ounce or under, must be added to the rates named in this table by “British mail,” “via England,” or “via London,” respectively, if the letter is from California, Oregon, or Washington. | | | | |
| | Cents. | Cents. | Cents. | Cents. |
| Dardanelles, Prussian closed mail..... | - | *40 | 6 | - |
| do. French mail..... | - | *60 | 9 | 1 |
| Denmark, Prussian closed mail..... | *30 | *35 | 8 | 1 |
| do. by Bremen or Hamburg mail..... | - | *20 | 3 | 1 |
| do. French mail..... | *27 | *54 | - | 1 |
| Durazzo, Prussian closed mail..... | - | 40 | 6 | - |
| do. French mail..... | *30 | *61 | - | - |
| East Indies, British mail, via Southampton..... | - | 33 | 4 | - |
| do. do. via Marseilles..... | 39 | 45 | 8 | - |
| do. Prussian closed mail, via Trieste..... | - | 70 | 13 | - |
| do. (English possessions,) Prussian closed mail, via Trieste..... | - | 38 | 10 | - |
| do. by Bremen or Hamburg mail, via Marseilles and Suez..... | 40 | 72 | - | - |
| do. do. via Trieste..... | - | 84 | - | - |
| do. French mail..... | 30 | 60 | - | - |
| Ecuador..... | - | 34 | 6 | 4 |
| Egypt, (except Alexandria,) British mail, via Southampton..... | - | 33 | 4 | - |
| do. do. via Marseilles..... | 39 | 45 | 8 | - |
| do. do. Prussian closed mail..... | - | 38 | 6 | - |
| do. do. Bremen or Hamburg mail..... | - | *30 | - | - |
| do. do. French mail..... | 30 | 61 | 2 | 1 |
| Falkland Islands, via England..... | - | 33 | 4 | - |
| Payal, no longer islands | | | | |
| France..... | *15 | *30 | 2 | 1 |
| Frankfort, French mail..... | *21 | *42 | - | 1 |
| do. Prussian closed mail..... | - | *30 | 6 | - |
| do. Bremen or Hamburg mail..... | - | *22 | 3 | 1 |
| Galatz, Prussian closed mail..... | - | *40 | - | - |
| do. French mail..... | *30 | *60 | 2 | 1 |
| do. open mail, via London, by American packet..... | - | 21 | 2 | - |
| do. do. by British packet..... | - | 5 | - | - |
| Gallipoli, Prussian closed mail..... | - | *40 | - | - |

Figure 3. A portion of one of the foreign-rate pages from the U.S. Official Post Office Guide for 1859. Misreading the rate data may have caused the overfranking on the Figure 1 cover.

who’s in town and who’s not, to meet friends, to read U.S. newspapers and magazines and generally to turn trips into social functions. This business model today is used by Starbucks. While this cover was the wrong American Express for me, I now at least understood the origins of the Parisian reading room created by American Express in 1895.

In summary, our correspondent so far has gotten the name of the express company sadly abbreviated and the name of the General’s company backwards. Armed with this information, I finally have one possible explanation for the overfranking on the Figure 1 cover. Figure 3 shows a portion of one of the foreign-rate pages from the U.S. Official Post Office Guide for 1859. Here we can see that a careless eye could attempt to read across and mistakenly jump one line below France to “Frankfort, French mail” and find the number 21. Since France was a very common foreign destination, it’s likely that even a small-town postal clerk would have known better. Thus we can assume that our correspondent once again made a hash of it. For a 20th century collector accustomed to postal chaos, it was instructive to encounter familiar confusion in a classic cover.

Endnote

1. Steidley, K. David, “An American in Paris: Mail Handling in Paris by the American Express Co. from 1895 to 1941,” *Collectors Club Philatelist*, Vol. 90, No. 6, November-December, 2011. ■

CONTROL-NUMBER OVERPRINTS ON U.S. 1861 STAMPS

MICHAEL PLETT AND KENNETH GILBART

Many of the great mysteries of stamp production are buried in the “back of the book,” the area of the Scott catalog that lists stamp varieties that are deemed inappropriate for the main listing. Most of these varieties are lightly collected and many are scarce or rare—and bring high prices when they show up at auction. They also present an opportunity for researchers, since very little is usually known about them. In the volumes written about the regularly issued stamps, essays, proofs and specimens all have mere paragraphs.

One such mystery is the origin of the red control-number overprints on the 1861-67 stamps. The ten denominations of these stamps, with overprints, are shown in Figure 1. All the overprints are in red. The overprinted number is the same on all copies of a given value, but different for each value. Except for the 15¢ stamps, the numeral overprints are a sequence of four-digit numbers. This is clearly evident in the tabular data in Figure 2, which presents information about the stamps arranged from 90¢ to 1¢. The 90¢ stamps show control number 1234, the 30¢ number 2345, the 24¢ 3456, and so on—with the exception of the 15¢, which bears a three-digit overprint (“235”) that does not fit the sequence. The numerals are all in an Old English type style, and the four-digit numbers are approximately 13 millimeters long and 4 mm high.

These items are listed in the “Specimen” section of Scott’s *Specialized Catalogue of United States Stamps & Covers* as Scott numbers 63SJ to 78SJ. They were first listed in 1937 during the era when Hugh Clark was upgrading the catalog. Beyond listing the control numbers as “Various Overprints,” the catalog presents no information. There is very little written about these stamps in the philatelic literature or in the Post Office records.

When were they printed? Why were they printed? How were they printed? How many were printed? Who did it? Were any of them used? What is the significance of the numbers?



Figure 1. Full set of 1861 stamps with control numbers overprinted in red. The double perforations on the left edge of the 5¢ Jefferson stamp are characteristic of that value.

| Value | Control number | Typical centering | Blocks of six | Blocks of four | Singles | Total different |
|-------|----------------|-------------------|---------------|----------------|---------|-----------------|
| 90¢ | 1234 | Top right | 1 | 3 | 12 | 30 |
| 30¢ | 2345 | Top left | 1 | 4 | 8 | 30 |
| 24¢ | 3456 | Right | | 2 | 7 | 15 |
| 15¢ | 235 | --- | 1 | 3 | 10 | 28 |
| 12¢ | 4567 | --- | | 3 | 10 | 22 |
| 10¢ | 5678 | Right | 1 | 3 | 14 | 32 |
| 5¢ | 6789 | Bottom | | 3 | 10 | 22 |
| 3¢ | 7890 | Bottom right | 1 | 4 | 12 | 34 |
| 2¢ | 8901 | Bottom | 1 | 5 | 15 | 41 |
| 1¢ | 9012 | Top right | 1 | 2 | 11 | 25 |

Figure 2. Summary of findings from a comprehensive census of 1861 stamps with control-number overprints. The stamps are arranged inversely by denomination, from 90¢ to 1¢, to show the progression of the overprint numbers. Note that the control number for the 15¢ stamp is out of sequence, suggesting subsequent overprinting. For most values, the stamps are typically centered as indicated. Only for the 2¢ stamp does the number of recorded copies exceed 40.

Why the regular sequence of numbers from value to value? These are the sort of questions that make a good mystery.

We will answer these questions in the four sections that follow. In the section headed “The stamps” we will show that the items were imprinted around 1866 and that possibly 50 copies were made available to philatelists. In the section headed “Control-number background” we will postulate the circumstances requiring control numbers. The control-number scheme was most likely an attempt to reduce administrative cost, a plan that was finally put to the test in the Kansas-Nebraska stamps of 1929. In “Control-number experiments” we will show that the stamps were probably created to see if the National Bank Note Co. could economically print control numbers on stamps. In “Imprinting control numbers” we will show that a bond-numbering press was used to create the control numbers.

The stamps

We can deduce the time frame of the overprinting by studying the characteristics of the control numbers and the printing history of the 1861 stamps. Since none of the overprinted stamps are grilled, we can surmise that the overprints were completed prior to mid-1867, when grilling began. The 15¢ was the last stamp of the series to be issued and its overprint is out of sequence with all the others. If the overprints had been done after the 15¢ stamp was issued (in April 1866), the logical progression of the control numbers would have given the 15¢ value the overprint number 4567, with the lower values slipping down one notch, ending with the 1¢ value having an overprint number of 0123. Therefore, we assume that the other overprints were made prior to April, 1866.

The latest issue date of the other stamps was the 2¢ Black Jack, whose earliest documented use is July 1, 1863. Furthermore, Scott Trepel has observed that the shades of the overprinted 3¢, 5¢, and 24¢ stamps are the right shades for early 1866.¹ All this leads us to believe that the overprinting probably started in late 1865, before the plans for the Lincoln stamp were solidified, and concluded after the issue of the 15¢ stamp in 1866.

As any student of essays and proofs would expect, the trail of these stamps begins with Henry G. Mandel. He was in charge of security for the American Bank Note Co. As such, his principal objective was to root out forgeries. He became an expert in printing techniques, paper, and colors. He was intensely interested in essays and proofs and collected



Figure 3. Block of the 5¢ value from left pane showing interpane gutter at right, and a block of the 3¢ value from the right pane showing interpane gutter at left. These blocks show that the overprinting technique was capable of covering the column of stamps adjacent to the gutter on both left and right panes.

them from his position within the company. It is likely that he prepared most of the large-die-proof books that were the source of much of the material we have today. He is said to have been a consultant to the Post Office in the creation of the Roosevelt Albums. He prepared the USPO exhibits for the Paris Exposition of 1900 and the Pan American Exposition in 1901. He was working on the exhibit for the 1904 world's fair in St. Louis when he died in 1902.² After he died, his collection was sold to the Earl of Crawford; remainders went to John Klemann of the Nassau Stamp Co. The material Mandel assembled for St. Louis was acquired by J. W. Scott, who auctioned the material in 1904 with this explanation:³

The following stamps were purchased by Mr. Mandel at the request of the postal department to form a perfect collection of U.S. stamps for exhibition at St. Louis. His untimely death prevented the completion of the set and the work was then placed in other hands with the result that these superb stamps are now offered to collectors at public auction.

It is here that we find the earliest mention of the control numbers. The Mandel auction catalog listed each of the values in blocks of 40. The catalog does not describe the shape of the blocks, but says they “are probably unique as but one sheet of each value was surcharged.”⁴ We will show under “Imprinting control numbers” that the blocks were either four across and ten down or five across and eight down, in either case with gutter margin. Where Mandel got the blocks is unknown, but with his access to the American Bank Note Co. and the Post Office Department, it is probable that he got them from archival files. The initial purchaser and disposition of those blocks are not known, but subsequent auction sightings suggest the block of 40 was broken up into at least one set of blocks of six,⁵ several blocks of four,⁶ and the balance as singles.

To create more information about the scarcity of these stamps, we assembled scans of them from auction catalogs and fellow philatelists. The images were important because they enabled us to avoid double counting. It is possible to identify two images as depicting the same stamp by comparing perforations, margins, and overprint placement. A summary of this image census is presented in Figure 2. This also lists the control numbers on each of the different values and suggests the typical centering. For example, the 90¢ is centered to the top right. This can be seen in the 90¢ value shown in Figure 1.

The last column (“Total different”) in Figure 2 reveals that only the 2¢ value shows more than 40 recorded copies. So other examples besides the Mandel blocks made it into



Figure 4. Margin copies of 1¢, 10¢, and 30¢ with selvage at top or bottom, showing that the control number experiment encompassed the top and bottom margins of the pane being overprinted.

philatelic hands. It is surprising that these stamps are so scarce, given that in 1904 whole sheets of 200 were thought to have been overprinted. (Even if the cataloger in 1904 meant “panes” instead of “sheets,” we would certainly expect more overprinted stamps to exist.)

We encountered no used copies of any value. All of the 5¢ values show double vertical perforations (or can be shown to have once had them). Within each denomination of control number overprints, the shades are very consistent, as would be expected if one pane (or less) was overprinted. The 1¢ shade is very light and appears to be a “dry” impression. The 90¢ shade is a very light blue, unlike the more common darker blue 90¢ stamps, but similar to some of the light blue shades.

The Lewenthal sale illustrates a complete set of blocks of four. The 5¢ block (shown in Figure 3) shows a right cross-gutter straight edge and the 24¢ shows right gutter selvage indicating both came from a left pane.⁷ A 3¢ block of four (also presented in Figure 3) shows left gutter selvage indicating it came from a right pane. Two separate copies of the 30¢ are known with a left straight edge which might indicate they were from a right pane. We found no copies with either right or left wide-margin selvage. The only other denominations which show selvage are 1¢ at top (a single stamp), 10¢ at top (two single stamps), and 30¢ at bottom (in a block). Representative examples are shown in Figure 4. We have not seen any pieces with plate number or with the imprint of the National Bank Note Co.

So, the stamps were imprinted around early 1866 based on the out-of-sequence control number for the 15¢. Since we have located 41 copies of the 2¢ stamp, more copies are available than just from the Mandel blocks of 40. The only right and left selvage we have seen are from the gutter between two panes. When we consider how the numbers were imprinted, these observations will play a role.

Control-number background

We have not found any official correspondence which indicates the purpose of the numbers. However, auction houses were using the term “control numbers” as early as the Mandel sale in 1904, which lists lot 375 as “United States with control number 9012 printed

in red on stamp, 1¢ blue.”⁸ The 1907 Todd sale was more expansive, describing a lot as “each with control number surcharged in red. This is the first experiment of the Government to keep a control over the distribution of the stamps. The idea is the same as the present one to print the name of the city or town on the back.”⁹ We were unable to verify the existence of any city-naming program from this era, but it may be one of the endeavors mentioned in the Regar letter quoted below.

The 1911 J.W. Scott Co. sale described a lot as “Government Control Number 1, 1¢-90¢, complete, each stamp with control number, scarce.”¹⁰ The 1918 J. M. Bartels Co. sale 70 described a set as “All overprinted with red numerals intended to designate the numbers assigned to post offices.”¹¹ So in the early part of the 20th century, these overprints were identified as “control numbers” and in the case of the 1907 auction were described in terms that would later fit the Kansas-Nebraska issues.

In fact, there is a letter in the post office archive from the Third Assistant Postmaster General Regar to Postmaster General Brown, dated March 27, 1929, in explanation of the Kansas-Nebraska issues, which contains the following paragraph:¹²

The records of the Department show that as far back as 1899 endeavor was made to find some method by which stamps could be marked for identification, the purpose being to facilitate the detection of post office thieves and burglars and also to destroy the market for stolen stamps. The stolen surcharged stamp cannot be unlawfully trafficked outside the limits of its State in the hands of brokers and others without attracting attention in a manner to bring about direct and intensive investigation by the Department. It is a preventive measure that will reduce the expense of prolonged investigations that are necessary in bringing to justice offenders after the crime of robbery has been committed.

While this quote only refers to Post Office actions going back to 1899, we can examine the Reports of the Postmaster General during the 1860s for similar discussions. Unfortunately, there is no mention of interest in carrying out a program similar to the Kansas-Nebraska overprints.

Furthermore, the only description of loss is in the 1864 report which says “...the losses of stamps in the mails amounted to only \$1,206.”¹³ Astonishingly, the 1863 report says, “The stealing of postage stamps from a post office is not made a felony under any existing statute.”¹⁴

The 1866 Postal Laws and Regulations shed some interesting light on these and another important issue. Stealing stamps was still not a felony under the postal laws in 1866.¹⁵ The low losses were attributable to the regulations for handling postage stamps in the mail, which required secure handling similar to registered mail.¹⁶

The 1866 PL&R also describes the responsibility of postmasters. First the law states that “the deputy postmaster [must pay for or be accountable] for the amount of stamps so received by him.” The deputy postmaster was required to order a quarter of a year’s supply.¹⁷ To ensure accountability, the regulations required all postmasters to post a bond to fulfill their appointment.¹⁸ And finally, the regulations state that “credit will not be allowed in cases where offices have been robbed of stamps or stamped envelopes.”¹⁹ Thus, if stamps were stolen from a post office, either the postmaster paid for them or his bond was forfeited. So once the stamps reached a post office, the Post Office Department was no longer responsible for them. It is hard to conclude based on this information that preventing stamp theft was enough of a problem to warrant the added cost of overprinting stamps. This conclusion is supported by Regar’s letter to Postmaster General Brown which states:²⁰

From time to time during the 30 years that have since elapsed much consideration has been given to the subject. It appears that plans for identifying stamps were suggested periodically but such suggestions were not adopted as the cost was considered prohibitive. This seems to be the only reason for not adopting some method of identifying stamps.

There might well have been some administrative function that would be aided by control numbers. In the case of the Kansas-Nebraska overprints, the real objective was to



Figure 5. Control (invoice) numbers 169 and dates (1865), imprinted on a block of six of Mexico's one real Eagle stamp (Scott 21). The 169 overprint indicates the Chihuahua district.



Figure 6. Control (invoice) numbers 110 and dates 866 (1866) on a block of four of Mexico's 7 centavo Maximilian stamp (Scott 26). The 110 overprint indicates Merida.

convince smaller post offices to accept an annual allotment of stamps rather than a quarterly allotment, thus reducing shipping costs by a factor of four. The argument to the local postmasters, who were personally responsible for the stamps, was that the overprints would make the stamps so easy to trace that no one would want to steal them. Unfortunately, the confusion caused by the overprints far outweighed the administrative savings and the experiment failed.²¹

Contemporary with the 1867 overprints was administrative control-number activity in Mexico. Dale Pulver writes: "By midsummer 1864, the [Mexican] postal administration had devised a refinement to its method of controlling the accounts of stamps sent to the district offices. Each consignment of stamps thereafter was sent from the head office overprinted with an invoice number and the year."²² An example of the invoice number 169 and dated 1865 is shown in Figure 5. Another example from 1866 is shown in Figure 6. Later, the invoice numbers identified the receiving district. The overprint in Figure 5 is for Chihuahua and the one in Figure 6 is for Merida. The use of control numbers by Mexico continued into the 1880s.

So control numbers have a long history. While theft deterrence is the usual argument for control numbers, sometimes there are other administrative reasons for them.

Control number experiments

Whatever the reason for the control numbers, there would be questions that must be answered before moving to full-scale implementation. Two types of experiments would be required. The first is to ascertain the cost of overprinting and the second is to test the concept itself before wide-scale implementation.

The letter from Regar to Brown illustrates the two experiments in the case of the Kansas-Nebraska issue:²³

Since the installation of machinery in the Bureau of Engraving and Printing a few years ago whereby stamps are made by the rotary process, it appears that the main reason heretofore held for not surcharging stamps was removed, it being found that the stamps could be identified as desired at a cost of one-half cent per thousand in addition to the regular price of the stamps... it was decided to commence the surcharging of stamps as an experiment, placing them in two States only.

Thus, a new printing method was found to reduce the cost of overprinting control numbers making the benefits outweigh the costs. That information was enough to begin the second experiment of limited deployment to test the scheme itself.

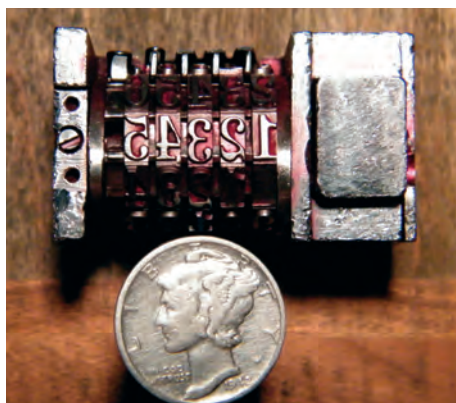


Figure 7. Mechanical numbering heads used to imprint sequential numbers. The device on the left shows the inking roller, ratchet gears and some of the numbering keys, as well as knurled knob (at bottom) that was used to set the numbers. The device on the right employs a typeface like that used to imprint the control-number overprints, here showing traces of red ink.

The scarcity of the control-number stamps would indicate that they are the results of the first type of experiment and that the second never took place. From the stamps themselves, we can determine much about the control-number scheme and perhaps even deduce what the printing experiment was. For a given value, all the stamps have the same number; so the intent was to number whole sheets. Each value has a different number, so at least the intent was to change the number for different values, or sheets, or groups of sheets. All the overprints are in red proving a control number will be readable for each value. Not needing different colors for different values would save time and money in the overprinting process. These observations support a scheme that all the sheets for a given order could be overprinted with the order number (as was done in Mexico) or with a number identifying the ordering post office. Each order would thus cause a different number to be printed. A total of 58,500 packages of stamps were sent out in 1864.²⁴

Thus, the control-numbered stamps are most likely a result of an experiment to see what it would cost to overprint stamps in a production mode. An additional concern was the speed at which the sheets of stamps could be numbered. Printing the numbers in advance of orders could lead to huge waste of unordered stamps. On the other hand, printing on receipt of an order would have to be done quickly so as not to delay delivery.

Imprinting control numbers

Imprinting numbers was commonplace at the time of the Civil War because sequential numbers were needed for bank notes, bonds, train tickets, order forms, invoices, etc. The mechanism that was used is called a mechanical numbering head. Two examples are shown in Figure 7. It was constructed of gears and several disks coupled together. Around the edge of each disk are the digits 0-9 and a blank. Four disks ganged together would produce the four digits of the control numbers. Such numbering heads are still in use today. To create the sequence shown in Figure 2, one merely had to rotate all four disks of a gang simultaneously one digit to move from the 90¢ “1234” to the 30¢ “2345.” This mechanism

had the additional advantage that setting the number could be done quickly, making it an attractive candidate for printing an order of stamps without undue delay.

The best candidate for the experiment would have been a bond-numbering press (utilizing several mechanical numbering heads) which was certainly available in the mid 1860s and probably earlier. We have not found any contemporary documentation of the use of such a press so we will prove this indirectly. We will first show 1860s use of the numbering head. Then we will show that the control numbers match those on a 1860s bond.



Figure 8. Wood engraving of a bank-note numbering press being operated in the early 1860s, from *Harper's New Monthly Magazine*, February, 1862.

The February 1862 issue of *Harper's New Monthly Magazine* described imprinting numbers on currency at the American Bank Note Co. On page 319, the magazine described and illustrated a press for printing consecutive numbers on bank notes. Figure 8 shows a wood engraving from this article, showing the operation of such a press. Quoting from the Harper's article:²⁵

Bank notes were formerly numbered with a pen. The numbers are now usually printed in red, by means of a very ingenious little press, so arranged that the action by which one number is printed changes the type for the next impression to the number immediately succeeding, without any possibility of error. Thus, if 666 has been printed on a note, the figures for 667 are presented for the next. The machines are arranged to present any number from 1 to 999,999. No two notes of the same "letter" can have the same number; so that a record of the "letter" and "number" is sufficient to identify any note numbered by the machine.

This new numbering press must have been built with a mechanical numbering head. So we have shown that a bank note company had a device in 1862 that could be used to imprint control numbers. The versatility of the bank note numbering press can be seen in Lots 1427 and 1428 of the H. R. Harmer American Bank Note Company sale on February 18-20, 2009. These lots were uncut sheets of four "Specimen" banknotes all with the same



Figure 9. Canceled New York state bond dated July 1, 1866, showing bond and coupon numbers (in red) that are very similar to the control-number overprints found on the stamps under discussion.

number. So the press was capable of printing the same number without ratcheting to the next number. This capability is necessary to imprint control numbers on stamps.

During this period, bonds and coupons were also numbered using a press consisting of multiple mechanical numbering heads. For a particular bond, all the coupons had the same serial number as the bond, but differed from preceding and succeeding bonds. The press probably printed one row of coupons at a time. The bond (canceled with a paper punch) shown in Figure 9 was printed by the National Bank Note Co. and dated July 1, 1866. This proves that NBNC was imprinting bonds within a year of the control numbers discussed in this article.

The bond in Figure 9 is 15 inches wide. Therefore, the numbering press used for the bond would have accommodated a full pane of stamps. We have seen bonds of this period with four and five columns of coupons. (We have a much later bond with six columns of numbers.) So with an existing bond-numbering press, there would have been only four or five numbering heads. While a full pane went through the press during the experiment,



Figure 10. Enlargement of the overprint on the 30¢ Franklin stamp shown in Figure 1, with numbers 234 showing the characteristic outline of the numerals that strongly suggests typeset overprint.



Figure 11. Enlargement of the serial number on a bond coupon showing the characteristics of a typeset overprint very similar to the control number overprint on the stamp shown in Figure 10.

only four to five columns of stamps, not ten, would have received a number. This explains our earlier assertion that the Mandel blocks were either four across and ten down or five across and eight down.

Four observations support the argument that a bond-numbering press was used to print the control numbers. First, the numbers on the bond coupons are the same size as the four-digit control numbers. Second, they show the same type face. Third, examined at high magnification, both the bond numbers and the control numbers show the same characteristics. As shown in Figure 10, the control-number overprint (enlarged from the 30¢ Franklin stamp in Figure 1) shows dark ink at the edges of the numbers and ink gaps interior to the numbers. Look at the cross bar of the “4” first; then the darkened edges of the “3” will be more readily apparent. The same dark edges can be seen on the bond coupon numerals in Figure 11. These distinctive characteristics are a result of the ink being squeezed out by the pressure of the press.

And fourth, the control numbers show irregularities that are most evident in blocks of four or larger. For example, look at the 10¢ block of six shown in Figure 12. Horizontal and vertical lines have been imposed on this image to more clearly show the wandering of the overprint. The lines are drawn through the same points on the stamps both horizontally and vertically. In the top row, the horizontal distance between the red overprint of the left

Figure 12. Block of six of the overprinted 10¢ green Washington stamp, with a grid lines superimposed to show the irregularity of the arrangement of the control-number overprints. The uneven alignment of the numerals both horizontally and vertically is strong evidence that the numerals were not imprinted by a letterpress process (which would have resulted in regular alignment) but by individually-positioned numbering heads.





Figure 13. Bond coupons with grid lines superimposed. The serial numbers show an arrangement irregularity similar to the control numbers on the stamp block in Figure 12.

and middle stamp is 7.5 mm. The spacing between the middle stamp and the right stamp is 9.5 mm. This can be easily seen as the right and left control numbers are about 1 mm to the right of the vertical line and the center number is precisely on the line.

On the second row the horizontal spacing is 7.5 mm and 8.5 mm respectively. On the vertical axis the distance between the top overprint and the bottom overprint in the first column is 21.5 mm, in the middle column it is 22.5 mm and in the third column it is 23.0 mm. The bottom row of control numbers is squarely on the horizontal line whereas the left control number in the top row is below the horizontal line and the right one is on the line. Similar discrepancies show on the other denominations.

The bond coupons in Figure 13 show irregularities of the same nature as those on the control-number overprints. For example in the left column of coupons, the first number is about 1 mm to the right of the vertical line and the fifth is to the left of the vertical line by about 2 mm. In the second column from the left, the third coupon number is below the horizontal line by about 2 mm. These irregularities probably result from the flexible nature of the press arrangement, on which the mechanical numbering heads needed to adjust horizontally and vertically to fit various bond formats.

Two stamp denominations show exaggerated deviation. A well-known block of six of the 15¢ value, shown in Figure 14, has a misplaced overprint on the bottom left stamp.²⁶ And there is a 90¢ block of four with the overprint completely missing on the bottom left stamp.²⁷ The variations apparent in the 15¢ block in Figure 14 could be a result of adjustments made to the numbering press while printing the rows of numbers. The missing number on the 90¢ could be a start-up error.

The control-number overprint experiment, then, was to see if the new bond numbering press could be used to imprint stamps as an alternative to typesetting the numbers. There were several questions to be answered. Could the numbering heads be set close enough,

Figure 14. Block of six of 15¢ Lincoln. The lower left stamp shows substantial upward displacement of the control number. Two other 15¢ stamps in the census also show the control number imprinted high up on Lincoln's face. A 90¢ block of four, not illustrated in this article, shows the numeral overprint completely missing on the lower left stamp.



both horizontally and vertically, to match the small size of the stamps relative to the size of the coupons? Could they print on finished stamps? Could they print on the stamps that were next to the sheet gutter? How fast was it to set up the numbers? And how many sheets per hour could they print? The last two questions pertain directly to the problem of numbering on demand and not ahead of time with its attendant storage and waste problems.

So what the National Bank Note Company probably did was to take a press set up for bonds and move the numbering heads closer together (horizontal spacing) and set the printing distance closer (vertical spacing). Then they ran finished panes through the press without changing the ink color. These actions provided the needed set-up and production information.

We conclude that the control number overprints were made with a bond-numbering press. They were printed by the National Bank Note Co., which was printing bonds at the same time as stamps. The bond number characteristics match the control numbers closely. There is no significance to the numbers themselves. The numbering sequence was created by rotating all four disks in the numbering head simultaneously one digit at a time for each different stamp value.

Summary

We do not know what the Post Office Department intended for the control numbers. It does not seem likely that the objective was theft deterrence, since theft losses were low. There may have been an accounting objective. Mexico used control numbers as an accounting mechanism as well as a theft deterrent.

The stamps were overprinted as part of an experiment to estimate the potential cost of large-scale overprinting. They were imprinted in late 1865 to early 1866. They were not handstamped; the numbers were clearly imprinted by a mechanical press. They were not imprinted by letterpress because the numbers wandered more than would be found in typeset printing. Using an existing bond-numbering press, the National Bank Note Co. could overprint only a partial sheet of stamps. Perhaps only 50 copies were imprinted. The sequence was created by rotating the numbering head disks one digit simultaneously.

The experiment apparently failed, since a partial deployment experiment like the Kansas-Nebraska issue was not carried out. The failure could have been because the cost of overprinting was too high or because printing the numbers on stamps after they had been ordered delayed delivery too much. This we may never know.

Acknowledgements

The authors would like to thank the following people for sharing information and stamps for this study: Jim Allen, Bill Ainsworth, Robert Baum, Larry Bustillo, Rich Drews, Bernard Faust, Charles Gledman, Bob Hisey, Jim Lee, Stephen Pacetti, Michael Perlman, David Schwarz and Scott Trepel. Thanks also to Dan Piazza and the staff at the National Postal Museum for their help in locating multiples and archival information. If you have an 1867 stamp with a control number that was not part of this study, please send us a high-resolution scan on a black background.

Endnotes

1. Scott R. Trepel, June 9, 2004, Frajola chat board vaults.
2. Stanley M. Bierman, M.D., *World's Greatest Stamp Collectors*, (Sidney, Ohio, Linn's Stamp News, 1990), pp. 175-179.
3. J. W. Scott Co., Ltd., (Wells and Mandel) April 25, 1904, pg. 210.
4. *Ibid.*, lots 375-384.
5. John A. Fox, (Hollowbush) October 13-14, 1965, lots 764-770, 772-774.
6. J.C. Morgenthau & Co., Sale 131 (Worthington), August 21, 1917, lot 324; Robert A. Siegel, sale 415, August 9-11, 1972, lots 99-108; Simmy's Stamp Co., Sale 104 (Lewenthal), January 18, 1978, lots 61-70 (the illustrations are misnumbered); Schuyler Rumsey, sale 19, December 3-5, 2004, lot 1185. (This is the same set as Siegel sale 415 and is still intact.)
7. Simmy's Stamp Co., *op. cit.*, lots 68 and 70.
8. J.W. Scott Co., Ltd., *op. cit.* (Wells and Mandel), lot 375.
9. J.W. Scott Co., Ltd., (Todd) February 25, 1907, lot 4.
10. J.W. Scott Co., Ltd., February 20, 1911, lot 86.
11. J.M. Bartels Co., sale 70, March 18-19, 1918, lot 60.
12. Robert S. Regar, Third Assistant Postmaster General, to Walter F. Brown, Postmaster General, March 27, 1929. Smithsonian Institution Libraries, Post Office Department manuscripts.
13. *Report of the Postmaster General*, November 2, 1864, pg. 779.
14. *Report of the Postmaster General*, October 31, 1863, pg. 16.
15. Theron Wierenga, *Postal Laws and Regulations of the United States of America*, (Holland Michigan, Theron Wierenga, 1981), pp. 71- 83.
16. *Ibid.*, pg. 28.
17. *Ibid.*, pg. 71.
18. *Ibid.*, pg. 9.
19. *Ibid.*, pg. 28.
20. Robert S. Regar, *loc. cit.*
21. Gary Griffith, *United States Stamps 1927-32*, (Sidney, Ohio: Linn's Stamp News, 2001), pp. 181-184.
22. Dale Pulver, *Introduction to the Stamps of Mexico*, (Sidney, Ohio: Linn's Handbook Series, 1992), pg. 3.
23. Robert S. Regar, *loc. cit.*
24. *Report of the Postmaster General*, November 2, 1864, pg. 779.
25. "The American Bank Note Company", *Harper's New Monthly Magazine*, February 1862, pg. 319. This article was published in its entirety in *Ten Decades Ago* but without the engraving of the numbering press.
26. Matthew Bennett, Sale 309, November 10, 2006, lot 16.
27. Harmer Rooke, Sale 257, March 27, 1945, lot 26, no photograph. ■

FREEMAN's
Established 1974

BUYING & SELLING
WORLDWIDE POSTAL HISTORY

Bourse Table at Many Shows as Global Philatelic Associates – Schedule on web site

WWW.GREGFREE.COM

Greg Sutherland
POB 24231
Dayton, OH 45424-0231

NOT ALL PROFESSIONAL OPINIONS ARE EQUAL

When you seek the opinion of a physician, or lawyer, or financial advisor, you want and expect to receive the best possible advice. In some cases, your life may depend on it.

It's the same with stamp expertizing. Whether you're a collector, or dealer, or auction house, when you submit your stamps to an expertizing company, such as PSAG, you do so to learn as much as you can about your stamps, so that their true value can be determined.

As with every other profession, not all expert opinions are equal. Some stamp experts are more knowledgeable than others and some expert opinions more reliable than others.

That's why it's important for you to know as much about an expertizing company's expertise as possible — before you submit your stamps.

PSAG's Expert Committee has more than 1500 years of collective experience. Our experts have won more than 100 international and domestic competitive Gold Medals. They have authored more than 400 articles and books about stamps. Perhaps most important, they are recognized as the leading expertizers of U.S. stamps.

So, the next time you decide which expertizing company's opinion to seek, do so as if your life depended on it.

For more information about PSAG and to submit your stamps, please visit our Website at www.psgainc.com

Lawrence Bustillo - 19th/20th Century US, B-O-B, 5c 1856-60
 Richard Champagne - US 19th & 20th Century, B-O-B,
 Stanley M. Piller - Classic US, Postmaster Provisionals
 Eric Jackson - Revenues
 Richard Friedberg - Revenues
 J. Randall Shoemaker - Classic US
 Don Tocher - Plating 1851-56
 James E. Lee Proofs & Essays
 Bob Dumaine - Duck Hunting & Permit stamps
 Richard C. Frajola - US 19th Century Covers
 Richard Drews - 19th Century US, Shades, Grills
 Frank Mandel - 19th Century Covers

Dr. W.F. Amonette - 3c 1851-57 Shades
 Dick Celler - Plating 1851-57 Issues
 Mel Getlan - Private Vending Coils
 Steven Rosen - 19th Century US, including 3c 1851 Shades
 Byron Sandfield - Locals & Carrier stamps
 Robert Lampert - 3c 1851-57 Shades & Plating
 Kirk Wolford - Envelopes & Wrappers
 Phil Stevens - Envelopes & Postal Cards
 Douglas Weisz - Envelopes & Postal Cards
 Allen C. Hofsetz - Private Vending Coils
 Robert Rufe - Special Handling Stamps and covers

Tom Corette - 2c 1893 Columbian
 W.R. Weiss - General US, Postal Card errors
 Jonathan Orenstein - General US
 Mike Morrissey - Revenues
 Jeremiah A. Farrington - Plating US#9X1, 1c-12c 1851, DWI
 Richard D. Bates - Canal Zone
 Bruce Hecht - Canal Zone
 Richard H. Salz - Canal Zone
 Tom Jacks - Booklet Panes
 Don Medcalf - Hawaii
 Allen Furikawa - Hawaii
 S. D'Ambrosio - Hawaii
 Ariel Hasid - Canada
 Michael A. Banas - 20th Century US
 Ray Coughlin - Philippine Islands



Over 1500 cumulative years of experience

Winners of over 125 National and International GOLD medals for their exhibits



Authored over 400 Articles and Books

J. Randall Shoemaker - Founder, Committee Chairman



PHILATELIC STAMP AUTHENTICATION AND GRADING

P.O. BOX 56-2111 MIAMI, FL 33256 • PHONE: 305.345.9864
INFO@PSAGINC.COM **WWW.PSAGINC.COM**

MAIL IN COUPON

Name _____

Address _____

City, State, Zip _____

Please send me info at the above address
 Send to: PSAG, P.O. Box 56-2111, Miami, FL 33256

Note from the Editor-in-Chief: Michael McClung's article below represents a first attempt by this Chronicle to reproduce difficult stamp shade varieties in their actual colors. Toward this end, we've done much preliminary testing and proofing. Prior to publication, we actually plated up and printed a preliminary draft of this article (containing different versions of the images), on the same press and using the same paper as this issue of the Chronicle that you now hold in your hands. Author McClung then compared the printed results with the actual stamps and selected the printed images that most closely matched the subject stamps. The selected scans are those that we used to print the images in the article that follows.

Having done all this preliminary testing, we are fairly confident that the images printed here should closely match the originals that they depict. But there's no way to make a final assessment until after the publication has been printed. At that point, obviously, it will be too late to make further corrective adjustments.

Readers should regard this article as a bold (if prudent) first step. After this issue has been printed and distributed, the author and I will once again compare the printed images against the actual stamps. We plan to publish a follow-up assessment, probably in Chronicle 237 (our February 2013 issue), commenting on the accuracy of the printed images, providing some observations about their future usefulness for comparative reference purposes, and otherwise assessing what we have learned from this experiment.—M.L.

COLORS IN PRINT

MICHAEL C. McCLUNG

Background

Several years ago, at the time Michael Laurence was preparing to assume the job of Editor-in-Chief of the *Chronicle*, he told me that he intended to help bring color to this publication. That was exciting news. Since then, we have published almost 20 color issues, and I think all will agree that the results have been outstanding. I have heard nothing but the most positive reviews regarding the “new and improved” *Chronicle*.

With these successes have come requests that we deal directly with the subject of color in some of our articles. While it is unlikely we will ever be able to use the *Chronicle* as a color guide, I am confident that we can show differences between one shade and another.

This article is the first attempt at dealing with the subject of color, in color. The exercise began with testing different combinations of computers and scanners to discover which pairing produced colors that most closely matched the actual stamps in natural light.

I have always done color studies in natural light, outdoors if possible. Artificial light, including “balanced light,” does not show the fullness of a stamp's color. Also, in artificial light, different stamp shades tend to run together. In natural light, subtle differences are not so subtle.

In studying stamp shades over the past 30 years, I have tried using a number of background colors—black, white, off-white, neutral grey and others. This, obviously, was of no use for stamps on cover, and I found that the whiteness or toning of the paper on which the stamp was printed had much more influence on the perception of the ink color than did the background color.

In addition, I cut rectangular “windows” in the background color papers to place over the stamps and hide everything except the stamp design. This technique made it a little easier to identify shades of stamps on colored envelopes, but it was of no significant help beyond that.

I also found that toning of stamp paper had such a significant effect on light wavelength sensors that they were of no help, and this toning makes it very difficult to compare stamps to color guides which show hues in solid blocks or chips. The reason that toning is important is that many of the classic United States stamp designs are mostly lathework with no large solid areas. The central vignettes are mostly inkless; less than 50 percent of the stamp surface is covered with ink, and the paper color shows through. Maybe someday we will have an electronic device that can focus on a tiny speck of ink on a stamp and give us an accurate numerical value for its color, but we are not there yet.

The printer/scanner combination that produced the most life-like images for this article, although not perfect, was a Macintosh computer with an HP scanner. One concern is the number of generations an image must go through before it reaches the *Chronicle* page. An electronic image may be copied half a dozen times as it gets passed along in the editing and publishing process, and, each time, the color might change a little. In addition, the *Chronicle* pages are glossy, and the resulting reflection could throw perception off a bit.

The pinks

The subject chosen for this initial article is the 3¢ pink stamp of 1861 (Scott 64) and its variations. This stamp has been the subject of many articles, discussions, arguments, speculations and questions. Stanley Ashbrook wrote that it was the stamp most often submitted to him for identification. The biggest problem with the pinks is that no two are alike unless they are from the same multiple.

In fact, I have found that there are three accepted shades of the true pink. They are pink, carmine pink and lavender pink, and each shade has its own range of depth. Stamps in each of these shades can be found with certificates identifying them as Scott 64, and rightly so, because all three of these shades were produced at about the same time and all exhibit the same brightness and basic pink color.

The variation in shade of the pink stamps might be explained by an often-quoted passage from the September 1861 edition of the *United States Mail and Post Office Assistant*:

We learn from the Department, that the three cents stamp is not quite satisfactory, or what was required of the contractors. It is understood that they will experiment until they get a good decided carmine or dark pink—similar to the color of the stamp on the new white envelopes.

This experimentation probably led to these variations, plus the pigeon blood pink, the rose pinks and other subsequent shades.

Figures 1, 2 and 3 show stamps in the pink range. The stamps in Figures 1 and 2 are on paper that has a slight yellowish tone which affects color perception a little, but they are still quite pink. The stamp in Figure 2 appears to be over-inked because the lathework is blurred, especially in the upper left. This blur is sometimes mentioned when describing the pinks, and it is found on some examples, but certainly not all. The stamp in Figure 3 appears very fresh. The paper is white, the impression is clear and the color is deep. Stamps similar to this one are sometimes labeled as pigeon blood pink.

Figures 4, 5 and 6 show stamps in the carmine pink range. These vary in the amount of carmine in the mix, and I have seen stamps similar to those in Figures 5 and 6 described as pigeon blood pinks. Perhaps these shades are a result of the National Bank Note Co. trying to achieve a carmine pink color similar to the imprint on the 3¢ stamped envelopes.

Figures 7, 8 and 9 show stamps in the lavender pink range. This hint of lavender color is most likely what some collectors call the “bluish tint” when describing the pink stamp.

Pale Pink



Figure 1

Pink



Figure 2

Deep Pink



Figure 3

Pale Carmine Pink



Figure 4

Carmine Pink



Figure 5

Deep Carmine Pink



Figure 6

Pale Lavender Pink



Figure 7

Lavender Pink



Figure 8

Deep Lavender Pink



Figure 9

Rose Pink



Figure 10

Bright Rose Pink



Figure 11

Salmon Rose Pink



Figure 12

The stamp in Figure 9 is on heavily toned paper, but the color is quite intense, and has also been called pigeon blood pink.

Figures 10, 11 and 12 show the three shades of rose pink. These stamps have some of the pink color and some of the same brightness as the true pinks, but they have a good bit of rose and other shades mixed in. The rose pinks were probably printed right after the pinks and issued at about the same time (mid to late August 1861). All the pinks and rose pinks seem to have been used up by the spring of 1862.

Figures 13 through 18 show the rose shades that are sometimes mistaken for pink or

Rose



Figure 13

Carmine Rose



Figure 14

Brilliant Rose



Figure 15

Bright Rose



Figure 16

Intense Rose



Figure 17

Pinkish Rose

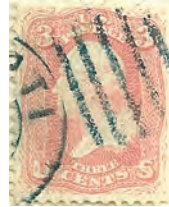


Figure 18

Pigeon Blood Ruby



Figure 19

Pigeon Blood Vase



Figure 20

Certified Pigeon Blood



Figure 21

Ashbrook Pigeon Blood



Figure 22

**Deep Carmine Pink/
Pigeon Blood**



Figure 23

**Ashbrook/
Pigeon Blood**



Figure 24

**Pink/
Pigeon Blood**



Figure 25

rose pink. These are from later printings and are most often found used in 1862 or 1863. When viewed singly, each of these shades can be misidentified as a pink, but when compared with true pink reference copies in good light, they show up as shades of rose.

Pigeon blood pink

The pigeon blood pink was first listed in the 1957 edition of the Scott's specialized catalog, although this shade had been known to specialists for over half a century by then. It was given the number 64a. Rose pink, which had been 64a in the catalog from 1948 through

1956, was changed to 64b. Certificates dated 1948 through 1956 identifying a 3¢ 1861 as 64a indicate the stamp is a rose pink, not a pigeon blood. I've seen some costly misunderstandings based on this confusion.

At one time I believed that the term pigeon blood pink was coined by Stanley Ashbrook, but I have since learned that this description was known to him and to Elliott Perry in the early 20th century and that it had existed many years before that time, origin unknown. One story, surely a fantasy, is that the color resembled the color of the blood of the Passenger pigeon, a bird that was abundant in 1867 but is now extinct.

Ashbrook wrote that the pigeon blood pink was a dark or deep pink, and he also wrote that there were two shades of pigeon blood pink (deep and pale) but he did not differentiate between the two when making an identification (at least not on the Ashbrook-certified copies I have seen). Many collectors, dealers and writers have offered descriptions of pigeon blood pink, but most seem to ignore the term, pigeon blood, and its actual meaning.

So, what does pigeon blood mean? Fortunately, we have two legitimate and accepted meanings for pigeon blood. One is the color of the highest grade of a true ruby; in this context the term has been used by gemologists for centuries. Figure 19 shows a pigeon blood ruby.

The other use of the phrase involves a type of glassware that was popular in the 19th and early 20th centuries. Figure 20 shows a pigeon blood vase. It is easy to see that the two examples match up well, and they give us a good idea of what pigeon blood actually means. It is a real color, not a product of hearsay or legend.

It follows then that pigeon blood pink is pink with a bit of pigeon blood (or ruby color) added to it, just as orange brown is brown with a bit of orange added to it. Pigeon blood pink is not pink with more blue in it than usual, as many people have said. Some experts, including Ashbrook, have stated that they have never seen blue in any of the pink stamps, including the pigeon blood. Pigeon blood pink is not just a remarkable pink either, although some of these stamps have become reference copies for collectors who have not seen the real thing. Pigeon blood pink is a definable color that can be confirmed by comparison with reliable reference copies. One such reliable reference copy is shown in Figure 21; it is a ruby pink stamp with a Philatelic Foundation certificate stating it is Scott #64a, pigeon blood pink. The left edge of this stamp is tarnished, but the rest of the stamp shows great color because this stamp's paper has remained very white. The Figure 21 image is shown here through the courtesy of Richard B. Graham, whom I thank profusely for this and many other favors.

Figure 22 shows a stamp that is a little rough, but confirmed by Ashbrook as a pigeon blood pink, and as such is a good reference copy. Both of these stamps are in the deeper end of the carmine pink range and are similar in that respect to Figure 6.

Figures 23, 24 and 25 demonstrate another method of comparing stamp colors. In these three images the left halves of three different stamps are matched up with the right half of the certified pigeon blood pink stamp in Figure 21. This splicing technique can be accomplished using a few different computer programs including Photoshop and Paint. Figure 23 shows the deep carmine pink (Figure 6) compared to the certified pigeon blood pink. Aside from the paper toning on the left side, the colors match very well. Figure 24 shows the Ashbrook pigeon blood pink (Figure 22) fused with the certified pigeon blood pink, and again it's a close match except for the paper toning on the left. Figure 25 shows the pink stamp from Figure 2 matched up with the certified pigeon blood pink, and there is a discernible difference in ink color. This splicing technique can be used when trying to identify any stamp color, and although it is in no way foolproof, it can let you know if you are on the right track. I still believe that the only way to make a correct identification of one of the more elusive shades is to make a direct comparison of the stamp with authentic,

well-documented reference copies. This comparison should be made in natural light, if possible, by someone with enough experience to deal with paper toning, background color (if on cover) and fading (or freshness).

Conclusions

We cannot exactly reproduce stamp color in print, but we can get close, and we can show the differences and comparisons among shades. Pigeon blood pink is ruby pink, and it comes from the deep end of the carmine pink range. Although we have come a long way, we have merely scratched the surface in the use of technology to produce images for this and other philatelic publications. ■

**KRISTAL
KARE, INC.**
Protective Pouches

For Philatelists, Numismatists, Ephemerists,
Archivists, Collectors and Savers.

**The clear, strong, inert, dimensionally stable
film we use is DuPont's "Mylar"™* Type D or
equivalent**



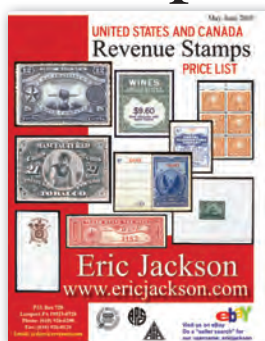
**FREE
SAMPLES**

KRISTAL KARE, INC.
P.O. Box 396
Hicksville, NY 11802

- Pouches for philatelic covers.
- Pouches for exhibit pages.
- Folders & Pouches for document preservation.

kristalkar@aol.com
516-822-2562
www.protectivepockets.com

The Great Classic U.S. Revenue Stamps Are Here.



In our bi-monthly catalog or on our website.
Call or email for the free catalog...or visit it on our site.

Eric Jackson

P.O. Box 728 • Leesport PA 19533-0728
(610) 926-6200 • Fax: (610) 926-0120
Email: eric@revenue.com



www.ericjackson.com

MIXED FRANKING FROM THE U.S. TO FRANCE IN 1870:
SCARCE COVERS AND CLEVER FAKES

MICHAEL LAURENCE

Introduction

The expiration of the U.S.-French postal treaty on the last day of 1869 created confusion and consternation among the mailing public and made it almost impossible to send fully-prepaid mail from the United States to France. Beginning 1 January 1870, the typical cover from the U.S. to France bore 10¢ U.S. postage, but that 10¢ carried the cover only to the French frontier. French internal postage, at a special and punitive rate of 8 decimes per 10 grams, was then due from the recipient.

A representative example is shown in Figure 1. Posted at Watertown, Massachusetts, in early July, 1870, this cover comes down to us from the correspondence of Mrs. A. M. Silsby. My 10¢ 1869 cover record shows ten covers from this find, all frankings similar to this one, all on blue preprinted envelopes dated from April through July of 1870.

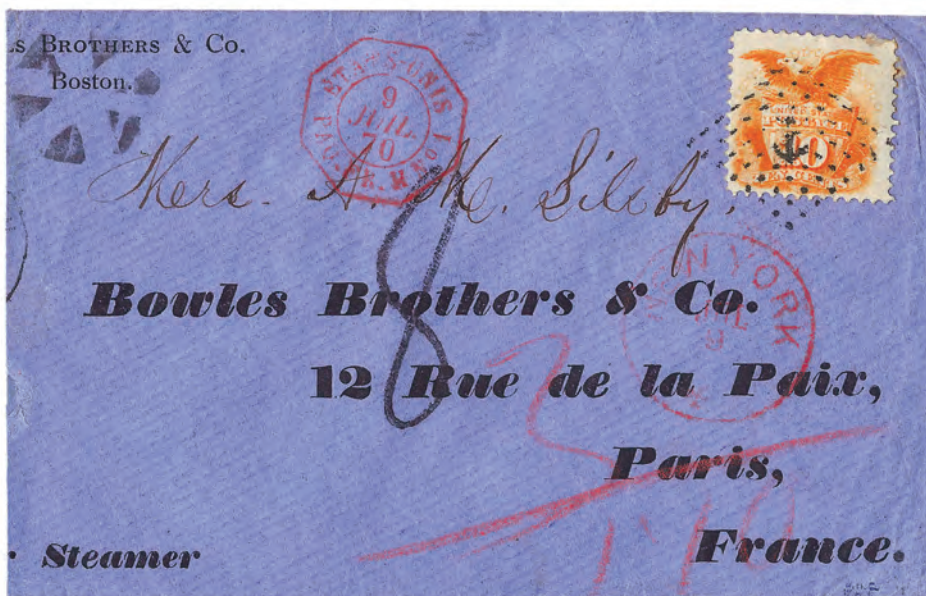


Figure 1. Except for the French maritime anchor-in-a-diamond-of-dots cancellation, this is a typical cover from the United States to France from the period immediately after the U.S.-French treaty expired. The 10¢ 1869 stamp pays the “blanket” or “steamship” rate to the French border. French internal postage of 8 decimes (80 centimes) per 10 grams was collected from the recipient, indicated by the large handstamped “8” struck on the center of the envelope.

Actually, this is not entirely a representative cover, because of the French maritime anchor-in-a-diamond-of-dots cancel that ties the 10¢ stamp. No question this cover originated at Watertown. The town's distinctive six-wedge killer and a small portion of the duplexed circular datestamp can be seen at top left. Hastily marking a batch of covers spread out on a desktop, the Watertown postmaster almost missed this cover entirely and didn't come close to canceling the stamp. His sloppy work was corrected by a postal clerk on board the French vessel that carried this cover across the Atlantic.

The Figure 1 cover bears a red New York exchange-office marking dated July 9. It crossed on the French-line steamer *Pereire*, evidenced by the red octagonal French Line H No. 1 marking at top center, which bears the same date (in French: "9 Jul 70").

This 10¢ rate applied no matter what steamship line carried the covers. The 10¢ U.S. prepayment represents the "blanket" or "steamship" rate, which in the absence of a postal treaty was required on all mail carried from the United States to a foreign destination via steamships or other vessels that regularly carried mails. During the 1869 era this rate also carried covers to and from the Caribbean and to and from the U.S. offices in the orient.

On the Figure 1 cover, the French internal postage of 8 decimes (80 centimes) collected from the recipient was indicated by the large handstamped "8" struck above the address. This was the equivalent of 15¢ in U.S. money, not cheap. In fact, this was the same amount that during the treaty era had been collected on fully unpaid covers, which could no longer be sent after the treaty expired.

The meaning of the red crayon marking across the address is not certain. The notation appears to say "3/1.10." Most likely this was the top piece in a bundle of three items for which a total of 1 franc 10 centimes was collected from the Bowles Brothers firm. This lovely cover was sold (not to me, alas) by the Siegel auction gallery in late March, part of the long-buried Frelinghuysen collection. The hammer price was \$1,400.

Mixed franking for full prepayment

On covers from the United States to France after the treaty expired, it was possible for mailers to prepay the French internal postage with French stamps, at a more favorable rate of 60 centimes per 10 grams. This was never published in the rate charts of *The United States Mail & Post Office Assistant* but it was announced in the *The New York Times* just after the expiration of the treaty¹ and a few U.S. mailers actually took advantage of it. The surviving covers, which are very rare, show the stamps of both the United States and France properly used for full prepayment. I wrote about this practice in detail in my book.²

One of the covers illustrating that discussion, from the William Gross collection, is shown here as Figure 2. This cover from New York to Bordeaux crossed on a different voyage of the *Pereire*, as indicated by the red octagonal "PAQ. FR. H No. 1" marking dated 5 February 1870. All three stamps on the Figure 2 cover were applied by the sender, H. Astie & Co., a French merchant firm doing business in New York City. The U.S. blanket rate to the French frontier is paid by the 10¢ 1869 stamp, tied by a crude killer applied by the New York foreign mail office. The New York foreign office also applied its red circular date stamp with "x" at bottom, dated February 5. The 60 centimes French internal postage was paid by two Laureated Napoleon stamps, a 40c orange (Scott 35a) and a 20c blue (33). These stamps were placed some distance from the U.S. stamps. The U.S. exchange office deliberately avoided canceling the French stamps, which in due course were struck, on board the French steamer, with the French maritime anchor-in-a-diamond-of-dots killer, the same marking that ties the 10¢ 1869 stamp in Figure 1. The 20c stamp on the Figure 2 cover was tied by the red octagon marking as well. This is a wonderful example of the most desirable type of multiple-country franking, on which the stamps of both nations were required to fully prepay the cover from origin to destination.

notable

1. Worthy of note or notice; remarkable; distinguished.
2. Characterized by excellence or distinction; eminent.

knowledgeable

1. Possessing or showing knowledge or intelligence; perceptive and well-informed.
2. Thoroughly acquainted through study, experience, skill or participation.

THINK



BY APPOINTMENT TO
HER MAJESTY THE QUEEN
MEDALISTS & PHILATELISTS
SPINK & SON LTD., LONDON



BY APPOINTMENT TO
H.R.H. THE DUKE OF EDINBURGH
MEDALISTS
SPINK & SON LTD., LONDON

SPINK

— F O U N D E D 1 6 6 6 —

STAMPS BANKNOTES MEDALS COINS BONDS & SHARES AUTOGRAPHS BOOKS

3100 Monticello Ave. ■ Suite 925 ■ Dallas, Texas 75205
145 West 57th Street ■ 18th Floor ■ New York, New York 10019
(972) 788-2100 ■ Fax: (972) 788-2788

www.spinkshreves.com

usa@spink.com



Figure 2. A very rare two-country franking to Bordeaux from the post-treaty period. All three stamps on this cover were applied by the sender, H. Astie & Co., a French merchant in New York City. French internal postage was paid by the two Laureated Napoleon stamps. The New York exchange office deliberately avoided canceling the French stamps, which were canceled on board the French steamer with the anchor-in-a-diamond-of-dots killer.

Fake cover that appears genuine

The preceding paragraphs establish a foundation from which to discuss two other covers that also bear the 10¢ 1869 stamp along with stamps of France. One cover showed up two years ago in a European auction and is without question a fake. The other appeared in Europe more than a decade ago. At that time I thought it was a fake (or at least heavily and ineptly doctored) but recent evidence suggests it is genuine.

In both cases, I don't have the covers at hand. The fuzzy photos presented here are the best available. For reasons that will soon be evident, high-quality images (which this *Chronicle* prefers) do not exist for these items.

Let's start with the fake. The cover in Figure 3 seems to show the same scarce usage represented by the cover in Figure 2, paid by the same combination of stamps. The Figure 3 cover didn't travel via the French line, but mixed-franking prepayment could be used on any of the steamer lines carrying mail from the U.S. to France. The double-circle French marking, indicating entry at Cherbourg, appears only on covers carried by the HAPAG line, which during this period sailed from New York on Tuesdays, stopping at Plymouth, England, and then crossing the Channel to drop French mails at Cherbourg. The markings on the Figure 3 cover indicate it crossed on the HAPAG *Silesia*, which departed New York on 26 April 1870 and arrived at Plymouth late on May 6. The cover is appropriately routed at upper left: "pr Silesia".

A narrative explaining this cover would run like this: All the stamps were applied at New York, but only the 10¢ 1869 stamp was canceled there (by the odd crossroads killer marking). Arriving in France with a large batch of covers bearing only 10¢ prepayment, the cover was first marked for 8 decimes due. Then a clerk noticed the uncanceled French stamps and realized the cover was properly and fully prepaid. He crossed out the due marking with blue crayon and canceled both French stamps with the boxed "PD" mark-



Figure 3. While superficially similar to the cover in Figure 2, the cover shown here is a fake. It began life as a 10¢ cover at the steamship rate, similar to Figure 1. A French faker removed the original stamp and added these three. The odd crossroads killer that ties the 10¢ 1869 stamp is bogus and the three “PD” markings are fakes. The image lacks detail because it is a low-resolution scan plucked from the website of a European dealer.

ing (“payee a destinee” – “paid to destination”), applying a third strike directly to the cover for good measure.

This is a plausible story, but it cannot be correct. The Figure 3 cover is unarguably a fake. The crossroads marking that ties the 10¢ 1869 stamp to the cover is bogus. By extension, the three boxed “PD” markings must also be fakes, which in turn means the French stamps have been added.

Proof of fakery

I am certain that the crossroads killer is bogus because the same marking appears on another fake cover, shown here as Figure 4. This is a well-known fake, created in the 1940s or earlier by the clever French forger Michel Zareski. The Figure 4 cover is described (item F-4) but not illustrated in my listing of fake 10¢ 1869 covers.³ This image isn’t much better than Figure 3, but again it’s the best we have. It should be sufficient to show the bogus crossroads, which on the Figure 4 cover purports to be a New Orleans marking.

Figure 4 is very typical of Zareski’s work. One of his specialties was transforming cheap stampless covers into valuable exhibition pieces bearing scarce and desirable stamps. With Figure 4 he took an 1859 stampless cover, changed the dates from 1859 to 1869 and added a 10¢ 1869 stamp. Even in this low-resolution black-and-white image, you should be able to see, in the double-circle French entry marking at the center of the cover, that the year date “59” has been altered to read “69.” Before being tinkered with, Figure 4 was a stampless cover that traveled from Boston to France on the Cunard steamer *America*, which left Boston on 7 September 1859. Zareski changed all the year dates, added the 10¢ 1869 stamp, and tied it with a bogus New Orleans circular datestamp and the bogus crossroads killer.

For anyone who doubts that these two crossroad markings were struck from the same device, Figure 5 presents blow-ups of both strikes, electronically clipped from their covers and realigned for easier comparison. Again, the images are fuzzy, but there should be suf-



Figure 4. Proof positive that the crossroads killer in Figure 3 is bogus: it appears here on a fake cover attributed to Michel Zareski of Paris. This was originally a stampless cover from 1859. Zareski altered all the year dates, added the 10¢ 1869 stamp, and tied it with a bogus New Orleans circular datestamp and the bogus crossroads killer.

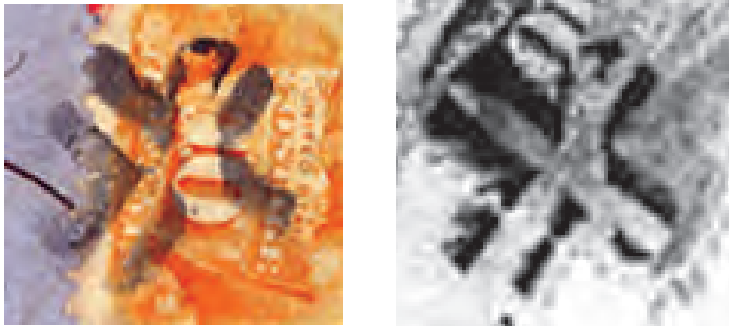


Figure 5. Enlargement of the crossroads killer from the covers in Figures 3 and 4. Note the distinctive negative shape at center.

ficient clarity to show this is the same marking, which is quite distinctive. The symmetry of the crossroads is interrupted at center by a negative shape resembling a cylindrical vase or a cricket bat or perhaps a bomb.

Zareski flourished in the middle decades of the 20th century and died around 1960. In the 1930s he made a good living creating high-value 1869 covers to France for the American market. Examples of his handiwork can be found in the auction catalogs of the Gibson and Knapp collections. According to Varro Tyler's inestimable book on the lives of the fakers, Zareski lived his last years "in an elegant apartment on the Boulevard Gouvion in Paris, well cared for by a beautiful young wife."⁴ Such a life.

Returning to the Figure 3 cover, my guess is that this was originally franked with a single 10¢ U.S. stamp and no others. It may have slipped through bearing no stamps at all, though (as noted above) in the absence of a treaty, collect covers were disallowed, because there was no way to recapture ocean mail charges from the receiving nation. Whatever



Figure 6. Mixed-franking usage similar to Figure 2. The perforations have been trimmed from all three stamps. The author declined to purchase this cover a decade ago, in part because he felt the two target cancels were fakes. The recent appearance of the cover in Figure 7 caused him to regret that decision.

the case, the oval merchant cachet, the red New York exchange-office marking, the black double-circle French entry marking and the bold 8 decimes marking are genuine. But everything else on this cover—the three adhesive stamps, the three boxed “PD” markings, the crossroads killer and the crayon slashes on the “8”—are Zareski additions.

Genuine cover that appears fake

It’s easy to discern fakery when you have a cover image such as Figure 4 to prove your case. The Hubbard-Winter sailing data also helps. It’s much more difficult (and more dangerous) to call a cover bad just because it doesn’t look right. Figure 6 is another poor image, this one taken from an auction catalog illustration. I first saw this cover at the London 2000 international stamp show, where it was being shopped around by a French dealer of dubious repute. It subsequently appeared in an auction (July 4, 2001) held by the now-notorious Afinsa firm. The photo in Figure 6 is a scanned image of the illustration in the Afinsa catalog.

Inspection of the Figure 6 image should reveal that on all three stamps, the perforations have been trimmed off, making imperforates out of stamps that are only known perforated. At the time I inspected this cover, on the floor of a crowded and poorly-lighted stamp show, my conclusion was that this was originally a genuine mixed-franking cover (except for the odd target killer, the markings all seemed genuine), with all three stamps canceled by the French maritime anchor in a diamond of dots. Subsequently, for whatever reason, the three stamps were removed, trimmed down and replaced, and the spurious and odd-looking target cancel was added. Because of all this tinkering, I declined to purchase the cover, as did other 1869 collectors at the London show who also looked at it.

But the trimmed-off perforations could have been created by the sender. That happened occasionally. I have in my specialized collection an imperforate four-margin 10¢



Figure 7. 10¢ 1869 cover to France posted one week after the cover in Figure 6, bearing the same target killer that is struck twice on the Figure 6 cover.

1869 stamp, on piece, well tied on three sides by the familiar New York steamship marking. The only plausible explanation for this item is that the stamp (which is not known imperforate) was trimmed down before it was affixed to its cover. My major reservation about the authenticity of the Figure 6 cover was not the trimmed-off perforations, but the fuzzy, spiral-like target killer, which was unlike any marking I had ever seen coming out of New York during this era.

But behold Figure 7, a recently unearthed 10¢ 1869 cover to France (shown here through the courtesy of colleague Matthew Kewriga) posted just one week after the cover in Figure 6. This bears the same crude target killer that ties the 10¢ 1869 stamp on the Figure 6 cover. This confirming strike gives this odd killer new status as a New York foreign mail marking. It also makes the Figure 6 cover, which I declined to purchase because I thought this marking was a spurious addition, perfectly genuine. A subsequent search located a third 10¢ 1869 cover bearing the target marking. This one went from New York to Germany in the same time frame, early April, 1870.

Conclusion

The whereabouts of the covers shown in Figures 3, 4 and 6 are not known to me. Figure 3 was offered in a European auction in the fall of 2010. The fakery was brought to the attention of the auctioneer, but the cover was not withdrawn. Figure 4, outed by Stanley Ashbrook many years ago, probably no longer exists. Figure 6 may well have been sold by the Afinsa firm in 2001 to a buyer whose sophistication I belatedly salute. If any reader can locate these three covers, or better images of any of them, I would be grateful. A good database of cover images can pay big research dividends, as I hope this article has shown.

Endnotes

1. *The New York Times*, 7 January 1870, pg. 5.
2. Laurence, Michael: *Ten-Cent 1869 Covers: a Postal Historical Survey*, Collectors Club of Chicago, pp. 169-171.
3. *Ibid.*, pg. 326.
4. Tyler, Varro: *Philatelic Forgers, Their Lives and Works*, Linn's, 1991, pg. 155. ■

OFFICIALS

ALAN C. CAMPBELL, EDITOR

FAVOR CANCELLATIONS ON UNITED STATES OFFICIAL STAMPS

ALAN C. CAMPBELL AND LESTER C. LANPHEAR III

Introduction

Official stamps for use by various government departments were placed in use on July 1, 1873. With two supplemental values—the 24¢ Agriculture and 24¢ Treasury stamps were added in the fall of 1873—the total issue consisted of 92 different stamps. This was one of the most elaborate and costly-to-produce United States stamp sets ever placed into service, since the designs were all face-different. The Official stamps presented a challenge to stamp collectors from the very beginning.¹

Bear in mind that up until this point, the Post Office Department had released only 41 face-different postage stamps for use by the general public. Stamp collectors were in a bit of a quandary, since these new Official issues could not be purchased unused at the post office, nor were they likely to show up used on mail reaching the average household.

In an article written many years ago, one of the authors of this article (Campbell) summarized all the resourceful ways in which stamp collectors tried to fill the gaps in their sets.² Haunting the great departmental headquarters in Washington, D.C. and importuning the clerks to let them go through the waste baskets to salvage Official stamps from discarded incoming mail was a popular Saturday morning vocation for some local schoolboys. With patience, most of the Official stamps could be procured this way, with a few stubborn exceptions.

Except for the dispatch agent in New York, the Department of State did not have branch offices to which Official stamps were distributed, so the mail incoming to Washington, D.C. would not have yielded much in the way of State Official stamps. The Department of Agriculture did not have field offices *per se*, but field correspondents. The enterprising Agriculture clerk, who saved used stamps from incoming (prestamped) seed orders and crop reports, bundled them and sold them to schoolboys, would have seen few values other than the 3¢. Executive stamps would have been very hard to come by, except for those boys who befriended Grant's son Jesse and were able to trade him used foreign stamps for unused Executive stamps pilfered from his father's secretaries' desk drawers.

There is also the reminiscence of Lt. J.M.T. Partello, who reported that the obliging postal clerk at the White House would, in exchange for Executive stamps, accept regular postage and then slap it on the outgoing mail.³ Schoolboy Alpha Davidson was also able to get unused stamps from other departments.⁴ Before long, there were ample supplies of both used and unused Official stamps available, and with the exception of the State dollar values, major dealers in the 1875-1878 period were able to supply complete sets.⁵

We have this shockingly frank report of graft by William V.D. Wettern, a young wheeler-dealer in Baltimore: "No record was kept of these stamps, and the clerks and higher-ups could take them at will. Every Saturday they came to Baltimore to unload what they had gathered up during the week. I once had two thousand Justice Department unused 10¢, 12¢, 15¢ values which cost me 3¢ each and which I sold at 7½¢ each."⁶

All the Official stamps were included in the special printing program of 1875, and here at last was a way for stamp collectors worldwide to obtain the stamps through regular channels, provided they were willing to pay face value for stamps that had been defaced

with a “Specimen” overprint to prevent their subsequent improper use as postage. From the archival bill books, we have very accurate records for how many Official special printing stamps were sold, and in general the demand for them was proportional to the difficulty which collectors were having obtaining the originals through back channels. Some sheets of the various 1¢ and 2¢ special printings went to the packet trade, and some additional copies of the four elusive 7¢ values were sold individually. But for the most part, the Official special printings were sold in prepackaged sets. In order of diminishing sales of complete sets, they rank as follows: Executive (3,461), Agriculture (352), State (245), Justice (152), War (104), Navy (102), Post Office (81), Interior (75) and Treasury (72). This is pretty much what we would have expected to see. Note that we have omitted the State dollar values from these totals. Very few collectors then were in a position to pay face value for these.

For those collectors not lucky enough to be living in Washington, D.C., and hence without access to the spoils of enterprising schoolboys, there was another way to obtain Official stamps. One could simply write to the various departments and ask for examples of their stamps to be sent *gratis*, or paid for in cash, or exchanged for equivalent regular postage. Young J. W. Scott himself jumped the gun, and before the stamps were released, sent letters to all the departments, asking for sets and enclosing cash.⁷ The departments, we presume, did not advertise this service for fear of being inundated with requests. After all, they had to pay for these restricted stamps out of their budgets, so they would have to make up any shortfall.

As reported in the *New York Herald*: “The departments are constantly in receipt of letters from stamp collectors throughout the country, enclosing money and requesting to be furnished with sets of the new department postage stamps. The requests have to be refused, as there is no lawful authority allowing such use to be made of the stamps, and the money is returned to the senders.”⁸ But eventually, an informal system of limited scope evolved, in which presentation sets were made available. Based on surviving examples, most of the stamps supplied would have been demonetized by various handstamps, ruled lines, or tiny pen marks. The recipients may in some cases have been disappointed, as we know that the Official special printings were not particularly popular because of the defacing overprint. The purpose of this article is to summarize what we now know about these so-called favor cancellations.

Pen favor cancellations

During the period of usage of the Official stamps, 1873-1884, legitimate postal pen cancellations were still being applied, although only in the tiniest fourth-class post offices, handling so little mail that their postmasters hadn’t troubled to purchase or carve proper obliterations. Pen cancellations are typically found on Post Office stamps, less often on War, Treasury, Agriculture or Interior stamps, and are now virtually unsaleable. Whenever one encounters a neat small pen line, check mark or tiny “X” on a stamp from any of the other departments, this is likely to be a demonetizing favor cancellation rather than a true postal obliteration, simply because these stamps were almost never posted from very small post offices. Author Lanphear has built a small reference collection of such items. Figure 1 shows the most distinctive, three Treasury stamps carefully marked “1876” with lines above and below. On occasion, pen favor cancellations are encountered in the albums of non-specialist collectors trying to complete a very fine set of used Official stamps. But these are regarded sheepishly as spacefillers even by their owners. Partial runs of such stamps can still be seen in old collections and dealer stocks. Because presentation copies such as these usually went straight into a stamp album, they are often sound and fresh

More visually arresting are the delicate ruled ink presentation cancellations. These are more often horizontal than vertical (in rare instances in both directions) and can be found both in red and black. In our experience, they are most often encountered on Post Office



Figure 1. Low-value Treasury Department Official stamps with pen favor cancellations, “1876” between horizontal lines. Lanphear collection.



Figure 2. Four values of Post Office Department Official stamps, showing red straightline pen favor cancellations. Lanphear collection.

stamps. Clearly, sufficient need to supply these was anticipated, so that an entire set of sheets was carefully ruled off with a draftsman’s precision. Figure 2 shows a selection from a complete set with ruled horizontal red pen lines owned by Lanphear. Alfred E. Staubus has a similar set. In a prior article, Lanphear illustrated a most unusual intact margin block of the 3¢ Post Office stamp, with horizontal ruled black pen lines.⁹ The lines are relatively unobtrusive, reminiscent of the illustrations in old stamp catalogs and albums, when a discrete horizontal white line was added to interrupt the design. Such lines are harmless curiosities when found on the low-denomination Official stamps, but when encountered on the dollar State values, the effect on valuation is catastrophic.

For many years, the only indirect acknowledgment in the Scott specialized catalog that favor cancellations existed on Official stamps was in the pricing for pen cancellations on the \$2, \$5, \$10, and \$20 State stamps. Now the listings there are far more complete, thanks to the willingness of editor James M. Kloetzel to accept input from specialists. In the 2012 edition, the \$5 State stamp (Scott O69), the key to completing a set of Official stamps, is priced at \$8,000 unused, \$12,500 used, and \$1,600 with a pen cancellation. Remarkably, the market in general dismisses a pen-cancelled favor cancellation on the \$5 State, but if the same stamp is encountered with a blue or red handstamped favor cancellation, a premium of \$250 over the \$12,500 used value applies.

How could this be? Well, very few postally used \$5 State stamps have survived, and most are defective with heavy smudge package cancellations that are difficult to authenticate. The few presentable cancelled copies of this double-sized stamp are actually presentation copies, with gracefully applied handstamped favor cancellations.

Until recent years, a few blocks from sheetlets of ten of the State dollar values, cancelled with pen lines, survived with their original gum, proving that the cancelling lines had been applied before the stamps were separated. Many years ago, Captain W.V. Combs, after exhaustive analysis trying to reconcile figures of stamps printed, distributed to the departments and destroyed by the Stamp Agent in 1885, was able to demonstrate a consistent discrepancy of 500 additional copies for all values, which were retained in the personal cus-

tody of the Third Assistant Postmaster General, purportedly for distribution to foreign governments.¹⁰ For most of the Official stamps, the possible existence of 500 additional copies is of negligible importance, but for the \$5, \$10 and \$20 State, this is serious business, since previously only 363 copies of each were thought to have been supplied. The unused singles, blocks, and intact sheets that exist today presumably came from the hoard of remaindered intact sheets that C. F. Rothfuchs bought from the Department of State mailroom in 1889, a back-channel source that presumably did not require proper demonetization. Perhaps the pen-lined sheets then came from a different source, namely the mysterious missing 500 once in the possession of the Third Assistant Postmaster General.¹¹ In any case, pen-lined copies of the State dollar values are an anomaly, and were never part of the presentation sets solicited by and supplied to individual stamp collectors.

In 1992, a block of six of the \$20 State with fine ruled lines, original gum, and marginal selvages intact was sold at a Christie's auction. It resurfaced a year later at another auction with the lines removed. The block was subsequently broken and the stamps marketed individually as unused stamps. The XF-centered upper right corner copy even received a certificate of authenticity and was reoffered at auction. Ken Lawrence wrote a fascinating account of the whole fiasco, which involved the FBI and an investigation by the American Philatelic Society and reflected very poorly on a number of individuals still prominently involved in the hobby.¹² The reconstructed block of six was ultimately donated to the APS reference collection. The iron gall ink was reportedly very difficult to remove and required repeated bleaching, but the alteration was not visible to the naked eye and detection required ultraviolet light. The first time around, properly catalogued as a pen-cancelled block worth \$4,800, the block sold for \$4,180. When reoffered as an unused block with a catalog value of \$18,000, it realized only \$6,600. Clearly, serious bidders at the second sale, probably dealers intending to break the block, were skeptical.

Handstamped favor cancellations

Unlike the pen favor cancellations, which are often ignored by specialists and avoided by sophisticated general collectors, handstamped favor cancellations have a better reputation. Properly identified, they have been included in several specialist exhibition collections. Among general collectors, dated circular or oval handstamps are preferred over straightline handstamps, because the stamps more closely resemble postally used copies canceled by a portion of a circular datestamp, an especially fortuitous and pleasing aesthetic effect when the design of the underlying stamp is not heavily obscured. A purist might argue that no favor cancellations should be included in a set of high-quality used Official stamps, but the marketplace has simply ignored this caveat.

Most of the handstamped favor cancellations were provided by the various departmental headquarters in Washington, D.C. Our impression is that this was not a well-organized program, but rather a case-by-case response to individual requests. Collectors may have sought out government officials they had access to through personal connections—hence Navy stamps provided by the Bureau of Steam Engineering, Interior stamps provided by the Patent Office, and Justice stamps provided by the Office of the Solicitor of the Treasury.

The exact process for obtaining favor cancellations requires a fair amount of speculation and intuition, since at this time we lack the evidentiary smoking gun: an Official cover addressed to a collector, containing the original brief courteous note and a tiny envelope with a complete set from one department, all with favor cancellations handstamped on the same date. In 1937, Harry Konwiser reported that one Daniel Schoonmaker had sets of Navy and Post Office stamps, all with their original gum, with violet "cancellations" reading "Bureau of Steam, Navy Dept."¹³ We suspect something got garbled in this report, as it would be quite implausible for Post Office stamps to be demonetized "Bureau of Steam."



Figure 3. Four values of Navy Department Official stamps showing “Secretary of the Navy” straightline handstamps. Lanphear collection.



Figure 4. Four values of State Department Official stamps showing “Received” circular handstamps, all applied on April 16, 1879. Lanphear collection.

We are not aware of any complete sets that have survived intact to this day. Although the sets may have been complete when first sent out, the recipient might already have possessed and mounted a few values, and hence traded the duplicates away. From an old-time mounted collection purchased by Albert Chang at a Siegel auction in the 1980s, Lanphear has a Navy set with matching blue straightline “Secretary of the Navy” handstamps, missing the 3¢, 6¢, and 90¢ values. A selection of these stamps is shown in Figure 3. Unfortunately, the blue handstamp on blue stamps is not very legible. Based on loose copies in other collections, several of these sets must have been produced.

Lanphear also has a Department of State set through the \$2 with original gum, lacking the 12¢ and 90¢ values, struck with blue double-oval receiving handstamps dated April 16, 1879.¹⁴ A selection of these is shown in Figure 4. In 1991, Jack Golden reported a partial set of State stamps, including the 2¢, 3¢, 7¢, 10¢ and 15¢ values, all lacking gum but with fresh appearance, canceled in blue with a rimless “Paid by Check, April 30, 1883” handstamp.¹⁵ For a time, these stamps were in the stock of Golden Philatelics, priced individually, and they were eventually dispersed.

In Campbell’s holdings, via the sale of Theodore O. Lockyear’s collection by the Matthew Bennett firm, there is an Interior set (lacking the 2¢, 6¢, and 90¢ values) with large oval “Chief Clerk, U.S. Patent Office, May 5 91” handstamps in violet. A selection of these is shown in Figure 5. From the same source, Campbell obtained a Justice set with large oval “Solicitor of the Treasury” handstamps, struck very lightly in violet, lacking the 1¢ and 2¢ values. These are not illustrated here, because the violet handstamps on purple stamps are extremely hard to see. Originally, these stamps were all bought by Ted Lockyear from dealer Stanley Piller. Lockyear subsequently traded the 90¢ to George D. Sayers, the great specialist in Official plate varieties, because the stamp showed the double plate scratch.

We have gone into some detail describing the chain of provenance for these partial sets in order to suggest how easily, over the span of 120 years, they might have come to be



Figure 5. 12¢ through 30¢ values of the Interior Department Official stamps, all struck with the same ornamented oval favor cancel: “Chief Clerk, U.S. Patent Office, May 5 91.” Campbell collection.

disassembled. But it would be a mistake to assume that every handstamped favor cancellation one finds once belonged to a complete set. From the Lanphear collection we have a fascinating original postcard request from a Washington, D. C. collector, dated 16 June 1874 and addressed to the Assistant Secretary of State: “Dear Sir, I am now collecting stamps and have all the official stamps but the State and I have as high as 10 cents and I want all over and if you would please send them to me I will regard it as a very great favor and I hope some time I will be able to oblige you in some way. Your obbedient (sic) servent (sic), Fred K. St. John.” The spelling, grammar and punctuation (or lack thereof) suggest an avid schoolboy collector.

That young Fred had already collected all the Official stamps except for the State values above 10¢ confirms why one finds more State stamps with handstamped favor cancellations than any other department. These are typically double-oval “Received” handstamps struck in blue, very rarely in red. Reported examples of the “Paid by check” handstamps mentioned above, perhaps furnished by a clerk in the passport office, are limited to the five found by Jack Golden. Lanphear has a copy of the \$20 State with a beautiful “Received” diamond handstamp struck in red. This is shown in Figure 6. Robert L. Markovits had the same marking struck on a \$5 State.¹⁶ Apparently the Department of State mailroom was stingy dispensing these three high values, whereas a number of \$2 copies exist with the more typical blue double-oval handstamp.



Figure 6. Red diamond “Received” handstamp on \$20 State stamp. Lanphear collection.

The Executive office at the White House supplied some stamps with a similar “Received” handstamp, typically struck in blue but occasionally in black. For many years, the Scott specialized catalog had listings for “blue” and “blue town” cancellations on State and Executive stamps, but since blue canceling ink was never used at the main Washington, D.C. post office, these antique listings were clearly referring to the blue favor cancellations, and have now been corrected to so state. In addition to the straightline “Secretary of the Navy” handstamp mentioned earlier, one also encounters a blue “Approved” handstamp and a double-oval “Navy Department” handstamp. Also, in addition to the Solicitor of the Treasury set of Justice stamps mentioned above, at least one set of favor handstamps was applied in blue by the Department of Justice proper, dated March 19, 1877. Campbell has also found three individual Agriculture high-value stamps with a boxed “For Mailing” handstamp dated variously June 21, June 27, and July 6, 1879. A more complete strike of this mailroom lozenge-shaped handstamp can be seen on an Agriculture penalty cover to Canada, ex-Starnes, now in the Lanphear collection.¹⁷ From the Campbell collection, a selection of these D.C. handstamped favor cancellations on some of the more difficult-to-find Official stamps is illustrated in Figure 7.



Figure 7. Various favor handstamps on 10¢ Executive, 10¢ State, 12¢ Justice, and 30¢ Agriculture Official stamps, all relatively difficult stamps to obtain in postally used condition. Campbell collection.



Figure 8. Handstamped favor cancellations on Official stamps from the Interior, War, Post Office and Treasury. These stamps are all relatively easy to obtain in postally used condition. Campbell collection.

Somewhat surprisingly, handstamped favor cancellations from Washington, D.C. can also be found on Official stamps from the easier departments: Interior, Treasury, Post Office and War. These are of interest primarily to specialists, and not to general collectors, since attractive postal cancellations are readily available on these stamps. A very ornately-shaped handstamp reading “Order Filled, November 23, 1877” has been found on the 2¢, 3¢ and 24¢ Interior stamps. A blue octagonal dated “Exchange Office” handstamp and a violet double-circle dated “Office of the Postmaster General” handstamp have been found on several values each of Post Office stamps. Blue double-oval dated “Received” handstamps have also been seen on a few War and Treasury stamps. (These are not to be confused with the receiving postal backstamps required nationwide after 1879 and occasionally struck on the front to scrupulously obliterate a stamp when the originating post office had failed to cancel it properly.) A selection of D.C. favor cancellations on the “easy” Official stamps is shown in Figure 8.

Handstamped favor cancellations from outside Washington, D. C.

In other large cities, some government officials favorably disposed towards stamp collectors accommodated them. In Figure 9, from Campbell’s collection, shows a block of eight of the 15¢ Post Office stamp with original gum and multiple strikes of a double-ellipse handstamp struck in blue from the “Office of the Postmaster, Chicago, Ill.,” dated 1881. This is the only recorded used block of the 15¢ Post Office, acquired at a bargain price from an eBay auction. In the sale of the Carl Mainberger holding of used Official blocks, there was a similar horizontal block of 10 of the 2¢ Post Office.^{18,19} Blocks like this suggest advanced planning to satisfy a number of requests, although the handstamps are not struck with classic canceled-to-order placement, with one strike perfectly centered at the junction of each four stamps.

In Figure 10, we illustrate (at left) a 6¢ Navy stamp with a clear strike of a blue double-oval handstamp, dated 1877, from the Navy Yard, Philadelphia.²⁰ A less distinct



Figure 9. 15¢ Post Office block of eight, original gum, with Chicago ellipse handstamps dated 1881, Campbell collection.



Figure 10. 6¢ Navy with Philadelphia Navy Yard handstamp, Dan Richards collection; 1¢ and 6¢ with Boston Navy Yard handstamps, Campbell collection.



Figure 11. 15¢ Justice, District of California handstamp, Lanphear collection. 1¢ Interior with Land Office, Olympia, Washington Territory handstamp, Campbell collection.

strike on the 15¢ Navy is in Campbell’s collection. Figure 10 also shows two different handstamped favor cancellations from the Boston Navy Yard, a double circle struck in red and a single oval struck in blue, both from Campbell’s collection.

In Figure 11, we show what are arguably the most improbable favor cancellations of all. The stamp at left, from the Lanphear collection, is a 15¢ Justice with a distinct “U. S. Justice, Dist. of Calif.” handstamp. The stamp at right, from the Campbell collection, is a 1¢ Interior with a large double circle struck in blue and dated April 3, 1884, from the U.S. Land Office, Olympia, Washington Territory. The stamp is on soft paper (O96), exceptionally



Figure 12. Internal Revenue Department letter sheet with unused partial set of Treasury stamps, unusual because of the absence of favor cancels. Alfred E. Staubus collection.

rare postally used. Lanphear once owned a copy of this stamp with a fishtail ellipse cancellation from Washington, D. C. (1882-1884), but Campbell has never owned a copy with a postal cancellation attributable to a specific city or town. Over the years, the few we have encountered in dealer stocks purporting to be used copies of O96 have had vague smudge cancellations that to our eyes looked fishy.

Our assumption throughout has been that during their period of postal validity, examples of Official stamps provided through government channels were always demonetized in some way. Perhaps the exception proves the rule. In Figure 12, we illustrate, courtesy of Alfred E. Staubus, a fascinating piece of postal history that by all rights should never have survived. This is a ruled letter sheet, imprinted United States Treasury, Internal Revenue, Collector's Office, 4th District, California, datelined Sacramento, Aug. 31, 1876, and signed by A. L. Frost, Collector. On the sheet are licked-down unused copies of a partial set of Treasury stamps, with spaces left for missing 24¢ and 30¢ values. We will never know why the collector who received this munificent beneficence never bothered to soak the stamps off and mount them in his album. Perhaps he was discouraged by the wicked creases two stamps received when the letter sheet was folded for mailing.

Enigmatic handstamps

From a pure postal history perspective, among the most interesting Official covers are those posted by private individuals addressed to Navy seamen and officers, which at the



Figure 13. Navy “FORWARDED” handstamps, Campbell collection.



Figure 14. Double-outlined star cancellations, on Official stamps and on two definitive postage stamps (lower right). This cancellation has never been reported on a full cover. Campbell collection.

Navy Department in Washington, D.C. received supplemental Official postage and a forwarding address. A number of these covers bear a standard straightline “FORWARDED” handstamp in black. It is unclear whether this handstamp was applied in the Navy Department mailroom or subsequently at the main Washington post office. This same handstamp is also found struck on off-cover Navy stamps, typically two or even three strikes, usually in black, rarely in violet. Five different values of the Navy official stamps are shown in Figure 13. We have also seen a 1¢ Navy with three diagonal strikes, formerly in the collection of John Whitmore. The more romantic explanation is that these stamps came off of forwarded covers, with the main Washington post office having expediently used the “FORWARDED” handstamp to cancel the freshly applied Navy stamps. The more likely (and pedestrian) explanation is that these are simply remnants from a set or sets of favor cancellations, given that on none of the surviving covers does the handstamp obliterate the added Navy stamps. We should comment that the partial set shown in Figure 13, from Campbell’s collection, was not purchased as a grouping but was assembled one at a time over many years from entirely different sources.

Finally, we would be remiss not to discuss here one of the most beautiful cancellations found on Official stamps, the double-outlined solid star. The precision of the design suggests a steel or molded vulcanized rubber device rather than a hand-carved obliterator. It is found most commonly on Navy, War, and Treasury Official stamps, and very rarely on Post Office, Justice, and regular issues. Campbell has the largest holding ever assembled, and a selection is shown in Figure 14. An appeal in the *Cancellation Club News* for

help identifying the source of this cancellation did not elicit any responses.²¹ Were it only known on Official stamps it would instantly raise suspicion, since to the best of our knowledge, there was never anywhere a postal practice of canceling Official mail differently from regular mail, except for a few blue "MOB" (Money Order Business) cancellations on Post Office stamps. The prevalence of strikes on Navy stamps suggests some major port along the Eastern seaboard. Lanphear has a strike on a 30¢ War stamp with a bit of an adjacent circular datestamp showing a legible letter "K". But the idea that this was a New York City cancellation has not been substantiated by any of the various experts in this area, including John Donnes and Roger Curran. And of course, no confirming covers have ever been seen. If this were a commercially-produced canceler, it typically would have been sold to many small-town postmasters, but not to postmasters in larger cities.

In his brief article, Curran illustrated a tracing of the cancellation which Whitfield had reported seeing on stamps of the 1860s. Campbell has a vague recollection of having once seen in the stock of Don Tocher an oversized Treasury cover posted in Washington, D.C. and franked with numerous copies of the 10¢ 1857 regular issue, all canceled with a similar double-outlined star. Curran developed an interesting theory, based on the fact that the cancellation is most often found on higher values, that they came off heavy packages (hence the lack of surviving covers). His idea was that an experiment was conducted in which official packages were brought to the post office with the stamps already canceled in the departmental mailrooms, with the stamps possibly even precanceled. This would explain why this cancellation is typically found socked-on-the-nose, and often carefully tilted at a slight angle to yield the most complete strike possible.

However, it has also been postulated that this was not a postal cancellation at all but instead a favor cancellation, but that would have required the Official stamps of at least five different departments, along with some regular issues, to have been brought together for the same program at some agency. Mediating against this explanation is the fact that partial sets have never been found in old-time collections, and the prevalence of strikes on higher values is not typical for favor cancellations. Even less congenial is the theory of one veteran collector of Official cancellations, who has long maintained that these are actually beautiful old fakes, the cancellations produced by some shadowy individual with an artistic bent.

Distribution of obsolete Official stamps

The majority of the surviving favor cancellations on Official stamps are dated handstamps of one type or another, and all of the dates fall within the time span when these stamps were valid. With the introduction of penalty frank handstamps in 1877, Official stamp usage declined precipitously during the transitional period, especially in Washington, D.C., where penalty franks were valid for all outgoing official mail. The various departments reduced or eliminated their annual requisitions from the stamp agent in New York, but even so, when the stamps were declared obsolete in 1884, the departmental mailrooms were holding vast supplies of unused Official stamps. One source claims that the great flow of remaindered stamps began as early as 1879.²² We have contemporaneous accounts that hundreds of sets of unused Official stamps were given away. "The chief Clerk of the War Dept. was assigned the task of disposing of the War stamps, to his disgust, and to get rid of them, he gave them to anyone and everyone, without question, many of the small boys in town getting numbers of sets each, and he states that he gave away 1000 sets within a week."²³ Soon, the major dealers in New York, Boston, Philadelphia, Washington, D. C. and Baltimore were able to advertise complete sets of Official stamps, both used and unused. The vast stock of printed but unissued stamps held by the Stamp Agent was destroyed in early 1885, and luckily so, because the New York dealers were angling to buy them at the cost of printing.²⁴ Today, were they as common as certain remaindered Eastern European stamps, we might not esteem them at all.

Our sense is that during their period of postal validity, most government officials would have been careful to demonetize stamps via some sort of cancellation before sending them off, especially if there was a paper trail of accountability, because otherwise there was a real chance of the Post Office being defrauded. After 1884, we doubt that this precaution would have been necessary, since with Official stamps no longer in use on government mail, there was little chance that an illegitimate use on private mail would go undetected.

Lanphear has a letter dated January 31, 1885, with Executive Mansion letterhead, reluctantly stating that stamps could no longer be furnished. "Executive postage stamps are no longer in use, and our supply became exhausted sometime since." He also has a fascinating group of penalty envelopes from late 1886 and early 1887 all addressed to one Frank Kitmer of Philadelphia, with their original enclosures from the various chief clerks, representing one young man's efforts to, in his words, "take a collection of postage stamps." The Navy and War Department send preprinted forms explaining that their remaining stamps have been returned to the Postmaster General and destroyed. In Figure 15, we illustrate a War Department label affixed to the back of Mr. Kitmer's original request letter. The label reads: "The use of official postage stamps having been discontinued, by law, those pertaining to this Department have been returned to the Post Office Department for cancellation. By order of the Secretary of War, John Tweedale, Chief Clerk."

That a specific form such as this had to be printed up speaks to the volume of solicitations being received. The Department of Agriculture replied that "the enclosed sample is the only kind of stamps now on hand." The Department of State sent identical notes to Frank and his brother Harry: "This is as complete a set of the Department of States stamps as there is now on hand." A first request to the Department of the Interior yielded nothing but a regretful form letter, but a second request had better luck, with a short set (minus the 30¢ and 90¢ values) enclosed in a folded-over unused penalty envelope. One of the responses returned Frank Kitmer's original request, from which it is clear that he was hoping to receive the stamps *gratis*.

Unable or unwilling to pay the prices asked by dealers, young Kitmer was being resourceful. We have no way of knowing if the Official stamps he did receive—Agriculture, Interior and State—were unused or demonetized in some way. At the time, there was considerable speculation going on involving trafficking in Official stamps. C.F. Rothfuchs, himself a dealer, declared frankly but with an ominous undertone: "Many collectors are surprised at the high prices which are demanded for Executive, Justice and Agriculture Department stamps. To these I will say that there are persons who could furnish hundreds of unused sets, but are holding them for a higher market."²⁵

To the best of our knowledge, classic United States philately does not encompass any other examples of regularly-issued postage stamps being furnished to collectors with demonetizing handstamps. Following conventional wisdom, the status of the favor-cancelled Official stamps resides in philatelic limbo, serving penance for being neither fish nor

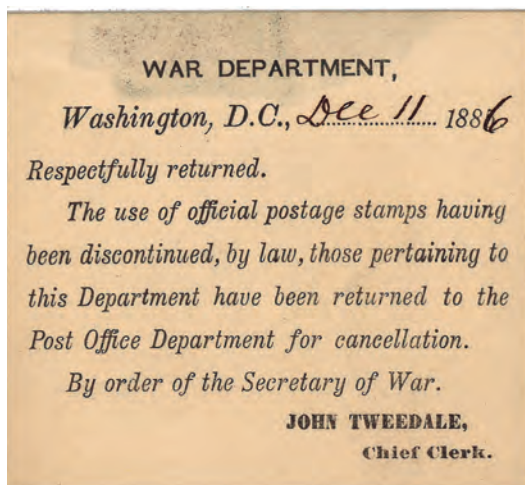


Figure 15. War Department preprinted form, affixed to the reverse of a schoolboy's request for Official stamps. Lanphear collection.

fowl. But as we mentioned earlier, the general market today does not frown on them with puritanical contempt, and specialized collectors regard them as a legitimate topic of study. The stamps do not deserve the lowly status of CTO, because they were produced in very small quantities and with no intention to deceive. Because they were furnished only to collectors and dealers and went straight into albums, their presumed rate of survival is quite high. Even so, if all the surviving copies were miraculously reunited in one place, and the original sets painstakingly reassembled by matching up the datestamps, we doubt that the total number of sets produced would exceed 25. These items are scarce.

Endnotes

1. We have a dissenting opinion from one early philatelist. "It is a fact that the issuance of this series of stamps was an extravagant piece of Governmental stupidity." Walter A. Winthrow, "The U. S. Department Stamps," *The Collector*, Vol. 4, 1893, pg. 539.
2. Alan C. Campbell, "The Scarcity of Used Official Stamps," *Chronicle* 165, February 1995, pp. 38-42.
3. Lieut. J.M.T. Partello, "How I Became a Collector," *Philatelic Journal of America*, January 1889, pp. 69-71.
4. "It often happened that the officers applied to would be in a good-natured and benevolent mood, and would give me a set or two unused of his particular department, besides carte blanche to the waste basket." The proud possessor of an international album, he was able to prove to his playmates that the departmentals did not exist in all values, such as 4, 5, 8, and 9, whereas they had left places in their homemade books for such fantastic things. "Departmental Recollections", *Philatelic Journal of America*, Vol. 7, pg. 435.
5. *The Stamp Collector's Figaro*, Vol. 1, 1897, pg. 2.
6. William V. D. Wettern, "Reminiscences of an Old Timer," *Stamps*, April 1, 1933, pg. 17.
7. Writing years later, he remembered getting Executive, Interior, War and Navy stamps, but the Secretary of State adamantly refused. Scott was troubled that no consistent policy had been established. But his gambit was clever, because even if all the requests had been denied, the denials would have been sent in envelopes, each franked with at least one official stamp! Editorial, *The Metropolitan Philatelist*, Vol. 19, July 4, 1903, pp. 108-109.
8. *The Stamp-Collector's Magazine*, Vol. 12, 1874, pg. 24.
9. Lester C. Lanphear III, "Departmental Used Blocks," *Chronicle* 166 (May 1995), pg. 125.
10. Captain W. V. Combs, United States Departmentals—Quantities Issued," *The Collectors Club Philatelist*, November 1964, Vol. 43, No. 6, pp. 344-360.
11. This possibility, which author Campbell reasoned out independently, was earlier suggested by Serge Korff, in a letter published in response to the Combs article cited above.
12. Ken Lawrence, "Teamwork Thwarts Sales of Doctored Stamps," *Linn's Stamp News*, March 14, 1994, pg. 30.
13. *Mekeel's Weekly Stamp News*, May 24, 1937.
14. Both the authors attended the bourse where these stamps were offered individually by Florida dealer Jerry Siegel. Campbell saw them first and bought three low values (all he could afford). Lanphear scooped up the rest. Campbell came to his senses a few years later, realized that the stamps should be reunited, and gave his to Lanphear as a birthday present.
15. Jack Golden, "Mysterious 'Paid by Check' Handstamps on Five State Department Stamps—What Are They?," *Chronicle* 150, May 1991, pp. 126-127.
16. Matthew Bennett Inc. auction catalog, February 7, 2004, lot 3122.
17. Robert A. Siegel Auction Galleries Inc., sale 945, October 25, 2007, lot 3768.
18. An ancient photocopy of Mr. Mainberger's collection shows another used block of four of the 15¢ Post Office with the same handstamps, probably originally from the same sheet, but at some point it was mishandled, and we were told the resulting two pairs were included in one of the sale balance lots.
19. Robert A. Siegel Auction Galleries, Inc., sale 905, December 16, 2005, lot 3243.
20. From the Ted Lockyear collection, photograph courtesy of Matthew Bennett Inc., public auction 284, January 20, 2005, lot 989, subsequently in the Lincoln collection of Bill Ainsworth, now in the collection of Dan Richards.
21. Roger D. Curran, "An Official Star?", *U. S. Cancellation Club News*, August 2006, pp. 46-47.
22. "But the grand rush occurred in 1879, when the use of the department stamps was discontinued and the penalty envelopes substituted. Everybody wanted the unused remainders left on hand, and as the stamps possessed no intrinsic value and could not be used for postage on ordinary mail, or any other mail, for that matter, after the new order, officials gave the stamps away in unused condition, or, as was the case with dollar values of the State Department, sometimes drew a pen mark across the face of the stamp." *The Philatelic Advertiser*, Vol. II, No. 4, February 20, 1906, pp. 101-102.
23. A.C. Townsend, "Washington Notes," *The Weekly Philatelic Era*, Vol. 10, 1895, pg. 166.
24. M. Houston, *Toronto Philatelic Journal*, March, 1886, reprinted in *The American Philatelist*, Vol. 50, No. 1, October 1936, pg. 8.
25. C. F. Rothfuchs, "Official Postage Stamps and Stamped Envelopes," *The American Philatelist*, Vol. 1, #2, February 1887, pg. 15. ■

ATTENTION:

WHEN THE TIME COMES TO SELL,
YOU DESERVE OUR COMPLETE ATTENTION



*These are just a few of the many auction catalogs
we have created for our important consignors*

These catalogues take time and they require attention—attention to the careful lotting of your collection, thorough research and thoughtful descriptions.

The staff at Matthew Bennett International is committed to giving you our complete time and attention so that you get the results you deserve—a lasting legacy for your labors and maximum realizations for your stamps and covers.

To find out how to get the most attention for your consignment, please contact us at (410) 647-1002.



MATTHEW BENNETT INTERNATIONAL

8096 Edwin Raynor Blvd, Suite B • Pasadena, MD 21122

info@bennettstamps.com • www.bennettstamps.com

(410) 647-1002

**UNDELIVERABLE MAIL:
CITY-NAMED “ADVERTISED” MARKINGS, 1856-1890**

JAMES W. MILGRAM, M.D.

This is the final installment in a series of five *Chronicle* articles discussing the use of advertising to improve mail delivery and illustrating markings that include reference to advertising. The initial article, on handstamped advertised postmarks found on stampless covers, was published in *Chronicle* 228. An addendum in *Chronicle* 230 showed the earliest known advertised cover and I subsequently expanded the subject of advertised markings on stampless covers in the *Postal History Journal*, Number 151 (February 2012).

The second article in the *Chronicle* series, dealing with advertised markings on covers from the era of the 1851-57 stamps, appeared in *Chronicle* 231. A third article, in *Chronicle* 233, discussed advertised markings found on covers from the decade of the 1860s. In *Chronicle* 234, a fourth article discussed advertised markings that were used during the era of the Bank Note stamps, cutting off at 1890.

This concluding article discusses handstamped advertised markings that include the name of the city where the marking was applied. The use of such markings began as early as the 1850s and became more widespread during the closing decades of the 19th century. City-named advertising markings form a special category of their own, so it seemed logical to discuss them as one group.

As with previous articles in this series, the listing of markings accompanying this article is not intended to be complete. No such listing could be. But taken collectively, the markings presented here comprise a highly representative sampling, as recorded by the author over a 50-year period.

The format of this article is similar to that of the previous articles. In the six data pages that follow, information about the markings is presented in tabular form on a left-hand page, with scanned images of listed markings presented in a photo plate on the page opposite. In the tabular presentation, the markings are arranged alphabetically by town name. After the town name, the data tables provide information about the specific text of each marking, its color, shape and dimensions (in millimeters) and reference information leading in almost all instances to an image of the marking.

The images in Plates 1-3 were cropped electronically from the covers on which they appear. They are shown lifesize in their original colors. The author believes this is the most accurate possible depiction of individual markings. A disadvantage is that extraneous markings or stamp portions from the cover are sometimes captured in the photographic illustration.

Since the previous articles covered the historical development of advertising practices quite thoroughly, this concluding article focuses simply on the markings. Interesting and representative examples are presented (again, alphabetically by town name) in the discussion that follows the marking plates.

| CITY, STATE | DATE | TEXT OF MARKING | DESCRIPTION | REF. |
|-----------------------------|---------|--|-------------------------------|----------|
| Atlantic City, N.J. | 1870s | ADVERTISED date ATLANTIC CITY N.J. | black, cds-24.5 | Plate 1 |
| Bangor, Maine | 1860s | BANGOR Me. date/Advt. | black, cds-32.5 | Plate 1 |
| Belleville, Ill. | 1876-78 | BELLEVILLE ILL date ADVERTISED | black, cds-33 | Figure 1 |
| Bonham, Texas | 1887 | ADVERTISED date Bonham, Texas. | purple, 3sl-33x13 | Plate 1 |
| Boston, Mass. | 1887 | ADV. IN BOSTON date MASS. | black, cds-26 | Plate 1 |
| Butte City, Mont. | 1888-90 | ADVERTISED date BUTTE CITY, MONT. | black, purple, oval- 44x27 | Plate 1 |
| Chattanooga, Tenn. | 1864 | CHATTANOOGA TEN date ADVERTISED | black, cds-31 | Plate 1 |
| Chicago, Ill. | 1856 | CHICAGO ILL date ADVERTISED | black, cds-32 | Figure 2 |
| Chicago, Ill. | 1860-63 | CHICAGO date ADVERTISED | blue, black, shield- 29x30 | Figure 3 |
| Columbus, Ohio | 1861 | COLUMBUS O date/ADVERTISED | blue, black, 2cds-26 | |
| Columbus, Ohio | 1880s | COLUMBUS O. date/ADVERTISED | black, 2cds-25.5 | Plate 1 |
| Dayton, Ohio | 1860s | DAYTON O ADVERTISED/date | black, cds-24.5 | Plate 1 |
| Denver, Colo. Terr. | 1865 | DENVER CITY COL date/ADVERTISED | black, blue, 2cds-29 | Figure 4 |
| Junction City, Kan. | 1887 | ADVERTISED date JUNCTION CITY KAN. | purple, octagon 39x28 | Plate 1 |
| Louisville, Ky. | 1860s | LOUISVILLE/ date/ADVERTISED | blue, cds-33.5 | Plate 1 |
| Madison, Wis. | 1860s | MADISON WIS date/ADVERTISED | black, cds-24 | Plate 1 |
| Manhattanville, (NYC), N.Y. | 1860s | STATION O/ ADV'T/ date | black, cds-26 | Plate 2 |
| Milwaukee, Wis. | 1860s | MILWAUKEE WIS ADVERTISED/date | black, 2cds-26 | Plate 1 |

PLATE 1



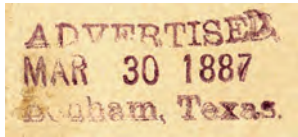
Bangor, Maine



Atlantic City, N.J.



Belleville, Ill.



Bonham, Texas



Boston, Mass.



Butte City, Mont.



Chattanooga, Tenn.



Chicago, Ill.



Chicago, Ill.



Louisville, Ky.



Denver City, Col.



Junction City, Kans.



Columbus, Ohio



Dayton, Ohio



Madison, Wisc.



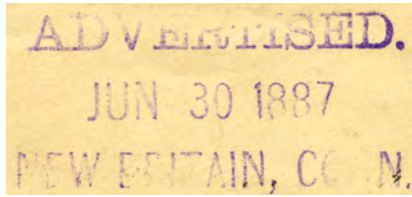
Milwaukee, Wisc.

| CITY, STATE | DATE | TEXT OF MARKING | DESCRIPTION | REF. |
|------------------------|-------|---|----------------------------|--------------|
| Nashville, Tenn. | 1860s | NASHVILLE TEN date/ADVERTISED | black, cds-32 | Plate 2 |
| Newark, N.J. | 1870s | ADVERTISED date NEWARK N.J. | black, oval-43x21 | Plate 2 |
| New Britain, Conn. | 1887 | ADVERTISED date NEW BRITAIN, CONN. | purple, 3sl-51x5 | Figure 5 |
| New Haven, Conn. | 1864 | NEW HAVEN CT date ADVERTISED | black, 2cds-31 | Plate 2 |
| New Orleans, La. | 1860s | N. ORLEANS date ADVERTISED | black, 2cds-28 | Plate 2 |
| New York, N.Y. | 1856 | NEW YORK POST OFFICE ADVERTISED | black, oval-30x16.5 | Figure 6 |
| New York, N.Y. | 1860s | NEW YORK POST OFFICE/ date/ADVERTISED | black, oval-34x18 | Figure 7 |
| New York, N.Y. | 1870s | NEW YORK POST OFFICE/ date/ADVERTISED | black, oval-34x20 | Plate 2 |
| New York, N.Y. | 1878 | NEW YORK POST OFFICE date/ADV. Due 1 Cent | blue, oval-37x21 | Figure 9 |
| New York, N.Y. | 1880s | NEW YORK POST OFFICE date/ADV. Due 1 Cent. | red, purple, oval-37x22 | Plate 2 |
| Northhampton, Mass. | 1888 | ADVERTISED date Northhampton, Mass. | purple, box-41x31 | Plate 2 |
| Pensacola, Fla. | 1886 | ADVERTISED/date P.O. Pensacola, Fla. | purple, oval-39-24 | Plate 2 |
| Philadelphia, Pa. | 1864 | ADVERTISED/date PHILA. POST OFFICE. | black, oval-37x22 | Plate 3 |
| Philadelphia, Pa. | 1865 | ADVERTISED. DUE 2 CTS with date PHILA. POST OFFICE. | black, oval-36x22.5 | Figure 10 |
| Philadelphia, Pa. | 1860s | PHIL' A date/ADV. | blue, cds-24 | Plate 3 |
| Philadelphia, Pa. | 1870s | PHILA PA/date ADVERTISED | black, cds-26 | Plate 3 |
| Philadelphia, Pa. | 1887 | ADVERTISED date/PHILA. PA | red, cds-28 | Plate 3 |

PLATE 2



Nashville, Tenn.



New Britain, Conn.



New Haven, Conn.



New York, N.Y.



New York, N.Y.



New York, N.Y.



New York, N.Y.



New York, N.Y.



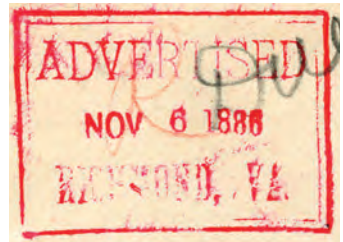
Newark, N.J.



Northampton, Mass.



New Orleans, La.



Richmond, Va.



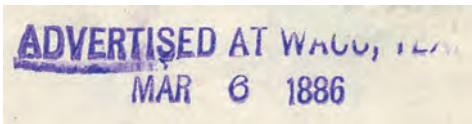
Quincy, Ill.



Providence, R.I.



Richmond, Va.



Waco, Texas



Pensacola, Fla.

| CITY, STATE | DATE | TEXT OF MARKING | DESCRIPTION | REF. |
|--------------------------|---------|---|--------------------------|--------------|
| Providence, R.I. | 1860s | PROVIDENCE, R.I. date ADVERTISED | red, 2cds-30 | Plate 2 |
| Quincy, Ill. | 1860s | QUINCY ILLS date ADVERTISED | black, cds-30 | Plate 2 |
| Richmond, Va. | 1871 | RICHMOND VA date ADVERTISED | black, cds-26.5 | Plate 2 |
| Richmond, Va. | 1887 | ADVERTISED date RICHMOND, VA. | red, rectangle- 41x30 | Plate 2 |
| Sacramento, Calif. | 1866 | SACRAMENTO, CAL date ADVERTISED | black, cds-26 | Plate 3 |
| St. Joseph, Mo. | 1867 | ST. JOSEPH MO date ADVERTISED | black, 2cds-30 | Plate 3 |
| San Francisco, Calif. | 1860s | SAN FRANCISCO CAL. date ADVERTISED. | black, cds-32.5 | Figure 13 |
| San Francisco, Calif. | 1870s | SAN FRANCISCO CAL date/ADVT | magenta, cds-27 | Plate 3 |
| Somerville, Mass. | 1879 | SOM. STA, MASS date ADVT. | black cds-27 | Plate 3 |
| Troy, N.Y | 1859-63 | TROY, N.Y. date Advertised. | black, cds-32.5 | Figure 14 |
| Troy, N.Y | 1866-69 | TROY. N.Y./ADVT/ date | black, cds | Plate 3 |
| Utica, N.Y. | 1860s | UTICA N.Y. date ADV. 1 CT. | black, cds-24 | Figure 15 |
| Vernon, N.Y. | 1886 | ADVERTISED/date VERNON, N.Y. | magenta 3sl-36x4.5 | Plate 3 |
| Waco, Texas | 1886 | ADVERTISED AT WACO TEX. date | purple, 2sl-60x4 | Plate 2 |
| Washington, D.C. | 1884-88 | ADVERTISED WASH D.C. date | black, cds-27 | Plate 3 |
| Williamston, Mich. | 1886 | ADVERTISED date Williamston/Mich | red, 4sl-35x21 | Plate 3 |
| Zanesville, Ohio | 1860s | ZANESVILLE ADV with date/O. | black, cds-31.5 | Plate 3 |

PLATE 3



Philadelphia, Pa.



Philadelphia, Pa.



Philadelphia, Pa.



Philadelphia, Pa.



Sacramento, Cal.



Philadelphia, Pa.



San Francisco, Cal.



St. Joseph, Mo.



San Francisco, Cal.



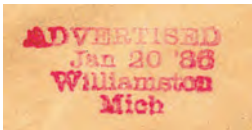
Troy, N.Y.



Somerville, Mass.



Utica, N.Y.



Williamston, Mich.



Troy, N.Y.



Washington, D.C.



Zanesville, Ohio



Vernon, N.Y.

Covers

The cover in Figure 1 shows a very unusual city-named marking that dates from the Bank Note period. The cover is addressed to Belleville, Illinois. The 6¢ War Department stamp is tied to the cover by a target killer duplexed to a “SPRINGFIELD ILL. JAN 2” circular datestamp. This is an official War Department envelope with the corner imprint of the Quartermaster General’s Office. The cover is addressed to a former quartermaster in an Illinois regiment during the Civil War. At Bellevue the cover was advertised with the striking “BELLEVILLE, ILL./JAN 5 1876/ADVERTISED” double circle. A pointing hand “RETURN TO WRITER” indicates the cover was sent back to the sender after advertising proved unsuccessful. An advertised use with a Departmental stamp is unusual.



Figure 1. 6¢ War Department stamp on official envelope from Springfield to Belleville, Illinois. The double-circle city-named advertising marking reads “BELLEVILLE, ILL./JAN 5 1876/ADVERTISED”. This cover was found to be undeliverable and “RETURNED TO WRITER” (expressed in the pointing hand).

Figure 2 is the earliest cover I have recorded that shows a city-named advertising postmark. It is also a rare twice-forwarded cover on which all the fees were paid by postage stamps. The cover originated at Philadelphia with a single imperforate 3¢ Washington stamp that was canceled on June 2, 1856. It was originally addressed to Dublin, Indiana, and was forwarded from there to Chicago. An additional 3¢ imperforate stamp paid the forwarding postage. This was canceled on June 6. No one came forward to collect the letter in Chicago, so it was advertised with the single-circle “CHICAGO ILL./ADVERTISED/JUN ? 1856” marking. This is the earliest known use of this postmark. Someone answered the advertisement and informed the Chicago post office that the addressee could be reached at St. Paul, Minnesota Territory. Presumably this same person paid the advertising fee and the forwarding rate with two more 3¢ imperforate stamps (overpaying by 2¢). A twice-forwarded cover with both forwarding postages paid by stamps is very rare.

The cover in Figure 3 is a Magnus hand-colored patriotic envelope showing “FOR THE UNION” and “ILLINOIS” in two separate images. Franked with a 3¢ 1861 stamp and addressed to Chicago, the cover was postmarked “SPRINGFIELD ILL. NOV 15 1861.” A blue shield-shaped marking (“CHICAGO/NOV 23 1861/ADVERTISED”) indicates the cover was advertised at Chicago, apparently successfully. This distinctive Chicago shield marking is also found in black. Advertising markings are not rare on patriotic envelopes.

An express company cover is shown in Figure 4. This 3¢ Nesbitt envelope originated at an unnamed Montana mining site serviced by “A.J. OLIVER & CO, BANNOCK AND SALT LAKE EXPRESS.” (faint oval at upper left). It bears a very scarce express agent’s



Figure 2. Unusual twice-forwarded cover with all three segments of the trip paid by stamps. The first postmark is “PHILADELPHIA Pa. JUN 2” on the 3¢ 1857 stamp at far right. Forwarded to Chicago from “DUBLIN Ind. JUN 6” with a new stamp. At Chicago it received the city-named postmark “CHICAGO, ILL./ADVERTISED/ JUN ? 1856”. This is the earliest known use of any city-named advertising postmark. Subsequently the cover was forwarded to St. Paul with a pair of 3¢ stamps.



Figure 3. 3¢ 1861 stamp on hand-colored Magnus patriotic cover to Chicago with no street address. Advertised at Chicago with the striking blue city-named shield marking: “CHICAGO/NOV 23 1861/ADVERTISED”.

handstamp “T. D. BROWN/Agent/G.S.L.CITY.” Brown acted as agent for several express companies. This cover entered the government mails at Salt Lake City on 5 April 1864. The addressee in Denver could not be located. Thus the letter was advertised and struck with



Figure 4. 3¢ entire envelope from a Montana mining site served by the A.J. Oliver express. The rectangular marking is an express agent’s handstamp. The cover entered the government mails at Salt Lake City and was subsequently advertised at Denver with the double-circle “DENVER CITY COL/APR 25 ‘64/ADVERTISED” marking.



Figure 5. Purple “ADVERTISED/JUN 30 1887/NEW BRITAIN, CONN.” on 2¢ entire envelope from New Orleans that was ultimately sent to the Dead Letter Office. Three-line markings like this became more common during the last years of the 19th century.

the “DENVER CITY COL/APR 25 ‘64/ADVERTISED” marking in blue. We can assume the cover reached its addressee successfully since there is no indication it was sent to the Dead Letter Office. This advertised postmark is also known with a separate “DUE 2” used in 1865 during the four-month period of the 2¢ advertising fee. These are territorial markings, because Colorado did not enter the Union until 1876.



Figure 6. New York City used several oval city-named advertised markings. This undated version is the first type, struck on a Pony Express cover that entered the government mails at Atchison, Kansas and eventually wound up in the Dead Letter Office. Illustration from a Christies sale catalog, October 1990.

Figure 5 shows an early example of a type of three-line advertising marking that became rather common in the decade of the 1890s. This 2¢ entire envelope was sent from New Orleans in 1887. The New Britain, Connecticut, advertised marking was applied when the letter was advertised. Advertising was unsuccessful and since the cover bore no return address, it was marked “UNCLAIMED” and sent to Washington where it received “Dead Letter Office SUB-MINOR” marking, within a fancy chain-link rectangle, that indicates filing under “F” with file number and volume number. Markings on reverse indicate the cover reached New Britain May 31 and was sent to the DLO July 30.

New York used city-named advertised markings in an oval format. The example in Figure 6 is struck on a Pony Express cover, a 10¢ Star Die envelope with Wells Fargo imprint, franked with a \$1 red Running Pony stamp (Scott 143L3) tied by a blue oval “PONY EXPRESS/SACRAMENTO” marking.

The cover entered the government mails at Atchison, Kansas (“OCT 5”) and is marked “please keep at the N.Y. Office till called for.” This first oval advertised marking from New York did not contain a date. New York kept the cover for five months before sending it to the DLO, which applied the double-oval “P.O. DEPARTMENT/MAR 11 1862/DEAD LETTER OFFICE” with a manuscript volume or file number.

The next city-named advertised marking used at New York was the dated oval shown on the cover in Figure 7. The contents are a letter from a lawyer, relating to a civil war injury claim. Franked with a 3¢ 1861 stamp, this cover was posted at Newburgh, N.Y. in April 1866 and addressed to a street address in New York City. The cover bears pencil notations from mail carriers (at left). After advertising failed to locate the addressee, New York also applied the black “CANNOT BE FOUND” and forwarded the cover to the Dead Letter Office.

The DLO opened the letter and returned it to its sender in the envelope shown in Figure 8. This preprinted envelope, from the Return Letter Office of the Post Office Department, bears a printed “DUE 3 CENTS” notation and was addressed directly to the sender. The red boxed marking indicates the envelope was “SENT JUN 13 1866”. Detailed



Figure 7. This 3¢ 1861 cover, posted at Newburgh, New York, carried a letter from a lawyer, relating to a civil war injury claim, sent to the addressee's last known New York City address. Various pencil notations from mail carriers indicate failed attempts at delivery. The cover was struck with New York's second city-named marking, the oval "NEW YORK POST OFFICE/ MAY 5/ADVERTISED/" and subsequently (when it was sent to the DLO) "CANNOT BE FOUND".

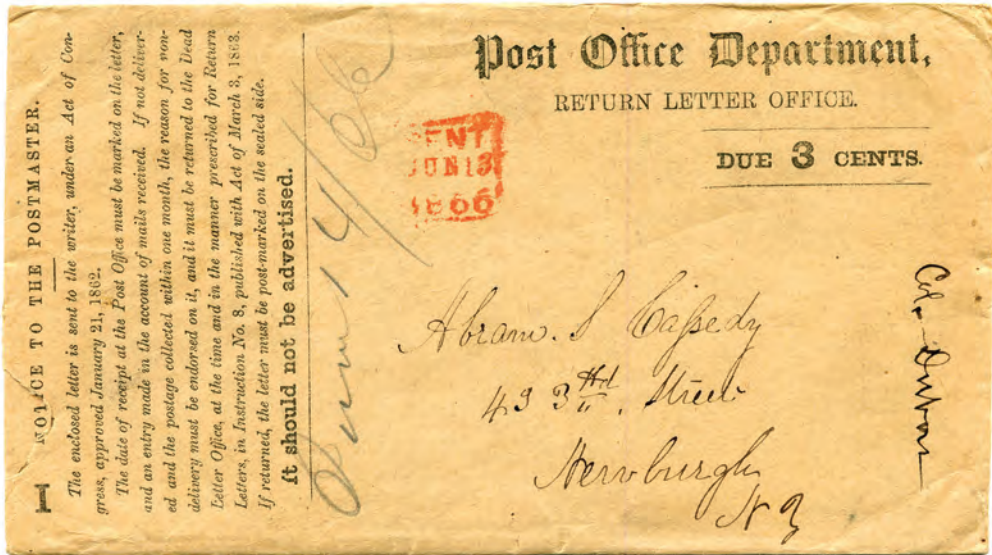


Figure 8. Envelope used to return the Figure 7 cover to its sender. Note the red "SENT JUN 13 1866" postmark. A 3¢ return fee was due from the sender.

instructions at left inform the receiving postmaster how to handle the return in the event it should prove to be undeliverable. Note that one of the instructions was that the envelope "should not be advertised."

The cover in Figure 9 bears a vaguely similar advertised marking used at New York about 20 years later. The original postage on this cover was 2¢, paid by the red brown



Figure 9. 2¢ red brown Washington stamp on a cover posted at Suffield, Connecticut, in the mid 1880s on an apparently undeliverable cover addressed to New York City. “NEW YORK POST OFFICE/ DUE 1 CENT/ADV. MAY 13” in red oval. A precanceled 1¢ postage due stamp was affixed to the cover to express the advertising fee. The yellow label explains that the letter was returned to the office by the carrier. This letter to a pioneer Nassau Street stamp dealer was ultimately sent to the DLO.

Washington stamp, which was canceled at Suffield, Connecticut on May 6. The year is uncertain, but most likely the mid 1880s, lifetime of the 2¢ red brown stamp. The red oval advertised marking reads “NEW YORK POST OFFICE/ADV. MAY 13/Due 1 Cent,” so this letter remained at the New York post office about a week before it was advertised. A yellow label indicates that the letter was returned by the carrier as undeliverable. A purple “UNCLAIMED I.B. N.Y.” marking ties the carrier label to the envelope. The pencil notation (“Removed DSS”) was presumably applied by the carrier. A 1¢ postage due stamp with blue precancel, representing the advertising fee, was added below the postage stamp. On reverse is a JUN 13 New York dated handstamp.

It’s a puzzle why this cover should have been undeliverable. The addressee, William P. Brown (1841-1929) was a pioneer stamp dealer who was presumably well known to New York postal personnel. In the late 1870s he ran his own local post, which the Scott catalog says was “established for philatelic purposes.” The Brown’s City Post stamps (Scott 31L1-5), issued by Brown in 1877, bear the 145 Nassau Street address that appears on this cover.

Another city that used several different city-named advertised postmarks was Philadelphia. The cover in Figure 10 was selected to show the only known city-named advertised postmark that includes the short-lived 2¢ charge for advertising. This was discussed in *Chronicle 233*. For four months in 1865 (May 1 through August 30), the fee for advertising was increased to 2¢ cents, after which the 1¢ fee was restored. The cover in Figure 10, franked with a 3¢ 1861 stamp, appears to have originated at Warren, Pennsylvania. It bears a nice crisp strike of the black Philadelphia oval reading “ADVERTISED/DUE [date] 2CTS./PHILA. POST OFFICE.”

The 1¢ entire envelope in Figure 11, canceled with a route agent’s marking of the Richmond and Wilmington Railroad (“RICH & WIL. R.R. NIGHT”), carried a drop letter. It was not picked up at Richmond, advertised, and struck with the bold red rectangle “AD-



Figure 10. This 3¢ 1861 cover was sent during the four-month period (May 1-August 30, 1865) when the advertising fee was 2¢. The oval Philadelphia marking on this cover is the only city-named advertised postmark that specifically mentions the 2¢ fee.



Figure 11. 1¢ entire envelope with “ADVERTISED/NOV 6 1886/RICHMOND, VA.” This is a drop letter, not commonly seen with advertising markings.

“ADVERTISED/NOV 6 1886/RICHMOND, VA.” This type of rectangular marking is more frequently seen on registered mail. At the same time, the cover was rated “Due 1¢” in pencil for the advertised fee. Subsequently it was marked “UNCLAIMED.” The cover also bears two Richmond backstamps dated November 14 and December 4. Drop letters bearing advertising markings are encountered, but they are not common. It’s not clear this cover ever reached its addressee.



Figure 12. “DEAD” markings, used by Chicago and Philadelphia on the reverse of undeliverable envelopes, indicating the date on which the envelope was sent to the Dead Letter Office.

Certain cities placed their advertised postmarks on the reverse of the envelopes. New Orleans and San Francisco used city-named markings in this manner.

I explained in *Chronicle 233* how during the 1860s advertised letters deemed undeliverable were marked on the reverse of the envelope with a circular datestamp showing the date that the letter was sent to the Dead Letter Office. Two cities devised “DEAD” markings expressly for this purpose. They are found only on advertised letters and they include the word “DEAD”—graphically indicating that the letter was undeliverable and destined for the Dead Letter Office.

During the period when its blue shield city-named marking was in use, Chicago used the blue “DEAD” marking shown at left in Figure 12. During the 1860s and early 1870s, Philadelphia used two similar “DEAD” markings. These are also shown in Figure 12. In all cases these markings are found on the reverse of envelopes that were sent to the DLO. These covers also bear a “NOT CALLED FOR” on the front of the envelope.

The 3¢ Nesbitt envelope in Figure 13, postmarked at Balcony Falls, Virginia, was carried across the country on the overland mail during the period in the late 1860s when



Figure 13. During the 1860s San Francisco used two markings on advertised letters. A straightline “ADVERTISED 1” was applied when the letter was advertised and the city-named “SAN FRANCISCO CAL./date/ADVERTISED/” (shown here inset, a better strike from another cover) was applied on reverse.



Figure 14. Troy, New York, used two types of city-named markings. This one, a large single-circle marking, reads “TROY N.Y./MAY 15/Advertised” and was first used in the late 1850s. This 3¢ 1861 cover originated in Rutland, Vermont and shows a fancy Rutland killer cancel.

the transcontinental railroad was being completed. The cover was originally addressed to Austin, Nevada, and forwarded from there to San Francisco. The original date of mailing was June 10 and the date of forwarding at Austin was July 10.

When the cover arrived at San Francisco, the addressee still could not be found. It was advertised in San Francisco and on reverse bears a city-named circular marking of the type shown inset (a clearer strike, taken from another cover). The straightline “ADVERTISED 1”—indicating the 1¢ fee to be collected—was always applied on the front of the envelope. In most instances the city-named marking seems to have been applied, on the reverse, when the letter was advertised. A second handstamp was used if the cover was subsequently sent to the Dead Letter Office. Some covers bear only the city-named handstamp on the reverse.

Figure 14 shows both sides of cover posted at Rutland, Vermont, on May 4, 1862. The 3¢ 1861 stamp is canceled by a fancy double circle of wedges, struck in the same blue as the Rutland circular datestamp. The cover was received at Troy, New York the next day, where it was held for pick up since no street address was provided and handstamped “MAY 5” (at upper right). Ten days later it received Troy’s city-named advertising marking: “TROY N.Y. /MAY 15/Advertised.” But it remained unclaimed. Almost two months later it was backstamped “TROY N.Y. JUL 11 1862,” struck with the “NOT CALLED FOR” marking and sent to the DLO. This Troy city-named marking is known to have been used as early as the late 1850s.

Our last cover, Figure 15, shows another city-named advertised postmark that expressed the 1¢ fee. This cover originated at Quincy, Illinois, addressed to Utica, New York. When it was not picked up at Utica, it was advertised and in due course received the city-named marking: “UTICA NY/[date]/ADV. 1 CT.” The date slug on this cover is inverted. This cover is interesting because there is nearly a six-week interval between the postmark date at its origin in Illinois and the date of its advertising at Utica. It needs to be emphasized

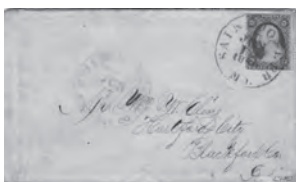


Figure 15. This cover is interesting because it shows a six-week interval between the postmark date at its origin in Quincy, Illinois and its advertising at Utica, New York (“UTICA N.Y./ADV 1 CT./ date”). This is one of the few city-named markings that included the advertising fee.

that the “UNCLAIMED” straight line was not applied when the cover was advertised, but subsequently, when the letter was deemed to be undeliverable and sent to the DLO. That was always the practice with such markings.

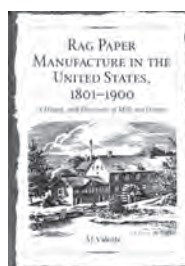
Conclusion

City-named advertising markings form an interesting and highly collectible subset of advertising markings. They were used sparingly as early as the late 1850s and become more commonplace as the decades passed. While this *Chronicle* series cuts off at 1890, advertised markings can be found on United States covers well into the 20th century. An article discussing these later uses is in process for publication in the *Postal History Journal*. Many advertised markings from the 1890s into the 1930s (when advertising finally ceased) are city-named. A listing of these will be e-mailed to any Society member requesting it. ■



As a nationally recognized author, AJ Valente has a unique insight into 19th century papers.

Working as a conservation engineer, AJ provides exceptional service to the New England community. There are many items of postal history in need of “exhibition-quality” restoration, and AJ is uniquely qualified to serve the philatelic community in this regard. Visit us online at www.PostalPaperAntiquities.com Contact us today for a free quote. Member AIC, APS, USPCS and NYCC.



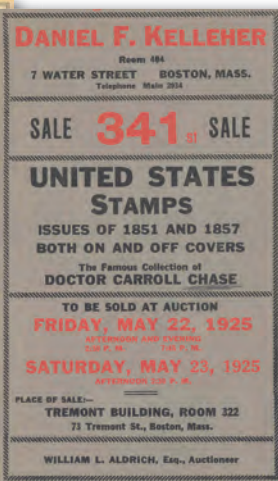
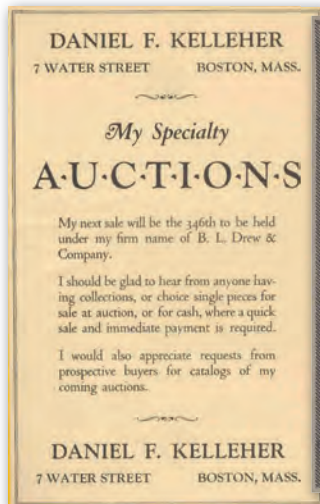
Rag Paper Manufacture in the United States, 1801-1890

A History, with Directories of Mills and Owners
AJ Valente

Now available in major bookstores and on-line at Amazon.com

There is no finer venue in America to buy or sell U.S. classics.

The Kelleher advertisement that appeared in the catalog for the Second International Philatelic Exhibition in New York City, 1926.



Our founder,
Daniel F. Kelleher



The 1925 catalog from our public auction of the famed Dr. Carroll Chase collection of the U.S. 1851-57 Issues.

Continuing our historic traditions of service to the discriminating philatelist as the oldest continually-operated stamp auction house in the United States.

**Outstanding
Public Auctions
with the highest level
of U.S. & Worldwide
Stamps and Postal History**

**Monthly! Our
Web/Internet Sales
with thousands
of lots of attractive
U.S. & Worldwide material**

Our latest public auctions and Web/Internet Sales can be found on our website.



Kelleher Auctions

Daniel F. Kelleher Auctions, LLC

America's Oldest Philatelic Auction House • Established 1885
60 Newtown Road., PMB #44 • Danbury, CT 06810
203.297.6056 • Fax: 203.297.6059

Consignments for upcoming sales or Outright Purchase always welcomed.

NOTE: \$5,000,000 IS ALWAYS AVAILABLE FOR PURCHASE OR CASH ADVANCE FOR AUCTION CONSIGNMENTS.



info@kelleherauctions.com
www.kelleherauctions.com

BREMEN MAIL: “STEAM SHIP 41 CTS”

Theron J. Wierenga

United States Incoming Steamship Mail 1847-1875, Second Edition, illustrated two examples of the STEAM SHIP/41/Cts marking, one 28 millimeters and the other 32 mm. The 28-mm example did not show a space between STEAM and SHIP.¹ A third recorded example of the 32-mm marking has come to light and can be seen on the cover illustrated in Figure 1. The strike on this example is much better than the example in Figure 49 of *United States Incoming Steamship Mail 1847-1875, Second Edition*.



Figure 1. Bremen Convention cover from Calw, Württemberg, November 27, 1850, to “Obermilford,” Pennsylvania, with the STEAM SHIP/41/Cts applied at New York.

The face of the Figure 1 cover bears a light and partial strike of a double straight-line CALW/27 NOV 1850 marking in blue, an “11” in red crayon, a manuscript “12” in brown pen, and the black STEAM SHIP/41/Cts. The reverse bears a black double circle ST.P.A./8/12/BREMEN. Under the U.S.-Bremen Postal Convention of 1847, this 41¢ rate consisted of 12¢ internal transit to Bremen, 24¢ American Packet rate and 5¢ United States internal rate for distances less than 300 miles. The red crayon represents 11 grothe for the transit from Calw, Württemberg, to Bremen and the manuscript 12 is Bremen’s debit to the United States for an equivalent amount in U.S. cents.

This folded letter was carried by the Ocean Line’s steamer *Washington*, which departed from Bremerhaven December 15, 1850 and arrived in New York January 8, 1851.² Winter illustrates a cover with identical rates, however the 41¢ U.S. collection rate was expressed in manuscript instead of via the handstamped STEAM SHIP/41/Cts.³

During the period September 1850 to June 1851, Bremen Convention rates were calculated by adding the American Packet rate, 24¢, the U.S. internal rate (which could be 5¢, 10¢ or 40¢) and the foreign rate to Bremen. The foreign, or transit rate, depended on where the letter originated in the German States or beyond. No U.S. internal rate was charged on letters addressed to New York City and no foreign rate was charged on letters from Bremen. Other rates were 2¢, 6¢, 9¢, 11¢ and 12¢ from within the German States, and 18¢, 21¢, 22¢, 24¢, 30¢, 37¢ and 39¢ to locations outside the German States.⁴ With four different U.S. internal rates and 13 different foreign rates there are a possible 52 different Bremen rates, and this does not include multiple rates. On letters charged 5¢ for the U.S. internal rate one can expect to see total rates of 29¢, 31¢, 35¢, 38¢, 40¢ and 41¢. To date only two of these rates, 35¢ and 41¢, have been recorded on covers with a marking including STEAMSHIP or STEAM SHIP. It is quite possible that covers exist with steamship markings showing these additional rates as well as other rates for letters originating beyond the German States. For a much more complete treatment of the subject of Bremen Mail see Winter's excellent book.⁵

Endnotes

1. Theron J. Wierenga, *United States Incoming Steamship Mail, 1847–1875, Second Edition* (Austin, Texas: The U.S. Philatelic Classics Society, 2000), pg. 39.
2. Walter Hubbard and Richard F. Winter, *North Atlantic Mail Sailings 1840-75* (Canton, Ohio: The U.S. Philatelic Classics Society, Inc., 1988), pg. 85.
3. Richard F. Winter, *Understanding Transatlantic Mail, Volume 1* (Bellefonte, Pennsylvania: American Philatelic Society, 2006), pp. 35-36.
4. Peter G. Washington and Chares M. Willard (Ed.), *The United States Postal Guide and Official Advertiser*, Washington, D.C., September 1850, pg. 69.
5. Winter, *op. cit.*, pp. 15-74. ■

ANOTHER COVER CARRIED BY THE NEW YORK AND CHARLESTON STEAM PACKET COMPANY

THON J. WIERENGA

Chronicle 229 (February, 2011) reported the first example of a cover carried by the New York and Charleston Steam Packet Company documented by this author.¹ A second cover carried by a steamboat of this company has recently come to light. This cover also traveled from Charleston to New York, where it was delivered to the New York post office by the captain or clerk of the non-contract steamboat *William Gibbons*.

In contrast to the previously reported example, mailed in 1836 at the Charleston post office and carried by the steamer *Columbia*, this cover was sent in 1834, prior to the company having a mail contract.

Shown in Figure 1, this cover was placed aboard the *William Gibbons* at Charleston and carried as loose mail. When delivered to the New York post office, the cover was rated for 50¢ collect postage (double the inland rate for a distance over 400 miles), postmarked with New York's straightline STEAM BOAT in red, along with the NEW-YORK town mark dated MAR 14. The letter within is datelined "Charleston March 8th 1834." The *Charleston Mercury* reported the *William Gibbons* went to sea on March 8, indicating the travel time to New York was nearly a week.²

William Gibbons was 294 tons, built in New York in 1833 and first documented in New York on February 1, 1834, just six weeks prior to the arrival of this letter in New York.³ The ship subsequently ran aground and sank near New Inlet, South Carolina on October 10, 1836.⁴ The location of her sinking is also recorded as Body Island, North Carolina on



Figure 1. March 14, 1834, cover carried by the New York and Charleston Steam Packet Company steamboat *William Gibbons* from Charleston, South Carolina, to New York.

October 12, 1836.⁵ A brief article in the *Charleston Mercury*, quoted below, reported the loss of the *William Gibbons* on October 20, 1836, confirming the date and location.

At half past 1 o'clock this morning the schr. *Boston*. [Captain] Pugh, arrived at our wharf, bringing 34 Passengers from the wreck of the *William Gibbons*. We were not able to obtain the particulars in relation to the boat, but are happy to say, that all the Passengers are safe.

The boat is considered a total loss. She struck on New Inlet Point, Hattaras [sic] Banks, Chickamiccomico [Chicamacomico] Island on Monday Morning, 10th inst., a little after 4 o'clock—fourteen of the Passengers remained on the wreck until Wednesday. From Monday to Wednesday the Passengers suffered much, having nothing to eat. They have dispersed in different directions.

Endnotes

1. Theron J. Wierenga, "An 1836 over Carried by the New York and Charleston Steam Packet Company," *Chronicle* 229 (February 2011), pp. 90-92.
2. *Charleston Mercury*, March 10, 1834.
3. National Archives and Records Service, *List of American-Flag Merchant Vessels the Received Certificates of Enrollment or Registry at the Port of New York, 1789-1867*, Vol. II, pg. 734.
4. James P. Baughman, *Charles Morgan and the Development of Southern Transportation*, Vanderbilt University Press Nashville, 1968, pg. 16.
5. William M. Lytle and Forrest R. Holdcamper, *Merchant Steam Vessels of the United States, 1790-1868*, Steamship Historical Society of America, Staten Island, New York, 1975, pg. 306. ■

Bibliopole
Since 1965

PHILATELIC BIBLIOPOLE

<http://pbbooks.com>

Authoritative Philatelic Literature

US, CSA, Maritime, Forgery, GB and the Empire, etc.

Purchaser of major and minor philatelic libraries, stocking new titles from over 100 publishers. Our website has 1,000+ pages of listings and references.

PB Blank Pages, Mylar and Page Boxes

The state of the art for both archival preservation and appearance, our pages are 100% cotton rag, neutral pH and buffered; blank and quadrille. Custom steel-engraved page heads and paneling available. Will run on most Laser Jet Printers. All made exclusively for us in the US. Page sampler: \$3 to a US address. Foreign by air \$7.

Leonard H. Hartmann

P.O. Box 36006, Louisville, KY 40233

Phone (502) 451-0317, Fax (502) 459-8538



ANSWER TO PROBLEM COVER IN CHRONICLE 234

The problem cover from *Chronicle* 234 is shown in Figure 1. This is a stampless cover that originated in Tampico, Mexico, in 1848. At upper right on the cover front is a red crowned circle “PAID AT TAMPICO” intertwined with a black “FRANCO SANTA ANNA DE TAMAULS SETre. 15” circular datestamp. In the upper left corner is a black “PORT LAVACA Tex. 1848 Oct 19” cds. The cover is addressed “care of R.D. Blossman Esq.” in New Orleans, with the “New Orleans” subsequently stricken out. At top center is a black manuscript “Steam 2.” Beneath the “2” is a black manuscript “24,” with the two numbers summed to indicate 26¢ due from the addressee. This summary is repeated the lower right corner (minus the reference to steam). On reverse (shown unfolded in Figure 1) is a red “TAMPICO SP 15 1848” cds with a black hand-stamped “1” adjacent and a black manuscript notation: “forwarded by y o s R.D. Blossman.” The questions posed were: What do the rate markings represent and how was this cover routed? Since there was no response, the following answer has been provided by the section editor.

The black circular datestamp at upper right on the front panel was applied at Tampico (Santa Anna de Tamaulipas). This is marking 1585 in *The Cancellations of Mexico 1856-1874* by Joseph Schatkes (revised edition by Karl H. Schimmer) published by W.E. Shelton. The cover travelled from Tampico to New Orleans on the Royal Mail Steam Packet *Trent*, departing Tampico 15 September 1848, arriving Vera Cruz September 17, departing Vera Cruz September 20 and arriving New Orleans September 26. At New Orleans the cover was readdressed and then sent privately to Port Lavaca, where it entered the U.S.



Figure 1. Our problem cover from *Chronicle* 234 travelled in September-October 1848 from Tampico, Mexico, to San Antonio, Texas. Initial transit was via Royal Mail Steam Packet from Tampico to New Orleans. There the cover was apparently assessed 24¢ retaliatory-rate postage before being forwarded privately to Port Lavaca, Texas, where it entered the U.S. mails for carriage on to San Antonio.

mails for carriage to San Antonio. Since the cover passed through the British post office at Tampico (per the two red handstamps), it was subject to the retaliatory rates of postage of 24 cents per half ounce if delivered locally. The retaliatory rate was in effect from 3 July 1848 through 3 January 1849. The “steam 2” remains unexplained. It may represent some sort of ship fee for the transit to Port Lavaca. Perhaps one of our astute Texas postal history students can expand on this.



Figure 2. Problem cover for this issue. The question: What service or services could have been provided by the Charleston post office to require the additional 1¢ postage?

PROBLEM COVER FOR THIS ISSUE

Our problem cover for this issue is shown in Figure 2. This is a 3¢ Nesbitt entire envelope (Scott U10) franked with a 1¢ perforated Franklin stamp (24) and sent on March 16, 1860, from Charleston, South Carolina to Santee, South Carolina. The question is: What service or services could have been provided by the Charleston post office to require the additional 1¢ postage? ■

Simply Stated, We Build, Buy and Sell ...

Great Collections



STANLEY M. PILLER & ASSOCIATES

Office: 800 S. Broadway, Suite 201 • Walnut Creek, CA 94596 Mailing Address: P.O. Box 559 • Alamo, CA 94507
 Phone: 925-938-8290 • Fax: 925-938-8812 Email: stmpdlr@aol.com • Web: www.smpiller.com

ADVERTISER INDEX

| | |
|---|---------------------|
| Matthew Bennett International. | 256 |
| Columbian Stamp Company Inc. | 193 |
| David Feldman USA. | 200 |
| Freeman's (Global Philatelic Associates). | 226 |
| H. R. Harmer, Inc. | Inside Front Cover |
| Leonard H. Hartmann. | 277 |
| Eric Jackson. | 233 |
| Kelleher Auctions. | 208, 274 |
| Kristal Kare, Inc. | 233 |
| James E. Lee. | 194 |
| Philatelic Foundation | 198 |
| Philatelic Stamp Authentication and Grading (PSAG). | 227 |
| Postal Paper Antiquities | 273 |
| Stanley M. Piller & Associates | 279 |
| Regency-Superior | 207 |
| Schuyler Rumsey Philatelic Auctions. | Inside Back Cover |
| Robert A. Siegel Auction Galleries, Inc. | 196-197, Back Cover |
| Spink. | 236-237 |

Thank You USPCS For Your Generous Support

www.stampfellowship.org



**YPLF Fellows & Friends at the 2011
APS StampShow in Columbus, OH**

Ad Paid For By Private Donors Proud of the USPCS & YPLF

Whether it's buying or selling, talk to Rumsey Auctions.



Please visit our website at:
www.rumseyauctions.com
email: srumsey@rumseyauctions.com

Schuyler
Rumsey
Philatelic
Auctions

47 Kearny Street
San Francisco
California 94108
t: 415-781-5127
f: 415-781-5128



Lilly 1967



Kapiloff 1992



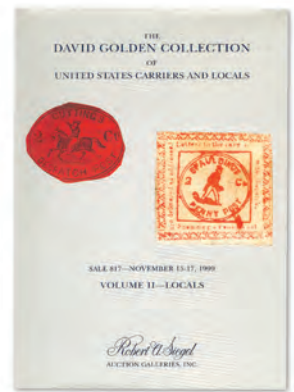
Honolulu Advertiser 1995



Zoellner 1998



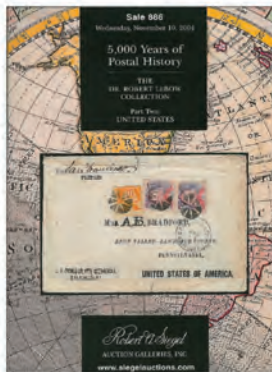
Kilbourne 1999



Golden 1999



Hall 2001



LeBow 2004



Scarsdale 2006

Great collections have one name in common.