

# The Chronicle

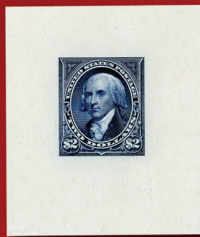
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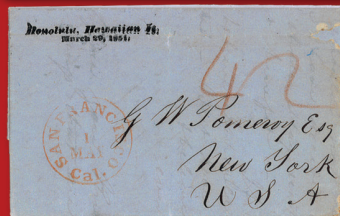
Mixed-franking cover from New Jersey to France in 1870, fully prepaid to destination. The 10¢ steamship rate was prepaid by two 2¢ 1869 stamps and an ungrilled 6¢ Bank Note stamp of 1870. The French internal rate of 60 centimes was prepaid by 20 and 40 centimes 1863 French stamps. One of many fascinating artifacts from the concluding installment of Steven Walske's two-part article on French packet mail between Le Havre and New York.

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# The Chronicle

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## THE EDITOR'S PAGE

MICHAEL LAURENCE

### IN THIS ISSUE

This issue of the *Chronicle* presents two essay discoveries that should in due course create new listings in the Scott specialized catalog. In our Officials section (page 268), Lester C. Lanphear III unveils a unique and unlisted essay for the 3¢ Post Office stamp; and in our Essays and Proofs section (page 246), Sam McNeil reveals a fascinating and previously unknown vignette state for the 15¢ small-numeral 1869 essay.

Our Stampless section this issue (page 210) features an article from James Milgram exploring early and unusual handstamped “SHIP” markings. For the first time in the literature, this article presents images of covers showing the large and small Philadelphia full-rigged ship markings in both recorded colors. These images, lifesized, in full color and arrayed side by side for easy comparison, should put to rest any question about the authenticity of the small Philadelphia illustrated ship marking. As a bonus, the stampless section also includes a short piece from Milgram (page 230) announcing a heretofore unrecorded steamboat marking used at Buffalo.

Our 1847 section (page 232) presents an article by Terence Hines on 5¢ 1847 covers from Hanover, New Hampshire, the college town that is one of his many collecting interests. Hines is a professor of Psychology at Pace University. While a newcomer to the *Chronicle*, he has written widely on a number of subjects, some scholarly, some philatelic and some both. He's currently at work on a third edition of his popular book, *Pseudoscience and the Paranormal* (Prometheus Books, 1988 and 2003).

Our Bank Note section (page 264) contains two short but important articles: Joe Crosby announces the discovery of a new Waterbury fancy cancel, unrecognized for all these years because it appears on a circular with no town marking; and Ronald A. Burns explores what he calls a “Sigillum” use involving two 3¢ large Bank Note stamps.

Our 1869 section (page 249) contains an article by yours truly, discussing 10¢ 1869 covers that have come to light since the publication of my book on that subject five years ago. And in our 1851 section (page 240) Jay Kunstreich explores 1¢ 1857 imprint stamps from Plates 5, 7, 8, 9 and 10, including a census of all known imprint copies.

Some of the most remarkable covers showcased in this issue will be found in our Foreign Mails section (page 270) in the concluding installment of Steven Walske's broad survey article on French CGT packet mail between Le Havre and New York City. Included in this installment of Walske's article are some breathtaking mixed-franking covers (one of which is our cover girl this issue) and some even scarcer uses involving French stamps applied in the United States.

After many years' service to the *Chronicle*, Gordon Stimmell, long-time editor of our Carriers and Locals section, has submitted his resignation. Stimmell is retiring for health reasons. A big chunk of his collection made a major sale on June 23 (Robert A. Siegel sale 1101). A journalist who writes with wit and grace, Stimmell has been a delight to work with and will be greatly missed. John Bowman will pick up the Carriers and Locals portfolio.

Additionally, I have accepted with equal regret the resignation, also for health reasons, of Michael McClung, who contributed to the *Chronicle* for more than a quarter century and for many years edited our 1861 section, handling this assignment with quiet competence. He is succeeded by Chip Gliedman. I'll have more to say about both these appointments in future *Chronicles*. ■

## PRESTAMP & STAMPLESS PERIOD

JAMES W. MILGRAM, EDITOR

### EARLY AND UNUSUAL HANDSTAMPED AMERICAN SHIP MARKINGS ON STAMPLESS COVERS

JAMES W. MILGRAM, M.D.

“SHIP” postmarks were applied by postmasters at port cities to letters received from sailing ships (later steam-powered vessels) over different types of waterways but largely the oceans. Throughout the colonial era, such letters were subject to local customs and many regulations. A small cash fee usually passed to the captain for his services. Later in the colonial era, ship letters were indicated by manuscript “Sh” in the postal marking. This was when postal rates included separate charges for an incoming ship letter. Manuscript ship markings continued to be used at smaller ports into the 1860s, but larger cities receiving ship mail devised handstamped markings to designate ship usage. This article will discuss, in rough chronological order, the earliest handstamped “SHIP” markings and handstamped “SHIP” markings that show unusual features. Our focus here is on the markings. The rating and handling of ship letters is a separate subject planned for a future article.

#### Early handstamped “SHIP” markings, 1794-1803

The earliest recorded American handstamped “SHIP” postmark appears on the cover shown in Figure 1. This marking was applied at Wilmington, Delaware, in 1794. A

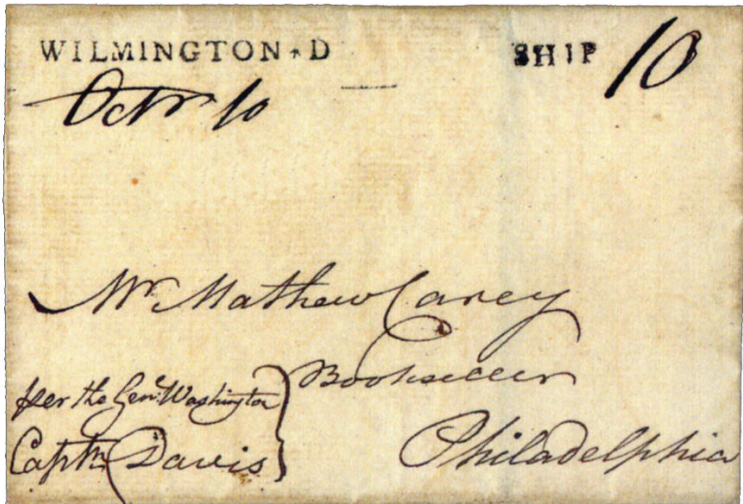


Figure 1. The earliest recorded American handstamped “SHIP” postmark. This cover to Philadelphia entered the mails on 10 October 1794, having been carried in to Wilmington “Per the Gen. Washington, Capt. Davis.” The 10¢ due marking represents a 4¢ ship fee plus 6¢ postage for a distance up to 30 miles. Illustration shown here through the courtesy of Siegel Auction Galleries.



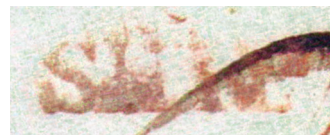


**Figure 2.** “Ship” handstamped postmark from Salem, Massachusetts, with matching “SALEM/August 9\*” (1796) straightline and red manuscript “26” rating, representing a 4¢ ship fee and 22¢ postage for the 350-450 mile distance to Philadelphia. This letter originated in revolutionary France and is dated internally as “year 4.” Note that the addressee is designated “Citoyen.” Illustration courtesy of Nancy and Douglas Clark.

“WILMINGTON\*D” straightline, in the same typeface, accompanies, along with a manuscript “Octr 10” and “10.” The 10¢ collected from the recipient is the sum of 6¢ for the distance to Philadelphia (under 30 miles) and a 4¢ ship fee.

The next town using a “SHIP” handstamp postmark was Salem, Massachusetts, which began using “SHIP” postmarks in 1796. The 1796 cover illustrated in Figure 2, presented here through the courtesy of Nancy and Douglas Clark, shows “SALEM August 9\*” and “Ship”. It was rated 26¢ due, 22¢ for a distance of 350-450 miles plus 4¢ ship fee. This cover originated in revolutionary France. The addressee is designated “Citoyen” and the letter is dated internally as “year 4.” Mark Schwartz showed me another cover from the same mailing; that cover also went to Philadelphia with the same rating.

The third earliest “SHIP” postmark appears to be a red handstamped straightline marking from New York on cover addressed to Salem, Massachusetts, and postmarked at New York on August 27, 1797. I don’t have an image of the entire cover, but a lifesized image of the red New York “SHIP” marking from this cover is shown nearby. The rating on this cover is “19”, which would represent the 2¢ ship fee plus 17¢ for 200-250 miles under the Act of 20 February 1792.



**The third earliest “SHIP” handstamp is this red New York straightline from 1797.**

A very unusual “SHIP” postmark appears on the 1798 cover shown in Figure 3. This bears a straightline “Portland\*Feb\*9” (1798) marking and a matching handstamped “sh”—with a manuscript “55” changed from an earlier “41½” rating. Note that the cover is addressed to a recipient in Springfield, Massachusetts, but is endorsed “to be left at the Post Office in Boston.” The original rating, applied at Portland, District of Maine, appears to represent three times 12½¢

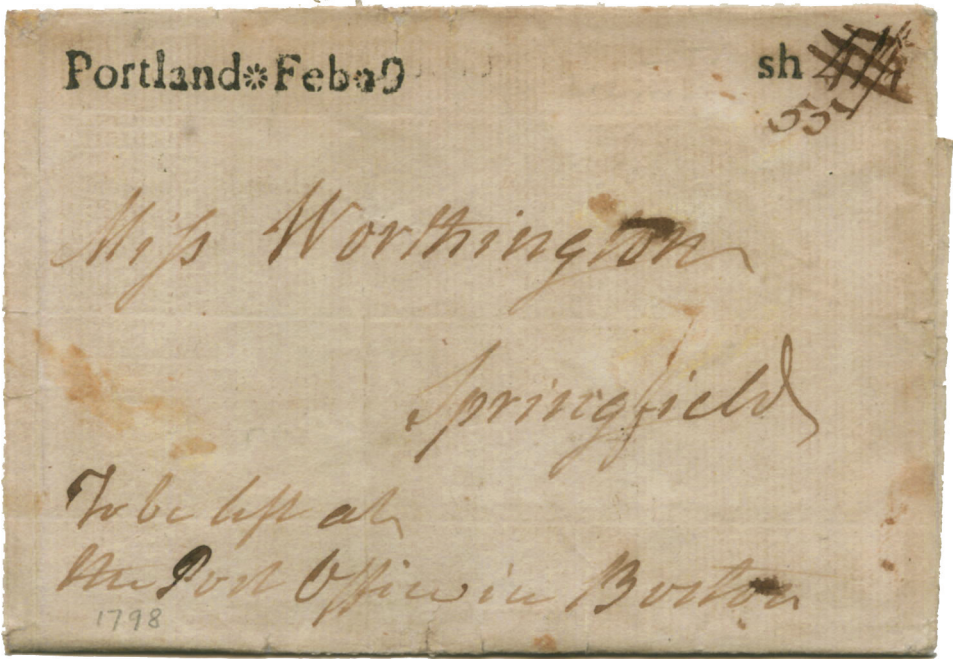
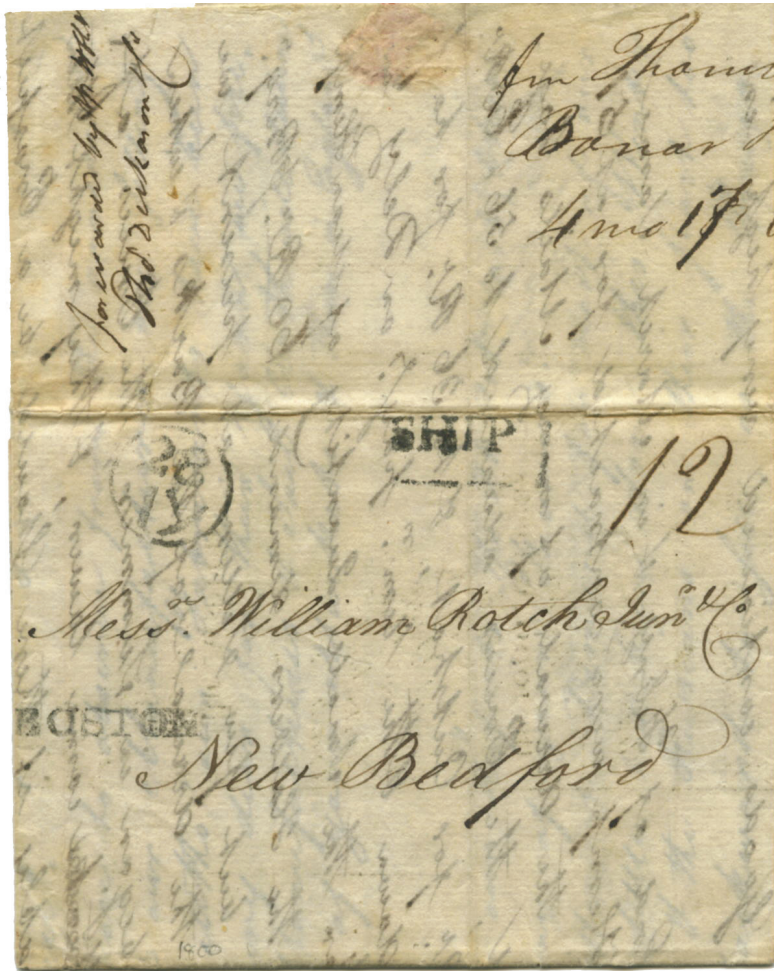


Figure 3. Addressed to Springfield, Massachusetts, this cover entered the mails at Portland, District of Maine, in 1798. It shows a straightline "Portland\*Feb\*9" with matching handstamped "sh". It was originally rated "41½" and then up-rated to "55" for carriage to Springfield, Massachusetts. The 55¢ collection is believed to represent three times the 17¢ rate (for 200-250 miles) plus a 4¢ ship fee.



Figure 4. Philadelphia "SHIP" marking from 1800, on a cover to Portsmouth, New Hampshire, bearing "PHI 9 AP" in red circle with matching red straightline "SHIP" and manuscript "22" due marking. This represents 20¢ postage for a distance of 300-500 miles plus the 2¢ ship fee.





**Figure 5. Cover to New Bedford, Massachusetts, from St. Petersburg, Russia, with “BOSTON” straightline, Bishop mark “28 JY” (1800) and Boston “SHIP” within a faint rectangular outline. This letter has been partially unfolded to show (at top left) the manuscript forwarding agent marking. The “12” manuscript due marking represents 10¢ postage (40-90 miles) plus the 2¢ ship fee.**

(for 100 to 150 miles) plus 4¢ ship fee. This would have been the rate to Boston as directed by the writer. However, the letter was apparently sent by post to Springfield, rated triple 17¢ (200-250 miles) plus 4¢, for a total of 55¢. In 1798 the ship fee was actually 2¢, not 4¢.

The *American Stampless Cover Catalog* lists Philadelphia using a “SHIP” handstamp as early as 1798. Figure 4 shows an example of this marking on a cover from 1800. Addressed to Portsmouth, New Hampshire, it shows “PHI 9 AP” and “SHIP” in matching red, with a manuscript “22” rating, representing 20¢ for the 300-500 distance (per Act of March 2, 1799) plus 2¢ ship fee. Van Koppersmith showed me a similar cover from Philadelphia to Providence rated “19” for 17¢ (150-300 miles) plus 2¢.

Several other cities used handstamped “SHIP” markings in the 1800-03 period. Figure 5 shows a cover to New Bedford, Massachusetts, from St. Petersburg, Russia, internally dated April 17, 1800. In the Figure 5 illustration, the cover is partly unfolded to show the manuscript forwarding agent endorsement on the reverse. The cover shows a black “BOS-



**Figure 6. Baltimore handstamped “SHIP” from 1800. Prior to crossing the Atlantic, this cover, which originated at Hamburg, was charged a ship letter fee in London. The U.S. markings are the single-circle “BALTE MD APR 6” (1801) in red, a matching “SHIP” and a “27” due rating, representing double 12½¢ plus 2¢ postage for a distance between 90 and 150 miles.**

TON” straightline, a “28 JY” Bishop mark and “SHIP” with a faint outline of a rectangle around the marking. The cover was rated “12” for 10¢ (for the 40-90 mile distance to New Bedford) plus the 2¢ ship fee.

Baltimore also used a handstamped “SHIP” in 1800. The cover shown in Figure 6 was a ship letter twice. It originated in Hamburg on November 7, 1800 and in London received the double-oval London ship letter marking and the “1/8” manuscript marking. From London the cover took a second ship to Baltimore, where it was struck with the red “BALTE MD APR 6” circular datestamp and the matching straightline “SHIP”. At Baltimore, the cover was rated “27,” representing double the 12½¢ rate (90-150 miles) to Philadelphia plus the 2¢ ship fee.

Respecting carriage from Hamburg to London and the 1/8 rating, Foreign Mails editor Dwayne Littauer provided this explanation: “Since the cover originated in Hamburg, the letter was either carried privately or inside another letter to an agent in London, who paid the outgoing ship fee. The black double oval marking reads ‘Post Paid Ship Letter London.’ The outward ship letter rate was half the packet rate. The packet rate was 1 shilling plus the inland rate from London to the port. The packet port was Falmouth, so the packet rate from London was 1/8d. Thus, the single ship rate was 10d (half the 1/8d packet rate). But since this cover contained an enclosure and required two rates, the ship fee was doubled to 1/8d.”

The *ASCC* lists an 1801 ship marking from Newburyport, Massachusetts, but I have been unable to locate an example. Mark Schwartz, who has made a study of this town, believes that the earliest Newburyport “SHIP” handstamp dates from 1808. The 1801 *ASCC* listing might be a transposition of 1810 dating.

The cover in Figure 7, an 1801 cover addressed to Boston, shows a double straightline “PORTSMOUTH, N.H./MARCH 4” and a straightline “SHIP” that (as with the marking in Figure 5) shows a faint partial outline of a surrounding border. The manuscript “22” rating indicates double the 10¢ (40-90 miles) rate to Boston plus the 2¢ ship fee.





Figure 7. This cover to Boston entered the mails in 1801. It shows a “PORTSMOUTH, N.H. MARCH 4” double straightline, a separate “SHIP” and a manuscript “22,” designating due postage of 20¢—double the 10¢ rate for a distance of 40-90 miles, plus the 2¢ ship fee.



Figure 8. Originating in Santo Domingo, this 1802 cover to Philadelphia shows a Wilmington circular datestamp in muddy red ink with a matching “Ship” marking. The cover was rated 10¢ due—8¢ postage for the distance (under 40 miles) from Wilmington to Philadelphia plus 2¢ ship.

Figure 8 shows a second Wilmington ship postmark, this one with capital and lower-case letters, here on a cover addressed to Philadelphia and carried in from Santo Domingo in 1802. The Wilmington circular datestamp and the matching “Ship” marking are both in the same muddy red ink. The “10” rating represents 8¢ postage for the distance (under 40 miles) from Wilmington to Philadelphia plus the 2¢ ship fee.



Figure 9. Red New York clamshell postmark dated March 7 (1803) with matching “SHIP” and manuscript “27” rating, representing 25¢ postage (for a distance over 500 miles) and 2¢ ship fee, on a cover to Charleston, S.C.. The New York clamshell is the earliest American fancy cancel.

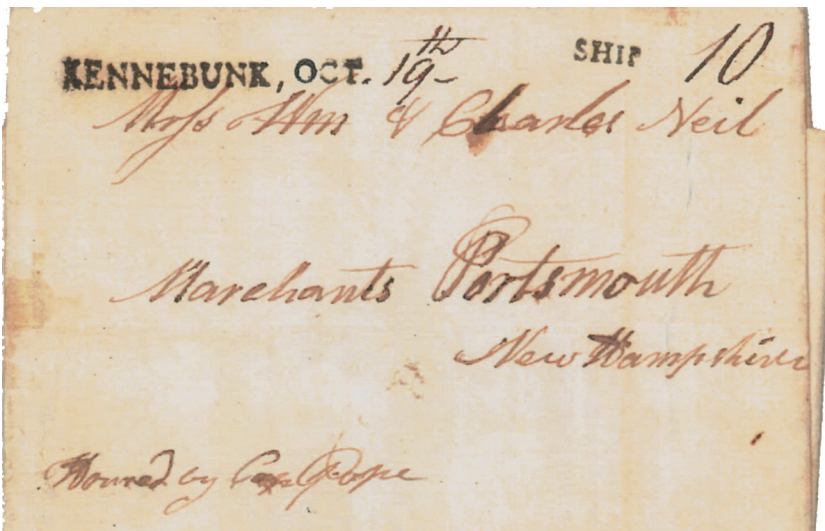


Figure 10. This cover from Tobago, internally dated September 23, 1803, entered the mails in the District of Maine and shows a rare “SHIP” handstamp from Kennebunk. The “KENNEBUNK, OCT.” straightline is manuscript-dated “19th” and the matching “SHIP” shows the same typographical characteristics. Illustration courtesy of Joseph Antizzo.

The cover in Figure 9 is addressed to Charleston, South Carolina and internally dated 1803. It shows a red “SHIP” and a matching red New York “clamshell” marking dated March 7. The “27” rating indicates 25¢ (for a distance over 500 miles) plus the 2¢ ship fee. The clamshell is the first American fancy postmarking device.



Figure 10 shows a rare “SHIP” handstamp from Kennebunk, District of Maine, here on a cover that originated in Tobago, internally dated September 23, 1803. Until it achieved statehood as part of the Missouri Compromise in 1820, Maine was administered as a district of Massachusetts. (Figure 3 is another example.) The “KENNEBUNK, OCT” straightline is dated (in manuscript) “19th” and the matching “SHIP” shows the same typographical characteristics. The “10” rating indicates a collection of 2¢ ship postage plus 8¢ for the postage to Portsmouth, a distance under 40 miles. Other port cities used “SHIP” markings at later dates, but these will not be discussed in this article.

### Illustrated handstamped “SHIP” postmarks: small Philadelphia ship

The well-known illustrated Philadelphia ship handstamp actually exists in two sizes. In *Chronicle 235* I showed a cover with the smaller (21x27 millimeters) illustrated ship, which is very rare if not unique in red. This cover is shown in Figure 11. Regrettably, the



Figure 11. From an original find made by the author many years ago, this 1835 cover shows overlapping partial strikes of the small Philadelphia full-rigged ship marking struck in red, with matching red octagon “PHILA 27 DEC” and manuscript rating “14½,” representing the 2¢ ship fee and a 12½¢ distance rating.

small ship marking on this cover is a double strike, so the features of the ship don’t show as clearly as they would in a single strike. But when I first saw this cover many years ago I immediately realized that it was an example of an illustrated ship marking quite different from the better-known large ship.

In the *Chronicle 235* article, I also presented a black-and-white photo (from a 1965 Siegel auction) of an 1837 cover showing this same small ship marking in blue. Subsequently, in the February 2011 issue of the *Pennsylvania Postal Historian* (#186, pages 9-19), Norman Shachat and Van Koppersmith, both members of this society, published a census of covers bearing the large Philadelphia ship marking, and at the end of their article they discussed the small ship marking. Figure 12 is a reproduction of the blue small ship cover, taken from the Shachat-Koppersmith article. Like the red strike in Figure 11, the blue strike in Figure 12 may exist only on a single cover.



Figure 12. Philadelphia's small full-rigged ship marking, on a cover addressed to Salem, Massachusetts, which entered the mails at Philadelphia on 26 September 1837. This cover was last sold publicly in 1965. The third-generation image shown here is scanned from a printed reproduction of a color photocopy.



Figure 13. A remarkable strike of the large illustrated Philadelphia ship marking, which was used instead of a handstamp reading "SHIP." Addressed to New York, this cover originated in China on April 6, 1834, and was carried around the Cape of Good Hope on the merchant ship *Globe*, arriving Philadelphia six months later. From Philadelphia the cover was posted to New York at double the 12½¢ rate (80-150 miles) plus the 2¢ ship fee. This cover was for years in the Floyd Risvold collection.



### Illustrated handstamped “SHIP” postmarks: large Philadelphia ship

Figure 13 shows the large Philadelphia ship in a perfect, crisp strike. This is clearly a different marking from the small ship. The large ship has a long pennant streaming from the top of its main-mast. The small ship shows a single peak of sails with a second shorter peak at the left. The sea in the large ship rises two thirds up the oblique lines of the octagon. The sea is much higher on the small ship and actually touches the vertical edges of the octagonal frame. The space between the ship and the left vertical frameline is the same in the red and blue small ship marking, but it is four times greater in the large ship handstamp. One wonders why the inferior small ship device was ever made. It appears to have been created after the large handstamp.

Both these markings were used as icons, instead of a handstamp reading “SHIP.” The Figure 13 cover, from 1834, was for many years in the Floyd Risvold collection. When the Risvold collection was dispersed, the auction catalog described this cover as a letter from China with a “24” rating. I believe the rating (at bottom in Figure 13) represents “27”—for double 12½¢ (80-150 miles) plus a 2¢ ship fee. I remember seeing a perfect strike like this in 1960; I was looking over the shoulder of John Fox when he was buying from Percy, his favorite runner.

Philadelphia later used the large ship marking in blue. Examples are very rare. Richard Frajola stated to me that two examples of the large ship in blue exist. The cover shown in Figure 14 also comes from the article by Shachat and Koppersmith. This cover, which was once in the Marc Haas collection, is dated April 18 (1839) and bears a matching blue straightline “SHIP” in addition to the illustrated marking. This is the latest recorded use of that handstamp. As with the cover in Figure 11, this cover is rated for 14½¢ collection: a single 12½¢ rate plus the 2¢ ship fee.



**Figure 14.** Large illustrated Philadelphia ship marking in blue. This cover to New York, once in the Marc Haas collection, is dated April 18 (1839) and bears a matching blue straightline “SHIP.” The cover is rated for a collection of 14½¢: 12½¢ postage plus the 2¢ ship fee. As with Figure 12, this is a third-generation image and may lack clarity.

### Other illustrated ship markings

One of the other illustrated ship markings is the full-rigged schooner from Nantucket. The only known example appears on the cover shown in Figure 15 through the courtesy of Nancy and Douglas Clark. This envelope has no contents to provide a date, but the matching “7” rating (5¢ postage plus 2¢ ship fee) would place the cover in the 1845-55 decade.



**Figure 15. Full-rigged schooner from Nantucket, the only known example. As with the Philadelphia markings, the illustrated sailing ship is here used to indicate the word “ship.” The cover is addressed to Manton, Rhode Island, now a neighborhood in Providence. Postage due of 7¢ represents 5¢ postage plus 2¢ ship fee. Year date unknown, but the rating indicates 1845-55. Illustration courtesy of Nancy and Douglas Clark.**

More commonly seen is a New Haven marking showing the word “SHIP” framed within the outline of a ship’s hull. Figure 16 shows this marking in a very rare use, a 2¢ ship fee plus the 40¢ California rate, here on a letter from Puerto Rico that entered the mails at New Haven on December 9, 1850. The New Haven illustrated “SHIP” is typically struck in the red shown here. More rarely the same handstamp is found in black; an example from another cover is shown inset at lower left. The *ASCC* also lists the marking in blue and green, but I have never seen either of those. Can any reader provide an example?

### Unusual SHIP handstamped markings

Several handstamps containing the word “SHIP” can properly be called fancy. The earliest of these is the Savannah, Georgia “SHIP” in a black ribbon or scroll. An example can be seen on the cover in Figure 17. This cover, which entered the mails at Savannah on December 27, 1802, could have been included in the previous section on early handstamps (which it is), but it is also a fancy type of handstamp. The “14½” rating indicates 12½¢ postage (for 90-150 miles) plus 2¢ for the ship fee. The endorsement at lower right (“Per *Nixon*, Captn Shaw, Q.D.C.”) is a form of manuscript notation sometimes encountered on ship covers and other correspondence from the colonial era. “Q.D.C.” abbreviates “Quem Deus Conservet,” Latin for “Whom God Preserve.” Inset in Figure 17 is an exceptionally clear strike of the same Savannah ship marking, taken from a black and white photograph of another cover.





Figure 16. Red New Haven marking showing the word “SHIP” within the outline of a ship’s hull. This cover from Puerto Rico entered the mails at New Haven on 9 December 1849 for delivery to San Francisco. The “42” rating represents the 2¢ ship fee plus the 40¢ transcontinental rate; transit was via Panama. The New Haven ship is listed in the stampless catalog in blue and green as well. A nice strike in black is shown inset.



Figure 17. 1842 cover with Savannah circular datestamp (“SAVAN. GA. DEC 27”) with matching “SHIP.” within an ornate ribbon or scroll. The “14½” rating on this cover to Charleston represents 12½¢ (for 90-150 miles) plus the 2¢ ship fee. A crisper strike of the same marking, from a photo of another cover, is shown inset.

One of the most handsome of the fancy ship markings is the Boston “SHIP” in a red ribbon above a large “6.” This marking was used for many years (the stampless catalog





**Figure 18. Very fine strike of Boston's "SHIP 6" in arch with ribbon format, here on a cover that came in from Cuba in 1822. The "6" represents the port-of-entry ship postage of 6¢. Boston used this marking for more than three decades.**

indicates 1816-49) on ship letters entering the port of Boston and addressed to that city. Figure 18 shows a crisp strike applied in 1822 on an incoming cover from Cuba. The marking is rarely struck so clearly. Note that both ends of the ribbon are irregularly cut in an artistic manner.

Without doubt the fanciest lettered handstamp is the old English "SHIP" marking found on covers entering through the port of Newport, Rhode Island. Figure 19 shows this dark green "SHIP" with matching oval "NEWPORT RHODE ISLAND FEB 24" (1825) on a cover from Copenhagen addressed to Providence. The "14" rating represents double 6¢ postage (for under 30 miles) plus the 2¢ ship fee. In addition to SHIP markings, Newport at one time also used a fancy PACKET marking, also in green. Two types each of PAID and FREE are also known in old English lettering.

Figure 20 shows a cover with a "FALL RIVER MS. JUN 11" (1838) circular date-stamp in magenta ink and a matching "SHIP" within a rectangle. This cover came in from

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Figure 19. A colorful combination: “NEWPORT RHODE ISLAND FEB 24” (1825) in dark green oval, with matching “SHIP” in old English type. The 14¢ rating represents double the 6¢ rate (for a distance under 30 miles) plus the 2¢ ship fee.



Figure 20. “FALL RIVER MS JUN 11” (1838) circular datestamp and “SHIP” in a rectangular frame, both struck in a striking and unusual magenta ink. The “20¾” rating represents 18¾¢ postage (for a distance of 150-400 miles) plus the 2¢ ship fee.

Cuba and shows “20¾” rating, representing the 2¢ ship fee plus 18¾¢ postage (under the Act of 3 March 1825) for a distance of 150-400 miles.

During the 1849-50 period Mobile, Alabama, used several handstamps for ship mail that can be described as fancy because of the extra decorations or unusual frames around



the numerals. Mobile markings are known designating “SHIP 7”, “SHIP 12” and “SHIP 22”—for the rate under 300 miles, the rate over 300 miles, and double the over-300 mile rate. Through the courtesy of Van Koppersmith, all three markings are shown in Figure 21.



Figure 21. This ship letter entered the mails at Mobile for delivery to New Haven. The arc “SHIP 22” within a double circle is the only known example of this marking, which designates twice the 10¢ postage rate (for a distance over 300 miles) plus the 2¢ ship fee. Shown inset at lower left are two similarly fancy Mobile “SHIP 7” and “SHIP 12” markings. All three markings were used in the 1849-50 era and are shown here through the courtesy of Van Koppersmith.

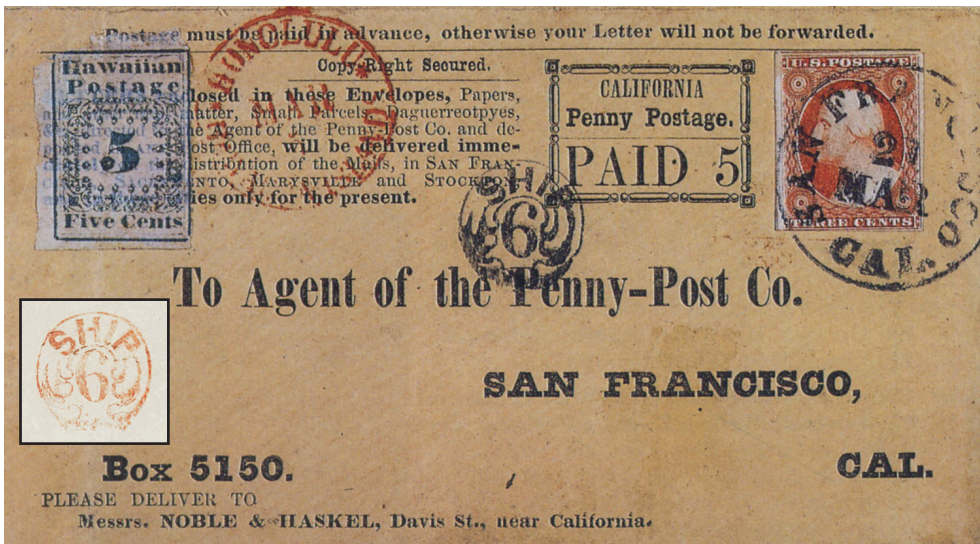
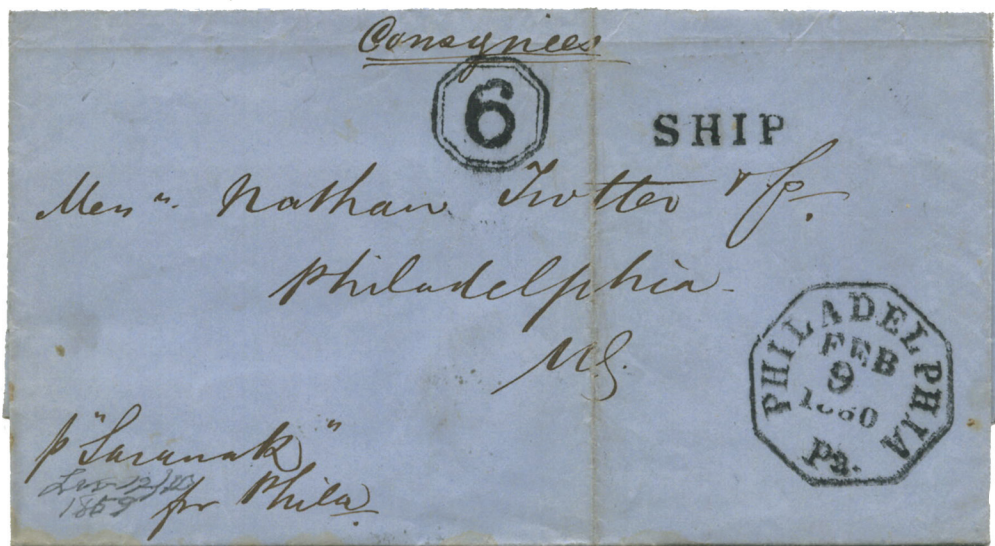


Figure 22. This fancy handstamped “SHIP 6” marking was used at San Francisco on incoming ship covers addressed to San Francisco as the port of entry. This marking is more frequently found on stampless covers, but occasionally appears on stamp-bearing covers, none nicer than this one, which originated in Hawaii in 1856 with Hawaiian internal postage paid by a 5¢ Missionary stamp. The San Francisco “SHIP 6” marking also is known in red; an example from an 1857 whaling cover is shown inset. Cover illustration courtesy of Robert A. Siegel Auction Galleries.





**Figure 23. Folded letter from Liverpool dated December 10, 1859, showing the numeral “6” in a double octagon that was used for many years at Philadelphia as a rating marking on ship letters addressed to the port of entry. The octagon marking usually appears by itself. Usage of this marking along with the word “SHIP” is uncommon.**

The full cover in Figure 21 entered the mails at Mobile and is addressed to New Haven. The “SHIP 22” in a double circle designates twice 10¢ (for a double-rate cover) plus the 2¢ ship fee. This is the only known strike of this marking. Inset at lower left are photos of the two other Mobile fancy ship markings: “SHIP 7” and “SHIP 12.”

A final fancy handstamped “SHIP 6” is from San Francisco and was used on covers addressed to San Francisco as the port of entry. This marking is usually seen on stampless covers but in Figure 22 it appears on an 1856 cover from Honolulu bearing a 5¢ Missionary stamp (which paid the Hawaiian postage) on a California Penny Post Company 5¢ black-on-buff entire with printed address to San Francisco firm. This paid the local company’s fee. A 3¢ 1851 stamp is tied by San Francisco postmark but there is also the “SHIP 6” postmark. In this instance the stamp paid no postage and the ship postage was 6¢ due. An inset shows the same “SHIP 6” marking in red, a more uncommon color, taken from an 1857 stampless cover that came in to San Francisco on a whaling ship.

Less fancy than San Francisco, but still noteworthy, is the numeral “6” in a double octagon, struck either in black or blue, that was used for many years at Philadelphia as a rating marking on ship letters addressed to individuals within that city. Figure 23 shows a folded letter from Liverpool dated December 10, 1859. This bears the Philadelphia octagon “6” in addition to a handstamped “SHIP” and octagonal Philadelphia datestamp indicating February 9, 1860. The port of entry “6” rating is to be expected, but it is uncommon for a ship cover to port of entry to show an additional “SHIP” handstamp.

### **SHIP handstamps after 1803 with unusual postmarks**

Our final grouping consists of covers that bear a handstamped “SHIP” together with an unusual type of town postmark, either a straightline or an oval. A number of straightlines were shown in the initial section on early handstamped “SHIP” markings. A small number of “SHIP” handstamps are known with straightline town postmarks at later dates.

The earliest of these are from Balize, Louisiana Territory. Located very near the mouth

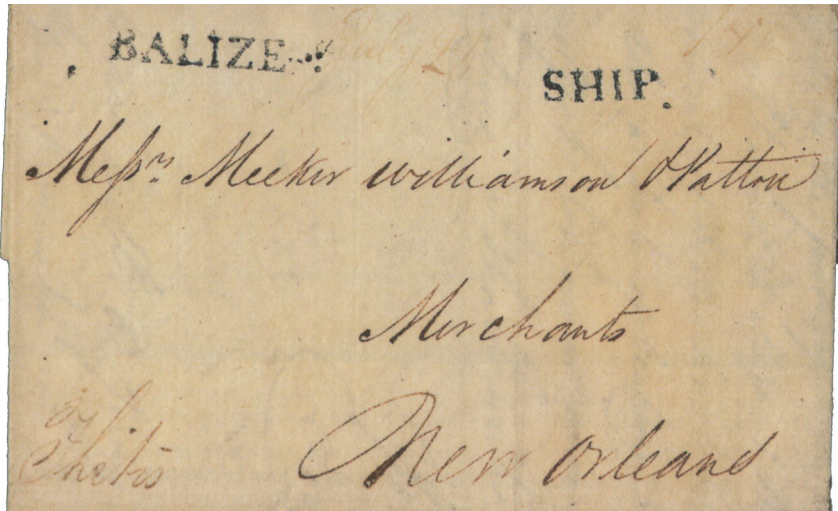


Figure 24. Folded cover that entered the mails at Balize, Louisiana, on 28 July 1808, with straightline “BALIZE” and matching “SHIP.” The faint manuscript 14½ rating represents the 12½¢ letter rate for the distance of 90-150 miles to New Orleans plus the 2¢ ship fee. Illustration shown here through the courtesy of Robert A. Siegel Auction Galleries.

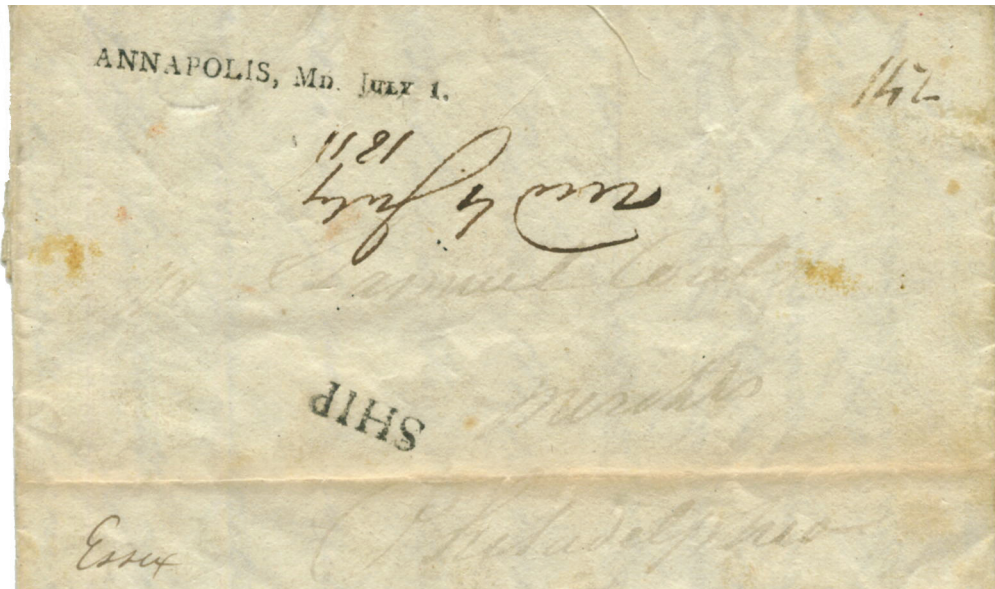


Figure 25. The very scarce Annapolis “SHIP” marking from 1811 (one of two examples recorded) used with a straightline “ANNAPOLIS, MD JULY 1” handstamp on a cover addressed to Philadelphia that originated in Paris. As with the previous cover, the 14½ rating represents 12½¢ letter rate (90-150 miles) plus a 2¢ ship fee.

of the Mississippi, Balize was the site of the first French fort (“La Balise”) in Louisiana. Located much too close to the open ocean, it was repeatedly destroyed by hurricanes and finally abandoned in the 1860s. The cover in Figure 24 shows a nice “BALIZE” straightline with a separate “SHIP” and with faded red manuscript “July 28” (1808) and a matching “14½” rating, addressed to New Orleans. Between 1799 and 1814, the single letter rate was 12½¢ for a distance of 90-150 miles. This plus the 2¢ ship fee yields the 14½¢ collection.





Figure 26. Cover from Gibraltar to Providence, Rhode Island, that entered the mails at Falmouth, Massachusetts, on March 6, 1817. The “FALMOUTH MS” straightline and “SHIP” are both struck in the same reddish brown ink. The cover seems to have been uprated from “14½” to “27”—which, for a distance between 90 and 150 miles, would represent a change from the single to the double rate.

Probably the rarest marking in this grouping is from Annapolis, Maryland. One of two known examples is shown in Figure 25. This faded folded letter from Paris to Philadelphia bears a straightline “ANNAPOLIS, MD JULY 1” (1811) handstamp, a matching “SHIP” and a “14½” rating marking—the same rating as on the Balize cover in Figure 24. The manuscript “Essex” at lower left is the ship name. This is not the famous *Essex* that was rammed and sunk by a sperm whale in 1820, subsequently inspiring Herman Melville.

A third “SHIP” with straightline, on an 1817 cover from Gibraltar to Providence, is shown in Figure 26. This entered the mails at Falmouth, Massachusetts, where it received the red “FALMOUTH, Ms.” straightline with bold matching “SHIP”. The cover seems to have been uprated from “14½” to “27”—from single to double rate for a distance between 90 and 150 miles. As the crow flies, the distance between Falmouth and Providence is around 50 miles.

In Figure 27 is a different type of straightline marking: “WARREN, R.I. JULY, 30 (1836)” struck in magenta in three straight lines enclosed in a triple rectangle. Addressed to New York City and from the Moses Taylor correspondence, this cover bears a matching “SHIP” in the same ink and a manuscript “20¾” representing 18¾¢ postage (a distance of 150-400 miles under the Act of 1825) plus the 2¢ ship fee. This letter was carried in to Warren by a sailing ship from Cuba.

In a category all by itself is the “SHIP” in red oval used with an octagonal town marking from Portland, Maine. Addressed to Providence, the cover in Figure 28 with “PORTLAND ME SEP 10” does not show a year date, but the oval “SHIP” marking is listed in the *ASCC* as used in 1829. In addition to the unusual oval border, the lettering of the Portland “SHIP” is larger than normal. The 39½¢ rate represents three times the 80-150 mile rate of 12½¢ plus the 2¢ ship fee.



Figure 27. Cover to New York, carried in 1836 from Cuba to Warren, Rhode Island, and there struck with the three-line straightline “WARREN R.I. JULY 30” within a triple rectangle with matching “SHIP”. The rating is 18¾¢ postage plus 2¢ ship fee.



Figure 28. Cover to Providence, circa 1829, showing “SHIP” in red oval and matching octagonal town marking applied at Portland, Maine. The “39½” rating represents triple 12½¢ postage (80-150 miles) plus the 2¢ ship fee. Illustration courtesy of Joseph Antizzo.

Our final grouping consists of two covers bearing oval postmarks used with hand-stamp “SHIP” markings. These are shown overlapped in Figure 29. The full cover, the earlier of the two, is addressed to Providence, Rhode Island and bears a green oval “PORTSMOUTH N.H./JUNE/4” with decorative asterisks, on a letter from Rio de Janeiro dated





Figure 29. At top, an 1836 cover to Rochester, New York, that entered the mails at Nantucket, where it received the red oval “NANTUCKET, MASS.” datestamp and two strikes of a matching “SHIP.” The “27” rating represents 25¢ postage (distance over 400 miles) plus the 2¢ ship fee. Above, green oval “PORTSMOUTH N.H./JUNE/4” with decorative asterisks, with matching green straightline “SHIP” on an 1816 letter to Providence that originated in Rio de Janeiro. The “27” rating represents double the 12½¢ rate (80-150 miles) plus the 2¢ ship fee. Courtesy of Daniel F. Kelleher Auctions.

March 9, 1816. The cover shows a matching green “SHIP” with “27” rating marking, representing double the 12½¢ rate (for a distance of 80-150 miles) plus the 2¢ ship fee. Above it, partly shown in Figure 29, is a cover showing a marking that is difficult to find, the red oval “NANTUCKET, MASS.” here with two strikes of a matching “SHIP.” The oval town-mark on this cover is dated “JULY 10.” Sometimes these Nantucket ovals show dating in the Quaker manner. The “27” rating on this 1836 cover to Rochester, New York, represents 25¢ for a distance more than 400 miles plus the 2¢ ship fee.

### Conclusion

Stampless covers present a very wide variety of “SHIP” postmarks. This article has focused on some of the different categories that can be collected, with an emphasis on the earliest handstamped “SHIP” markings and handstamped “SHIP” markings with unusual features. Though we have taken some notice of the rating of the various covers, our focus here has been on the markings themselves. Details of the rating and handling of ship letters is a discussion planned for a future article. ■

**NEW WATERWAYS POSTMARK:  
“LAKE ERIE STEAMER 5 CTS”**

**JAMES W. MILGRAM, M. D.**

The postal marking “BUFFALO NY STEAM BOAT 10 CTS” in a fancy format was used at Buffalo, New York, on unpaid covers arriving on contract steamboats during the last portion of the 1845-1851 rate period. Figure 1 shows an example, on a cover to Boston for which the specific year is not known.



**Figure 1. “BUFFALO NY STEAM BOAT 10 CTS” in fancy blue frame on cover to Boston with matching “BUFFALO N.Y. APR 1 10” integral-rate circular datestamp.**

This marking is similar to the “STEAM” or “STEAMBOAT” handstamps that were used at other cities. Per the rate structure then in effect, incoming steamboat letters at Buffalo were rated for 10¢ postage due if they traveled over 300 miles, as most of the covers arriving at Buffalo apparently did.

A few examples of the Buffalo marking are also known in conjunction with an elaborate scroll-type vessel-named marking indicating carriage by the steamboat *Mayflower*. Figure 2 shows an example, on an 1851 cover to Bloomfield, New Jersey. Note that the cover bears a Buffalo circular integral-rate datestamp showing 10¢ postage due, the fancy “BUFFALO NY STEAM BOAT 10 CTS” marking and the “Mayflower” scroll, all in the characteristic blue ink of the Buffalo post office. It seems self-evident that all these markings were actually applied at the post office rather than on the steamboat.

The *Mayflower* was owned by the Michigan Central Railroad Company which connected railroad routes to steamboats. A lettersheet of this vessel is designated M-875 in my book *Vessel-named Markings on United States Inland and Ocean Waterways 1810-1890*, which describes the steamboat route as between Detroit and Buffalo.

The purpose of this brief article is to report a previously unlisted steamboat marking used at Buffalo during this era. Shown on the cover in Figure 3, this marking reads “LAKE ERIE STEAMER 5 CTS” in a truncated oval. This is the 5¢ marking (for distances under 300 miles) that corresponds to the 10¢ marking shown in Figures 1 and 2. The Figure 3





Figure 2. “BUFFALO NY STEAM BOAT 10 CTS” in fancy frame, “MAYFLOWER” in scroll and “BUFFALO N.Y. MAY 3/10” all in the same distinctive blue ink applied at the Buffalo post office on a steamboat cover sent to Bloomfield, New Jersey, in 1851.



Figure 3. A heretofore unrecorded companion marking to 10¢ markings shown on the covers shown in Figures 1 and 2, this “LAKE ERIE STEAMER 5 CTS” marking, in an oddly truncated blue oval, is struck on an incoming steamboat cover addressed to a law firm in Buffalo. The letter within is datelined Cleveland, June 9, 1851.

cover is addressed to Buffalo and the letter within was written at Cleveland on June 9, 1851. Thus a 5¢ rate would apply for the less than 300 mile straight-line distance between Cleveland and Buffalo. I have owned this cover for a number of years, always hoping that a confirming example would surface. But none has, and I felt this marking should be reported now, even without confirmation, as our Society finishes up work on the latest revision of the stampless cover catalog. ■

## 5¢ 1847 COVERS FROM HANOVER, NEW HAMPSHIRE

TERENCE HINES

Hanover, New Hampshire is generally known for Dartmouth College. Settlers from Connecticut founded Hanover in 1761. The college was founded in 1769 by Eleazar Wheelock (1711-1779). By 1850, three years after the issuance of the first United States postage stamps, Hanover had a population of 2,350 and Dartmouth had an enrollment of 273 students.

Among philatelists, and especially among postal history collectors with an affection for the classic period, Hanover is known for having especially sought-after covers franked with the first United States stamp, the 5¢ Franklin of 1847, canceled by a beautiful four-ring target cancel, discussed more extensively below.

Like many towns its size, Hanover used a large variety of postmarks during the stampless era. The postmark used from about 1835 to 1851 was a 30-millimeter circular datestamp struck in red or blue. Figure 1 shows an example of this marking on a stampless cover from my collection. When found on stampless covers this postmark can be accompanied with “FREE” or “PAID” markings or numeral indications of the rate, “5” or “10”.



Figure 1. Stampless cover from Hanover to Chester, New Hampshire, showing a clear strike of the 30-millimeter Hanover postmark that was used from about 1835 to 1851 and thus appears on covers franked with 1847 stamps. This double-rate cover was prepaid at twice the 5¢ rate (for a distance under 300 miles), with the postage charged to the sender’s post office box account (“Chd No 114”).



Obviously, on stampless covers, no killer was required.

Hanover received a total of 4,000 copies of the 5¢ Franklin stamps (Scott 1) but none of the 10¢ Washington stamps. The 4,000 5¢ stamps arrived in four shipments over a period of about 15 months. The first shipment, 2,200 copies, arrived on November 20, 1849. Three subsequent shipments of 600 copies each arrived on April 15, 1850; September 10, 1850; and February 11, 1851.

The searchable on-line census of 1847 covers, now freely available on the website of the U.S. Philatelic Classics Society at USPCS.org, makes it easy to locate 1847 covers from any town you care to search on. The data shows nine covers from Hanover genuinely franked with 5¢ 1847 stamps. A tenth cover has been declared a fake by the Philatelic Foundation.

The nine genuine 5¢ 1847 covers from Hanover are listed chronologically in Table 1. As is typical of 1847 covers to domestic destinations, a fair fraction of them cannot be ascribed a year date. Data columns in Table 1 include the cover ID number from the USPCS database; the date the cover entered the mails; the destination; the name of the addressee; and reference information.

ID	Date	Destination	Addressee	Reference
4961	10/17/1849	New Haven, CT	Rev. T. D. Woolsey	Figure 2
21521	6/12/1850	Bath, NH	Miss Eliza A. Carpenter	Figure 5
4962	7/5/1850	Charlestown, MA	Mrs. Leonice S. Moulton	Figure 3
4963	7/29/1850	Contocookville, NH	Harriet Perkins	Figure 6
4964	11/9/1850	Taunton, MA	Mrs. Leonice S. Moulton	Figure 4
4965	4/24/18xx	Concord, NH	Miss Charlotte P. Monahan	
4967	6/27/18xx	Charlestown, MA	Mrs. Leonice S. Moulton	PF 67439
21493	7/1/18xx	Boston, MA	Mrs. Leonice S. Moulton	
4968	9/xx/18xx	New York, NY	Julia Gilliman	

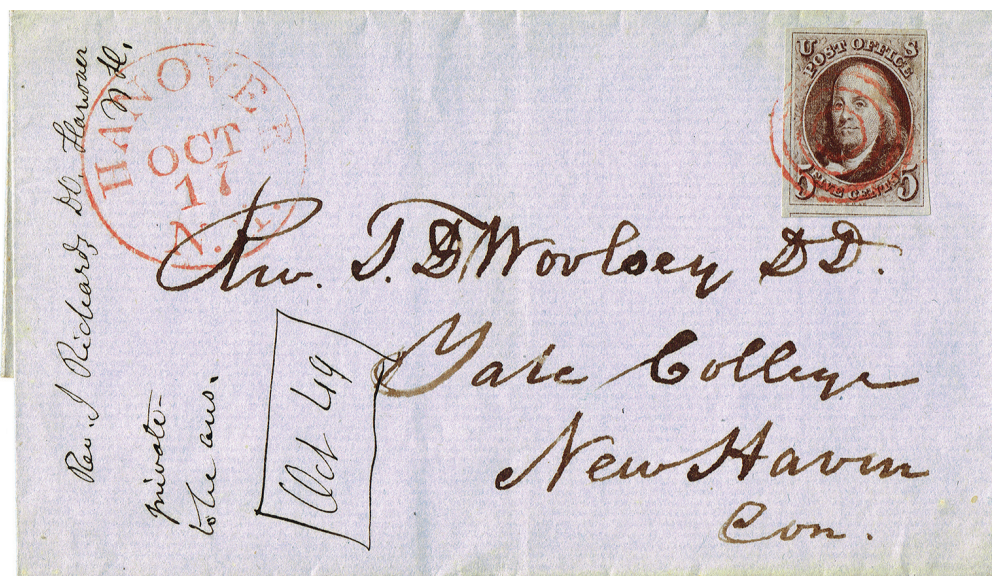
**Table 1. Chronological listing of 5¢ 1847 covers that originated in Hanover, New Hampshire. The first column shows the ID number of the cover in the database of 1847 covers that is maintained on the website of the USPCS.**

At least three of the nine covers have the four-ring killer that makes them highly desirable to specialist collectors of the 1847 stamps. In the next decades such target killers would become much more common. But on the 1847 stamps only Hanover and one other post office—Greenwich, New York—used such a killer. One 1847 cover from Louisville, Kentucky, appears to have a target cancel, but it is not a four-ring killer.

I said “at least three” in the previous paragraph because there are several covers from Hanover for which images are not available or for which the image of the marking is too indistinct to determine the exact design of the cancel. These cancels are roughly circular and could represent smudgy strikes of the target killer, as some of the images presented in this article will suggest.

One of the most attractive of the Hanover covers with the target killer is shown in Figure 2. This cover is ID 4961 in the online census. It shows a fresh 5¢ 1847 stamp, an unusually strong and clear strike of the red Hanover circular postmark dated October 17 (1849) and an equally crisp strike of the target killer tying the stamp to the cover.

The Figure 2 cover is addressed to New Haven, Connecticut. This is also the earliest cover from Hanover with a 5¢ Franklin stamp for which a year date is known, although the



**Figure 2. A very attractive cover from Hanover, addressed to the president of Yale College and franked with crisply-printed four-margin 5¢ 1847 stamp tied by a four-ring target killer cancel. While common in subsequent decades, this four-ring target marking is rarely encountered on covers bearing 1847 stamps.**

census gives no information on how the date of 1849 was verified. If the 1849 year date is correct, this stamp was used a month before Hanover received its first stamp shipment.

The addressee of this cover is the Reverend T. D. Woolsey, who was president of Yale College from 1846 to 1871. The sender was the Reverend John Richards, the pastor at Dartmouth College Church from 1842 to 1859. John King Lord in his book *A History of the Town of Hanover, New Hampshire* (Dartmouth Press, 1928) says of Reverend Richards that “his pastorate, though not notable, was eminently respectable.”

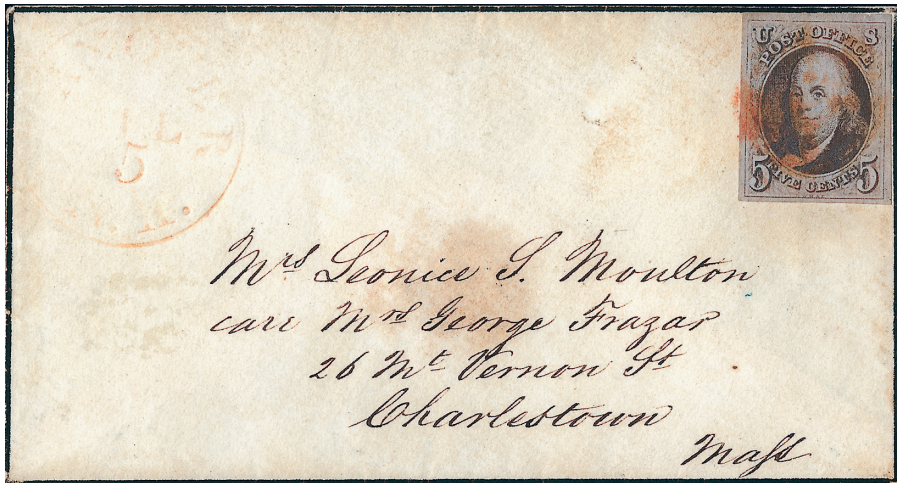
The Hanover cover shown in Figure 3 (ID 4962 in the online census) is a mourning envelope postmarked July 5 with a year date attribution of 1850. The stamp is just barely tied by a “red grid” killer which on this cover doesn’t much look like a grid. The addressee of this cover, a Mrs. Leonice S. Moulton, (the “S” stands for Sampson) seems to have been a persistent traveller. The four Hanover covers from her correspondence reached her at three different locations. The Figure 3 cover is addressed to her in care of George Frazar in Charlestown, Massachusetts.

If the Figure 3 cover is from 1850, then ID 4967 and ID 21521 (both not illustrated) are probably from 1850 as well. These are addressed to Mrs. Moulton in Charlestown (postmarked June 27) and Boston (July 1). The census data does not attribute a year date to either cover. But the June 27 cover is also a mourning cover, and the census notes that the stamp is tied by an “orange target” killer and that the postmark is a matching circular datestamp.

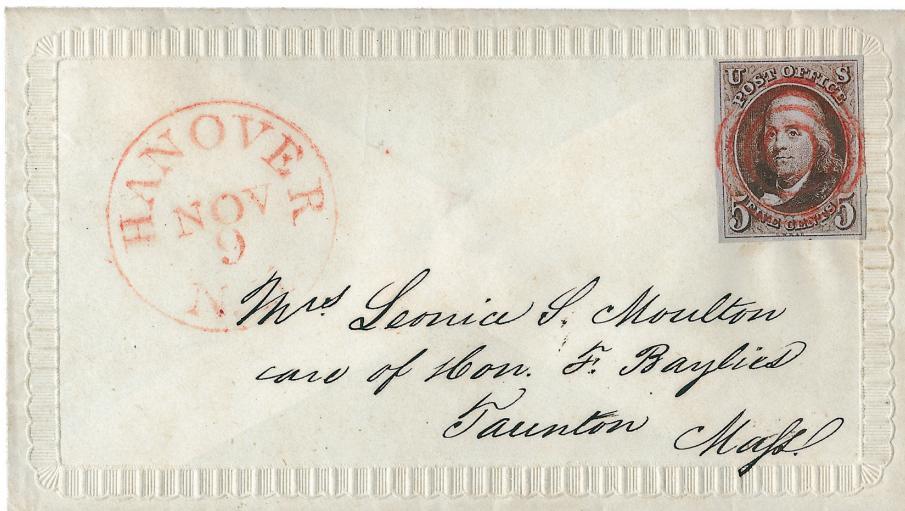
By November Mrs. Moulton had removed from Charlestown to Taunton, Massachusetts, a distance of about 50 miles south. We know she has moved because cover identified in the census as ID 4964 is addressed to her in Taunton, now in care of “The Hon. F. Baylies.” This very attractive cover, an embossed lady’s envelope, is shown in Figure 4. The postmark on this cover is dated November 9 and the census gives the cover a year date of 1850. The stamp bears a “socked on the nose” target killer. It appears the stamp is not tied, but the cover received a good certification from the Philatelic Foundation.

The question remains as to what the connection was between Mrs. Moulton and Hanover. A little internet searching revealed that the Honorable Francis Baylies (1783-1852),





**Figure 3.** 5¢ 1847 stamp on a mourning cover from Hanover to Charlestown, Massachusetts. This is one of four Hanover 5¢ 1847 covers from the correspondence of Mrs. Leonice Sampson Moulton, a well-travelled young woman.



**Figure 4.** Another 5¢ 1847 cover from the Moulton correspondence, an embossed lady's envelope with a clear strike of the four-ring target killer. This very attractive cover was last auctioned as part of the Harvey Mirsky collection.

in whose care the cover in Figure 4 was sent, was a Congressman from Massachusetts from 1823 to 1827 and U.S. Charge d'Affaires in Buenos Aires, Argentina, for three months from June to September, 1832, during a period of political upheaval in Buenos Aires. In 1898, the Old Colony Historical Society at Taunton, Massachusetts, published a "Memoir of Leonice Marston Sampson Moulton" by John Ordronaux, apparently her foster son. It turns out that Ordronaux was a Dartmouth student, graduating with the class of 1850. These letters were very likely penned by him. His "Memoir" also reveals the connection between Mrs. Moulton and Mr. Baylies. On page 12 Ordronaux writes "During the period of Mr. Baylies' stay in Buenos Ayres, Miss Sampson acted as his confidential secretary...." She obviously had an interesting early life. But according to the "Memoir" in her later years she settled down to become a more traditional housewife.

Not illustrated here is a cover postmarked April 24 for which the year is not known (ID 4965 in the on-line census). The description says that the stamp is “tied” by a “red cork cancel”. The cover is addressed to Concord, New Hampshire. I have not been unable to find more information about the addressee, Mrs. Charlotte P. Monahan.

The only recorded fake Hanover 5¢ 1847 cover (ID 4966) has a very faint June 4 postmark with the stamp cancelled with a circular but otherwise nondescript killer. This could possibly be the four-ring target killer, but the Philatelic Foundation found that the stamp did not originate on the cover, according to their certificate 225,318. This cover is also addressed to Concord, New Hampshire, but not to Charlotte Monahan.

The most recent addition to the known 5¢ covers from Hanover is the cover shown in Figure 5, ID 21521 in the on-line census. I purchased this in 2014. The June 12 (1850) postmark is faint. The stamp is tied with what the PF describes as a “red cork cancel” but it is very close to orange. An active imagination might characterize this as a smudged double strike of the four-ring target.

The cover is addressed to an Eliza Carpenter in Bath, New Hampshire. Thanks to the great detective work of Mark Schwartz, it’s possible to make a very good guess as to who mailed this cover. In 1852 Ms. Carpenter would marry a Jonathan Ross, who graduated with the Dartmouth College class of 1851. Ross went on to be a United States Senator from Vermont (1899-1900) and a Chief Justice of the Vermont Supreme Court (1890-1899).

Two Hanover covers of this period have no image in the census. The first is credited with a July 29, 1850 date and is said to be addressed to “Contocookville”, New Hampshire. This is a mistake in two aspects of the town name since the name of the Contocookville (with two o’s after the “t”) post office was changed to Contocook Village in 1844. The addressee is Harriet Perkins.

In the process of preparing this article for publication, *Chronicle* editor-in-chief Michael Laurence sheepishly admitted to me that the Contocookville cover actually reposes in his collection. This cover is shown here as Figure 6. Note that it too bears a smudgy circular cancel that could represent a blurred strike of the four-ring target. Laurence is not known as an 1847 collector. By way of explanation, he says that after his daughter was born in



**Figure 5. The most recently discovered Hanover 1847 cover, sent in 1850 to Bath, Maine. The killer cancel could be two blurred strikes of the four-ring target.**





**Figure 6. Another blurred killer that could represent a smudgy strike of the four-ring target, here on a July 29, 1850, cover from Hanover to “Contocookville,” New Hampshire. An image of this cover is not currently present in the on-line database of 1847 cover, but this will soon be corrected.**

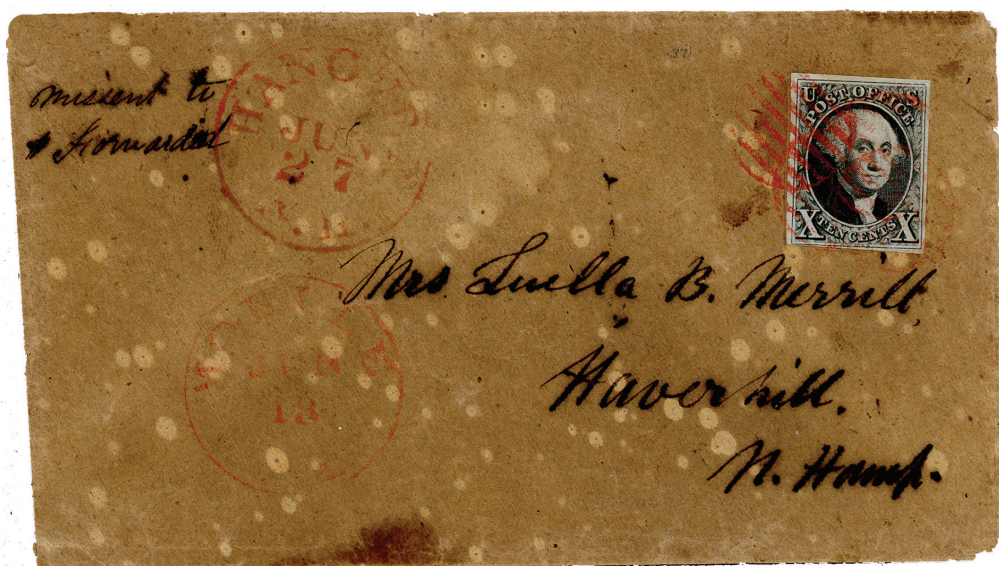
Hanover in 1970, he decided to celebrate by commencing a collection of the 19th century postal history of that town. He also says this instance presents a textbook example of why it’s important that all Society members compare their 1847 cover holdings against the content of the on-line searchable database. Increasing the number of images in the database makes it more useful as a research tool. Laurence has pledged to do his part. He promises he will send a scan of his cover for inclusion in the database.

The other cover without an image in the census has neither a month nor a year date. It is addressed to a Julia Gillman in New York City.

As noted, Hanover received no copies of the 10¢ Washington stamp and no covers with this stamp are known to have originated in Hanover. A 10¢ cover is listed in the on-line census as ID 4969, but this cover, not supported by an image, is almost certainly an error, because the date of this cover (11/9/1850) and the destination (Taunton, Mass.) are identical to the Moulton cover shown in Figure 3. The earliest data-gathering for the 1847 cover census preceded even the Xerox machine. Manual data accumulation resulted in many duplicate listings, which are still being weeded out. That’s why images are key.

There *is* a cover bearing a 10¢ 1847 stamp and a strike of the 30-mm Hanover circular datestamp, but it didn’t originate in Hanover. This cover, also from the Laurence collection, is shown in Figure 7. It was posted at Mobile, Alabama, on June 18, year date not known, addressed to Haverhill, New Hampshire. On quick glance, this manuscript Haverhill can be misread as Hanover, where it was missent. It was postmarked at Hanover on June 27, marked “missent to and forwarded,” and sent on to its correct address. Laurence says the cover has become toned and speckled over the years; it looks like it’s suffering from a case of smallpox.

It is possible that 10¢ 1847 stamps were used from Hanover. The two nearest towns, Norwich, Vermont, just across the Connecticut River from Hanover and Lebanon, New Hampshire, about five miles to the south east, both received shipments of the 10¢ Washington stamps. Norwich received 100 copies and Lebanon 50. So it would have been possible



**Figure 7.** The only known 10¢ 1847 cover with a Hanover postmark. The cover originated in Mobile, Alabama and was addressed to Haverhill, New Hampshire, a distance over 300 miles, thus the 10¢ postage. The cover was missent to Hanover, where it was postmarked and forwarded to the intended address.

for one of these stamps or a letter bearing one, to have been carried to Hanover and mailed there. This was not uncommon during the 1847 period, especially in a college town where students traveled from home and might have been provided with stamps to encourage correspondence. But given the very small numbers of 10¢ stamps sent to Norwich and Lebanon, it seems unlikely that stamps from those towns would make their way to Hanover.

Many famous collections have included 1847 covers from Hanover. The collection of Harvey Mirsky included the embossed lady's cover shown in Figure 4. This cover was lot 2317 in the April 24, 2012 sale of Mirsky's collection (Robert A. Siegel sale 1023) where it realized \$3,750, a high realization likely attributable to the clear strike of the bull's-eye killer on a pristine and very attractive cover.

It is rumored that at one time Creighton C. Hart's collection included all of the then-known Hanover covers bearing 1847 stamps. The covers in Figure 6 and Figure 7 both bear Hart's handstamp on reverse. Perhaps others in this study do too. Hart was for many years the editor of the 1847 section of this *Chronicle*, and the man who launched the first census of 1847 covers, ancestor and progenitor of the on-line database on which this article has relied. Laurence says Hart told him his 1847 interest began while he was a student at Dartmouth, where he was a member of the class of 1928. Hart initially set out to assemble a collection of 1847 covers from all the possible states and territories. That organizational approach colored his census efforts from the beginning.

But when Hart sold his collection in the Robert Kaufmann sale of April 30, 1990, the auction catalog contained only one cover from Hanover. This was the cover addressed to Charlotte Monahan, now identified as census ID 4965. It realized \$325.

The searchable database of 1847 covers is a wonderful research tool whose usefulness will improve with continuing updates. If you have 1847 covers in your collection, check the database to make sure they are represented—including an image. ■



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**1¢ 1857-61 TYPE V and Va IMPRINT STAMPS  
FROM PLATES 5, 7, 8, 9 AND 10**

JAY KUNSTREICH

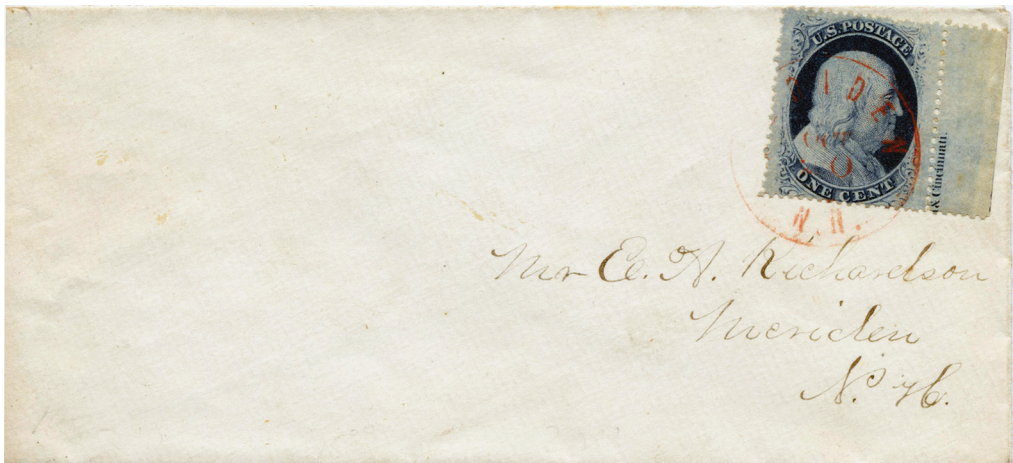
Engraver's imprint examples of the 1¢ 1857-61 stamp—Type V and Va from Plate 5, and Type V from Plates 7, 8, 9 and 10—are desirable and scarce. Since these stamps are perforated, the imprint will show only on stamps with selvage or on severely misperforated stamps that “capture” a portion of the imprint because of the misperforation.

The cover in Figure 1, a drop letter posted at Meriden, New Hampshire, shows a single stamp bearing the concluding portion of a partial imprint (“& Cincinnati.”) in the selvage at right. The full imprint would read: “Toppan, Carpenter & Co. BANK NOTE ENGRAVERS. Phila. New York. Boston & Cincinnati.”

The strip of three shown in Figure 2, electronically cropped from a full cover, shows the beginning portion (“Toppan, Carpenter & Co., BANK NOTE ENG...”) of the same imprint. The top stamp in this strip is especially interesting, since it shows, after the word “Carpenter,” the last two letters of the word “Casilear.” John William Casilear had left the firm in 1854 to pursue a career as a fine artist.<sup>1</sup> The firm name was duly changed, but the imprints on some plates, such as this one, show Casilear's name only partially erased.

**Census of surviving imprint stamps**

As a very rough measure, the survival rate of the various plate imprints might shed light on the total quantities of stamps that were distributed from the plates in question. To get a better understanding of just how scarce these items are, I set out to create a census



**Figure 1. Single perforated 1¢ Franklin stamp from Plate 10, showing partial imprint in selvage, tied on a drop cover posted and picked up at Meriden, N.H. Position 40R10.**





**Figure 2. Vertical strip of three, also from Plate 10, showing partial imprint captured by the perforations. Cropped from a cover posted at Charleston, South Carolina. The stamps are from Positions 60-80R10. Note the misspelled name: “Carpenterar & Co.”**

showing the number of imprint examples that have survived. The census classifies each item by plate number and location (whether from the left or right pane), and by condition (whether the item is unused or used).

Logical places to gather this data would be from known collections and from auction and expert certification records. Research began by determining the spacing differences for each of the five plates—the distance between the edge of the stamp design and the imprint. Table 1 shows these spacing measurements, as extracted from Mortimer Neinken’s One Cent book.<sup>2</sup>

The Table 1 data would suggest that imprint examples from the right panes should be less common than left pane imprints, because on the right panes the imprint is usually farther away from the stamp design, so the possibility of capture is less likely. The Table 1 data additionally suggests that imprint copies from Plates 5(R), 9(R) and 10 (L and R) should be the most difficult to find, because these show the largest distances between design and imprint.

Beside what I have in my collection and what I could locate in the collections of others, I searched the Philatelic Foundation records and the Robert A. Siegel Auction Galleries online records for imprint examples from plates 5, 7, 8, 9 and 10.

When the records did not specifically indicate which plate an imprint came from, I consulted the imprint illustrations in the Neinken book. By matching where the imprint lay in relation to the stamp design at any point, I could determine which plate a given stamp was printed from.

Captured imprints are not necessarily easy to recognize. The stamp in Figure 3 is a good example.

This stamp is from Position 70R10, the same position as the middle stamp in the strip in Figure 2. Count down seven perf tips on the right edge of the Figure 3 stamp and you will see the top of the “T” from “Toppan.” For my census, that qualifies as an imprint capture.

Table 2 shows the number of imprint examples I recorded for each side of each plate, both in unused and used condition. The grand total is 113. There may be some duplication resulting from items submitted more than once for certificates or offered at auction more than once, but I tried to minimize this duplication as best I could. Pairs, strips and blocks containing multiple imprints are counted as one item. My search included covers (such as Figure 1) as well as off-cover stamps.

**TABLE 1**

Plate	Left	Right
5	2.0 mm	2.5
7	1.50-1.75	1.75-2.00
8	1.75	2.25
9	2.0	2.5
10	2.5	2.75

**Table 1. Perforated 1¢ 1857-60 stamps, distance in millimeters between imprint and outer edge of stamp design, by plate and location (L or R).**

Figure 3. This used single stamp, from Position 70R10, shows part of the “T” in “Toppan” captured in the perforation tip to the right of Franklin’s forehead. Five perf tips higher, a bit of the “C” from “Carpenter” also shows.

This is the same plate and position as the middle stamp in Figure 2.



Not shown in the Table 2 data, but of possible interest to specialist collectors, is how many imprint examples involved selvage and how many involved imprints captured within the perforations. Captures predominate. Of the 113 examples, 44 were on the selvage (36 unused and 8 used) with 32 coming from Plate 10, 4 from Plate 9, 1 from Plate 8, 3 from Plate 7 and 4 from Plate 5. The remaining 69 examples (58 used and 11 unused) were captured within the perforations, with 5 coming from Plate 10, 16 from Plate 9, 23 from Plate 8, 17 from Plate 7 and 8 from Plate 5.

### Conclusions

While these results constitute a small statistical sample and do not take into account those examples that have not been submitted for expertizing or sold via a major auction house, the quantities indicated by this census still yield valid (if preliminary) conclusions:

Plate	Left Pane		Right Pane		TOTAL
	unused	used	unused	used	
5	1	9	0	3	13
7	4	8	3	5	20
8	3	15	1	5	24
9	2	9	2	7	20
10	21	1	11	3	36
					113

Table 2. Perforated 1¢ 1857-60 stamps, number of imprint copies recorded, by plate and location (L or R), unused and used.





**Figure 4. A horizontal imprint pair from Plate 5, unused (with original gum), showing a portion of the imprint captured at left. The stamps plate from Positions 51-52L5.**

1. Unused imprint stamps from Plate 5 are very rare. In fact, only one example has been recorded so far. This is the left stamp in the horizontal pair illustrated in Figure 4. The partial imprint is captured in the left border. The stamps plate from Positions 51-52L5.

2. Unused imprint stamps from Plate 7, 8 and 9 are not common and are in every instance scarcer than used examples.

3. As the spacing data suggested, right pane imprints are less common than left pane imprints.

4. Used plate 10 imprints are rare. This is most likely due to the fact that the Plate 10 imprint is farther away from the stamp design than on the other four plates. The large number of surviving unused Plate 10 imprints reflects the relative abundance of unused Plate 10 stamps. Plate 10 was the last of these stamps to be distributed before the Civil War broke out. Plate 10 stamps were thus the most likely stamps to be returned to the Post Office Department in Washington when the stamps were demonetized in 1861. The returned stamps of all denominations subsequently became available to collectors.

Although it has long been known that imprint examples from these five plates are scarce and desirable items, until now there has not been a breakdown of scarcity from each pane and plate. It is my hope that this article has shed some light on the statistical anomalies that have been revealed.

If there are any additional examples (items that have never been auctioned or expertized) among the collector universe, I would appreciate learning about them and receiving a scan. Imprints showing any part of the plate number will be the basis for a future article.

### Endnotes

1. Gary W. Granzow, "Toppan, Carpenter 3¢ 1851 Essays: Two Recent Finds," *Chronicle* 245.
2. Mortimer Neinken, *The United States One Cent Stamp of 1851 to 1861*, U.S. Philatelic Classics Society, 1972. ■



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**UNLISTED DIE PROOF FOR 15¢ 1869 SMALL NUMERAL ESSAY**

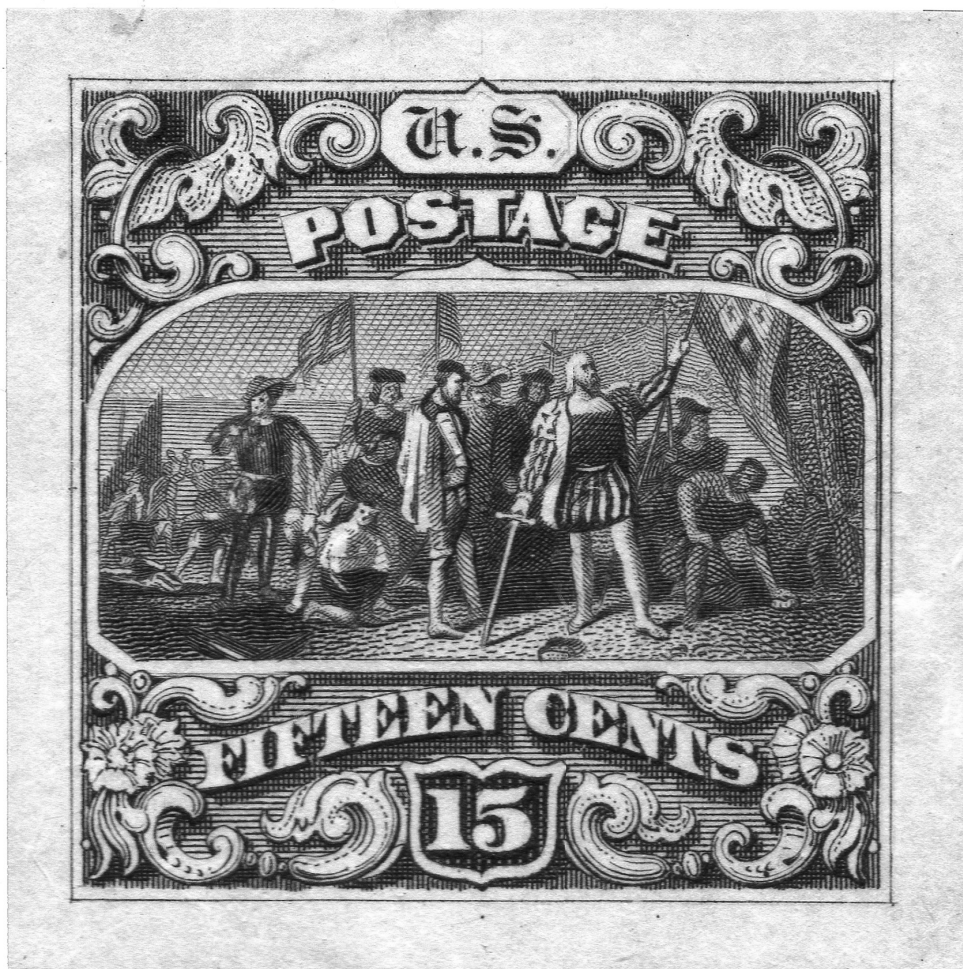
**SAM McNIEL**

For many years, I had in my large collection of 1869 essays just one 15¢ small numeral essay. There are not that many of these around, and they are hard to come by.

That one example, a complete die essay, is shown in Figure 1. This past year I obtained two additional examples. It was time for a new look.

For the small numeral 15¢ 1869 essay, Clarence Brazer listed two types: (1) “complete design as Type I stamp but smaller numerals” and (2) “incomplete—no outer frame-line or shading outside frame scrolls.” Since the differences between Brazer’s two types involve elements in the frame design only, we must assume he discerned no separate varieties in the central vignette.

The Scott specialized catalog follows Brazer’s listing. Scott 118-E1 is a die proof of



**Figure 1. Complete die essay showing the small-numeral version of the 15¢ 1869 stamp. The vignette is shown here to be a previously unrecorded die state.**



the vignette only (in dark blue) that apparently was not known to Brazer. Scott 118-E2 and 118-E3 are the two Brazer-listed designs: a complete die proof (118-E3) and a proof on which elements of the outer frame are incomplete (118-E2). Like Brazer, Scott makes no mention of variances in the vignette design. Yet they exist, as this article will show.

James Smillie was the engraver of the vignette. His tiny masterpiece is based on the painting, “Landing of Columbus” by John Vanderlyn, one of eight monumental historical paintings (each 12 by 18 feet) commissioned by Congress for the Capitol Rotunda, where the Vanderlyn painting has been hanging since 1847. Figure 2 is a digital copy of that painting, downloaded from the Internet.

If you compare the painting to the engraved product you can see that Smillie, a gifted miniature engraver, made a very good attempt to include as many elements as possible into the small space allotted to him on the stamp. In the painting reproduced in Figure 2, you will see a tree to the right of Columbus’ flag. Native figures are shown in poses of fear and admiration, hiding behind the tree. Note the man standing behind the tree trunk, peeking out from the left. His head is just under Columbus’ flag. Let’s call him Jim. Now examine the die proof in Figure 1. Can you see Jim? He’s there.

Figure 3 shows an enlargement of the vignette from the Figure 1 die proof and below it is the same portion from a blue die proof I recently acquired. There are distinct differences between the two. The black vignette at top must depict an earlier state of the vignette.

Note the tree trunk in the blue vignette. On the right, it shows horizontal shading lines added up the trunk. Most notably, Jim has disappeared. The slanted shading lines are longer; they now cover the background bush—and Jim too.

There are other differences as well. Note in the Vanderlyn painting that the flag on the left is actually a pennant, ending in two distinct tails. On the earlier die (in black, at top in Figure 3), the bifurcated tail is defined by horizontal lines only. On the later die (blue in Figure 3) the tips of the pennant are very clearly defined with border lines.



**Figure 2. “Landing of Columbus,” by John Vanderlyn. This monumental canvas, 18 feet wide and 12 feet high, is the design source for James Smillie’s tiny 15¢ 1869 vignette.**



**Figure 3.** At top, enlarged vignette from the Figure 1 essay. At bottom, enlarged vignette from another essay. In the blue vignette, the figure behind the tree at right has been eliminated, and the tips of the bifurcated pennant at left have been outlined.

Note also, at lower left in the early (black) vignette state, is an object that looks like a watermelon. Reference to the Vanderlyn painting will show that this actually represents part of the body of a native man crawling on his hands and knees. In the later die, this object has been further obscured with diagonal cross-hatching. Diagonal cross-hatching lines have also been added to the mountain that serves as the background behind Columbus' head.

Most of these changes suggest the rigorous attention to detail one might expect from an engraver as talented as Smillie. But why get rid of Jim? Smillie managed to include him in the earlier version, so space was obviously no problem. I'm just going to jump to the conclusion that Smillie was unhappy with this unessential detail and brushed it into the background. Whatever the case, we collectors have another item to add to our collections.

The vignette-only die proof that Scott lists as 118-E1 is printed on India paper die sunk on card. I've never seen this item, and the image that appears in the specialized catalog is much too small to indicate which vignette state it depicts.

But the evidence is clear. There are at least two vignette states of the 15¢ small numeral 1869 stamp, and they are progressive versions of the same die. How Scott will sort all this out remains to be seen. Meantime, if you own examples of this scarce die essay, by all means check them out. And if you inspect examples of the 15¢ 1869 stamps that were actually issued, you won't find Jim. ■



**FIVE YEARS LATER:  
UPDATING THE CENSUS OF 10¢ 1869 COVERS**

**MICHAEL LAURENCE**

**Introduction**

In the fall of 2009, I stopped adding to my cover record in order to create the final draft of my book, *Ten Cent 1869 Covers: A Postal Historical Survey*.<sup>1</sup> While I continued to keep track of new 10¢ 1869 covers as they appeared, I had to freeze the cover record in order to establish a fixed body of data to write about. The final draft was finished in early 2010 and the book appeared that summer. Five years later, it seems appropriate to provide an update.

My book recorded 1,298 genuine 10¢ 1869 covers. These were listed chronologically in an appendix to the book. As I write these words in May 2015, my listing consists of 1,358 covers. Sixty new covers have appeared since the book was published. One cover listed and prominently featured in the book was subsequently declared a fake. Another, said in the book to be fake, has now been pronounced genuine. These are discussed in detail toward the end of this article.

The new covers are listed in the table on the following two pages, presented in a format similar to that used in the book. The covers are arranged chronologically, according to the date they entered the mails. Origin and destination are presented in a single column (headed “From/To”). The “Stamps” column provides the Scott number(s) of all the stamps on the cover, and the “Reference” column provides source information (often an auction citation) that in most cases can lead the curious student to an image of the cover. I have also included my ID number that uniquely identifies each cover. I’ve found this to be a tremendous help, though few others seem to care.

Having laboriously recorded 10¢ 1869 covers for half a century, I felt from the beginning that my cover record was solid and comprehensive. I’m pleased to report that since the publication of the book, little has occurred to change that. I had been cautioned that the appearance of the book would bring forth a *tsunami* of new covers, but that didn’t happen. The 60 new covers represent an average addition of just one cover a month—a total increase of less than five percent over five years.

In assembling the original cover information, I consulted auction catalogs major and minor, going back to the days when it was illegal to publish photos of United States stamps. I sought out specialist collectors known to possess holdings of 1869 material. And I did what I could to make my interest widely known. I wrote articles about various aspects of 10¢ 1869 covers in many stamp publications. I exhibited my specialized 10¢ 1869 collection worldwide. I was a founding member of the 1869 Pictorial Research Associates and helped spark the publication of the “Great 1869 Cover Census” which appeared in book form almost 30 years ago.<sup>2</sup> In that book, I wrote the chapter on 10¢ 1869 covers. I even created 10¢ 1869 T-shirts.

Most important, I searched for 50 years. My thinking was that over two generations, all the covers in collector hands would appear in the marketplace at least once, enabling a dutiful census-taker to record their existence. As it turns out, I was wrong in this assump-

tion. Fifty years is not long enough: 75 would have been better, but none of us has that much time.

Where did the 60 new covers come from? I have examined the information carefully, looking for patterns that might define flaws in my data-gathering practices, in hopes that future students, doing census studies for other covers, might benefit from my mistakes.

In terms of how the new covers came to light (or to be less charitable, how I missed them), I conclude that the new covers divide broadly into four categories. Ten covers came from **new finds**, original discoveries that took place after my book was published. Thirteen covers were unearthed using **internet search tools** that didn't exist when I assembled the original data. Fifteen reposed in **old-time collections** that, had I been more persistent, I might have been able to penetrate. And 22 were covers that I simply **missed**. They were

Date	From/To	Stamps	Reference	X	ID
Jul 15, 1869	Pittsburgh, PA/Sunna, GER	2-116	Tom Mazza	M	1384
Sep 16, 1869	New York, NY/Waldaschach, GER	116	Harmer Intl 4-14-13	M	1368
Sep 20, 1869	New York, NY/Bavaria, GER	116	Ventura 9-2009	M	1333
Sep 21, 1869	Boston, MA/Yokohama, JPN	116	Figure 1	N	1377
Oct 21, 1869	New York, NY/Paris, FRA	116, 114, 113	622 Kelleher 3975	O	1347
Oct 25, 1869	New York, NY/AUT	116	Stanley Piller	O	1334
Nov 2, 1869	Buffalo, NY/Hong Kong, HKG	116	56 Rumsey 1471	M	1376
Dec 9, 1869	New York, NY/GER	116	PF 181,992	S	1389
Dec 12, 1869	Augusta, GA/Baltimore, MD	116	Stanley Piller	O	1335
Dec 25, 1869	New York, NY/Aarau, SWT	116	Steve Taylor	N	1340
Jan 14, 1870	Chicago, IL/Koenigsberg, GER	116	<i>Chronicle</i> 231, pg. 248	O	1336
Jan 19, 1870	Upper Alton, IL/Wurttemberg, GER	116	637 Kelleher 870	M	1385
Jan 23, 1870	Milwaukee, WI/Saxony, GER	116, 3-114	Gibbons 11-12-2014	M	1378
Jan 25, 1870	New York, NY/Herzberg, GER	116	PF 307,401	M	1356
Mar 9, 1870	New York, NY/Honolulu, Hawaii	116	1009 RAS 192	M	1351
Mar 19, 1870	New York, NY/Mexico City, MEX	2-116	1054 RAS 641	M	1371
Mar 20, 1870	Yokohama, JPN/Niles, MI	116	PF 132,664	S	1337
Mar 23, 1870	Buffalo, NY/Berlin, GER	116	3007 HRH 1873	M	1393
Mar 28, 1870	Charleston, SC/Bremerhaven, GER	116	Reg-Sup 6-6-2014, 3120	M	1375
Apr 3, 1870	New York, NY/Gottingen, GER	116	Matthew Kewriga	M	1355
Apr 9, 1870	San Francisco, CA/Gironde, FRA	116	Frajola site	S	1382
Apr 10, 1870	San Francisco, CA/Altona, GER	116	52 Rumsey 4-2013 1498	M	1370
Apr 12, 1870	New York, NY/Lyon, FRA	116	Matthew Kewriga	M	1353
Apr 14, 1870	New York, NY/Havre de Grace, NFD	116	<i>Chronicle</i> 236, pg. 370	M	1350
Apr 19, 1870	New York, NY/Cadiz, SPA	2-116,115,113	Figure 2	N	1374
Apr 20, 1870	Yokohama, JPN/London, GBR	116, 115	Figure 5	O	1338
Apr 23, 1870	Cincinnati, OH/Liverpool, GBR	116	Overseas dealer	M	1383
May 12, 1870	Chicago, IL/Prussia, GER	2-116	Seen on eBay 3-18-2013	S	1367

**Summary listing of the 10¢ 1869 covers that have appeared since the 2010 publication of the author's census in *Ten Cent 1869 Covers*. The covers are arranged chronologically according to the date they entered the mails. The "X" column (for "explanation") designates how the covers came to light: "M" = covers the author missed; "N" = new finds; "O" = old-time collections, "S" = internet search engines.**



out there in the marketplace, changing hands from time to time, but their periodic appearances escaped my attention. I will discuss the four categories in turn. In the accompanying table, the “X” column (for “Explanation”) indicates which of the four categories yielded the cover. M = covers I missed; N = new finds; O = old-time collections; and S = internet search engines.

### New finds

Let’s begin with new finds, which continue to occur. I hope they always will. The treasure hunt is a big part of the appeal of our hobby. Ten of the new covers were unavailable when I wrote my book because they had not yet come to the light of day. They reposed in desk drawers or attics in correspondences that were unknown to philately while my book was being written.

Date	From/To	Stamps	Reference	X	ID
May 14, 1870	St. Thomas, DWI/New York, NY	116	Reg-Sup 6-7-15, 3079	O	1392
May 31, 1870	New Orleans, LA/Rennes, FRA	116	Frajola site	S	1381
Jun 14, 1870	St. Louis, MO/Vienna, AUT	116	PF 204,575	S	1388
Jun 15, 1870	San Francisco, CA/Garonne, FRA	2-116	Frajola site	S	1380
Jun 18, 1870	New Orleans, LA/Paris, FRA	116	PF 483,229	S	1339
Jul 9, 1870	Watertown, MA/Paris, FRA	116	1021 RAS 309	O	1364
Jul 14, 1870	St. Thomas, DWI/New York, NY	116	Figure 8	S	1390
Aug 6, 1870	San Francisco, CA/Paris, FRA	116	1051 RAS 1501	M	1373
Aug 22, 1870	Yokohama, JPN/Hartford, CT	3-116	1016 RAS 1049	N	1359
Aug 23, 1870	Louisville, KY/Amsterdam, NLD	116	Figure 4	O	1369
Sep 1, 1870	Monument, MA/Monganui, NZ	116	Figure 7	O	1379
Sep 25, 1870	St. Louis, MO/Heilbronn, GER	116	Stanley Piller	O	1341
Sep 29, 1870	New York, NY/Naples, ITA	2-116	Jeffrey Forster	M	1366
Oct 11, 1870	Hiogo, JPN/Hartford, CT	116	1016 RAS 1051	N	1361
Oct 11, 1870	Hiogo, JPN/Hartford, CT	3-116	Figure 3	N	1360
Oct 13, 1870	Shanghai, CHN/Hartford, CT	116	1016 RAS 1052	N	1362
Oct 23, 1870	Yokohama, JPN/Hartford, CT	2-116	1016 RAS 1048	N	1358
Oct 23, 1870	Yokohama, JPN/Hartford, CT	2-116	1016 RAS 1047	N	1357
Nov 7, 1870	Portsmouth, NH/Veracruz, MEX	116	Seen on eBay 4-2011	S	1354
Nov 13, 1870	Shanghai, CHN/Hartford, CT	116	1016 RAS 1053	N	1363
Jan 30, 1871	Pescadero, CA/Bremen, GER	116 on U58	4001 Kelleher 1751	O	1349
Feb 12, 1871	Shanghai, CHN/Boston, MA	116	1002 RAS 136	M	1348
Feb 12, 1871	Shanghai, CHN/Jefferson, IA	116	986 RAS 1801	M	1343
Feb 12, 1871	Shanghai, CHN/San Francisco, CA	116	Heritage 12-09, 31394	M	1342
Mar 5, 1871	E. Pembroke, MA/N castle, GBR	116	622 Kelleher 3979	O	1345
Mar 20, 1871	E. Pembroke, MA/Bremen, GER	116	622 Kelleher 3978	O	1346
Mar 23, 1871	Pittsburgh, PA/Bremen, GER	2-116	Dan Telep	O	1372
Jul 3, 1871	Canastoga, NY/Peterborough, GBR	116	Stanley Piller	O	1344
Mar 15, 1872	Shanghai, CHN/Newton, IA	116	Rumsey 4-2015, 1218	M	1386
Apr 21, 1872	New Orleans, LA/Havana, CUB	116	PF 289,908	S	1387
Jan 17, 18xx	New York, NY/Aspinwall, NGR	116	Seen on eBay 5-2011	S	1352
xxx xx, 18xx	New York, NY/Acapulco, MEX	116	Seen on eBay 4-2012	S	1365



**Figure 1. 10¢ 1869 stamp paying the direct steamship rate on a cover from Boston to Yokohama, 21 September 1869, from a business correspondence discovered in the Ruhr valley and brought into the collector marketplace by a German auction house in 2014.**

Just last summer, a small auction house in Germany offered a group of 50 business letters addressed to the Charles Thorel firm in Yokohama. The covers were mostly from the old German states, but a few were from Great Britain and ten were from the United States, franked with 1861, 1869 and Bank Note stamps. Covers from the extensive Thorel correspondence have long been known to the collector community, but these covers found in Germany were entirely new. Section editor Scott Trepel wrote about this exciting find in the *May Chronicle*.<sup>3</sup> The covers were discovered, as Trepel described it, “lying dormant in the eastern Ruhr city of Castrop-Rauxel...in their original unfolded condition, just as they might have reposed in a business file.” How they got from Japan to Germany is not known.

Trepel’s article focused on covers that bore 24¢ and 30¢ 1869 stamps, but the German find also contained a very nice 10¢ 1869 cover. Shown as Figure 1, this is a fresh and pretty cover from Boston, posted September 21, 1869. It sold (not to me) for €1,100 plus commissions, a total at that time of around \$1,500.

The Figure 1 cover crossed the United States on the recently-completed transcontinental railroad and transited the Pacific on the sidewheel steamer *China*, departing San Francisco October 4 and arriving Yokohama October 30. Sailing data is from the *Frajola-Perlman-Scamp* book,<sup>4</sup> which is the transpacific equivalent of the indispensable Hubbard-Winter transatlantic book. The 10¢ postage paid the blanket steamship rate, a non-treaty rate that required no exchange-office markings and paid transit only to the foreign frontier, in this case the U.S. consular post office at Yokohama, where the letter was presumably picked up by a Thorel employee.

In that same article, Trepel also described three newly-discovered 24¢ 1869 covers to Spain that were sold in 2014 by the Soler y Llach auction firm in Barcelona. These were from the Jose Esteban Gomez correspondence, which for at least 40 years has been a continuing source of attractive and previously unrecorded 1869 and Bank Note covers from New York to Cadiz. This latest Gomez dispersal contained only one 10¢ 1869 cover, but it





**Figure 2. 28¢ rate Spain, via British mails, on a very colorful cover from the Jose Esteban Gomez firm, whose correspondence from New York City to Cadiz continues to disgorge heretofore unrecorded covers. This one first surfaced in an auction conducted by the Soler y Llach firm in Barcelona in 2014. The 28¢ rate to Spain began on 1 January 1870 and continued at various rate progressions until 1875.**

was a very nice one, shown here as Figure 2. A cover with this same franking, also from the Gomez correspondence, is illustrated as Figure 11-4 in my book.

During the first nine months of 1870, the fully prepaid rate to Spain via the British mails, on a cover weighing between 7½ and 15 grams, was 28¢. On the cover in Figure 2, this rate is paid by 2¢, 6¢ and two 10¢ 1869 stamps, tied by three strikes of a New York foreign mail rosette killer. The red handstamped 24, partly obscured by the black double-oval Cadiz entry marking, designates the U.S. credit to England. The red crayon 4 represents a four pence British credit to Spain. This lovely cover sold for €4,600 plus fees, a total of around \$8,000.

A few years earlier, in 2011, Trepel in his role as auctioneer had himself dispersed another important new find of transpacific covers, which from a 10¢ 1869 perspective was more significant than the recent Thorel covers. Siegel sale 1016 featured seven transpacific 10¢ 1869 covers (my ID numbers 1357-63), from the newly-discovered correspondence of a world-traveling journalist named DeBenneville Randolph Keim. He was writing to his future bride, Miss Jennie Owen of Hartford, Connecticut.

The Keim-Owen find was well described by Trepel in *Chronicle* 233, so I will not dwell on it here.<sup>5</sup> Most notably, it included two 10¢ 1869 covers canceled with the Hiogo (Japan) double-circle, a fairly common postmark on off-cover stamps, but very scarce on cover. Prior to the Keim-Owen find, there were only three 10¢ 1869 covers known with this marking. Now there are five.

The best of the Keim-Owen covers (it sold for \$27,600) is shown in Figure 3. This triple-rate cover bears a vertical strip of three fat and well-centered 10¢ 1869 stamps, canceled by three strikes of the Hiogo double circle. The cover also shows a Yokohama circular datestamp (dated October 23 [1870]) and a waffle-like killer cancel that resembles a marking recorded as having been used at Nagasaki in 1870.<sup>6</sup> The Yokohama datestamp has been



**Figure 3. From a family correspondence consigned to the Siegel firm in 2011, this cover (and another from the same correspondence) almost doubled the available quantity of 10¢ 1869 covers showing the Hiogo (Japan) double-circle cancellation. Franked for triple the 10¢ transpacific rate, this cover was posted in the fall of 1870. It shows strikes of cancels from Hiogo, Yokohama and (possibly) Nagasaki.**

strengthened in manuscript, probably by the recipient, Jennie Owen, who painstakingly recorded the sequence and the dates of this very complicated correspondence.

### Old-time collections

When I began writing the final draft of my book, I assumed that my contacts with collectors over the years had pretty much given me access to all the 10¢ 1869 covers that reposed old-time collections. This was a mistake. Fifteen covers (designated “O” in the tabular data) fall into this category, and several of them are highly important. I would certainly have illustrated and discussed them in the book, if only I had known they existed.

Here I overlooked two important aspects. (1) Old-time collectors, some of them collectors I knew well and who were aware of my quest, had 10¢ 1869 covers in their collections that they never told me about. And (2), some collections were so deeply buried that few among the current generation of collectors (myself included) knew they existed.

I initially thought the cover in Figure 4 was a good example of the first category. This is a 10¢ 1869 cover from Louisville to Amsterdam, posted August 23, 1870. While it looks ordinary at first glance, this is in fact the only 10¢ 1869 cover so far recorded showing the 10¢ closed-mail rate to the Netherlands, a rate that was in effect from 1 February 1870 all the way up to Universal Postal Union. It’s quite a mystery why covers showing this rate are so scarce. As I wrote in my book: “Given the long lifetime of the 10¢ rate to the Netherlands and given that the rate began in early 1870 when the 10¢ 1869 stamp was at the peak of its use, I find it remarkable that a solo 10¢ 1869 stamp has yet to be found on a cover to the Netherlands. Such an item almost certainly exists. It just hasn’t come to my attention.”<sup>7</sup>

How right I was. The Figure 4 cover was part of the Hegland collection of transatlantic covers, sold by Schuyler Rumsey in April, 2013. I bid very generously on it, and probably would have won it, but through an unfortunate agent mix-up, my bid never made it to the auction house. The cover was purchased very reasonably by Jeffrey Forster.





**Figure 4. 10¢ 1869 stamp on a cover to Amsterdam, posted at Louisville, Kentucky, on August 23, 1870, paying the 10¢ closed-mail rate effective from 1 February 1870 until the Netherlands joined the Universal Postal Union. Prior to the appearance of this cover in a Rumsey auction in 2013, this rate was not known to exist on a 10¢ 1869 cover.**

Robert Hegland, the designated consigner whose realization was presumably diminished because of the absence of my bid, is still an active and senior member of our Society (RA327), who joined USPCS back when it was a study group for platers of the 3¢ 1851 stamp. Hegland and I have known each other for close to half a century. When I saw him at our annual meeting in San Francisco in April, I inquired about the Figure 4 cover, hoping to learn why he had never told me about it. As it turns out, he never told me about this cover because it was never in his collection! The auctioneer had obtained the cover from some other source and included it in amongst the Hegland material because it seemed to fit there. So much for my well-crafted theory that Bob hadn't informed me about the cover because for him it was an item so ordinary as to be unworthy of any special attention.

I suspect this explanation did apply to the four 10¢ 1869 covers that were in the collection of the late Arthur Beane, another early member of our Society whom I knew fairly well. Arthur had four 10¢ 1869 covers he never told me about (ID numbers 1345-47 and 1349 in the tabular listing). All four covers came to light when the massive Beane collection was worked off by the Kelleher firm. Three of the covers were common uses to Germany. The fourth (ID 1347) was a treaty-rate cover to Paris with 10¢, 3¢ and 2¢ 1869s. To me, any treaty-rate 10¢ 1869 cover to France is notable. But for Arthur Beane, these covers might have been too trivial to be worth mentioning.

The second category of old-time collections is well represented by the Frelinghuysen cover (ID 1364) that I wrote about in *Chronicle* 235.<sup>8</sup> The bulk of the Frelinghuysen collection had been assembled prior to the 1950s and then remained dormant until it was auctioned by the Siegel firm in 2012. The Frelinghuysen 10¢ 1869 cover was posted at Wattertown, Massachusetts, and addressed to France. Through a succession of unlikely events, the stamp on this cover wound up being struck by a French maritime cancellation, the anchor in a diamond of dots.

In a similar vein, west coast dealer Stanley Piller, a long-time *Chronicle* advertiser, four years ago acquired a collection he described to me as “a real old-time holding—off the market for more than 50 years.” He would say no more about the owner, but the holding



**Figure 5.** This cover from Yokohama to London spent half a century in a dormant collection. The magenta manuscript “2” is a San Francisco credit marking applied only to transit letters such as this. San Francisco’s magenta exchange office marking, struck on the back, is shown reduced as an inset.

included seven 10¢ 1869 covers that were entirely new to me (ID numbers 1334-36, 1338, 1341, 1344 and 1377). Four of the Piller covers were fairly pedestrian, but three are worth discussion. As it happens, two of the three involve transpacific mails.

Especially notable is the cover in Figure 5, a combined-rate cover, posted at Yokohama in April, 1870, and sent across the Pacific via the United States to London. On this cover the 10¢ 1869 stamp pays the transpacific rate and the 6¢ 1869 stamp pays the transatlantic rate from the U.S. to England. The bold “X” cancel was used at the U.S. consular post office in Yokohama from 1868 into 1870. Too bad the 6¢ stamp is missing a corner, but this is still a very striking cover.

As noted earlier, the 10¢ rate between Yokohama and San Francisco was the blanket steamship rate. This was not a treaty rate, so no exchange office markings were required. But the 6¢ rate from the U.S. to England was very much a treaty rate. The Figure 5 cover was backstamped with a magenta San Francisco exchange-office marking when it entered the treaty mails. At San Francisco it was put into a closed bag for transit via New York to London. A reduced photo of the 22-millimeter May 14 San Francisco exchange-office backstamp is shown inset in the Figure 5 illustration, adjacent to the London marking, clearly dated July 1, 1870, which was applied when the treaty mailbag was opened.

### San Francisco 2¢ credit markings on transit covers

The most interesting feature of the Figure 5 cover is the magenta manuscript “2” below the 6¢ stamp. Applied at San Francisco, this marking designates a 2¢ credit to England.

One of the fascinating things about the 10¢ 1869 covers is how well they illustrate various steps and half-steps in the long march toward Universal Postal Union. Lost today amongst mass spam email is an essential concept on which UPU was founded: the reciprocal nature of letter-post correspondence.

In aggregate, every letter sent generated a response. There was really no need, in the world postal macroeconomy, for nations to account for international letters individually. If every nation agreed to charge approximately the same prepayment on international correspondence, individual national posts could deliver all the foreign letters they received with



no additional charge and retain all the postage on outgoing covers (which the receiving nations would deliver on the same basis). The two sums would roughly balance. Accounting for individual covers was thus wasteful and unnecessary—though it did create a lot of jobs and (retrospectively) many cherished collectibles.

Postal reciprocity was always a difficult concept to grasp and it was especially problematic when transit mail clouded the picture. In international postal jargon, transit letters are those that pass through a middleman nation on their journey from the country of origin to the country of destination. On transit mail, the receiving nation was seen as a victim, since it had to perform an expensive, labor-intensive service (mail delivery) while receiving no revenue. The transit nation was seen as a free-rider, gaining unearned revenue without performing much service.

The mash-up solution, inelegant and theoretically absurd, was for the transit nation to compensate the receiving nation for the delivery cost of each transit letter. This practice was first established in the U.S.-British postal treaty of 1868. That agreement took a giant step toward UPU by eliminating individual, cover-by-cover accounting for the nationality of the steamships carrying transatlantic mail. But respecting transit mail, it continued the prior practice of individual debits and credits. I cited the statutory specifics in my book.<sup>9</sup> When one of the treaty participants acted as a transit nation, it was to credit the other “for the sum of two cents upon every single paid letter.”

From 1869 into the 1870s, the British carefully followed this practice on westbound transit covers originating in Europe (or beyond) that passed through the British mails on their way to the United States. On such covers the exchange office of entry was London, which stamped each transit cover with a “2 CENTS” credit marking. Steve Walske’s article elsewhere in this *Chronicle* shows three examples—Walske’s Figures 12, 15 and 16—on covers from France, one of them a flown balloon cover from the Siege of Paris in 1871.

For eastbound transit mail bound for England and coming into the United States from Yokohama, there were two exchange offices, San Francisco and New York. Some eastbound transit covers were exchanged at San Francisco. Others waited until they reached New York and were exchanged there. It’s not clear on what basis individual covers were routed, or how the covers exchanged from New York were handled in their trip from San Francisco. Most likely they crossed the country in closed bags, but there’s little evidence to support any generalization.

What we do know from the 10¢ 1869 covers from Japan is that all transit covers to England that were exchanged at San Francisco (Figure 5 is an example) received the San Francisco credit 2 marking, sometimes applied in manuscript, sometimes via a handstamp, but always in San Francisco’s distinctive magenta. Conversely, all the transit covers to England that were exchanged at New York received no credit markings of any sort. This difference in handling has confused collectors trying to interpret the covers.

Figure 6 shows a supporting example. Also from Japan to London, this cover bears the same franking and pays the same combined rate as the cover in Figure 5. It was posted at Yokohama in December, 1870, eight months after the Figure 5 cover, by which time the U.S. consular post office at Yokohama had acquired its own circular datestamp. But the Figure 6 cover was exchanged at New York (evidenced by the red New York exchange office marking) and bears no 2¢ credit. Britain surely got its 2¢ as the treaty required. My guess is the New York exchange office did the accounting using a waybill or some similar aggregative transmittal document.

As to the varying application of credits in San Francisco and New York, the specific evidence is this: Eleven 10¢ 1869 covers show transit carriage from Yokohama to London. Five of these were exchanged at San Francisco and all five show credits of 2¢ (4¢ for one double-rate cover). The other six covers were exchanged at New York. None of these shows a credit marking of any sort.



**Figure 6. Also from Yokohama to London and very similar to the cover in Figure 5, this cover, once in the Marc Haas collection, entered the treaty mails at New York (rather than San Francisco) and does not show the 2¢ transit credit marking that San Francisco applied to all such mail during the 1869 era.**

There's still a lot we don't know about the handling of the transpacific mails. The 1868 treaty was probably accompanied by detailed "articles of execution" that would shed light on how the treaty terms were supposed to be implemented. If such a document exists, I've never seen it. Long a mystery, the San Francisco transit credits have now found a place among the scarcest exchange-office markings in U.S. postal history.

### Hall Line cover to New Zealand

A second notable transpacific item from the old-time holding unearthed by Piller is the cover shown in Figure 7, addressed to a New England whaling ship at Manganui, New Zealand. While this cover also isn't much to look at, it's actually a very scarce example of the short-lived 10¢ direct rate to New Zealand, which was available for just six months in 1870, after which it was superseded by a 12¢ treaty rate that lasted into the 1890s. Only a handful of direct-rate covers are known, all franked with 10¢ 1869 stamps.

All covers showing the 10¢ rate to New Zealand traveled via the Hall Line, from Honolulu and Auckland. I published background information and sailing data in my book (Table 25-1), where I illustrated a similar 10¢ cover from this same correspondence.

The Figure 7 cover was posted at Monument, Massachusetts, on September 1, 1870. Monument was a small seaport on the south coast of Cape Cod that disappeared with the demise of the whaling industry. The Monument post office was discontinued in 1884 and Monument is now part of the town of Bourne.

The Figure 7 cover crossed the continent on the railroad, departed San Francisco on September 12 and traveled to Honolulu on the steamship *Moses Taylor* of the North Pacific Transportation Company (previously the California, Oregon and Mexico Steamship Company). At Honolulu the cover boarded the Hall Line steamer *City of Melbourne* for carriage to Auckland, where it arrived October 17. The Auckland backstamp reads "OC 17 1870."

The Hall Line made just six crossings from Honolulu to Auckland during the 10¢ rate period. With the appearance of the Figure 7 cover, five of the six crossings are supported by 10¢ 1869 covers. The Figure 7 cover is now in the collection of one of our New Zealand members, Robert S. Watson, RA 3838.





**Figure 7. From Monument, Massachusetts to Manganui, New Zealand, this cover reposed in the same old-time collection as the cover in Figure 5. It shows the scarce 10¢ direct rate to New Zealand via the Hall Line, in effect for just six months.**

#### **Cover to Koenigsberg**

The third noteworthy 10¢ 1869 cover from the old-time holding that Piller brought into the marketplace is addressed to Koenigsberg in East Prussia. Koenigsberg is now Kaliningrad, capital city in the oblast of Kaliningrad, that odd detached enclave of Russia, about the size of Connecticut, that nests between Poland and Lithuania on the Baltic Sea.

Covers bearing 1869 stamps and mailed to Russia proper are not known to exist. So for 1869 collectors who collect by destination (as many do) a cover to Koenigsberg is as close as they can get to a cover to Russia—even though it was not part of Russia during the 1869 era or any time prior to 1945. I discussed and illustrated the Koenigsberg cover in an article entitled “1869 Covers to Russia—Almost” in *Chronicle* 231.

#### **Missed covers**

This is the biggest category of all. Owing to lack of sufficient diligence, I missed quite a few covers—the 22 designated “M” in the accompanying table—but most of them were fairly ordinary and not worth special mention in this follow-up. By far my biggest miss was a cover to Newfoundland, the only 10¢ 1869 cover known to this scarce destination. This cover was illustrated in a book that I owned for many years and thought that I had read thoroughly, Robert Pratt’s *The 19th Century Postal History of Newfoundland*, published the Collectors Club (New York) in 1985. This is a huge book, which I guess I never finished; the cover was illustrated on page 661. When the Pratt Newfoundland material was sold by the Harmer International firm in 2011, Jeffrey Forster bought it, this time fair and square over my underbid. Subsequently, this cover was illustrated and explained in detail by David D’Alessandris in a broad survey article published in the *Chronicle* in 2012.<sup>10</sup>

#### **Search-engine discoveries**

The Internet, Google and related search tools did not exist when I conducted the bulk of my cover research. The job would have been immensely easier if those tools had been available. Thirteen covers in the accompanying listing were unearthed using various internet search-engines; these are designated “S” in the tabular data.

The records at the Philatelic Foundation provide an excellent illustrative example. Between 2006 and 2008 I was Executive Director of the PF. At that time, to search the PF patient records seeking specific items that had been previously certified was a tedious manual task. But since I was there full time for almost two years, I had ample opportunity to search through the files, thoroughly I thought, to make note of all the 10¢ 1869 covers that had passed through since the PF was founded.

One of my few enduring accomplishments during my time at the PF was to set in motion the project of digitizing the Foundation's patient records. This was an expensive and time-consuming task that continued long after I had retired. The work was completed just a few years ago. Today the PF search engine is a model of speed and simplicity, a hugely powerful tool freely available to anyone who visits the PF website. When I used the PF search engine for the first time, I was amazed to find four covers (ID numbers 1387-90) that I had missed going through the paper files. Whether this represents sloppiness on my part or incompleteness in the paper records, I cannot say. What I can say is that the current PF search engine is a wonderful tool, lightning fast and very user-friendly.

### Fake cover reclassified as genuine

One of the four new items I discovered through the PF search engine was a cover that was listed in my book as a fake. Shown here as Figure 8, this was in the John Juhring collection (Gibbons Frankfurt sale, lot 787). The cover originated in Puerto Rico and was privately carried to St. Thomas, in the Danish West Indies, where it entered the mails. The St. Thomas circular datestamp reads "14/7 1870" and the black New York datestamp reads JUL 21.

At the time of the Juhring sales, in 1978, the four-ring target that barely ties the stamp in Figure 8 was not confirmed as having been used at the New York foreign mail office. Because of this, the cover was originally certified (PFC 57,793) as "stamp added." That's why I had listed it as a fake. But since then, outbound covers have come to light confirming usage of the target marking at the New York foreign office. Two examples on covers from the spring of 1870 were shown in my article in *Chronicle* 235 (see endnote 8). More acces-



**Figure 8.** This newly reclassified 10¢ 1869 cover originated in Puerto Rico and was carried privately to St. Thomas, where it entered the mails. The Philatelic Foundation initially certified this cover as "stamp added" but then reversed its opinion to genuine after new evidence confirmed the authenticity of the four-ring target.



sibly, the marking also can be seen on the cover illustrated in this very *Chronicle*, in Steven Walske's article on French packet covers (Walske's Figure 2 on page 272).

When the facts change, as Lord Keynes famously said, one should change one's opinion. A new certificate was issued for the Figure 8 cover (PFC 158,578), which declares that the stamp is "genuinely used on cover."

Other search-engine sightings came from Richard Frajola's site (some pleasant items) and from eBay (mostly dogs). I am not a major user of eBay, though many collector friends swear by it. The few new 10¢ 1869 covers that I unearthed on eBay were for the most part in deplorable condition, basically unmarketable through more traditional sales channels. One that I well remember (ID 1365) is a cover from New York to Acapulco. Such a cover is inherently interesting because it involves two steamships on two oceans. The eBay cover seemed perfectly genuine in all respects, but other than the New York killer cancel that tied the stamp, it was utterly devoid of markings. No merchant's cachet, no New York circular datestamp, no Mexican due marking, nothing. In the absence of content information, such a cover can't be dated. It reposes uncomfortably in a taxonomical limbo.

### French-mail cover to Argentina reclassified as fake

I mentioned at the outset that one item dropped out of the record. This is the cover to Buenos Aires shown in Figure 9, an important postal history artifact that has been illustrated and discussed in the *Chronicle* several times over the years and is featured as Figure 5-5 in my book.

This cover was for many decades one of the highlights in Raymond Vogel's matchless specialized collection of the 15¢ Lincoln stamp. It depicts the 25¢ French-mail rate to Argentina, carried by Brazil-line steamer from New York to Rio de Janeiro and via French-line steamer beyond Rio to Buenos Aires. The New York credit 15 represents the credit to France for two French rates at 7½¢ per quarter ounce.

It was probably 40 years ago that I first saw this cover in Vogel's collection. I greatly admired it and Vogel lent it to me for photography—in the Chicago studios of *Playboy* mag-



Figure 9. Long regarded as one of the gems in the Raymond Vogel collection, this splendid showing of French-mail carriage from the U.S. to Argentina was illustrated and praised in *Ten Cent 1869 Covers*. But when the Vogel collection was dispersed, the cover was found to be a fake. The 15¢ stamp is a replacement and did not originate.

azine. Those were the days. Then and now this was the only cover on which the 10¢ 1869 and the 15¢ Lincoln stood together with no other stamps. Vogel told me he had launched his Lincoln specialty with the purchase of a fine collection of 12¢ and 15¢ 1861 material from Ben Newman, an esteemed Chicago collector from an earlier generation. This cover had been part of that acquisition.

Vogel passed away a few years ago and in due course his collections were dispersed the Robert A. Siegel Auction Galleries. In examining this cover while lotting the Lincoln collection, Siegel president Scott Trepel (who moonlights as the editor of this section of the *Chronicle*) noticed that the cancellation on the 15¢ stamp does not tie and (more important) does not match the Boston killer boldly struck on the accompanying 10¢ 1869 stamp.

The Boston markings are clearly the work of a duplex canceller—on which both killer and circular datestamp are yoked to the same device. With such tools, the distance between the killer and the circular datestamp cannot vary. A fainter second strike of the Boston CDS ties the 10¢ 1869 stamp. The distance between this strike and the associated killer on the Lincoln stamp, and the relative positioning of the two, are quite different from the crisp strike across the 10¢ 1869 stamp. This led Trepel, and subsequently the Philatelic Foundation, to conclude that the 15¢ Lincoln stamp did not originate on this cover.

This is certainly a clever and deceptive fabrication. No question, this cover began its life franked with this 10¢ 1869 stamp and another 15¢ stamp, more likely a Lincoln than a 15¢ 1869 stamp. The markings clearly indicate the 25¢ rate and confirming covers (none with these two stamps) survive from this same correspondence. Probably the original Lincoln stamp was defective and this one was added as a cosmetic substitute.

For almost half a century this cover stood at the top of the list of covers I felt were essential to complete the postal history portion of my specialized 10¢ 1869 collection. Then, when the cover finally became available, it turned out to be bad.

How very sad. I subsequently purchased this cover from the Vogel heirs, partly to get it out of the marketplace, but also to have it as a keepsake—a poignant memento of a very remarkable collector, and an ongoing reminder that collectors should be wary of covers that they desperately want to be good, because sometimes they're not. One must never let desire cloud good judgment.

### Conclusion

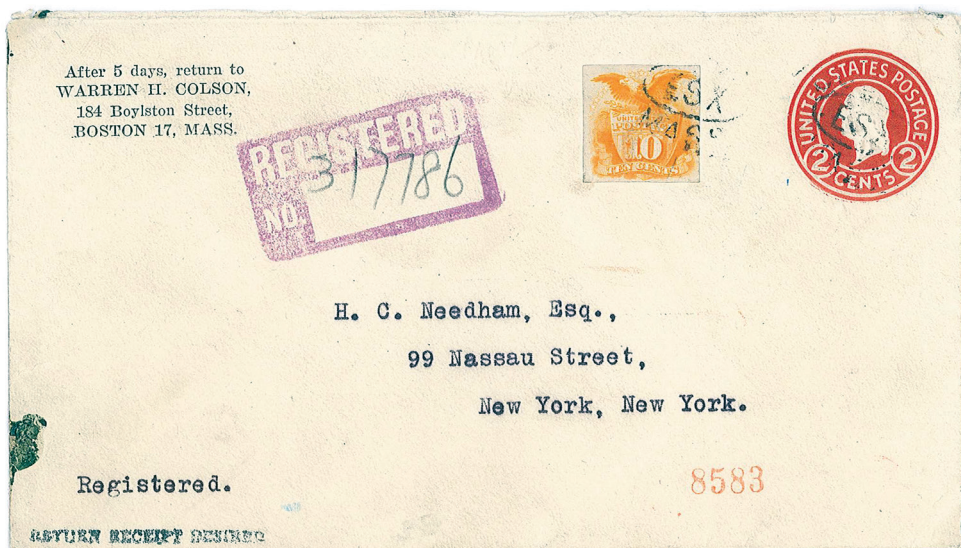
To end this article on a more upbeat note, observe the confection in Figure 10, on which a 10¢ 1869 India proof was used and accepted as paying the registry fee on a cover posted in Boston in January, 1921. As is appropriate for a registered cover, all the datestamps are on the reverse. In my book I illustrated another 10¢ proof cover, from the 1880s, which seems totally non-philatelic and dates from the era when proof stamps were first distributed to the public. The proof on that cover could have been used unwittingly.

The cover in Figure 10 can make no such pretense. It was created and mailed by Warren Colson, one of the legendary stamp dealers of the first half of the last century, who specialized in providing United States rarities to the carriage trade. The addressee, Henry Needham, was a wealthy Manhattan attorney, well-known in the 1920s for his collecting interests in Carrier and Local stamps, Pony Expresses and Confederates. It's fun to speculate what sort of treasure the Figure 10 cover might have carried. Jeffrey Forster found this at a dealer's booth at a Pennsylvania stamp show and sent it my way, probably to make amends for the other covers on which he outbid me.

Route agent Roger Brody, our go-to guy for 20th century rate information, provided the following bracketing data for the Figure 10 cover: the 2¢ letter rate was effective from July 1, 1919 until July 6, 1932. The 10¢ registry fee was in effect from November 1, 1909 until April 15, 1925. And prior to April 15, 1925, a return receipt was free on request.

One of the things that jumps out about the 60 new 10¢ 1869 covers is the large num-





**Figure 10. A philatelic cover for sure: 10¢ 1869 India proof on a 2¢ government envelope, sent in January 1921 (per backstamps) by legendary stamp dealer Warren Colson to Henry Needham, a wealthy Manhattan attorney who was active in classic U.S. philately during the early decades of the 20th century.**

ber that show transpacific usage. Of the 60, 17 were sent in the transpacific mails. That's 28 percent, a huge fraction. But if you remove the seven covers from the Keim-Owen discovery (on the basis that new finds are random events), the transpacific ratio drops to 16 percent. That's statistically much more in line with the data for the entire universe of 10¢ 1869 covers. Of the 1,358 covers now recorded, 183 (13.5 percent) were used in the transpacific mails. I don't have the facts to support this claim, but I would bet that's a higher percentage of transpacific usage than can be found for any other United States stamp.

If new covers continue to show up at the average rate of one a month, there should be another 60 new covers five years from now. If so, God willing, I'll provide another update.

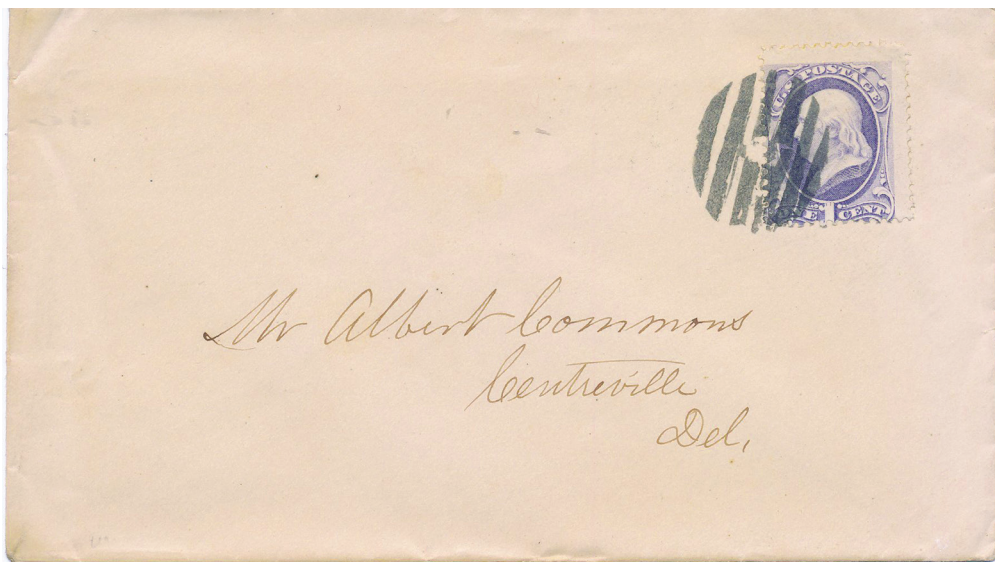
### Endnotes

1. Michael Laurence, *Ten Cent 1869 Covers: A Postal Historical Survey* (Chicago, Illinois: Collectors Club of Chicago, 2010).
2. Jonathan W. Rose and Richard Searing, *The 1869 Issue on Cover: A Census and Analysis* (U.S. 1869 Pictorial Research Associates, 1986).
3. Scott R. Trepel, "More High-Denomination 1869 Covers from the Thorel and Gomez Correspondences," *Chronicle* 246, pg. 158.
4. Richard C. Frajola, Michael O. Perlman and Lee C. Scamp, *The United States Post Offices in China and Japan: 1867 to 1874* (New York City, Collectors Club, 2006).
5. Scott R. Trepel, "The Keim-Owen Correspondence: 1869 Covers from the Far East," *Chronicle* 233, pp. 59-68.
6. Frajola, Perlman and Scamp, *op. cit.*, pg. 235.
7. Laurence, *Ten-Cent 1869 Covers*, pg. 251.
8. Laurence, "Mixed Franking from the U.S. to France in 1870: Scarce Covers and Clever Fakes," *Chronicle* 235, pp. 234-242.
9. Laurence, *Ten-Cent 1869 Covers*, pg. 305. The terms for transit mail were specified in Article XV of the U.S.-British Postal Convention of 1868: 16 *U.S. Statutes-at-Large*, pg. 854.
10. David D'Alessandris, "Mail Between the United States and Newfoundland," *Chronicle* 236 (November 2012). ■

A NEWLY DISCOVERED WATERBURY FANCY CANCEL

JOE H. CROSBY

The cover in Figure 1 is cancelled by a large elliptical six-bar grid killer with a neat center hole, which ties a 1¢ Continental Bank Note stamp of 1873 (Scott 156). This is an unsealed envelope, posted at the circular rate, addressed to Mr. Albert Commons of Centerville, Delaware. The reverse of the cover is docketed with the notation “Homer F. Bassett,

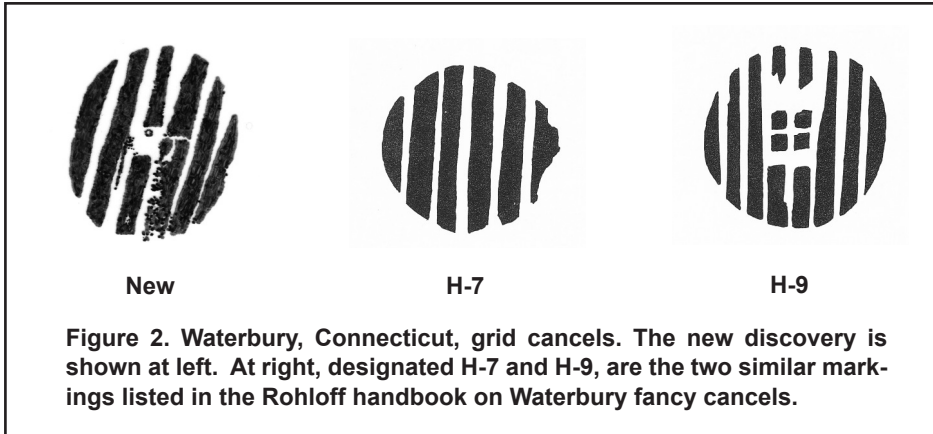


**Figure 1. Newly discovered fancy cancel from Waterbury, Connecticut, tying a 1¢ Bank Note stamp to an unsealed envelope that contained an entomological circular.**

Waterbury, Conn. Circular—galls and insects, Mar. 1877,” which provides the only definitive evidence of the cover’s origin. On the basis of this docketing, the cancellation appears to be a heretofore unlisted Waterbury fancy cancellation.

A tracing of the marking is shown at left in Figure 2. It is similar in design to two other Waterbury markings from this era. A circular grid, designated Type H-7 in Paul Rohloff’s book on the Waterbury markings, is known to have been used on 1 December, 1877.<sup>1</sup> A tracing of this marking, which has six bars but no cut-out in the center, is shown (as H-7) in Figure 2. Another circular Waterbury grid marking, with eight bars and a pattern of squares carved out in the center, is designated H-9 in the Rohloff book and is recorded to have been used between 17 February and 26 March, 1877. A tracing is also presented (as H-9) in Figure 2.





Though similar to the two recorded grids, the marking on the Figure 1 cover is definitely its own design, being more elongated than H-7 (which has no center cut-out) and showing fewer gridlines than H-9 (which has a different center cut-out).

The sender of the cover, Homer F. Bassett of Waterbury, is pictured in Figure 3. He was a keen amateur entomologist who specialized in plant galls and the wasps and bees that cause them. He was also the librarian at the Bronson Library in Waterbury from 1872 to 1894.<sup>2</sup>



**Figure 3. Homer Franklin Bassett, a Waterbury librarian who was author-publisher of “A Circular on Collecting Galls and Gall Insects”—and the sender of the Figure 1 cover.**

The contents of the Figure 1 cover was most certainly a pamphlet that Bassett created: “*To American Naturalists—A Circular on Collecting Galls and Galls Insects.*” An internet search found that a copy of this circular was reported in 1877 to have been added to the library of the Davenport [Iowa] Academy of Natural Sciences, which had a special interest in entomology.<sup>3</sup> At the turn of the 20th century, the Davenport Academy rivaled, and in some ways even exceeded, the Smithsonian collection. It was one of the many such academies set up in the 19th century to study our world and its history. Its successor today is the Putnam Museum in Davenport.

The addressee and presumed recipient of the galls pamphlet was Albert Commons of Centerville, Delaware, a well-known botanical explorer who is remembered for having assembled the most extensive collection of Delaware plants ever formed.<sup>4</sup> His papers, retained at the Delaware Historical Society, unfortunately do not include correspondence with Homer Bassett or a copy of Bassett’s *Circular on Galls and Gall Insects*. Likewise, the Putnam Museum in Iowa was unable to find the circular in its collection.

Especially during the Bank Note period, it is not unusual to find circular-rate covers without a circular datestamp showing the town and state.

But in my literature search, I found no other Waterbury circular-rate covers that lack a circular date stamp.

After a long and fruitless search, I have pretty much given up on finding a copy of the circular contents of this cover. But I nonetheless conclude that the cover is franked with a previously unlisted Waterbury fancy cancel.

### Endnotes

1. Paul C. Rohloff, *The Waterbury Cancels: 1865-1890* (Collectors Club of Chicago, 1978).
2. Joseph Anderson, Sarah L. Prichard and Anna Lydia Ward, *The Town and City of Waterbury, Connecticut*. (New Haven, Conn.: Price and Lee Co., 1896), pg. 1016.
3. [https://archive.org/stream/proceedings\\_of\\_davO5dave#page/n7/mode/2up](https://archive.org/stream/proceedings_of_davO5dave#page/n7/mode/2up) (last viewed February 21, 2015). A collection of Bassett's incoming correspondence from 1862-1894 was acquired by Dr. Edwin P. Meiners, a St. Louis physician and entomologist. The Edwin P. Meiners collection, including the Homer F. Bassett collection, was transferred to the Western Historical Manuscript Collection—Columbia by the University of Missouri—Columbia, Department of Entomology, in 1984. See: <http://shs.umsystem.edu/manuscripts/invent/3722.pdf> (last viewed February 21, 2015). Unfortunately, the Bassett collection does not contain any letters to or from Albert Commons or a copy of Bassett's 1877 Circular.
4. <http://herbarium.unc.edu/Collectors/Commons-Albert.htm> (last viewed February 21, 2015). ■

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## “SIGILLUM” USE OF A 3¢ LARGE BANK NOTE STAMP

RONALD A. BURNS

A few years ago, Denny Peoples, a stamp dealer and friend, showed me a very odd 1878 document from Maine. This four-page lease shows on its last page pieces of two used 3¢ Continental Bank Note stamps (Scott 158), each stamp divided into quarters. These eight parts were then attached to the lease next to the signatures of the landlords, eight heirs in a family named Pennell.

The following is a short excerpt from the lease document, which conveys the right to harvest wild blueberries on the heirs' property:

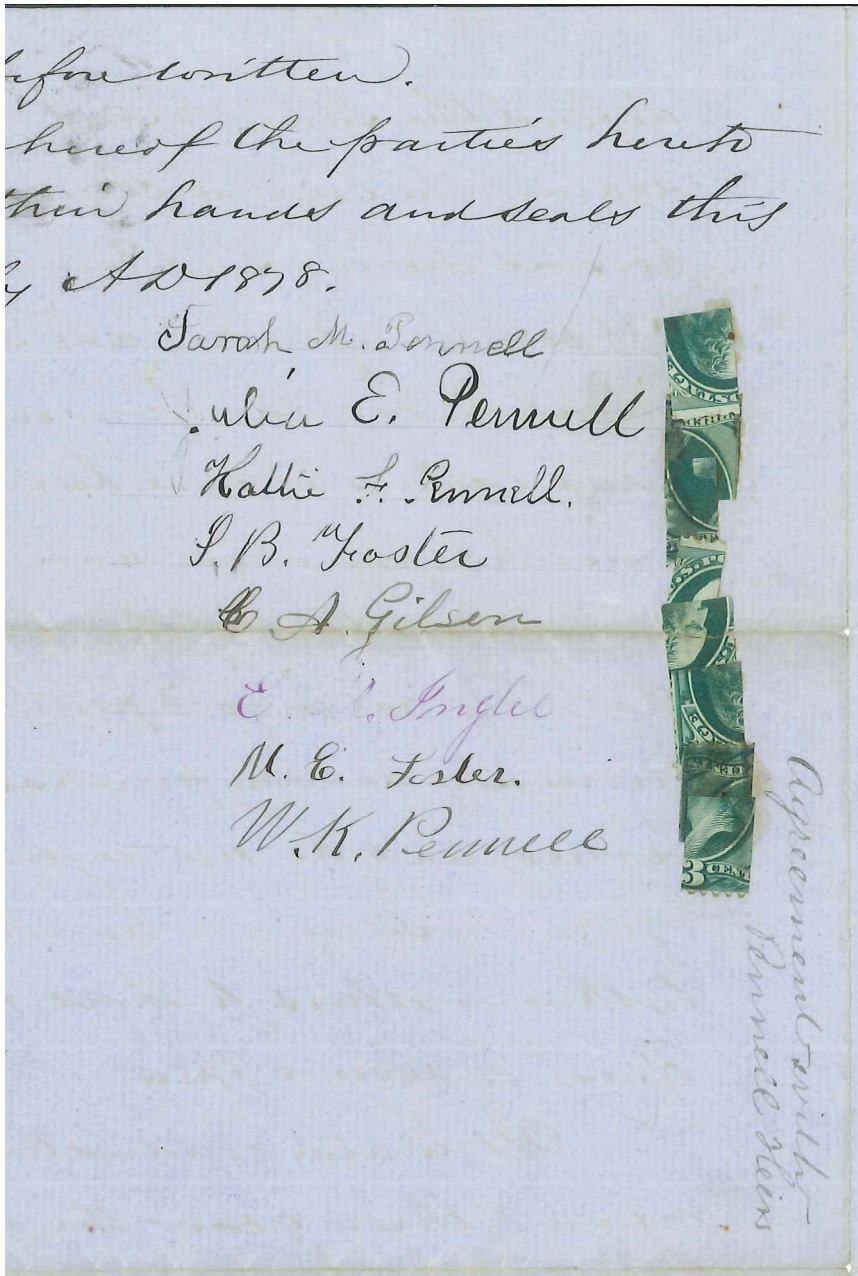
**Know all men by these presents that we, [the eight Pennell heirs] all of Machias, County of Washington, State of Maine, do hereby bargain, sell, and transfer unto William Freeman Jr. of Cherryfield, in same County and State, the Blue Berry crop that may hereafter grow from year to year for the space of three years from the date hereof...in Township No. nineteen middle division in said County, viz. five thousand six hundred acres....For...the sale of blueberries and lease of said lands....Freeman [the tenant]...will... pay the sum of sixty two dollars for each year for three years. It being understood and agreed that...the inhabitants of the towns in the immediate vicinity...who have been with habit of gathering blueberries therefrom shall have the privilege of doing so.**

The signature page of the document with the stamp quarters adjacent to each signature is shown in Figure 1. To this day, wild blueberries are an important part of the landscape of Machias, which is located on the far northern coast of Maine. Every August, the town hosts a wild blueberry festival.

When I first saw this lease, I thought the stamps had been affixed to the document as a revenue use. But closer examination showed that the stamps had been postally used before being cut into quarters.

It appears the lawyer who drew up the lease gave each of the eight landlords one of the stamp quarters, and as they came in to sign the lease, he attached the stamp piece near the signature to represent each person's seal or mark. I have taken the liberty of terming such post-postal usage a sigillum use, “sigillum” being the Latin word for a mark, seal or sign.





**Figure 1. Two postally used 3¢ Bank Note stamps, cut into quarters and affixed as seals authenticating the signatures of eight heirs to a large stand of wild blueberries, who via this lease document conveyed their harvest rights to a third party. The author has dubbed this a “sigillum” use.**

This is the only sigillum use of any large Bank Note stamp I have ever seen. I have seen sigillum uses of the 1851 12¢ stamp, the 1863 2¢ Blackjack, and another involving a 12¢ embossed envelope—a cut square cut into even smaller squares. Unfortunately, I do not have copies of these other items. Additional information on sigillum uses would be most welcome. ■

## OFFICIALS

ALAN C. CAMPBELL, EDITOR

### NEW 3¢ POST OFFICE ESSAY

LESTER C. LANPHEAR III

Recently, I was talking to James Kloetzel, editor emeritus of the *Scott Specialized Catalogue of United States Stamps and Covers*, in front of my Departmental exhibit at the PIPEX show in Portland. We were discussing an essay in the Post Office section of my exhibit. After examination and discussion, Kloetzel concluded that this item should be added to the essay section of the specialized catalog.

During the initial design process for the United States Official Stamps, it was intended that the vignettes for all values would be the same as the then-current large Bank Note stamps. The variance would be in the frames. Three different ideas for a 3¢ Post Office frame design survive in the form of unique pencil-and-wash drawings surrounding the engraved vignette of Washington. These are illustrated in the specialized catalog as O49-E1, O49-E2 and O49-E3. But these designs were not used.

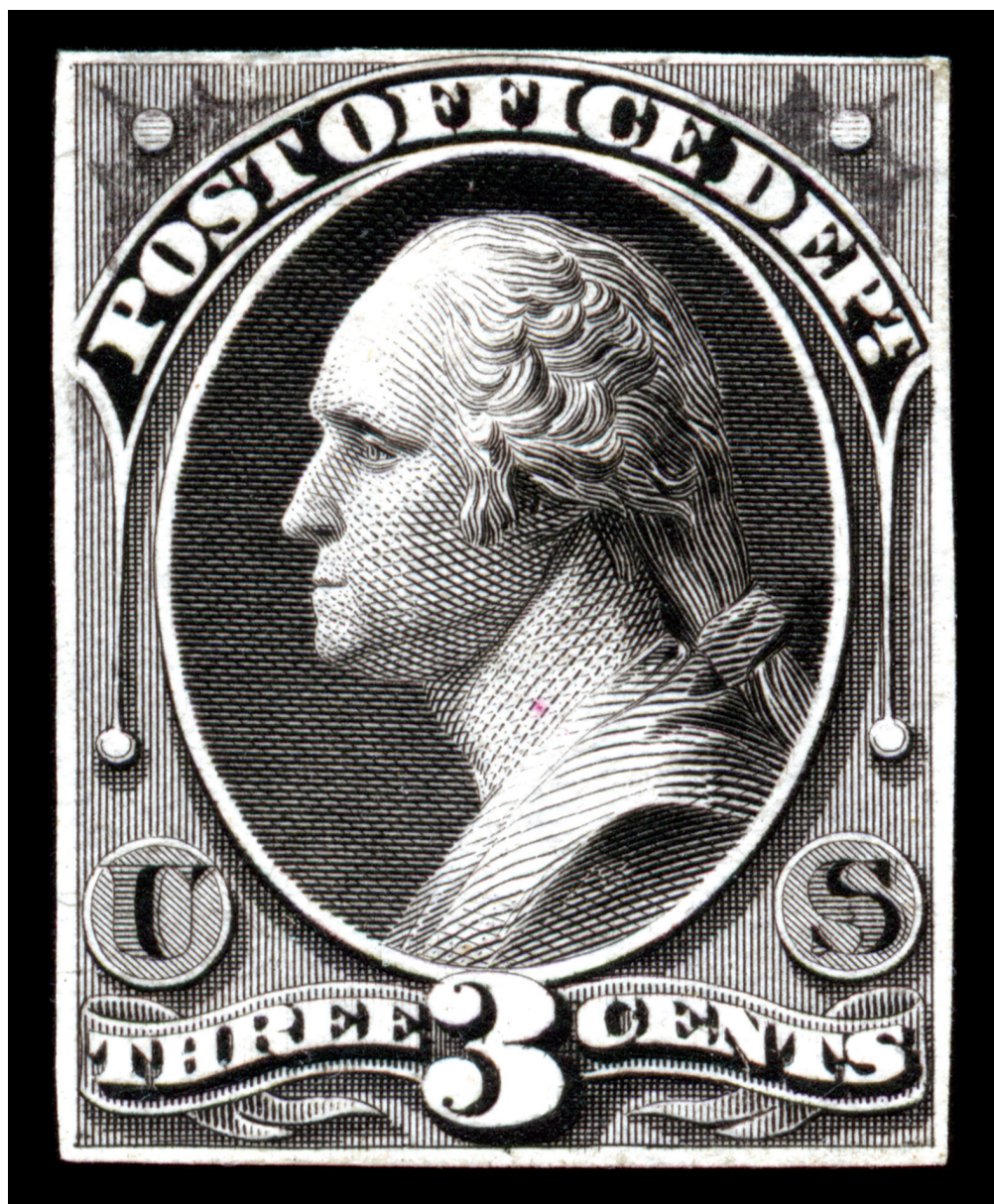
A fourth design, for which the model does not survive, was selected and a die was engraved. This is the essay that Scott designates as O49-E4. Proofs survive in a number of colors on several different paper types.

After the O49-E4 die was engraved, the designer apparently had second thoughts. He did some additional experimentation by adding (in pencil and watercolor) design elements in both upper corners around the buttons. All such manually-enhanced essays are necessarily unique. The example under discussion is shown as Figure 1. This is a die proof, in black, on India paper.

This wash modification was not approved. Engraved essays of the 1¢, 2¢, and 90¢ Post Office stamps were completed (along with a partial essay of the 6¢ value) using the frame design of O49-E4 with no modifications in the corners.

Subsequently, during a Post Office Department review of the Post Office stamp designs, it was decided to retain the O49-E4 frame, but to replace the Bank Note vignettes with serif numerals for each Post Office value. It has been speculated that concern arose that postal clerks handling two sets of stamps (regular and official) with matching vignettes and colors would too easily get confused. Three unique models exist (currently O49-E5, O49-E6, and O49-E8) documenting the design evolution that led up to the production of the large-numeral Post Office stamps.

All the Departmental stamps were originally planned to be printed in the same color as the regular Bank Note stamps, so that postal clerks could at a glance recognize franking values by color-coding. But then it was decided to assign a distinctive color to each depart-



**Figure 1.** This newly-recorded essay for the 3¢ Post Office stamp shows pencil and watercolor modifications in both top corners surrounding the ornamental buttons. The underlying die is listed in the Scott specialized catalog as O49-E4.

ment. The only practical virtue of this would be to enable postal clerks to more quickly recognize the illegitimate use of controlled Official stamps on private mail. It is not known exactly when it was decided to use a single color for each department's set of Official stamps.

While the Figure 1 essay has been in my collection for a long time, it has not previously been illustrated in the philatelic literature. I purchased this item many years ago from Jack E. Molesworth in Boston. Kloetzel said that the addition of this essay to the catalog listing may require renumbering those few items that follow it, in order to preserve chronological integrity. ■



**FRENCH CGT PACKETS BETWEEN LE HAVRE AND NEW YORK**  
**PART 2: JANUARY 1870 THROUGH DECEMBER 1872**

**STEVEN WALSKE**

From 1864 through 1872, French mail steamers of the Compagnie Générale Transatlantique (CGT) carried postal agents on the North Atlantic route between New York and Le Havre. These agents were supplied with special maritime marking devices and processed mail on board the steamships. They left behind a rich and interesting postal history legacy, and the mail that they handled can be divided into two periods, characterized by different rates and frankings. A previous *Chronicle* article addressed the first period and this article concludes with the second period.<sup>1</sup>

The second period began with the expiration of the 1857 France-United States postal convention on December 31, 1869. This led to a four and a half year hiatus in treaty-based postal relations between the two countries, starting on January 1, 1870. During that time, each country had to collect its share of the postage on mail carried directly between the two countries, so there were very few opportunities for correspondents to fully prepay their letters to destination.

Internal French and U.S. postal laws dictated the postage on these letters. The act of July 1, 1864 governed U.S. postage on letters to and from France. It established a 10¢ per half ounce rate for letters addressed to or received from countries with which the United States had no postal convention and which were carried by “steamships or other vessels regularly employed in the transportation of the mails.”<sup>2</sup> This rate, known as the blanket steamship rate, paid the postage to or from the U.S. border on letters carried by French steamships. French packet and inland postage were an additional charge.

The prepaid French postal rate on letters to the border of the United States was 60 centimes per ten grams, as set by a December 22, 1869 Imperial Decree, effective January 1, 1870. French postage due on incoming letters from the United States was 80 centimes per ten grams (usually expressed as eight decimes), unless 60 centimes had been prepaid, as further described below. The total postage of 22¢ or 26¢ under this arrangement was quite uncompetitive with the via-England rate of 14¢, so an April 21, 1871 French law reduced the French postage to a uniform 50 centimes per ten grams, effective July 1. That same law increased the French postage on letters via England by 10¢ (50 centimes). In one stroke, the 20¢ total postage by French packet became lower than the postage of 24¢ on the route via England.

The second period ended with the discontinuance of postal agents on the CGT steamers, effective January 1, 1873.

**Ligne H Markings, January 1870 through December 1872**

During this period of the CGT, the steamships carried postal agents, who used the Ligne H postmarks introduced in the first period. Circular “LIGNE H/PAQ. FR.” postmarks (Salles type 1711)<sup>3</sup> appear in greater abundance during this period as transit postmarks. Figure 1 shows an example. This letter was franked by a vertical pair of 30 centimes 1863 stamps and posted in Bordeaux on January 27, 1870. The red “P.P.” postmark was added to



**Figure 1. Vertical pair of 30 centimes 1863 stamps on cover from France to New Orleans, posted at Bordeaux on January 27, 1870 and carried to New York on board the Ligne H steamer *Ville de Paris*. The postal agent on the French steamer struck his “LIGNE H/PAQ. FR. No. 3” double-circle postmark on the reverse (unfolded at bottom). Since the U.S.-French postal treaty had expired, the French stamps paid postage only to the U.S. frontier. Steamship postage of 10¢ was due from the recipient.**

indicate that postage was only partly paid to the destination. The letter was routed to Brest for the January 29 departure of the Ligne H steamer *Ville de Paris*, whose postal agent added his circular “LIGNE H/PAQ. FR. No. 3” transit postmark (on reverse, unfolded in Figure 1) on departure. The New York exchange office applied the February 14 “N.Y. STEAMSHIP/10” postmark which indicated 10¢ steamship postage was due from the recipient.

As before, the octagonal “ETATS-UNIS/PAQ. FR. H” embarkation postmarks were used in New York harbor on eastbound mail. Figure 2 shows a January 1870 example. This letter was franked by 1¢ and 3¢ 1869 stamps to make up the 10¢ blanket steamship rate. It was postmarked on January 8, 1870 in New York to coincide with the sailing date of the Ligne H steamer *St Laurent*. It was then turned over to the postal agent on the *St Laurent*, who applied his January 8 “ETATS-UNIS/PAQ. FR. H No. 4” embarkation postmark (Salles 1713/4).<sup>4</sup> On arrival in Paris on January 19, the cover was rated eight decimes postage due.

The few surviving westbound letters posted on board the steamers were postmarked with the Ligne H origin markings dated for the departure from Le Havre or Brest.





Figure 2. Octagonal “ETATS-UNIS/PAQ. FR. H” embarkation postmark used on an eastbound cover franked with 1¢ and 3¢ 1869 stamps to pay the 10¢ blanket steamship rate. Eight decimes (equivalent to 15¢) was collected from the recipient in Paris.



Figure 3. 20 centimes and 40 centimes 1863 stamps make up the 60 centimes rate on a cover to New York that was posted directly on the steamship *Pereire* in the harbor.





**Figure 4.** July 4, 1872 letter posted on board the Ligne H steamer *St Laurent* at Le Havre and carried to New York. A combination of a 5 centimes 1862 stamp, a 15 centimes 1871 stamp and an 80 centimes 1863 stamp make up double the 50 centime July 1871 rate. The French postal agent on board the steamship cancelled the stamps with his anchor cancel and applied his circular “LIGNE H/PAQ. FR. No. 3” origin postmark during the July 6 stop at Brest. The recipient in New York paid 10¢ due postage.

Figure 3 shows a June 1870 letter posted on board the *Pereire* at Le Havre. This letter was datelined Le Havre June 16, 1870 and franked by 20 centimes and 40 centimes 1863 stamps to make up the 60 centimes rate. It was taken directly to the steamship *Pereire* in the harbor, whose postal agent cancelled the stamps with his anchor cancel and postmarked it with his circular June 17 “LIGNE H/PAQ. FR. No. 1” origin postmark (Salles 1711). He also added a Ligne H transit postmark on the back during the June 18 stop at Brest. After a fast trip, the *Pereire* arrived in New York on June 27, where the letter was marked with the “N.Y. STEAMSHIP/10” due postmark.

Figure 4 illustrates the July 1871 reduced rate on a letter posted on board the *St Laurent*. This double-weight letter was datelined July 4, 1872 at Le Havre and franked by a combination of a 5 centimes 1862 stamp, a 15 centimes 1871 stamp and an 80 centimes 1863 stamp to make up the double July 1871 rate. It was mailed on board the steamship *St Laurent*, whose postal agent cancelled the stamps with his anchor cancel and applied his circular “LIGNE H/PAQ. FR. No. 3” origin postmark during the July 6 stop at Brest. The *St Laurent* arrived in New York on July 18, and the letter was postmarked “N.Y. STEAMSHIP/10” due on the following day. This letter previously graced the incomparable Joseph Schatzkes collection of French maritime mail.

On September 23, 1871 the Ligne H steamer *Lafayette*, veteran of seven years on the New York line, was destroyed by fire while at the dock in Le Havre. The postal agent was unharmed, but his postal material was apparently lost in the fire. In November, he was re-assigned to the Ligne H steamship *Ville de Paris* and made seven voyages on that ship. To fulfill his duties, he was supplied with a provisional octagonal “Ligne H” origin postmark which appears to be modelled after the octagonal “ETATS-UNIS/PAQ. FR. H” embarkation postmarks (Salles 1713).



**Figure 5. September 29, 1872 letter posted on board the vessel at Le Havre and carried by the Ligne H steamer *Ville de Paris* to New York. This letter was franked by two French 25 centimes 1871 stamps to make up the July 1871 rate to the United States.**

Figure 5 illustrates an example on a letter posted on board the *Ville de Paris*. This letter was franked by two 25 centimes 1871 stamps to make up the July 1871 rate to the United States. It was originally posted on board the Ligne H steamer *France* at Le Havre on September 29, 1872. But the *France* lost the operation of one paddle wheel off Cherbourg and was forced to return to Le Havre, where its mail was transferred to the *Ville de Paris*. The *Ville de Paris* left on October 5, and her postal agent processed the mail during the next day's stop at Brest. Accordingly, he postmarked the stamps with his anchor cancel and used his October 6 provisional "LIGNE H/PAQ. FR. No. 2" device (Salles 1712)<sup>5</sup> to postmark the letter. The *Ville de Paris* arrived in New York on October 16, where the letter was marked with the "N.Y. STEAMSHIP/10" due postmark. Only three examples of this provisional Ligne H postmark are known.

The Ligne H postal agents were also supplied with *correspondance d'armées* (military correspondence) postmarks for mail collected from military personnel. These markings were typically used on the very few eastbound letters that originated on French naval ships in New York harbor. Figure 6 shows an October 1872 example of the provisional octagonal variety used on the *Ville de Paris* from October 1871 to November 1872. This postmark was unknown to Raymond Salles when he wrote the definitive work on French maritime mail in the 1960s.

A French sailor in New York harbor wrote this letter in October 1872.<sup>6</sup> It was franked by a 25 centimes 1871 stamp, representing the September 1871 military concession rate to France. The postal agent on the Ligne H steamer *Ville de Paris* received the letter directly and cancelled the stamp with his anchor cancel. He also postmarked the letter with his provisional octagonal October 19 "CORR. D. ARM./L. H PAQ. FR. No. 2" postmark for mail from military personnel and marked the cover "PD" (paid to destination), indicating that the 25 centimes concession rate had been accepted for full payment to destination. The *Ville de Paris* left New York on October 20 and arrived at Brest on October 29.

The standard type of Ligne H *correspondance d'armées* postmark was the circular



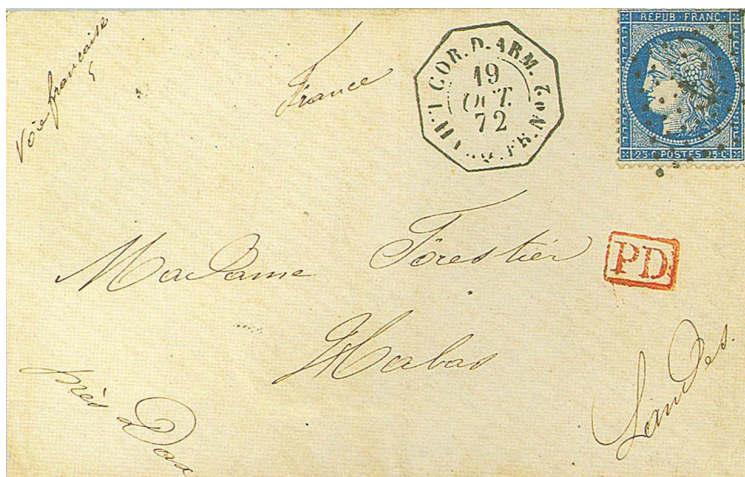


Figure 6. Posted by a French sailor in New York harbor in 1872, this cover was franked by a 25 centimes 1871 stamp, paying the September 1871 military concession rate to France. It shows the very scarce provisional octagonal military correspondence postmark. (Courtesy of Lugdunum Auction Galleries.)



Figure 7. Franked by two 25 centimes 1871 stamps to pay the July 1871 rate to the United States, this July 3, 1872 letter was posted at Bordeaux and carried by the Ligne H steamer *St Laurent* to New York. The reverse (unfolded at top) shows the more standard circular type of Ligne H *correspondance d'armées* postmark, perhaps applied in error.

type (Salles 1714).<sup>7</sup> Figure 7 shows an example used as a transit marking on the reverse of a July 1872 westbound letter. This letter was franked by two 25 centimes 1871 stamps to make up the July 1871 rate to the United States and posted in Bordeaux on July 3, 1872. It was routed via Paris to Brest to catch the Ligne H steamer *St Laurent*, whose postal agent used the rare circular “CORR. D. ARM./LIG. H PAQ. FR. No. 3” postmark to document the steamer’s July 6 departure. This is the only recorded use of this postmark during this period,



Figure 8. From the U.S.: February 18, 1870 letter addressed to Cognac, posted on board the Ligne H steamer *Ville de Paris* at New York. This double-rate cover, ex Schatzkes, was prepaid one franc 20 centimes postage by two strips of three 20 centimes 1863 stamps, perhaps purchased by the sender from the postal agent on board the vessel. The agent then cancelled the stamps with his anchor cancel and postmarked the letter with his February 19, 1870 “LIGNE H/PAQ. FR. No. 3” origin marking. Despite the “P.P.” marking, this cover was fully prepaid to its destination.

and it was perhaps applied in error since this was a commercial letter. After a relatively slow trip, the *St Laurent* arrived in New York on July 18, where the letter was marked with the “N.Y. STEAMSHIP/10” due postmark on the following day.

Eastbound covers posted on board the Ligne H steamers are even rarer than their westbound cousins. Since the letters were entering the French mail system in New York harbor, the required prepayment in French stamps was difficult to obtain. Figure 8 shows a dramatic example of this, which resided for many years in the Schatzkes collection. This letter originated in New York on February 18, 1870 and was taken directly to the postal agent on board the Ligne H steamer *Ville de Paris* in New York harbor. It was noted as double-weight per the manuscript red “2” and prepaid one franc 20 centimes postage by two strips of three 20 centimes 1863 stamps, perhaps sold on board by the postal agent to the sender. The postal agent then cancelled the stamps with his anchor cancel and postmarked the letter with his February 19, 1870 “LIGNE H/PAQ. FR. No. 3” origin marking. He also marked the cover “P.P.” although postage was fully paid to destination. The *Ville de Paris* left New York on February 19 and arrived at Brest on March 28.

### Fully prepaid mixed franking, January 1870 to December 1872

The ability to prepay the French postage on eastbound mail, as shown on the cover in Figure 8, was provided for in a December 22, 1869 Imperial Decree, which set new postal rates after the expiration of the 1857 Convention. The January 7, 1870 *New York Times* announced the special eastbound rate, which was valid from January 1, 1870 to June 30, 1871.

Letters dispatched from the United States by the French steamers can be prepaid to their destination by stamps furnished for that purpose by the French Post Office. The postage on the letters thus stamped will be 60 centimes the 10 grams or any portion thereof.





**Figure 9. New Jersey to Paris in 1870: The 10¢ U.S. steamship postage was paid by two 2¢ 1869 stamps and a 6¢ Bank Note stamp of 1870; 60 centimes French internal postage was paid by 20 and 40 centimes 1863 French stamps. Postmarked at the New York exchange office on August 6 and then transferred to the postal agent on the Ligne H steamer *Ville de Paris*, who cancelled the stamps with his anchor cancel and added his red octagonal August 6 “ETATS-UNIS PAQ. FR. No. 3” embarkation postmark.**

Correspondents in the United States correctly interpreted this as meaning that both U.S. and French postage could be prepaid on letters. By prepaying 60 centimes French postage, a sender could spare the recipient from the 80 centimes collections assessed on regular letters, such as the one shown in Figure 2. The few surviving examples of this practice gave rise to the rare mixed frankings of the 1870-71 period.

Figure 9 shows an August 1870 mixed-franking cover with postage fully prepaid to destination. This letter was prepaid the 10¢ blanket steamship rate by two 2¢ 1869 stamps and an ungrilled 6¢ Bank Note stamp of 1870. It was also prepaid 60 centimes by 20 centimes and 40 centimes 1863 French stamps. It was posted on August 5, 1870 in Jersey City, New Jersey. The letter was postmarked at the New York exchange office on August 6 and then transferred to the postal agent on the Ligne H steamer *Ville de Paris*, who cancelled the stamps with his anchor cancel and added his red octagonal August 6 “ETATS-UNIS PAQ. FR. No. 3” embarkation postmark. The *Ville de Paris* left that day and arrived in Brest on August 16. Although the French postal agent marked the letter “P.P.” (partially paid to destination), France assessed no postage due.

Figure 10 shows how underpaid mixed-franking mail was handled. This cover front was prepaid with a 10¢ “F” grill 1868 stamp and 20 centimes and 40 centimes 1863 stamps. It was postmarked in New York on April 30, 1870 and transferred to the postal agent on board the Ligne H steamer *St Laurent* in New York harbor, who cancelled the French stamps with anchor cancels and added his red April 30 “ETATS-UNIS/PAQ. FR. H No. 4” embarkation postmark. The agent rated the letter as double-weight, per the blue “2” at upper left. Accordingly, he added the red boxed “Affranchissement Insuffisant” (insufficiently franked) marking and rated the letter for ten decimes due. This amount was arrived at by subtracting the 60 centimes postage prepaid from the double-weight one franc 60 centimes due (twice the 80 centimes rate on unpaid incoming letters).



**Figure 10. Mixed franking, but underpaid. April 30, 1870 letter from New York to Bordeaux, prepaid U.S. and French postage. This cover front shows prepayment with a 10¢ “F” grill 1868 U.S. stamp and 20 centimes and 40 centimes French 1863 stamps. It was postmarked in New York on April 30, 1870 and transferred to the postal agent on board the Ligne H steamer *St Laurent* in New York harbor. The agent cancelled the French stamps with anchor cancels, added his red April 30 “ETATS-UNIS/PAQ. FR. H No. 4” embarkation postmark, and marked the cover as insufficiently prepaid.**

Unlike France, the United States had no provisions for accepting fully-paid westbound mail on the direct route from France. Some correspondents in France tried to fully prepay their letters, with varying results. Figure 11 shows a rejected example. Addressed to Wilmington, this letter was franked by a pair of 25 centimes 1871 stamps to make up the July 1871 rate to the United States and posted in Paris on December 14, 1871. The sender also attempted to prepay the U.S. blank steamship rate with a 10¢ 1870 stamp. The letter was routed via Le Havre to catch the Ligne H steamer *Washington*, which left on December 21 and arrived in New York on January 8. Perhaps because the 10¢ stamp had been inadvertently cancelled by the Paris star cancel, the New York exchange office rejected the prepayment of U.S. postage and applied its January 8 “N.Y. STEAMSHIP/10” due postmark.

Undeterred, this same Paris correspondent attempted to fully prepay the westbound postage again on the February 1872 letter illustrated in Figure 12. In this case, the July 1871 50 centimes rate was prepaid by a combination of two five centimes 1862 stamps (of very different colors) and a 40 centimes 1863 stamp. The sender added a 10¢ 1870 Bank Note stamp and posted the letter in Paris on February 2, 1872. He also endorsed the letter “voie française” for the February 3 sailing of the Ligne H steamship *St Laurent* from Brest. But the Paris post office, perhaps feeling generous, rated the letter as paid and sent it via England to catch the Cunard steamer *Russia*. This generosity cost the French post office the 70 centimes difference between the prepayment on the letter and the one franc 20 centimes prepayment required for the English route. The London post office, noting that Paris considered the letter paid, also marked it paid on February 3 and, importantly, credited 2¢ to the United States for inland postage. The *Russia* left Queenstown on February 4 and arrived in





Figure 11. Mixed franking from France, U.S. postage rejected. On this December 14, 1871 letter posted in Paris and carried by the Ligne H steamer *Washington* to New York, both segments of the postage were prepaid (by a pair of 25 centimes 1871 stamps and a 10¢ Bank Note stamp), but the U.S. stamp was not honored at New York.

Figure 12. This February 2, 1872 letter was franked and endorsed for the French steamer, with a 10¢ Bank Note stamp added to prepay the U.S. portion. The Paris post office rated the letter as paid and sent it via England to catch the Cunard steamer *Russia* to New York. The London post office credited 2¢ to the United States for inland postage.



New York on February 16. The New York exchange office, noting the 2¢ credit from England, marked the letter “PAID ALL” and sent it on to Delaware without additional postage due. This is the only known accepted westbound mixed-franking cover from this period.

### Disruptions of Franco-Prussian War, July 1870 to May 1871

Between July 1870 and May 1871, the Franco-Prussian War greatly disrupted the operations of the two direct steamship services between the United States and France. The German HAPAG Line, which had been carrying American packet mails, suspended operations to France from July 1870 to July 1871. The Ligne H tried to maintain service, but advancing German armies in France and the siege of Paris (September 1870 to January 1871) greatly disrupted internal connections. Accordingly, multiple “Avis de Service” from the provisional French government at Tours and then Bordeaux modified the sailing schedules and departure ports. In November 1870, the eastbound stop at Le Havre, menaced by German advances on the ground, was eliminated, although westbound steamships still left from there. Finally, on January 6, 1871, the schedule was reduced to once per month. Normal operations and twice-monthly service was restored in April 1871.



**Figure 13. August 30, 1870 letter posted in Paris and franked by 20 centimes and 40 centimes 1863 stamps. Because of disruptions caused by the Franco-Prussian War, this cover crossed the Atlantic on the steamship *Erin* of the Liverpool-based National Steamship Company, arriving New York on September 17. The cover was then sent in a closed mailbag to Boston, where it received the September 18 “BOSTON AM. PKT./10” due postmark. This was the only packet mail the National Steamship Company carried.**

Figure 13 illustrates the confused situation at Le Havre in August 1870. This letter was franked by 20 centimes and 40 centimes 1863 stamps and posted in Paris on August 30, 1870. At this time, the steamships operated by the German HAPAG Line under American contract were no longer running from France, so the letter was routed to Le Havre to catch a Ligne H steamer to New York. The previous sailing, however, had left on August 25, and the next was not scheduled until September 8. With German armies threatening northern France and Paris, there was some urgency to get the letter out of Le Havre. Fortunately, the Liverpool-based National Steamship Company’s *Erin* had arrived in Le Havre from Southampton and was scheduled to leave on September 1. The French post office made the necessary arrangements, and the *Erin* arrived with this letter in New York on September 17. It was sent in a closed mailbag through New York to Boston, where it received the September 18 “BOSTON AM. PKT./10” due postmark. This was the only packet mail the National Steamship Company carried.

Figure 14 shows a letter carried during the period of disrupted operations. This letter was franked by three 20 centimes 1863 stamps and posted at the Tarbes train station on September 16, 1870. It was carried by train via Bordeaux to Paris, where it was trapped in the siege which began on September 18. Transit mail such as this was held in Paris until large balloons could be constructed to carry it out. This letter was finally lifted out of Paris by the manned balloon *Garibaldi*, which left on October 22 and landed east of Paris in German-occupied territory. The mail was then smuggled south out of occupied territory and routed around the German occupation area, reaching Le Havre on November 1. At Le Havre, it was placed on the CGT steamer *Ville de Paris*, which left on November 2. The agent on board added his Ligne H transit postmark during the November 5 stop at Brest, and the steamer arrived in New York on November 14. New York added a 10¢ due postmark on the following day.





Figure 14. Franked with three 20 centime 1863 stamps, this mourning cover was posted at the Tarbes train station on September 16, 1870 and carried via Bordeaux to Paris, where it became trapped in the German siege. It was finally carried out of Paris on the manned balloon *Garibaldi* on October 22 and then smuggled to Le Havre and placed on board the steamer *Ville de Paris*, which arrived New York November 14.



Figure 15. October 29, 1870 letter to New York from besieged Paris, franked by 10 centimes, 20 centimes and 40 centimes 1863 stamps to make up the 70 centimes rate to the United States via England. Carried out of Paris by balloon, this cover reached London on November 3 and crossed to New York on the Inman steamer *City of London*. No due postage was assessed since London had credited 2¢ inland postage to the U.S.

Mail originating in besieged Paris and addressed to the United States was required to be prepaid 70 centimes and routed by the fully-paid via-England route. Figure 15 shows a typical balloon letter to the United States, franked for the via-England route. Posted in

**Figure 16. Cover front franked by 10 centimes and 20 centimes 1870 “Siege of Paris” stamps to prepay the 60 centimes direct rate to the United States and carried out of besieged Paris via balloon on January 13, 1871. Despite insufficient postage for the via-England route, this cover was sent via England and crossed the Atlantic on the Cunard steamer *China* to New York.**



besieged Paris on October 29, 1870, this letter was franked by 10 centimes, 20 centimes and 40 centimes 1863 stamps to make up the 70 centimes rate via England. It was carried out of Paris by the manned balloon *Colonel Charras*, which left on October 29 at noon and landed in occupied France east of Paris on the same day. Its mail was carried to free France and then routed around the occupation area. This letter was postmarked at the Lille to Calais railroad bureau on November 2 and arrived in London on November 3. The Inman steamer *City of London* then carried it to New York on November 14, where no postage due was marked since London had credited two cents inland postage to the United States (per the red “2 CENTS” marking).

Figure 16 shows the only known cover mailed from besieged Paris that was prepaid for the direct route. This battered cover front was franked by 10 centimes and 20 centimes 1870 “Siege of Paris” stamps to make up the 60 centimes direct rate. It was posted in Paris on January 12, 1871. Not authorized to send mail by the Ligne H, the Paris post office rated the letter insufficiently paid for the route via England, which required 70 centimes prepayment. It was carried out of besieged Paris by the balloon *Général Faidherbe*, which left on January 13 and landed near Bordeaux on the same day. The Ligne H departure frequency had just been reduced to monthly, and the previous sailing had left from St. Nazaire on January 6. Since the next sailing was not scheduled until February 3, the Bordeaux post office concurred with the decision to send the letter via England, but decided not to charge for the ten centimes deficiency. They overstruck the Paris “AFFR. INSUFF.” marking with a “PD” and routed the letter via England. London marked it paid on January 20, added the 2¢ credit to the United States, and sent it on the Cunard steamer *China* to New York. On its February 2 arrival in New York, it was marked “PAID ALL” and sent on to Washington, D.C.

Figure 17 shows the restoration of normal service in May 1871. This double-weight letter was prepaid the one franc 40 centimes rate via England by four 30 centimes and a 20 centimes type III stamps of the 1870 “Bordeaux” issue and posted in Le Havre on May 11, 1871. However, the letter was endorsed “par St Laurent,” so this was a 20 centimes overpayment of the one franc 20 centimes double direct rate. It left May 11 on the *St Laurent* and arrived in New York on May 23. The next day, the letter was marked with the “N.Y. STEAMSHIP/10” due postmark. This single-weight collection illustrates the difference between the 10-gram weight progression in France and the half-ounce progression in the United States. Since 10 grams is equal to 0.35 ounces, this letter must have weighed between 0.35 and 0.5 ounces to receive this combination of double-weight franking and single-weight due marking.





**Figure 17. Normal mail service was restored in May, 1871. This double-weight letter was prepaid at the via-England rate and posted at Le Havre on May 11, 1871. It travelled on the Ligne H steamer *St Laurent* to New York, where single rate postage was assessed.**

In a general cost-cutting move, the French General Assembly voted on December 20, 1872 to eliminate postal agents on steamships, effective January 1, 1873.<sup>8</sup> The January 1873 “Bulletin des Postes No. 46,” confirmed this, bringing this period to an end, and drawing the curtain on a fascinating era in postal history.

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5. *Ibid.*, pg. 232.
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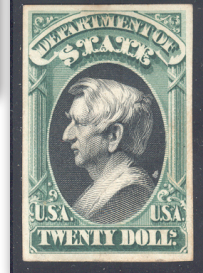
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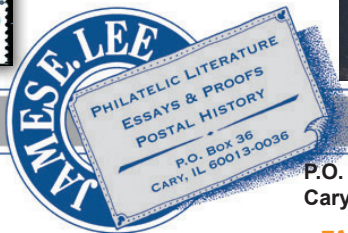
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## EXPLANATION OF PROBLEM COVER IN CHRONICLE 246

The problem cover from *Chronicle* 246 is shown below as Figure 1. This stampless cover, addressed to Athens, Tennessee, was posted at Nashville on June 13, 1861. The “13” logo in the circular datestamp is inverted. The Nashville cds is struck in blue, as are the matching “PAID” and “5” handstamps. The cover also shows a manuscript “Due 3” at upper right.

The challenge was to explain these apparently conflicting rate markings.

Respondents included Bruce Fisher, Anders Olason, Jerry Palazolo and Pat Walker. All four had the right idea as to why this apparently prepaid cover was treated as unpaid, but Jerry’s explanation, quoted in the following paragraphs, summed it up most completely:

“The Nashville postmaster, W.D. McNish, resigned his United States appointment via a telegram to Washington on June 6, 1861, followed by a more extensive letter that he sent the following day. This was done in protest to an order from the First Assistant Postmaster General, John A. Kasson, advising McNish that all mail destined for Memphis should be diverted to the Dead Letter Office in Washington.

“Tennessee voters approved by a wide margin the secession of the state on June 8, which prompted the U.S. Post Office Department to suspend its operations in Tennessee. From this cover and other covers recorded from this period, it would appear that the Nashville postmaster continued to act in his postmaster capacity, but began charging the postage



Figure 1. Our problem cover from the previous issue was this stampless cover from Nashville to Athens, Tennessee. The cover bears Nashville PAID and 5 markings, indicating prepayment, and a collect marking (Due 3”) apparently applied at Athens. The challenge was to explain the discrepancies.

rates that had been adopted by the Confederate Post Office Department. Thus this cover, dated June 13, was rated as having 5¢ Confederate postage prepaid, indicated by the blue PAID and 5 handstamps.

“It was not until June 17, 1861 that the Confederate Post Office Department, at the urging of Gov. Isham G. Harris, agreed to assume control of postal operations in Tennessee. Prior to that date, postmasters throughout the state were following different protocols. Many continued to accept U.S. postage stamps and stamped envelopes as payment, while others began to adopt the Confederate rates.

“In the case of this problem cover, it seems that the postmaster at Athens was still enforcing United States postage rates. He rated this incoming letter Due 3 because he considered it to be lacking U.S. postage.”

### PROBLEM COVER FOR THIS ISSUE



**Figure 2. Our problem cover this time is a small 1¢ government envelope bearing an 8¢ Columbian stamp. The challenge is to explain the rate.**

Our problem cover for this issue, shown in Figure 2, is a 1¢ postal stationery entire bearing an 8¢ Columbian stamp, that travelled from Fort Leavenworth, Kansas to Fort Logan, Colorado. The contents are missing and there are no postal markings on the reverse. The challenge is to explain the franking and the use. We are withholding one key piece of information to make the puzzle more difficult. ■





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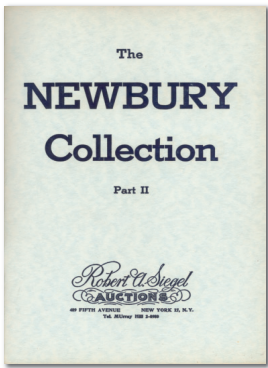


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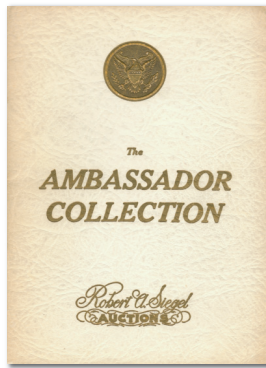
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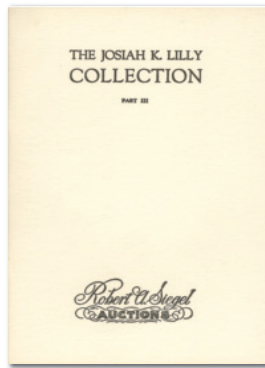
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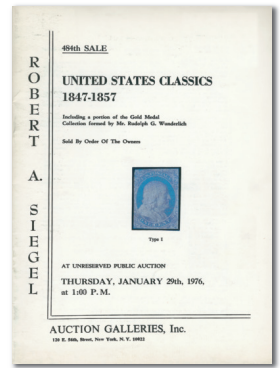
Newbury 1961



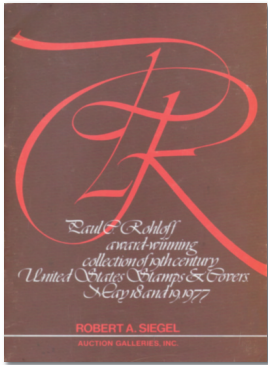
Ambassador 1966



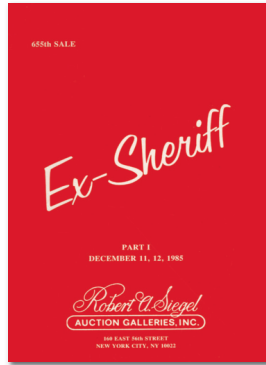
Lilly 1967



Wunderlich 1976



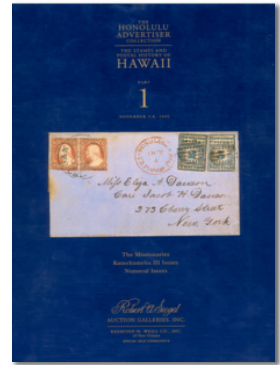
Rohloff 1977



Sheriff 1985



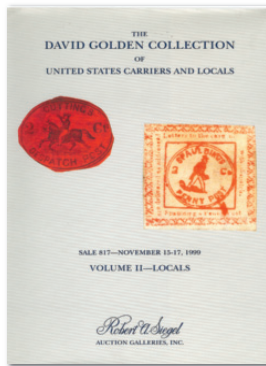
Kapiloff 1992



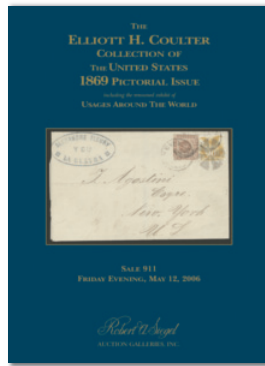
Honolulu Advertiser 1995



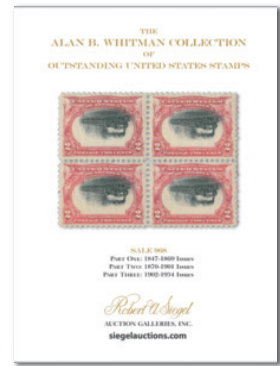
Zoellner 1998



Golden 1999



Coulter 2006



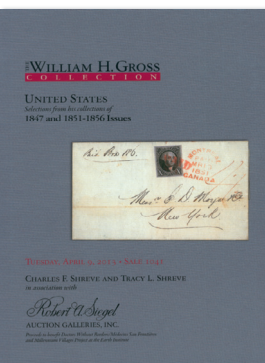
Whitman 2009



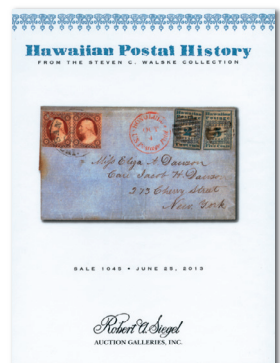
Twigg-Smith 2009



Frelinghuysen 2012



Gross 2013



Walske 2013

Great collections have **ONE NAME** in common.