

The

# Chronicle

of the U.S. Classic Postal Issues



An article by Gordon Eubanks discusses illustrated envelopes bearing 1847 stamps, including a census of all such covers, based on the comprehensive USPCS database. This item from the listing, the Syracuse Saleratus cover, is thought by many to be the most attractive of all 1847 advertising covers.



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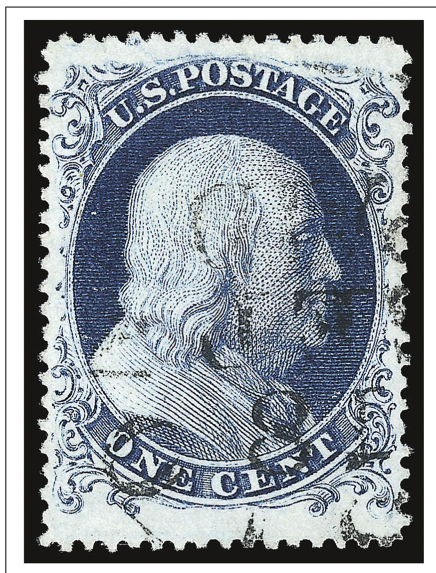
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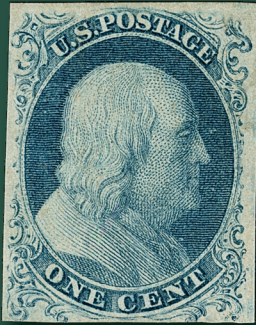
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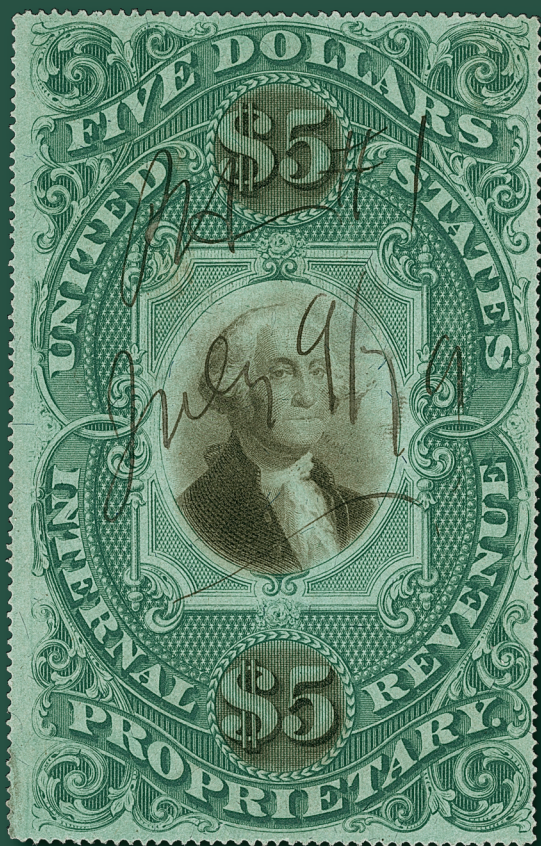
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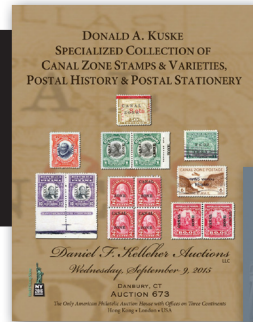
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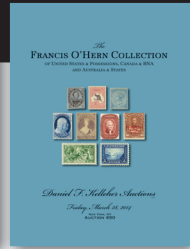
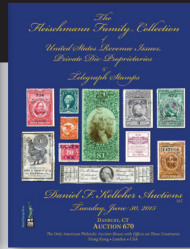
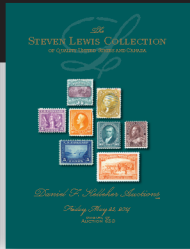
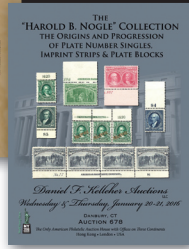
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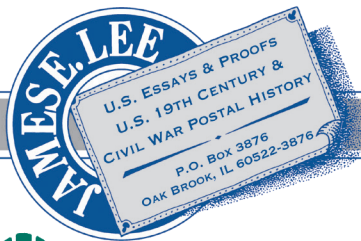


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## **IN THIS ISSUE**

With a record-setting 15 articles, this issue of the *Chronicle* ranges across a broad spectrum of classic United States philately. Different aspects of ship-letter rating are discussed in three sections this issue. In our Foreign Mails section, overseas member Julian H. Jones, a newcomer to these pages, fleshes out an incoming ship letter from Rotterdam that shows a previously undocumented Dutch ship rate. In our Cover Corner section, an incoming cover endorsed "Ship Letter from Navassa Island," which was the Problem Cover in our November issue, sparked useful and fascinating responses from a number of readers. And in our Stampless section, editor James Milgram looks at covers bearing the seldom-seen "SHIP 8" marking, along with other scarce ship ratings.

Our 1851 section concludes a major article from Milgram, begun in the previous *Chronicle*, that lists and describes all known registered postmarks used during the decade of the 1851-57 stamps. Milgram's encyclopedic presentation, which includes abundant cover illustrations and a tabular listing of all recorded markings, should serve as the basic reference on this subject for many years to come.

Our Society's database of classic U.S. covers continues to grow. Leading off this issue in our Carriers and Locals section, Mark Scheuer introduces a new database, now searchable on our website (USPCS.org), containing more than 400 covers franked with varieties of the City Despatch Post Stamp (Scott 6LB1-7), highlights of which Scheuer discusses in his article.

In our 1847 section, editor Gordon Eubanks draws from our online database of 1847 covers (which now embraces more than 15,000 listings) to create a comprehensive census of illustrated envelopes bearing 1847 stamps. There aren't many—46 in all—and most of them are very striking. We selected one, the Syracuse Saleratus advertising envelope, as our cover girl this issue. There's an interesting back story to the Saleratus cover, which I'll save for the end of this column.

In a short article concluding our 1851 section, Jay Kunstreich continues his close inspection of the 1¢ 1857 stamps, revealing a new discovery—a constant plate flaw in a stamp from the bottom row of Plate 11, position not yet known.

In our Essays and Proofs section, lead author Jan Hofmeyr (in collaboration with 1861 collector Rich Drews and specialist dealer James Lee) continues his exploration of the patent essays for the 3¢ 1861 stamps, this time with a meticulous examination of the safety network overprints that appear on some of these essays. The authors managed to pool 84 examples of these elusive items. After carefully measuring and sketching out the characteristics of the overprints, the authors propose new, more scientific classifications and offer specific suggestions for revising the current listings in the Scott specialized catalog.

Jim Peterson, another newcomer to these pages, shares in our 1861 section what he has learned from many years of tracking killer cancels from Davenport, Iowa. Davenport is no Waterbury, but some of its cancels are striking and distinctive. Peterson's article includes a tabular listing and two plates of markings.

Writing in our Bank Note section, archival researcher Ronald A. Burns sheds light on the hard-paper printings that exist for a few of the stamps of the American Bank Note  
(continued on page 102)

### ON-LINE CENSUS OF COVERS BEARING THE UNITED STATES CITY DESPATCH POST STAMP (SCOTT 6LB1-6LB7)

MARK A. SCHEUER

In the early 1840s, the business need for fast low-cost communication was not being met by the United States Post Office. The Post Office charged varying rates of postage for letters based on both weight and distance, the lowest being 6¢ for a single sheet traveling under 30 miles. Mailing a letter was time consuming. The sender was forced to take his letter to the post office, get it properly rated and then pay the postage or send it to the recipient unpaid. Incoming mail had to be picked up at the post office, at which time postage for unpaid letters was collected. For an individual intent on taking a stroll and chatting with neighbors, the trip to the post office might have been a pleasant part of the day. But for a business owner, the process took valuable time away from running the business.

In 1840, England had instituted a uniform rate for inland mail. Letters could be sent anywhere in the country for 1 penny (equivalent to 2¢ U.S.) with higher rates per additional sheet of paper. This system was soon called the Penny Post. The British post office issued stamps, enabling patrons to prepay their letters and drop them off at their convenience, day or night. Drop-off and pick-up at the post office was still required, but the success of England's new system was partly because it was business friendly.

In the United States, postal reform took longer to accomplish. Uniform rates, independent of distance, were finally established in July, 1845. Government postage stamps were not available until two years later. Distribution of stamps was limited to larger cities on the East Coast and postage stamps for prepaying mail were not generally available until the early 1850s. In addition, as cities grew in size, getting mail to and from the post office became more difficult and time consuming.

Major commerce centers such as New York, Boston, Philadelphia, Baltimore and Charleston were quicker to respond to the need for faster mails. Local carrier services sprang up to assist business owners by delivering mail to and from the Post Office. They printed stamps to prepay this service, at the cost of a few cents per letter with a discount for large quantities. Deposit boxes were distributed throughout the city, convenient satellite offices were opened, and mail delivery was usually made several times a day.

These services frequently bypassed the Post Office, cutting into its revenue and profits. The Post Office fought back, using the courts to eventually shut these services down. But in 1842, New York postmaster John Lorimer Graham had a different idea. Facing competition from the City Despatch Post operated by Alexander Grieg, and with the support of the Postmaster General, the New York Post Office purchased the Grieg firm.

The history of the United States City Despatch Post has been told by many authors (a small part of the story was presented in *Chronicle 252* by Clifford J. Alexander and John D. Bowman) and will not be repeated here, except to mention that it was formally established under government ownership on August 1, 1842, began operations on August 16 and lasted

until late November 1846. Its first postage stamp is catalogued as Carrier stamp 6LB1. This is identical to local stamp 40L1 (from the same post under Grieg's ownership) except, according to the Scott specialized catalog, that used 6LB1 stamps are cancelled by a red "US" in octagon, rather than the earlier use of "Free" in a red octagon (which indicated that delivery was now free since the carrier service had been prepaid by the stamp). In all known cases but one, this distinction serves to separate City Despatch covers (Grieg ownership) from U.S. City Dispatch covers.

Grieg's postage stamps were a problem for the Post Office. He had created his stamps in 3¢ denominations, to pay the 2¢ fee for carrier service to or from the Post Office and the 1¢ drop fee that the Post Office charged for letters that were left at the Post Office for pick up. Local delivery bypassing the Post Office entirely was allowed by law and also cost 3¢. Greig's stamps were presold for 3¢ each or \$2.50 for 100, providing a sizable discount for quantity buyers. After taking over ownership of the post, the Post Office continued to honor Grieg's stamps—but quickly replaced them with a new design with the legend "United States City Despatch Post" instead of the previous "City Despatch Post." The new stamps were issued on various colored papers, some of them coated with a colored glaze.

Rather than recount the story of each stamp, I refer the reader to Scott Trepel's *The City Despatch Post 1842-1852 Issues*, published in 2003 by Robert A. Siegel Auction Galleries. Also informative are a series of six articles written by Trepel on the Post and the Kapiloff collection, published in *The Penny Post* between January 1992 and July 1993. Another useful resource is a series of ten articles by Calvet Hahn entitled "The Beginnings of Adhesive Postage in the U.S.," also published in *The Penny Post*, between October 1995 and April 2002.

### **The USPCS census**

In *Chronicle* articles in 2012 and 2013, I told the story of the evolution of the 1847 cover census and its migration to the website of the U.S. Philatelic Classics Society.<sup>1</sup> After the initial success of the on-line census of 1847 covers, I worked on a listing of Postmaster Provisional covers, which also found its way onto the USPCS website.

In 2015, I started a census of covers franked with U.S. City Despatch Post stamps. The selection of these for a census was ideal. The number of existing covers, around 400-600, was a good size. Too few and the search would end too quickly. Too many and it would become a major time-consumer. I already had one of these, maintaining the 1847 cover census, and another one would have overwhelmed. Like the 1847 covers, U.S. City Despatch Post covers are sufficiently valuable to be featured in well-illustrated catalogs created by major auction firms, whose websites facilitate easy downloading of quality images.

The timing was also propitious. The USPCS website was being revised, so I was locked out of the 1847 census and the Postmasters Provisional census for several months. Web coder Eric Stone was also preparing a new census of the Columbian dollar-value covers, based on information compiled by Mike Ludeman, and was open to enhancements in the underlying software. After much discussion, we added a separate section for off-cover stamps for the City Despatch Post—rather than disperse the few items throughout the cover census, as we had done with the Postmaster Provisionals.

Unlike the cover section, the off-cover stamps section was not intended to be all-inclusive of issues 6LB1 through 6LB7. The more common issues of 6LB3 (light blue unsurfaced paper), 6LB5 (blue-green glazed paper), 6LB5b (blue and deep blue glazed paper) and 6LB5d (green glazed paper) are far too numerous to track down and count as individual stamps. Only included are the rarer issues on rose unsurfaced paper, apple-green glazed paper, as well as double impressions and multiples. Although each stamp has only a few entries, collectively they form an interesting and manageable group. This stamp-related presentation is still in its infancy, but the results can be viewed on the USPCS website.

## The covers

Similarly, the full census of U.S. City Despatch Post covers is also viewable on the website. Each of the covers mentioned in this article can be seen on the site. To make it easy to find them, I've provided the cover ID numbers that can be used in the "Advanced Search" feature of the database.

In the "details" section for each cover in the database listing, I have modified the format of the information presented. Rather than reproduce auction lot descriptions verbatim, I condensed the information, stripping out flowery statements written by auction describers to help sell the covers. The clearly visible markings on the images and information about the stamps and cancels have been summarized in a consistent manner for all the covers. This is generally followed by expert opinion information, auction lot identifications and realizations, and a brief biography of the addressee if such information is available. For the biographies, and to assist in the spelling of the addressee names, I mostly used the 1842-43, 1845 and 1846 editions of John Doggett's *New York City Directory*, available in plain text and pdf versions on the internet. These resources were particularly helpful in year-dating covers that include street addresses, which were needed by the carriers to deliver the mail.

As these words are written, there are 406 covers described in the census. These are summarized, by Scott stamp type, in Table 1. This is a dynamic database that continues to grow as new listings are added. By the time these words are read, the listing will probably contain more than 406 covers. The first entry in the listing is not a cover. It's a printed announcement of the U.S. City Despatch Post from August 1842, from the Kapiloff collection (Siegel sale 766, lot 624). This serves as an introduction to the census.

## 6LB1 covers

Scott 6LB1 is the Grieg stamp (with the legend "City Despatch Post") when used after August 16, 1842, the date on Grieg sold his business to the New York Post Office. There are 21 covers bearing 6LB1, along with two covers considered not genuine by Larry Lyons. Nineteen of these covers, all but one illustrated, were included in Lyon's census published in *The Penny Post*.<sup>2</sup> One of the heretofore unpublished covers (ID 21806), sighted on eBay, is cancelled not with the red "U.S." in octagon, but instead with a pen squiggle, not tied, attached to an October 1842 price list from a New York newspaper and sent to Palmyra, Missouri. The cover has a NEW YORK OCT 28 circular datestamp and is properly rated for 25¢ collection at the destination in Missouri. Although not canceled with the "U.S." octagon cancel, the stamp (if it belongs) must be considered a 6LB1 and not a 40L1, based on the date of the cover. However, as this cover has not been expertised there is the distinct possibility that the stamp was added to an otherwise genuine cover.

The dates on the 6LB1 covers range from August 16, 1842 to November 1, 1843 with four covers not year-dated. Collectively, these covers show that the New York Post Office continued to allow the use of the Grieg stamps even though they may have been purchased prior to August 1842, in which case the Post Office received no payment for the service represented by the stamps.

The cover shown in Figure 1 (ID 21778) bears an early use of 6LB1, tied to cover by a type 1, double-rimmed

**TABLE 1**

Scott #	# covers
6LB1	21
6LB3	57
6LB5	146
6LB5a	3
6LB5b	113
6LB5d	57
6LB5e	3
6LB6	1
6LB7	5
Total	406

**Number of covers recorded bearing stamps of the United States City Despatch Post. Data taken from the new searchable database on the USPS website at [uspcs.org](http://uspcs.org).**



**Figure 1. Cover bearing the original Grieg stamp, used after Grieg's post was acquired by the New York Post Office. Grieg stamps so used are Carrier stamps, designated by Scott as 6LB1. On this cover, the Carrier stamp paid the charge for delivering the letter. Image courtesy Robert A. Siegel Auction Galleries, sale 965, lot 1025.**

postmark dated AUG 24 (1842) showing it was sent out for delivery at 1 o'clock in the afternoon. The street address indicates that the local stamp paid for local delivery, not for carrier service to the post office. The recipient, Francis J. Bekeart, is listed as a gunsmith at 118 Fulton Street in the 1842-43 edition of *Doggett's New York City Directory*. He was probably Jules Francois Bekeart, a gunsmith who relocated to Coloma, California in 1849. A daguerreotype of Bekeart's shop was sold in Schuyler J. Rumsey's sale 41 as lot 63.

#### 6LB3 covers

There are 57 covers bearing 6LB3, which Scott describes as printed on light blue paper. Of these, 45 were sent to addressees within New York, seven to out-of-town destinations, and five to destinations unknown, due to incomplete illustrations. The earliest of the 6LB3 covers, dated August 19, 1842 (ID 21776) was addressed to Goodhue & Co, with the addressee name heavily crossed out, a practice also encountered on Goodhue covers in the 1847 census. Jonathan Goodhue was a longstanding commission merchant in New York, having moved to 64 South Street in 1829.

Three of the 6LB3 covers are addressed to William W. Hooper, an engraver at 151 Fulton Street. These covers are dated Sept 2, 1842 (21783), Sept 5, 1842 (21786) and Sept 13, 1842 (21792). In 1836 Hooper was listed as a wood engraver in Longworth's *New York City Directory*.

Three other covers, dated Nov 5, 1842 (21809) shown in Figure 2, Nov 24, 1842 (21816) and December 9, 18xx (22117) were addressed to Miss Fulton in care of Edward Cary. The December cover was probably mailed in 1842, based on the use of the early stamp 6LB3 and the double-rimmed cds, known as Type 1. The local stamp paid for delivery service. Mr. Cary was married to Cornelia Livingston Fulton, the eldest daughter of Robert Fulton and Harriet Livingston Dale. Both Robert Fulton, inventor of the steamboat,



**Figure 2. The stamp on light blue paper is designated 6LB3. Here too the stamp paid the delivery charge. Courtesy Robert A. Siegel Auction Galleries, sale 1005, lot 226.**

and his wife were deceased by 1842 and another daughter, Mary Livingston Fulton was residing with the Carys. Mary was married in 1845 to Robert Morris Ludlow, of the Ludlow-Beebe firm of Philadelphia and New York City, whose correspondence is well known to collectors of 1847 covers.

Figure 3 shows a cover on which the 6LB3 stamp paid delivery to the post office. The letter within is headed Aug. 31, 1842 and the “NEW-YORK” circular datestamp is dated SEP 3. The addressee in Washington, D.C., Brigadier General Roger Jones, was Adjutant General of the U.S. Army. Note that the cover is endorsed “On public Service.” It was also postmarked “f” for “free” and no U.S. postage was assessed.

### **6LB5 (all colors)**

Far and away, most of the covers in the census show various shades of 6LB5: surface-glazed colored stamps in blue, green and blue-green. The problem with identifying these colors was pointed out by Calvet Hahn in his series of articles in *The Penny Post*. People see colors differently. Covers identified as one shade by one auction firm may be described as a different shade by another firm. Hahn’s approach was to trust the collectors with larger holdings (Caspary, Norvin Green, Kapiloff, and Middendorf) because they had more examples for comparison. Where differences exist, the census information lists the shades mentioned in each auction lot description.

A total of 322 covers show shades of this stamp. Of these, 149 are described as blue green, 113 are described as blue, and the remaining 60 are described as green. While these counts are not perfect, and there are certainly covers that are not yet listed in the census, the 3:2:1 ratio seems reasonable, being consistent with the Scott catalog valuations. The 2015 edition values 6LB5 (blue green) on cover, tied, at \$600; 6LB5b (blue) at \$750; and 6LB5d (green) at \$1,200.

### **The green shade (6LB5d)**

In the green shading, 6LB5d, we find seven more covers addressed to William Hooper, the wood engraver: four from 1843 and three with unknown year dates. Also included





**Figure 3. Another 6LB3 stamp, here on a cover sent to Washington, D.C. In this case the stamp paid for carrier service to the New York post office. From there the cover was sent, apparently free. Courtesy Robert A. Siegel Auction Galleries, sale 830 lot 131.**

are three great rarities: two covers to Henry Morris, one with five stamps dated May 30, 1843 (ID 21859) and the other with four stamps (ID 21871) dated Aug 23, 1843. The latter cover probably started out with five stamps, paying for the carrier service and the 12½¢ postage from New York to Philadelphia. There are two other covers to Henry Morris, both with five copies of 6LB5 (the more common, blue-green stamp). All four of these multiply-franked letters were posted by Thomas Hollingsworth, a clerk at the Methodist Seminary in New York City, who was assisting Morris in disposing of property previously owned by his mother, Mary Hollingsworth.

Another rare cover, with five copies of 6LB5d, was sent to Frederick Adolphus Packard in Philadelphia on May 30, 1843 (ID 21855). Packard was an editor and a frequent contributor to various publications of the American Sunday School Union.

A cover with two copies of 6LB5d (ID 22119) was sent in December, year not known to the firm of Bettelle and Renick, commercial merchants in New York. This may have been a registered letter. Registered mail service was provided by the U.S. City Despatch Post for an additional 3¢ fee.

Figure 4 shows a letter mailed from New Orleans on June 1, 1844, addressed to Mrs. Catharine Harvey, in care of Abel S. Anderson. Anderson apparently picked up the letter at the U.S. Post Office, paid the 25¢ postage that was due on it, and then readdressed it to Mrs. Harvey at 572 Broome St., adding the green stamp and consigning it to the City Despatch Post on June 11 (per the faint red postmarks) for local delivery.

#### **The blue shade (6LB5b)**

Another four (possibly five) covers addressed to William Hooper bear the blue shade that Scott designates as 6LB5b. Two were mailed in late 1844 and the others lack year dating. Among the covers with this stamp is another great rarity, a cover to Dr. Wheeler



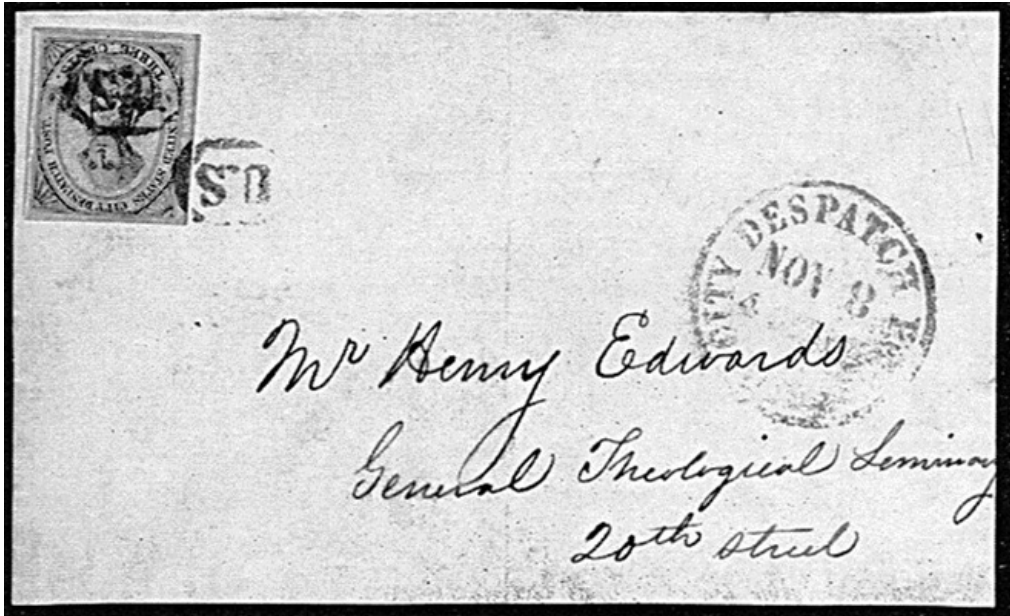
**Figure 4. Green-paper stamp (6LB5d) on a cover from New Orleans to New York. This cover was sent in care of a recipient who paid the 25¢ collect postage and then affixed the City Despatch Post stamp and readdressed the cover to carry it to the addressee. Courtesy of Robert A. Siegel Auction Galleries, sale 817 lot 310.**



**Figure 5. Blue-paper stamp (6LB5b) on a cover that was delivered locally. Abnormal figures in the timestamp may suggest that the numbers were on a thumbwheel in the cancelling device. Image courtesy of Robert A. Siegel Auction Galleries, sale 1005 lot 245.**

in Athens, New York (ID 21932) sent October 18, 1844 and franked with four copies of 6LB5b. The cover is rated 12½¢ for the distance travelled, so either a fifth stamp is missing or additional postage was paid in cash.

An attractive and curious cover in this grouping is the Feb 15, 18xx cover to Manfield Compton (ID 22020), shown in Figure 5. Delivery by the U.S. City Despatch Post occurred three times a day: 9 a.m., 1 p.m. and 4 p.m. for letters that reached the office at least 30 minutes beforehand. The delivery timestamp was often included in the circular datestamp. While many covers have no number at all in the timestamp, this one has a 7,



**Figure 6. Another blue-paper stamp (6LB5b), tied by the “U.S” in octagon cancel, on a local-delivery cover, November 8, year date unknown, sent to Henry Edwards, a theologian whose Virginia church was subsequently involved with the Civil War battle of Antietam. Image taken from the H.R. Harmer catalog of the Caspary collection.**

printed high in the second line and overwriting a 6. There is part of a third number below and slightly to the right that could be the top of an 8 or 9. No other part of the CDS is double struck and all the lettering is clear and well printed. This odd imprinting suggests that the cancelling device might have been fitted with a thumbwheel to allow the user to quickly adjust the timestamp during the day without having to disassemble the date and time slug. In the instance of the Figure 5 cover, the mechanism may have been loose, so that the numbers turned while the marking was being struck.

Another cover with 6LB5b was sent to Henry Edwards on Nov 8, 18xx (ID 22110). A black and white image of this cover is shown in Figure 6. While the cover itself is unremarkable (except for the “US” in octagon cancel tying the stamp) Edward’s story has some interest. After graduating from Yale in 1841 he went on to study theology. He spent time during 1845-47 at the General Seminary of the Protestant Episcopal Church in New York, thus dating this cover to 1845 or 1846. Later in life he settled in Maryland, holding rectorships first at a small town called Sharpsburg and later in Hagerstown.

“Among other interesting incidents,” he wrote in March, 1863, “was a visit from the whole of Longstreet’s division, and on one Sunday I had the pleasure of preaching to a congregation composed of Southern officers and soldiers and at the same time praying for the President of the United States.” This was the Sunday, Sept 14, 1862, just before the battle of Antietam, which was fought on Wednesday, Sept 17, 1862.

“When he took charge of St. Paul’s church at Sharpsburg, the old church was in ruins, having been riddled by the cannon shot at the battle of Antietam, but, through his earnest labors, it was replaced by one of the prettiest churches in this region.”<sup>33</sup>

### **The blue-green shade (6LB5)**

There are five covers addressed to William Hooper bearing the blue-green shade. In total, there are 19 covers in the census addressed to Hooper. Many of the covers are of



**Figure 7. One of 19 covers addressed to William Hooper recorded in the USPCS online census. This one has a 6LB5d stamp (on green glazed paper) paying the local delivery charge. Image courtesy of Robert A. Siegel auction Galleries, sale 875 lot 1147.**

similar height with the stamp placement nearly identical, suggesting they were sent by the same person. The June 27 (1843) cover is shown in Figure 7.

A cover mailed on March 1, 1843 (ID 21839), was sent to ex-president Andrew Jackson at the Hermitage in Nashville, Tennessee. The blue-green stamp, paying only the carrier service to the Post Office in New York, shows doubling of the impression and is cataloged by Scott as 6LB5a. The doubling is quite extensive and is seen throughout the design. Another double impression stamp appears on an October 22, 18xx cover to S.B. Hutchings (ID 22103). Stephen Hutchings was a portrait painter until 1841, when he was appointed Commissioner of Deeds for New York City. Afterwards, he became a real estate agent.

Two covers with five copies of the blue-green stamp were sent to Henry Morris in Philadelphia: one on May 25, 1843 (ID 21854) and July 5, 1843 (ID 21861).

Among the otherwise relatively common single-stamp local uses is a cover dated Aug 10, 1843 (ID 21868) sent by an out-of-work copper plate printer to Dr. B. Brandreth, suggesting he hire the sender to conduct in-house printing to save on cost. Collectors of private die revenue stamps may recognize the Brandreth name. He pioneered the use of mass advertising to raise consumer awareness of his products, including a purgative that allegedly cured many illnesses by removing toxins from the blood. Dr. Brandreth's Purgative pills were the source of the RS32-35 private-die medicine stamps.

### **Increase in the drop rate to 2¢**

After July 1, 1845, when the Post Office increased the drop rate charge from 1¢ to 2¢, the U.S. City Despatch Post was challenged. They now had to charge 4¢ for their service while other independent carriers charged only 3¢. (Mail delivered to the post office for out-of-town delivery and local letters that were delivered outside the New York Post Office were still charged 3¢, with 2¢ going to the carrier and 1¢ to the government.)

At this time, a small number of the blue-green 3¢ Carrier stamps were surcharged (in red) to 2¢, revaluing the stamps to pay for the carrier service only. The remaining 2¢ drop fee was directly charged by the Post Office and would be noted in the circular datestamp.

### **The surcharged stamp (6LB7)**

The census records five covers bearing the surcharged stamp, which Scott lists as 6LB7. Four of the covers are considered genuine and one is not. The non-genuine cover has since been destroyed and the copy of 6LB6 was removed. On cover or off, this is a scarce and very desirable stamp, being the world's first government-issued overprinted postage



**Figure 8.** The very scarce surcharged stamp, Scott 6LB7, on a famous cover whose pedigree goes back to the 19th century. This stamp, used in 1845-46, is the world's first government-issued overprint. On this cover the surcharged stamp prepaid the carrier fee to take the cover to the post office. An additional 2¢ drop fee (indicated in the balloon circular datestamp) was subsequently collected from the addressee.

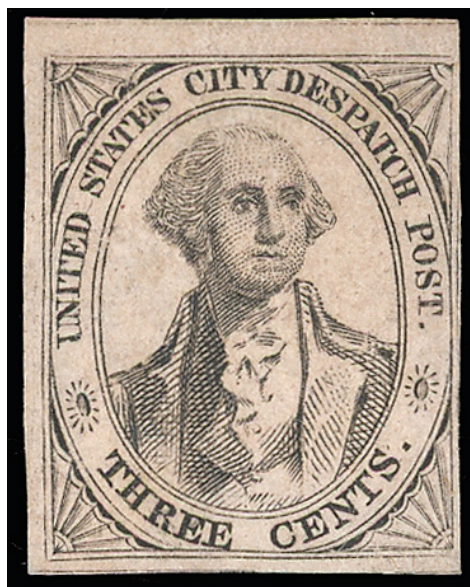
stamp. Figure 8 shows what is probably the nicest cover bearing the surcharged stamp, posted February 14, 1846 and addressed to Rev. R.S. Cook at the Tract House, New York City. This cover has a distinguished pedigree, dating back to the 19th century. Because of the scarcity of the surcharged stamp, the on-line census includes examples of this stamp off cover as well as on cover.

#### Loose stamps off cover

Loose stamps off cover can be identified based on the shape of the four margins, the integrity of the frame lines and the placement of the cancellation. Clear, sharp, illustrations are often required to distinguish between two similar-looking stamps but when the outstanding numbers are few, identification of individual copies is possible

Included in the listing of off-cover stamps are singles of the 6LB2 rose paper stamp that Calvet Hahn attributes to a block of 20 broken up by J. Walter Scott in the 1870s. Traditional auction descriptions account for 10 copies, but an 11th was recently sold by Schuyler Rumsey Auctions (ID 22479, Sale 68, lot 371, realized \$2,200). This stamp is shown in Figure 9.

The online census includes images of other unique items including the single exam-



**Figure 9.** 6LB2 off cover. One of 11 copies currently in the census; up to 20 copies may exist. Image courtesy of Schuyler Rumsey Auctions, sale 68 lot 371.

ple of the 3¢ stamp printed on pink glazed paper (6LB6), the off-cover example on straw colored paper (6LB4A) and both off-cover and on-cover stamps printed on vertically ribbed paper.

### Acknowledgements

The author is pleased to recognize the efforts of previous census takers of these issues and gratefully builds upon their published works. The 6LB1 census work published by Larry Lyons in *The Penny Post* was mentioned earlier. It was a very helpful guide for tracking down images of those covers. Lyons' listings are mentioned in the detailed descriptions of these covers.

Calvet Hahn also provided a comprehensive census in his *Penny Post* series, and he too included references to the auctions where the specifics are to be found. Many of these covers are already illustrated in the online census. Approximately 100 are not. Over the next few months I plan to visit the American Philatelic Research Library in Bellefonte, Pennsylvania, to track down missing images. Please help if you can.

### Endnotes

1. Mark Scheuer, "Updating the Census of 1847 Stamps on Cover," *Chronicle* 236, pp. 317–28, and "1847 Cover Census Now On Line," *Chronicle* 240, pp. 329–35.
2. *The Penny Post*, Vol. 12, No. 4 (Oct. 2004), pp.27-33; a follow-up was published in *The Penny Post*, Vol. 13, No. 1 (Jan. 2005), pp. 23-25.
3. *The Hagerstown Mail*, March 3, 1899, pg. 4. ■



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## PRESTAMP & STAMPLESS PERIOD

JAMES W. MILGRAM, EDITOR

### SHIP LETTERS ADDRESSED TO THE PORT OF DELIVERY: “SHIP 8” AND OTHER UNUSUAL SHIP MARKINGS

JAMES W. MILGRAM, M.D.

William Hatton, one of my long-term cover dealers, had a cover with a “New York Ship 8” handstamp. Neither of us could puzzle out this strange rate. But then more recently I found the cover in Figure 1, which has two Philadelphia postmarks, a “SHIP” handstamp and a “Due 8” marking, all in blue. This “Due 8” is not listed in Volume II of the *American Stampless Cover Catalog*. Both Philadelphia circular datestamps indicate May 31, 1864.

Note that this letter debarked at Philadelphia and is addressed to a Philadelphia destination. That was the clue to explain this unusual rate.

The July 1, 1863 rate changes set the ship rate as double the prevailing letter postage. For a prepaid ship letter that would be 6¢, because letter postage was then 3¢. If the cover was prepaid by stamps, the entire postage had to be prepaid—6¢, two 3¢ stamps. (If only one 3¢ stamp was used, the due assessment was still 6¢, because postage due on part-paid covers was doubled by the postal law of 1863.) Since ship covers originated outside the country, where U.S. postage stamps were generally unavailable, most ship letters arrived unpaid. Other than the higher rate, there was no additional penalty for unpaid ship covers, because it was expected that they would arrive unpaid.

If a letter was addressed to the port where the ship arrived, a different rate structure applied. Such a cover could be considered a drop letter, subject to the 2¢ drop rate, which



Figure 1. Two Philadelphia circular datestamps, both dated May 31, 1864, plus “SHIP” and “Due 8” on cover endorsed “*pr Tuscumseh*.” From 1 July 1863 the ship rate on letters addressed to the port of delivery was 4¢. This is a double rate.



Figure 2. "NEW-YORK SHIP LETTER 4/MAR 4" from Kingston, Jamaica, headed January 13, 1867 and endorsed "p 'Mary Ann'" to the Lanman and Kemp firm in New York. This is a single 4¢ ship rate on a cover delivered at the port of destination.



Figure 3. "SHIP 4" marking in arch format applied at Boston on letter written at Buenos Aires June 6, 1863. Written before the change of ship rates, it must have arrived after July 1, 1863, when the single ship rate to the port of destination changed to 4¢.

was then doubled because of the ship-rate regulation, to make the a rate of 4¢. However it is conceived, the rate on incoming ship letters addressed for delivery to the port of disembarkation was 4¢. The cover in Figure 1 is a double-rate cover, rated for a collection of twice the 4¢ ship rate for letters addressed to the port of entry.

Figure 2 shows a more common example of the 4¢ port-of-entry ship rate. The relevant marking is the "NEW-YORK SHIP LETTER 4", here dated March 4 on an incoming folder letter from Kingston, Jamaica, internally dated January 13, 1867 and (per the endorsement at upper left) carried in to New York by the ship *Mary Ann*.





Figure 4. "PHILAD'A PA APR 26" in blue with "SHIP 4" in blue circle on an 1869 letter from Liverpool. The typography of the "4" is most unusual.

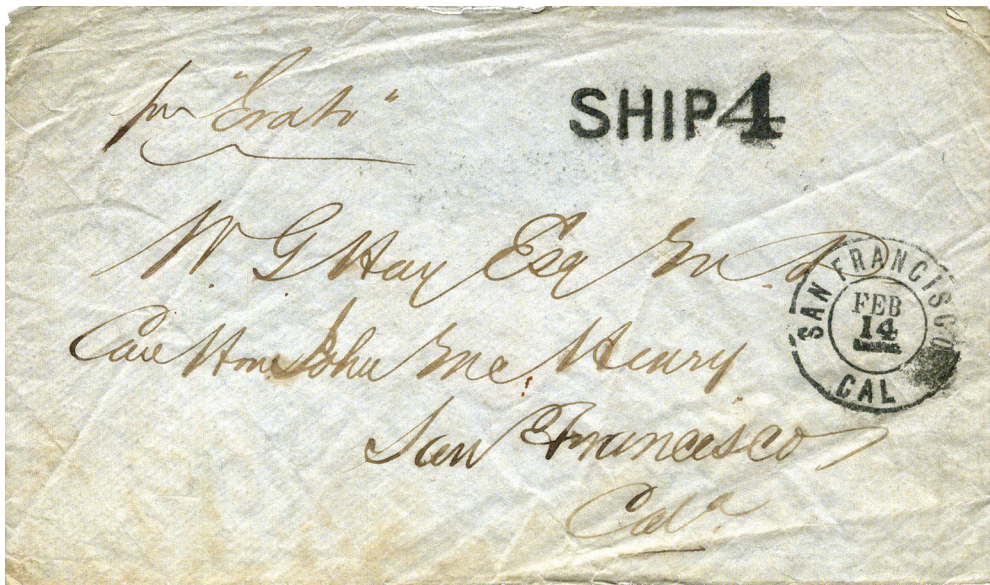


Figure 5. "SAN FRANCISCO CAL FEB 14" with "SHIP 4" on letter from China, with a Shanghai forwarding marking on reverse. The year date is unknown, but the cover was delivered to an addressee in San Francisco at the port-of-arrival ship rate of 4¢.

Figures 3, 4, 5 and 6 show the same type of usage on ship letters disembarking and addressed to Boston, Philadelphia, San Francisco and Port Lavaca, Texas. The cover in Figure 3 originated in Buenos Aires on June 6, 1863. The "SHIP 4" marking in arch format was applied at Boston. The letter was written before the change of ship rates, but it arrived after July 1, 1863, when the single rate to the port of destination was changed to 4¢.

Figure 4 shows an encircled "SHIP 4" marking used at Philadelphia in the late 1860s. The typography of the "4" in this ship marking is unusual for its era and strikingly modern.

This cover is a later, single-rate complement to the double-rate cover shown in Figure 1. Note the similarity in the color of the markings on the two covers. The circular datestamp on the Figure 4 cover reads “PHILAD’A PA APR 26” and the letter enclosed is headed Liverpool, 23 Feb 1869.

The cover in Figure 5 originated in China and shows a Shanghai forwarder marking on reverse. The year date is not known, but the cover disembarked at San Francisco and was there postmarked and rated: “SAN FRANCISCO CAL FEB 14” with “SHIP 4”.



**Figure 6. “SHIP” and “DUE 4” in circle on an 1870 ship letter sent via the Morgan Line from New Orleans to Port Lavaca, Texas. The American Stampless Cover Catalog lists no markings from this gulf coast town, but these were surely applied there.**

Figure 6 shows a letter on the printed stationery of the Morgan Line of steamers, plying between New Orleans and Texas. Per the contents, this cover, endorsed “per Morgan Line,” originated at New Orleans on February 25, 1870. This cover shows a straightline “SHIP” and “DUE 4” in a circle, both apparently applied at the port where the cover left the ship, Lavaca, Texas, also known as Port Lavaca. There are no ship markings listed from this gulf coast town in the *American Stampless Cover Catalog*.

A “SHIP 4” in a circle used at New Orleans is shown in Figure 7. The New Orleans double circle datestamp reads “FEB 3 ’65.” The port of origin of this cover is not known, but as an incoming ship letter addressed to the port of arrival, it was appropriately rated for 4¢ collection.

Figure 8 shows a double-weight port-of-entry cover with a circular “SHIP 8” and “NEW ORLEANS LA. AUG 22 ’64.” This cover boarded the ship at Matamoros, Mexico, a border town across from Brownsville, Texas. Mexican internal postage was paid in cash, thus the “FRANCO.” The boxed Mexican marking (“HMATAMOROS/AGOSTO”) is a datestamp indicating that the cover left Matamoros in August.

So this is a second Ship 8 cover from the post-July 1863 period of ship rates. The stampless catalog additionally lists a New York ship letter 8 marking, a 23-millimeter circle. This too is a double-weight port-of-delivery rate marking.

Other ship markings mimic these port-of-delivery rate markings but represent different usages. I have in my collection a cover with a “PHILA PA MAY 2 1864” circular datestamp, “SHIP” and a due “DUE 12” in circle. This might be construed as a three-times-4¢ port-of-delivery cover, but it is addressed to Canonsburg, in western Pennsylv-

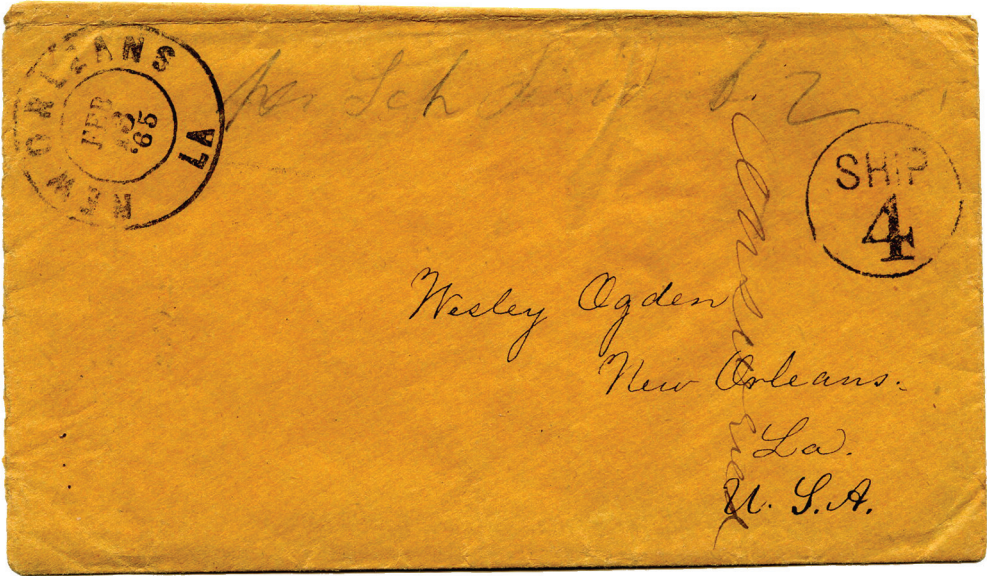


Figure 7. “NEW ORLEANS LA FEB 13 ‘65” in double circle and “SHIP 4” in circle on an incoming cover to New Orleans (origin unknown) showing single 4¢ ship rate.



Figure 8. “NEW ORLEANS LA AUG 22 ‘64” in double circle with “SHIP 8” in black circle, on a cover from Mexico addressed to New Orleans. This cover boarded its ship at Matamoros, with Mexican internal postage prepaid. This is another example of the double 4¢ ship rate to the port of destination, similar to the cover shown in Figure 1.

nia. The 12¢ rating on this cover is a double weight charge (2x6¢) for a letter addressed to a destination beyond the port of arrival. Another cover, also not illustrated, bears a San Francisco postmark of uncertain year-date and a “SHIP 12” handstamp. But this cover is addressed to New Bedford, Massachusetts, and again represents a double weight (2x6¢) ship letter.

Most 4¢ due markings appear on covers assessed the penalty rate for an unpaid drop letter. Figure 9 shows such a cover from Washington, D.C., not a port city. The absence of a ship marking is additional evidence that this is a drop letter, penalized to twice the pre-paid rate because it was unpaid. But the cover in Figure 10 shows a steamboat cover with Savannah, Georgia postmarks also rated “DUE 4”. This shows the same treatment as ship rated covers, not a penalty rate.

And this takes us back to the New York “Ship 8” marking that had baffled Hatton and me. That cover is shown in Figure 11. Addressed to Franklin, New Hampshire, this envelope lacks contents but is docketed 1857. The black 34-millimeter circular datestamp reads “NEW-YORK SHIP MAY 28 8cts.” At this time the ship rate was 5¢, representing

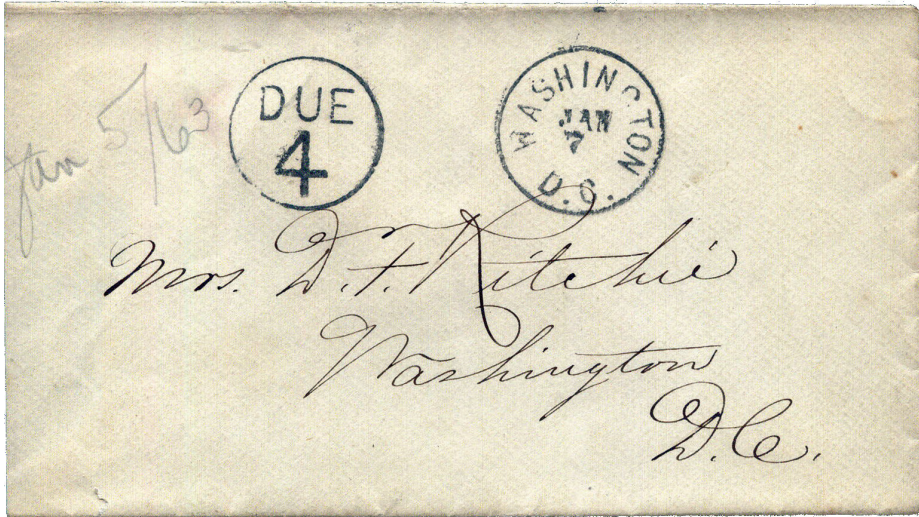


Figure 9. “WASHINGTON D.C. JAN 4” and “Due 4” in circle on unpaid drop letter from Washington, D.C., showing the penalty rate in effect after mid-1863.



Figure 10. “SAVANNAH GA JUL 13 6 P.M.” with “STEAMBOAT” and “DUE 4” all in blue, addressed to Savannah. This steamboat usage shows the same 4¢ rating as found on ship letters addressed to the port of destination. The two are identical.



Figure 11. “NEW-YORK SHIP 8 cts. MAY 28” (1857) to Franklin, N.H. This is a double weight ship marking pre-1863, when regular postage was 3¢. On this cover the domestic postage was doubled because of weight but the ship fee remained 2¢.



Figure 12. “NEW ORLEANS NOV 12 1860” (also docketed 1860) with “SHIP” and “8” on a cover addressed to Philadelphia. Comparable to the cover shown in Figure 11, this is a double-weight ship letter sent at the pre-1863 ship rate. Very definitely, the destination is not the port of entry.

the 3¢ domestic rate plus the old 2¢ fee to the ship’s captain. So a double-weight cover from this era would be  $2 \times 3¢ + 2¢ = 8¢$ .

This then was an explanation for the pre-1863 Ship 8 covers, which must be scarce since the markings are so uncommon. The New York marking on the Figure 11 cover is not listed in the stampless catalog. Confirmation of this usage is provided by the New Orleans cover shown in Figure 12. This is a cover from an unknown origin, arriving New Orleans in 1860. In addition to the New Orleans circular datestamp, the cover bears “SHIP” and “8”

handstamps. Like Figure 11, this is an overweight ship letter from the 5¢ ship-rate period. The stampless cover catalog lists a 28x19 mm “SHIP/8” marking used at Newport, Rhode Island, in 1857. Are there comparable “8” handstamps from other ports?

There is a third type of 8¢ ship marking, a special case that has not been discussed here: a marking applied at San Francisco only on inbound mail from Hawaii. Figure 13



Figure 13. “HONOLULU U.S. Postage Paid OCT 3” (1854) with San Francisco circular datestamp and rocker-style “PAID 8 SHIP” on cover to Charlestown, Massachusetts. Both the 2¢ ship fee and 6¢ transcontinental rate were prepaid in Hawaii.



Figure 14. Letter originating at St. John’s, Newfoundland, 16 April 1850, enclosing an invoice in blank to be copied by the addressee and returned. This heavy letter was postmarked “EASTPORT Me APR 17” with “SHIP” and “22” all in red. This is a double-weight ship letter traveling over 400 miles to New York during a time that the 2¢ ship fee was added to postage calculated by weight and distance.

shows an example, on an 1854 cover from Honolulu. This cover bears a large black “PAID 8 SHIP” applied at San Francisco, with a matching San Francisco circular datestamp. Note that the cover bears a manuscript notation, at upper left (“Charge E.P.B.”), charging a post office account in Honolulu, where all the postage was prepaid, presumably including 5¢ Hawaiian internal postage. In this special-case usage, the 2¢ ship fee was prepaid in Hawaii along with the single transcontinental 6¢ letter rate, for a total prepayment (for postage beyond Hawaii) of 8¢. From San Francisco, this cover traveled to New York via Panama.

Even more unusual than the SHIP 8 markings are those that show SHIP 22. During the 1845-1851 period, when the ship fee was 2¢ plus 5¢ or 10¢ postage, the most common postmarks are SHIP 7 and SHIP 12, which served for letters traveling under and over 300 miles. The SHIP 12 marking could also be used on double-weight letters going less than 300 miles. But double-weight letters traveling over 300 miles had to be rated for 22¢ due. Until recently, the only handstamp for this rate of which I was aware is a double-circle SHIP 22 from Mobile, on a cover belonging to Van Koppersmith that I illustrated in an article in *Chronicle* 247. But now we have others. Figure 14 shows a cover with a previously unrecorded “22” with “SHIP” in red from Eastport, Maine. This double-rate folded letter originated at St. John’s, Newfoundland, and is headed 16 April 1850. The cover entered the U.S. mails at Eastport and was sent unpaid to New York City, a distance of over 300 miles, so the required collection was 2¢ + 10¢ + 10¢. I have also recently acquired a Boston cover with “22” in red and “SHIP” in black. A variety of this is a cover with two 5¢ 1847 stamps canceled with black “SHIP” handstamps along with a handstamped red “12” to make the 22¢ ship rate, partly prepaid. If readers can show other handstamped SHIP 22 markings, I would like to receive scans. ■

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## AURORA, NEW YORK STAMPLESS COVERS WITH FANCY RATING MARKINGS

JAMES W. MILGRAM, M.D.

The town of Aurora, in Cayuga County in the central part of New York state, is known for its unusual postmarks on stampless covers. As early as 1818 it used an arch form of postmark with the town name and “N.Y.” in an arc and the date arrayed horizontally below (hence an arch). Following this in the 1820s it used a red “AURORA N.Y.” in several curved ribbons with the lettering in a double-arc format and manuscript dating.

Then in the 1850s Aurora employed two “PAID 3” markings in negative lettering which are among the fanciest of stampless rating marks. Figure 1 shows one of these. This Aurora cover bears a “PAID 3” marking that seems to be fabricated from five separate elements, each a negative impression. The four letters spelling out “PAID” and a numeral “3” are reversed out of circular components that have been joined together to form this most unusual marking.

The town postmark is struck separately. The month is unclear and the year not known, but this must date from the early 1850s, when the single letter rate was 3¢ if prepaid and 5¢ if unpaid. Note that the cover is addressed to the postmaster at nearby Lansingville. It could have been sent free.

Two other unusual Aurora raters are shown in Figure 2. The smaller cover shows “PAID 3” in negative lettering on a partial circle with a crosshatched background. The larger cover in Figure 2 shows a matching negative “5” on a similarly crosshatched circular background. On both covers the Aurora townmark is faintly struck and no year is evident.



Figure 1. Cover from Aurora, New York. The month is unclear, but the year must be the early 1850s. This highly unusual negative “PAID 3” rating mark appears to have been constructed from five separate elements that were then united to form the marker.



Figure 2. Matching Aurora covers with negative numerals on circular backgrounds with distinctive cross-hatching. These two rating markings depict the paid and unpaid single letter rates that were in effect during the early 1850s.





**Figure 3.** A new Aurora marking, not currently listed in the American Stampless Cover Catalog. The letter within is headed May 23, 1851. The rating marking, reversed out of an irregularly-shaped background block, reads “5 PAID”. This is from the era when both the paid and unpaid single letter rates (under 300 miles) were 5¢.

The date on the “PAID 3” cover is “AUG 14” and the date on the unpaid “5” cover is “NOV 4.” While we don’t know the specific year, these two raters represent the paid and unpaid single rates that were in effect during the early 1850s.

A new and unlisted Aurora rating mark is shown on the cover in Figure 3. This cover bears a weak “AURORA N.Y. MAY 23” circular datestamp and the rating marking is “5

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PAID” reversed out of an irregularly-shaped background block. The letter within is dated May 23, 1851. At this date both the paid and unpaid letter rate was 5¢. On July 1 the rates changed to the two-tier structure depicted in Figure 2: 3¢ prepaid and 5¢ unpaid.

Since Aurora prepared the “5 PAID” marking for the under-300 mile rate, it might be expected the town had a similar rate marking for the 10¢ (over 300 mile) rate. But such a handstamp has never been seen. This “5 PAID” marking is the precursor for the three markings that were introduced later in 1851 and shown in Figures 1 and 2. ■

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## VALENTINE’S DAY CANCELLATION USED AT FREMONT, OHIO

JAMES W. MILGRAM, M.D.

While there are a few cancellations on the 1851-57 series that contain wording, the words usually pertain to postal matters. The “USED AND DONE FOR” cancel from Fairhaven, Connecticut, is one example that comes to mind.



Figure 1. “Valentine’s Day, February 14, Fremont, Ohio,” the first slogan cancellation used in the United States, here tying an imperforate 1¢ Type II stamp to a small embossed envelope, posted locally at the drop rate, most likely in the early 1850s.

The cover illustrated in Figure 1 is special in several aspects. Most notably, it bears a red triple straightline cancel, tying a 1¢ 1851 Type 2 stamp with the boldly printed notation “Valentine’s Day/FEBRUARY 14/FREMONT, OHIO.” This is the first slogan cancellation used in the United States, appropriate to present in a February issue of the *Chronicle*.

Note the address, to “Helen Morgan, Present.” The letter was mailed locally and the 1¢ stamp pays the drop rate. There is also a small multi-colored label on the reverse. This appears to be a Valentine label. It reads “a friend” and shows an open bible, surrounded by roses.



**Figure 2.** “FREMONT, O” straightline handstamp in red, with matching “MAR 27” and “5” on a folded lettersheet dated 1850. While described in the stampless cover catalog, this marking is not listed in red. Note that the red ink here is similar in color to the red ink on the Figure 1 cover, which was posted several years later.

According to the *American Stampless Cover Catalog*, Fremont used a straightline postmark in blue in 1850. Figure 2 shows an unlisted example in red—“FREMONT O” with separate straightline “MAR 27” date on a folder letter headed 1850 that enclosed a check. Only “5” cents was charged because letter postage at this time was based on weight and the distance sent was under under 300 miles. Note that the red ink on this cover pretty closely matches the red ink on the Valentine cover posted several years later. ■

**THE 1847 PERIOD**  
**GORDON EUBANKS, EDITOR**

**ILLUSTRATED ENVELOPES USED WITH UNITED STATES 1847 STAMPS**  
**GORDON EUBANKS**

**Introduction**

Before the postage rate reductions of July 1845, postage was charged not just by distance but also by the number of sheets. An envelope would have counted as a sheet and added a rate. For this reason envelopes were seldom used. Reduced rates based on weight alone caused a gradual migration from folded lettersheets to envelopes. At the same time, it became more common for mailers, especially commercial organizations, to prepay postage. Prepayment encouraged recipients to accept mail and read it. Slowly during this period, following a practice begun in England, commercial organizations applied marketing mes-

Origin town and state	Date	Scott	ID	Illustration
New York NY	1/8/1848	1	5983	Commercial: sugar refinery
New York NY	6/11/1849	1	6481	Commercial: iron building
Philadelphia PA	10/10/1849	2	11813	Commercial: attorney
Philadelphia PA	11/18/1849	1	10849	Commercial: O'Reilly's Telegraph
Little Falls	2/15/1850	1	22565	Valentine with insert
Boston & Albany RR	5/10/1850	1	12320	Political: anti-slavery
Boston MA	10/10/1850	1	3362	Commercial: herbs and sarsaparilla
Philadelphia PA	10/22/1850	2	11870	Commercial: Godey's Lady's Book
Syracuse NY	10/25/1850	1(2)	9170	Commercial: saleratus
Boston MA	2/14/1851	1	3435	Valentine with insert
Exeter NH	2/16/1851	1	4959	Valentine
Philadelphia PA	3/6/1851	1	11158	Commercial: tobacco
Boston MA	3/10/1851	1	3452	Commercial: fruit
Philadelphia PA	5/8/1851	2	11885	Commercial: hat & straw goods
New York NY	6/14/1851	1	7163	Political: westward expansion
New York NY	9/25/1852	1	7185	Commercial: Howard Hotel
Philadelphia PA	1/28/18xx	2	11893	Commercial: attorney
West Chester PA	2/4/18xx	1	12145	Valentine
Philadelphia PA	2/5/18xx	1(2)	11267	Valentine
St Louis MO	2/6/18xx	1	4689	Valentine
Potsdam NY	2/8/18xx	2	8958	Valentine with insert
Boston & Albany RR	2/10/18xx	1	12329	Valentine with insert

**Table 1. Chronological listing of illustrated envelopes franked with United States 1847 stamps. Source: the searchable database of 1847 covers at USPCS.org.**

sages to their envelopes. These messages varied from handstamps to embossed designs to engraved illustrations.

This article discusses covers that were illustrated for commercial, political or personal purposes with engraved or printed images. The focus is on printed envelopes. Handstamps applied to envelopes, such as hotel markings or return addresses, are not included in this study. Engraved letter sheets or engraved letters are also not covered.

Table 1 is a chronological listing of all known illustrated covers bearing 1847 stamps. All the covers in Table 1 can be found, with additional detail, in the searchable 1847 cover database on the website of the United States Philatelic Classic Society (USPCS).<sup>1</sup> The first column in Table 1 designates the cover’s place of origin. The second column shows the date the cover entered the mails, taken from the postmark. As is common for 1847 covers, the year date in most instances is not known. The third column shows the stamp(s) on the cover, designated by Scott number—“1(2)” indicates two copies of Scott 1. The fourth column shows the cover’s ID number in the USPCS census. This facilitates locating more data about the cover in the census database. The last column shows the type of illustration and a brief description.

The USPCS census database currently lists more than 15,000 1847 covers. Of these only 46—less than one-third of one percent—involve envelopes bearing engraved or printed images. More such covers undoubtedly exist; I would appreciate information about any

Origin town and state	Date	Scott	ID	Illustration
Fitzwilliam NH	2/11/18xx	1	4960	Valentine
Nad River & Lake Erie RR	2/12/18xx	1	12548	Valentine
West Chester PA	2/13/18xx	1	12146	Valentine with insert
Elmira NNY	2/14/18xx	1	5684	Valentine
West Chester PA	2/14/18xx	1	12147	Valentine
Northern RR	2/14/18xx	1	12710	Valentine
Walpole NH	2/17/18xx	1	5053	Valentine
New York NY	2/18/18xx	2(2)	8692	Valentine with insert
New York NY	2/19/18xx	1	7299	Valentine
Boston MA	2/27/18xx	1(3)	3584	Valentine
Boston MA	3/27/18xx	1	3610	Political: anti-slavery
New York NY	4/29/18xx	1	7442	Commercial: dry goods
Philadelphia PA	5/8/18xx	2	11909	Commercial: Penn Mutual Life
N.Haven. & Greenfield RR	5/11/18xx	1	12589	Commercial Conn. Riv RR
Brattleboro VT	6/26/18xx	1	13740	Commercial: Musical instruments
Philadelphia PA	8/10/18xx	1	11462	Political: anti-slavery
Cleveland OH	9/30/18xx	2	10005	Commercial: tobacco
Cincinnati OH	10/24/18xx	1	9750	Valentine
Worcester MA	10/26/18xx	1	4399	Commercial: book store
New Haven CT	11/1/18xx	1	679	Commercial: Union Telegraph
New York NY	11/1/18xx	1(2)	7755	Commercial: produce dealer
New York NY	11/29/18xx	2	8851	Commercial: publisher
Wilmington DE	12/15/18xx	1	859	Valentine
Waterbury VT	12/18/18xx	1	13929	Commercial: telegraph

illustrated 1847 covers not listed in Table 1. No question, all illustrated 1847 covers are rare. Valentines and commercial imprints are the most frequently seen illustrated covers; 22 commercial imprints and 20 valentines are recorded. Politically themed propaganda envelopes are very rare; only four are recorded.

### Valentines

The practice of exchanging valentines originated in Europe in the 13th century. Valentine cards began to be manufactured commercially in the early 1800s, initially in England. After the postal reforms of 1845, they quickly gained popularity in the United States. Their popularity grew to a point where Valentine's Day was referred to as "the postal holiday."



**Figure 1. Ornately engraved envelope, posted 15 February at Wilmington, that once carried a Valentine. Note the pencilled plea at the bottom: "if you don't I'll die."**

Figure 1 is an ornately engraved envelope, dated 15 February, sent from Wilmington, Delaware, to Chester, Pennsylvania. The year is not known and the enclosure does not survive. Note the handwritten text at the bottom of the envelope: "If you don't I'll die." Presumably the message on the card was something along the lines of "Please be my valentine." Elizabeth Pope wrote a comprehensive article on valentine envelopes (and their enclosures) used with 1847 stamps. This was published in *The American Philatelist* in 1957.<sup>2</sup>

Figure 2 shows a large ornate valentine envelope, sent from Boston to South Dedham, Massachusetts, postmarked February 27, year not known. The markings clearly indicate that 20¢ postage was prepaid: 5¢ in cash and 15¢ by three 5¢ 1847 stamps. This cover must have weighed over 1 ounce, but without knowing the year date, it cannot be determined whether the prepayment represents a triple rate or quadruple rate.

### Commercial envelopes

The use of envelopes for commercial advertising purposes was uncommon during the 1847 era, though over the next decade it would become extremely popular with businesses of all kinds. Figure 3 shows an envelope sent from Syracuse, New York, to Detroit. Two



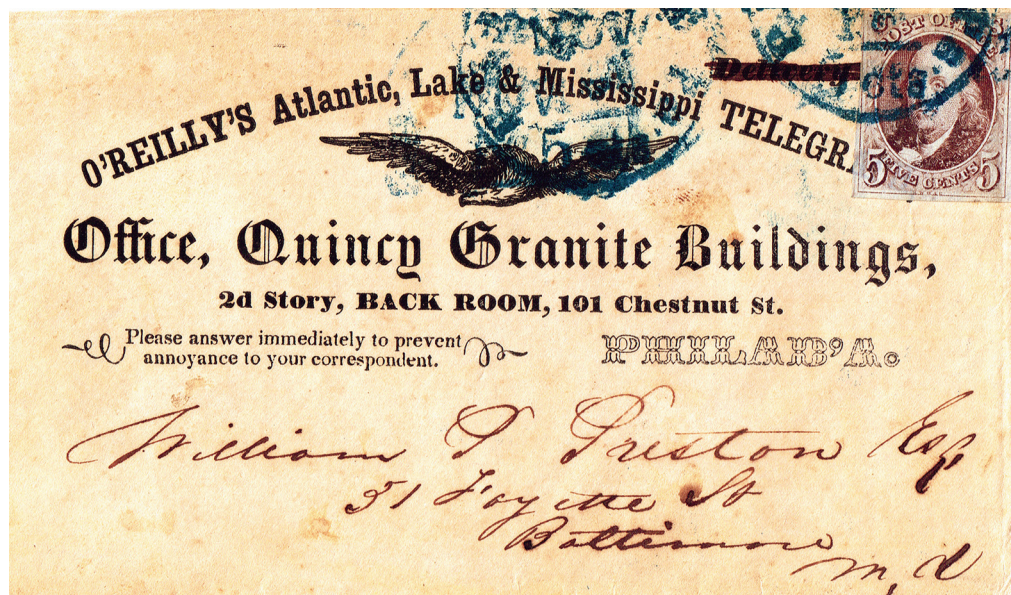
Figure 2. Another ornate valentine envelope, sent from Boston to S. Dedham, Mass., on February 27. Postage of 20¢ was prepaid by three 5¢ 1847 stamps and 5¢ in cash.



Figure 3. Colorful advertising envelope from the Syracuse Saleratus Manufacturing Company, sent from Syracuse to Detroit on October 25, 1850. The advertising cachet on this cover anticipated designs that would become popular later in the 1850s.

single 5¢ 1847 stamps paid the over-300-mile rate. The upper right stamp is the “dot in S” variety. The circular datestamp, an integral “10” dated “OCT 25,” is struck in the distinctive blue color characteristic of Syracuse during this era. Matching grids tie the stamps.

The design on this cover was years ahead of its time. The attractive red imprint advertises the Syracuse Saleratus Manufacturing Company. Saleratus, or potassium bicarbonate, was used in baking to cause bread to rise. It was also used in large quantities as a food preservative. In his popular boys’ book *Captains Courageous*, Rudyard Kipling tells how commercial fishermen used saleratus to prevent their catches from spoiling while they were at sea. Saleratus was used extensively from about 1840 into the 1860s, when it was replaced by baking soda.



**Figure 4. Advertising envelope from O’Reilly’s Atlantic, Lake and Mississippi Telegraph Company, sent from Philadelphia to Baltimore on 18 November 1849.**

Figure 4 shows an interesting illustrated cover mailed from Philadelphia on 18 November 1849 and sent to Baltimore. The single 5¢ 1847 stamp pays the rate for a distance under 300 miles. In a graphic design using six distinct type fonts, the envelope advertises O’Reilly’s Atlantic, Lake & Mississippi Telegraph Office. Henry O’Reilly was a telegraph pioneer who founded the Atlantic, Lake & Mississippi Valley Telegraph system via an ambiguous contract with Samuel Morse’s business agent, former Postmaster General Amos Kendall. O’Reilly’s subsequent patent dispute with Kendall and Morse resulted in the creation of long-enduring patent-law precedent.<sup>3</sup>

### Propaganda envelopes

Political or propaganda envelopes were common in England during the 1840s, but their use in the United States was unusual until well into the 1850s. Only four propaganda covers are known bearing 1847 stamps. Three of these have anti-slavery themes and one has a Native American theme.

Figure 5 shows a June 1851 propaganda cover sent from New York City to Middletown, Connecticut, franked with a red-orange 5¢ 1847 stamp. The envelope, created by J. Valentine of Dundee, Scotland, shows Indian life and westward expansion. James Valentine of Dundee (1815-79) was in the 1840s and 1850s a prolific publisher of propaganda envelopes, many of them promoting free trade and abolitionist causes. His firm evolved into a





**Figure 5. Ornate engraved envelope, printed by J. Valentine of Dundee and mailed by George Copway, a westernized Ojibwa Indian, depicting the civilization of Native Americans through the beneficial influence of farming, Christianity and free trade.**

major creator of picture postcards and survived well into the 20th century. It was ultimately acquired by Hallmark Cards, Inc.

The overall image on the Figure 5 envelope constitutes a vivid and exquisitely engraved depiction of the civilizing mission that justified a lot of activity during the 19th century. On the right, steamboats, factories and an early locomotive belch smoke into the air of a bustling metropolis. On the left, across a large body of water, natives plow the soil and tend a flock of sheep. Below them, just under the stamp, a frock-coated European, bible in hand, preaches the gospel to an attentive group of Americans in feather headdresses. And at bottom left, still awaiting the blessings of civilization, a native family in a tent encampment swaddles its babes in papooses and spears fish from a waterfall.

The enclosed letter was written by George Copway of the Mississaugas Ojibwa Nation. A Canadian whose parents converted to Methodism, Copway was educated by missionaries, moved to New York and published a number of books and pamphlets relating to issues involving Native Americans. He married an English woman, travelled to Europe in the late 1840s, and in 1847 wrote a best-selling autobiography. A gifted promoter, Copway may have commissioned this envelope expressly to depict his activities and his world-view. Copway's letter within discusses his desire to start a newspaper devoted to the claims of Native Americans. The newspaper was actually launched; it lasted three months.

### Conclusion

Illustrated covers were seldom seen at the beginning of the 1850s. They became much more common in the decades to follow, especially on commercial correspondence. During the 1847 period, pioneers were breaking new ground in using illustrated covers to promote their various causes. Thanks to Robert A. Siegel Auction Galleries for the Figure 2 image.

### Endnotes

1. United States Philatelic Classic Society website, [www.uspcs.org](http://www.uspcs.org). For more information about the 1847 cover census and how to search the database, see Mark Scheuer's "1847 Cover Census Now Online" at *Chronicle* 240, pp. 329-335.
2. Elizabeth C. Pope, "1847 Valentine Covers," *The American Philatelist*, February, 1957, Vol. 70, No. 5, pp. 347-352.
3. Dexter Perkins, "Henry O'Reilly," *Rochester History*, Volume VII, Number 1, January 1945. ■

**DOMESTIC REGISTRATION OF 1851-57 STAMPS AND ENTIRES**  
**PART 2: NEW HAMPSHIRE TO WISCONSIN**

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

**Introduction to Part 2**

This is the concluding installment of an article, begun in the previous *Chronicle*, that lists and describes all known registered postmarks used during the era of the 1851 stamps. I have written previously about the ten-year period when covers were unofficially registered for no fee.<sup>1,2</sup> This began November 1, 1845, when the Philadelphia “R” markings came into use, and ended July 1, 1855, when the United States Post Office Department established an official service for registering letters, applicable at all post offices across the country and requiring prepayment of a 5¢ cash fee that is usually not indicated on the covers.

Stampless registered covers were described in *Chronicle* 248<sup>3</sup> and registered covers bearing 1847 stamps were discussed in *Chronicle* 249.<sup>4</sup> Stampless covers show a mix of unofficial and official registration. Covers with 1847 stamps, because of the limited lifetime of the stamps, show only unofficial registration. The 1851 stamps were current before official registration began and continued thereafter. Thus covers franked with 1851 stamps or 1853 entire envelopes that show registered mail postmarks need year dates to determine whether they show unofficial or official registration. Needless to say, many covers cannot be year-dated because the contents are no longer present. And during the 1850s and 1860s, many towns did not employ special handstamps for use on registered letters. Such letters bear manuscript notations from which registration can be deduced.

The text and tabular information presented in this article discusses the markings alphabetically by state. The states Alabama to Missouri were considered in Part 1. This final installment discusses markings and covers from New Hampshire through Wisconsin. All known markings, both manuscript and handstamped, are listed in the table on the four pages that follow. For each cover, the table presents the date (when known), the franking, a description of the registered marking(s), and (where available) a reference that leads to an illustration of a cover showing that marking.

The covers illustrating this article were selected to show examples of every recorded handstamped registry marking type. In the tabular data, year dates are presented where known, but I have not attempted to separate unofficial or official usage. Previously, an article I wrote on western markings showed a mixture of unofficial and official registration with all covers illustrated.<sup>5</sup>

(text continued on page 44)

Town and state	Date	Stamps	Marking (s)	Reference
Bradford, N.H.	2-16-??	3¢ 1857	ms "Registered No. 8"; handstamped "PAID" and "5"	Figure 24
Albany, N.Y.	11-7-??	3¢ 51, 5¢ 56	ms "204"; two covers known	Figure 25
Astoria, N.Y.	1-27-56	3¢ 1851	ms "Registered" and "24"	
Buffalo, N.Y.	7-25-??	3¢ 1851	ms "Money"	
Buffalo, N.Y.	1-3-57	3¢ 1851	ms "82" to Troy, ms "50"	
Lewiston, N.Y.	5-19-??	3¢ 1851	"MONEY LETTER" (SL 31.5x3, blue)	Figure 26
New York, N.Y.	8-27-55	3¢ 1853 entire	"REGISTERED" (boxed SL 46x16, red)	Figure 27
New York, N.Y.	1-23-60	3¢ 1857	target used only on registered mail. Blue "REGISTERED" applied at Petersburg, Va.	Figure 28
Ogdensburgh, N.Y.	3-27-??	3¢ 1851	ms "Money Letter"	
Singsing, N.Y.	8-7-55	3¢ 1851	ms "Registered No.6"	
Plymouth, N.C.	1-23-61	3¢ 1857	ms "No. 18" and "Register for J.C. Narcom"	
Camden, Ohio	6-28-55	3¢ 1853 entire	ms "Registered"	
Cincinnati, Ohio	11-20-55	3¢ 1851	"R" (13x12, red), ms "1657"; other covers to 1860	Figure 29
Columbus, Ohio	4-23-55	3¢ 1853 entire	Springfield O. ms "Registered", transit marking "REGISTERED" (SL 56x4.5)	Figure 30
Hamilton, Ohio	4-11-??	3¢ 1851	"R" (SL 13x13, blue), ms "12" and "X"	Figure 31
New Concord, Ohio	12-3-??	3¢ 1853 entire	"REGISTERED No" (SL 42x5.5); ms "12"	Figure 32
Salem, Ohio	2-2-??	3¢ 1853 entire	ms "No 7" handstamped "PAID" and "5" in black	
Springfield, Ohio	4-23-55	3¢ 1853 entire	ms "Registered"; Columbus, Ohio "REGISTERED" to Baltimore	Figure 30
Pleasant Hill, O.T.	10-10-??	12¢ 51 single and bisect, 2-1¢ 1851	ms "299" and red N.Y. registration number to New York	Figure 33
Altoona, Pa.	8-24-??	3¢ 1851	ms "Reg 14", also small red "R" of Philadelphia	
Catawissa, Pa.	11-10-??	3¢ 1853 entire	ms "No 1" and "Regr"	
Catasauqua, Pa.	4/3/53	3¢ 1853 entire	ms "Register", also small red "R" of Philadelphia ms "19"	
Conyngham, Pa.	6-3-??	3¢ 1851	ms "No. 14 Registered"	
Erie, Pa.	10-4-??	3¢ 1851	"MONEY LETTER" (SL 41x3)	Figure 34
Erie, Pa.	5-18-??	3¢ 1851	"R" (SL13x9), ms "8779"	Figure 34

Town and state	Date	Stamps	Marking (s)	Reference
Gap, Pa.	1-16-??	3¢ 1851	ms "Reged" and "Reg" two different covers	
Greencastle, Pa.	11-25-??	3¢ 1851	ms "Reg" also red "R" and Philadelphia ms "2"	
Greencastle, Pa.	2-1-??	3¢ 1851	ms "No 36," "PAID" and "5" in circle	
Harlansburg, Pa.	3-10-??	3¢ 1853 entire	"REGISTERED" (SL 25x2.5, blue)	Figure 35
Jeanesville, Pa.	5-4-??	3¢ 1851	"REGISTERED" (SL 29x4.5)	Figure 36
Jersey Shore, Pa.		3¢ 1853 entire	ms "Registered"	
Lewistown, Pa.	2-5-54	3¢ 1851	"Reg" with simple R (SL 13x5) also red Phila "R", ms "23"	Figure 37
Lewistown, Pa.	4-4-54	3¢ 1851	"Reg" with fancy R (SL 13x5)	Figure 37
Middletown Pa.	10-20-54	6¢ 1853 entire	ms "Registered", "X"; also small red "R," "2" to Philadelphia	
Philadelphia, Pa.	7-3-51	3¢ 1851	ms "R5" to New York City	
Philadelphia, Pa.	7-5-51	3¢ 1851	large blue "R" on cover from Wooster, Ohio, ms "4"	
Philadelphia, Pa.	9-1-51	3¢ 1851	blue "R" on cover from Baltimore, ms "13"	
Philadelphia, Pa.	9-8-51	3¢ 1851	ms "R9" to N.Y.	
Philadelphia, Pa.	9-28-51	3¢ 1851	ms "R23" to N.Y.	
Philadelphia, Pa.	3-17-??	3¢ 1851	ms "3297" also N.Y. receiving number "11-16009"	
Philadelphia, Pa.	6-12-??	12¢ 1851	ms "4217" also New York transit "5831" to Chelsea, Vt.	
Philadelphia, Pa.	9-7-56	3¢ 1857, 5 copies	ms "3534" also N.Y. "1300"	
Pittsburgh, Pa.	4-3-57	3¢ 1853 entire	ms "No. 5" "Sent \$75 Mar 30/57"	
Reading, Pa.	1853,1854	3¢ 1851	ms "R" to Pittsburgh and Lockport, N.Y., 2 covers	
Shermanstown, Pa.	8-18-54	3¢ 1853 entire	ms "Registered", also D.L.O. oval 1854 blue ms "\$2"	
White Haven, Pa.	3-15-??	3¢ 1851	ms "Registered," N.Y. "16-17361"	
Wilkes Barre, Pa.	5-5-??	3¢ 1851	ms "Reg" also Phila small red "R"	
Wilkes Barre, Pa.		12¢ 1851	ms "R No. 157," also "3019"	
Wilkes Barre, Pa.	11-25-??	3¢ 1851 4 copies	ms "No 75," second number "593" to Philadelphia	
Wilkes Barre, Pa.	3-13-??	3¢ 1851	"REGISTERED" (SL 31x4)	Figure 39
Wilkes Barre, Pa.	3-27-56	3¢ 1851	ms "No 65" (only number)	
Wilkes Barre, Pa.	3-29-56	3¢ 1851	ms "R 70"	

Town and state	Date	Stamps	Marking (s)	Reference
Williamsport, Pa.	5-10-52	3¢ 1851	no origin marking, large red “R” (10x15mm) and “81” to Phila	
Williamsport, Pa.	9-15-??	3¢ 1851	ms “Reg, #, 1” to Philadelphia	
Lonsdale, R.I.	8-5-??	3¢ 1857	from Centredale, R.I. to Lonsdale, “REGISTERED” in circle (C 22)	Figure 40
Lonsdale, R.I.	6-15-59	3¢ 1857	from New York to Lonsdale, “REGISTERED” C-22, NYC origin number “6645”	Figure 40
Newport, R.I.	8-24-54	3¢ 1851	“REGISTERED” (SL 48x5, red)	Figure 41
Abbeville, S.C.	4-23-??	3¢ 1853 entire	ms “Registered”	
Camden, S.C.	3-23-54	3¢ 1853 entire	“REGISTERED” (SL 36x5.5)	Figure 42
Charleston, S.C.	5-16-53	3¢ 1851	box “REGISTERED” 36x9, blue	Figure 43
Charleston, S.C.	11-15-??	3¢ 1853 entire	Label from drug company, ms “981”; charge to box notation	Figure 44
Glenn Springs, S.C.	6-9-55	3¢ 1851	ms “Registered”	
Yorkville, S.C.	5-12-??	3¢ 1851	“Registered,” (SL 21x6)	Figure 45
Yorkville, S.C.	4-7-??	3¢ 1851	“REGISTERED” (SL 21x3)	Figure 45
Athens, Tenn.	5-26-??	3¢ 1851	“REGISTERED” (SL 53x4.5, blue) as receiver; Charleston box “REGISTERED” (origin)	Figure 46
Cleveland, Tenn.	1-24-54	3¢ 1851	ms “No. 7”	
Nashville, Tenn.	5-5-54	3¢ 1851	ms “Registered 632 ##”	
Philadelphia, Tenn.	7-7-54	3¢ 1853 entire	ms “Registered”	
Randolph, Tenn.	3-30-57	3¢ 1853 entire	ms “Registered at Randolph Tn March 30/57”	
Goliad, Tex.	6-16-??	3¢ 1853 entire	pencil “Registered” to Due West, S.C.; blue boxed Charleston “REGISTERED”	
San Antonio, Tex.	7-12-55	3¢ 1851	“REGISTERED” (SL 37x6), ms “No 7”; also “NY No 3310”	Shown in Ref 2 as Fig. 255
Bakersville, Vt.	5-13-??	3¢ 1853 entire	ms “Registered No. 5” to Burlington, Vt.	
Burlington, Vt.	6-7-??	3¢ 1851	“MONEY LETTER” SL 41x5 red	Figure 47
Coventry, Vt.	12-7-??	3¢ 1857	ms “Registered No. 7 Money Letter \$50”	
Montelon, Vt.	12-30-50	3¢ 1851	ms “Money Letter”	
Putney, Vt.	2-29-??	3¢ 1851 on 3¢ entire	ms “Money”	
Rutland, Vt.	11-25-56	3¢ 1851	ms “Registered \$79.50”	

Town and state	Date	Stamps	Marking (s)	Reference
Brookneal, Va.	9-6-58	3¢ 1857	ms "Registered"	
Fincastle, Va.	7-18-??	3¢ 1851 on 3¢ entire	ms "Reg. 2"	
Front Royal, Va.	8-18-57	2-3¢ 1857	ms "Registered, No 20"	
Goresville, Va.	10-26-??	3¢ 1857	ms "Registered Paid 5"	
Petersburg, Va.	2-12-??	3¢ 1851	from Newbern, N.C. ms "50" to Petersburg "REGISTERED" (SL 37x5), blue receiver	See Figure 28
Petersburg, Va.	7-14-??	3¢ 1853 entire	ms "Cabin Point, Va. July 14" "Reg" to Petersburg with blue SL "REGISTERED" receiver	See Figure 28
Wheeling, Va.	2-2-55	3¢ 1857	"R" (9x9) in indistinct circle	Figure 48
Columbus, Wis.	4-17-??	3¢ 1851	ms "No. 13 Regstr 5c."	
Waukesha, Wis.	1-28-57	3¢ 1853 entire	ms "32," no word Registered, "PAID" and "5" in black	

### Covers

Figure 24 shows a cover franked with a pair of 3¢ 1857 stamps canceled "BRADFORD N.H. 16 FEB." Above the stamps is a manuscript notation "Registered No. 8" and below the stamps is a handstamped "PAID" and a handstamped "5" in a circle. These two handstamps clearly express the prepayment of the registration fee, and this cover is the finest example of this uncommon presentation. This cover was likely posted in 1858, a late date for such usage.

For many years, no covers were known showing postage stamps used to prepay the 5¢ registration fee. Then two covers from the same correspondence appeared to confirm that such usage does exist, even though it was contrary to postal regulations. The finer of the

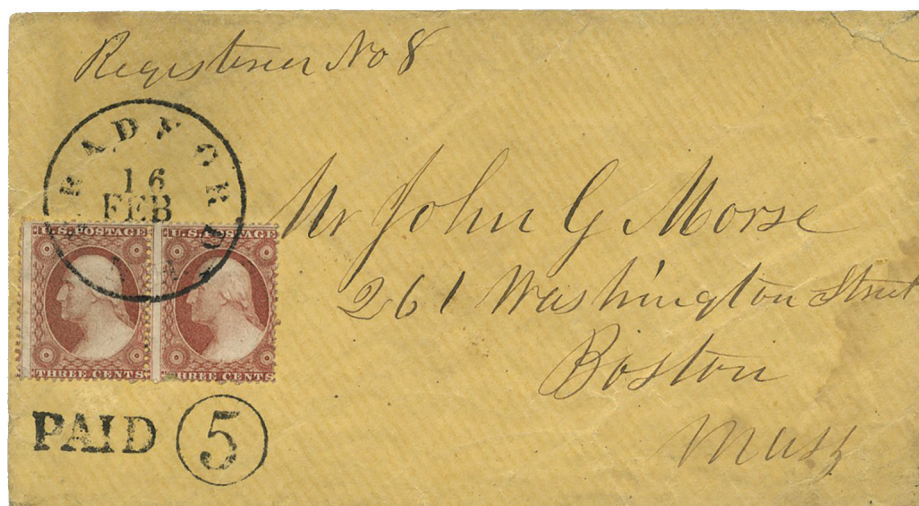


Figure 24. Pair of 3¢ 1857 stamps tied by a "BRADFORD N.H. 16 FEB" circular datestamp and showing a manuscript "Registered No. 8" notation at upper left. The handstamped "PAID" and "5" below the stamps clearly indicate the 5¢ registration fee was prepaid in cash, as the regulations required.



Figure 25. From Albany, New York, to Worcester, Massachusetts, this is one of very few covers showing the registration fee paid by a postage stamp, which the regulations expressly forbade. Two “ALBANY N.Y. NOV 7” circular datestamps tie both the 5¢ and the 3¢ imperforate stamps. The manuscript “204” at top is a registration number.



Figure 26. Double-weight letter postage paid by a 3¢ 1851 stamp on a 3¢ 1853 entire envelope. Blue “LEWISTON N.Y. 19 MAY” circular datestamp with matching grids and straightline “MONEY LETTER,” showing unofficial registration (before July 1, 1855).

two covers is shown in Figure 25. Addressed to Worcester, Massachusetts, this shows a 5¢ 1856 stamp in the upper left corner tied “ALBANY N.Y. NOV 7.” The same cancellation ties the 3¢ 1851 stamp in the upper right corner. The cover also shows a manuscript registration number “204.”



**Figure 27. 3¢ 1853 entire envelope postmarked “NEW-YORK AUG 27.” At left is a rectangular red handstamped “REGISTERED” in which is handwritten “Aug 27 ‘55”. This is the only known example of this New York marking, which is probably a private handstamp. The “Due 3” suggests the cover was found to be overweight and rerated.**

The other cover from this correspondence shows a 5¢ stamp on a 3¢ 1853 entire envelope, with July 12 dating and “69” registration number. This cover is illustrated as Figure 36 in my registered mail book cited at Endnote 2. It would appear that Figure 25 is the later of the two covers. As noted, such usage is rare because it was against postal law.

In the unofficial registration era, a few towns near the Canadian border used handstamped “MONEY LETTER” markings instead of “REGISTERED.” No doubt the postmasters were inspired by Canadian covers marked money letter (often handstamped) that they saw frequently. An example is shown in Figure 26. Addressed to Buffalo, this is a double-rated cover from Lewiston, New York, a town in Niagara County on the St. Lawrence River. This cover shows two strikes of a blue “LEWISTON N.Y. 19 MAY” circular datestamp with matching grids cancelling the 3¢ 1851 stamp and the 3¢ 1853 entire imprint. Thus the date is likely to be 1854. Once official registration commenced, the term “money letter” was replaced by “registered.”

The New York marking on the cover in Figure 27 has been part of the philatelic record since Norona’s watershed *American Philatelist* article in 1934, but it remains the only known example.<sup>6</sup> This is a handstamped red box showing “REGISTERED” in the upper portion with a manuscript “Aug 27 ‘55” penned in the space below. This date is less than two months after the inception of official registration.

If this handstamp were an official New York postal marking, other examples would surely be known. The only explanation I can offer is that this is a private marking, comparable to the Charleston label discussed at Figure 44 below. The date in the marking is confirmed by the “NEW-YORK AUG 27” circular datestamp canceling the entire imprint. The manuscript “Due 3” suggests the cover was found to be overweight and was rerated to double rate.

The New York cover shown in Figure 28 is important for this study because it shows two different handstamped markings used for registration. The black target killer canceling the 3¢ 1857 stamp was used at New York only on registered letters. From the evidence of





Figure 28. New York’s five-ring target cancellation was used only on registered letters. Here the marking ties a 3¢ 1857 stamp to a cover sent to Petersburg, Virginia, in 1861, well into the official registration era. The blue straightline “REGISTERED” handstamp was applied as a receiving marking at Petersburg. Other than the Philadelphia “R” markings, registered receiving markings are uncommon from this era.



Figure 29. 3¢ 1851 stamp tied by a blue “CINCINNATI O. SEP 20” circular datestamp on a cover sent to Connorsville, Indiana. The bright red “R” marking was applied at Cincinnati and is seen only on covers from the official registration period. The manuscript “1657” is the registry number applied at Cincinnati.

other covers we know it was used as early as 1860. The Figure 28 cover is addressed to Petersburg, Virginia, and the circular datestamp reads “NEW-YORK JAN 23 1861.” The manuscript “1770” is the New York registry number, positioned above the address—as are all New York origin registry numbers. At Petersburg the cover was struck with the blue straightline “REGISTERED”, an uncommon example of a receipt marking. Two other covers from different towns are known with this Petersburg registered marking applied as a receiving marking.



Figure 30. “SPRINGFIELD, O APR 23” (1855) in blue with manuscript “Registered” on cover to Baltimore, handstamped “REGISTERED” in transit at Columbus, Ohio.

The registration marking used on early Cincinnati mail is a large red “R,” known only on covers after official registration began. Figure 29 shows this marking on a registered cover to Indiana franked with a 3¢ 1851 stamp. The circular datestamp shows “CINCINNATI O. SEP 20” in Prussian blue. Adjacent to the “R” is a manuscript “1657”. This is a fairly large number and would indicate many registered covers being sent. This cover dates from 1855. An 1860 cover showing the “R” is dated July 25 and numbered “443.” That might indicate the numbering began on the first of the year. Another Cincinnati “R” cover, shown in my book as Figure 153, is addressed to South Windham, Connecticut, and bears New York registry transit numbers. A fourth cover, dated 1857, is shown by Ryle.<sup>7</sup>

Columbus, Ohio used a straightline “REGISTERED” in early 1855 as a transit marking on registered letters. I wrote about this practice in *Chronicle* 235.<sup>8</sup> The 3¢ entire envelope shown in Figure 30 was registered at Springfield, Ohio, where the bold manuscript “Registered” notation was applied. The blue Springfield circular datestamp reads “APR 23” and the contents provide a year date of 1855. So this was posted just a few months before official registration commenced. The Columbus straightline “REGISTERED” marking is a particularly bold handstamp; the serified letters make it very distinctive.

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Figure 31. 3¢ 1851 stamp tied by blue “HAMILTON Ohio APR 11” with matching “R”. The manuscript “12” is Hamilton’s registration number. The presence of the number suggests official registration. “X” was used to designate valuable content.

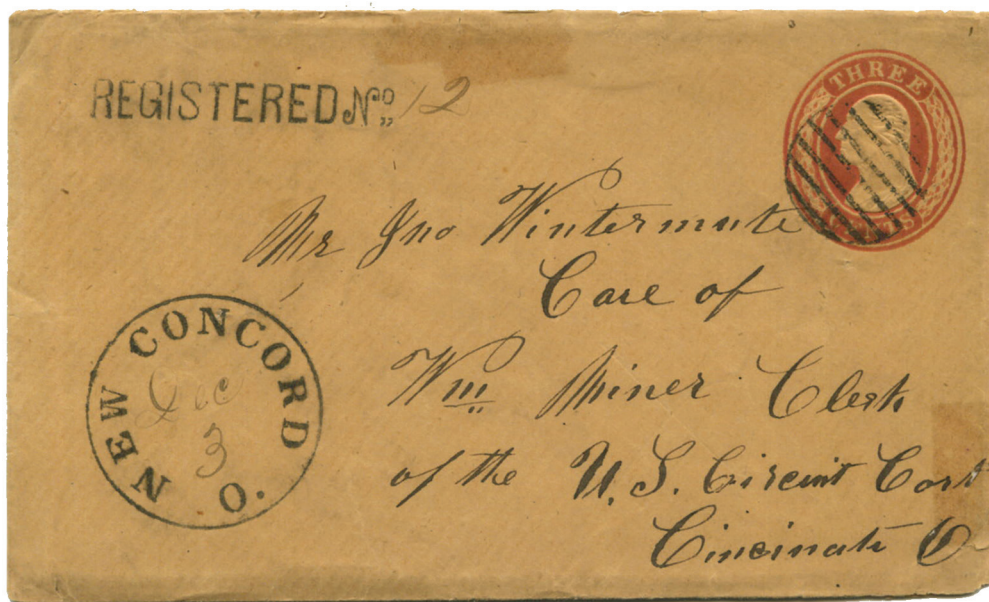


Figure 32. 3¢ 1853 entire canceled “NEW CONCORD O. ms Oct 3” together with handstamped “REGISTERED No.” and manuscript “12”, dated 1856 from the enclosed letter. This is the only registry marking of this type from the era of the 1850s.

Figure 31 shows a cover from Hamilton, Ohio to Cannonsburg, Pennsylvania. The dark blue circular datestamp reads “HAMILTON Ohio APR 11” and the manuscript number “12” suggests official registration. The distinctive large “R” is struck in a dark blue ink that matches the CDS. Note that there is a large “X” in the center of the envelope. That is probably a registry marking too, indicating valuable contents.



**Figure 33.** 12¢ 1851 single and attached bisect with pair 1¢ 1851 Type IV on registered cover from Oregon Territory to New York City. The manuscript “299” is the origin registry number and the “29 15047” at bottom is a receiving registration number applied at New York. Illustration from Rumsey Auction, April 2016.

One of the more unusual registration postmarks appears on the cover shown in Figure 32. The marking reads “REGISTERED No.” after which the postmaster has penned in the registry number “12.” This marking originated in New Concord, Ohio. The circular date-stamp “NEW CONCORD O.” has the date “Oct 3” added in pen as well. The letter within provides a year date of 1856. This is the only registry marking of this type (with specific provision for the required number) known from the 1850s.

The cover in Figure 33 was sold at auction less than a year ago. It bears 20¢ in postage, paid by 1½ imperforate 12¢ stamps (a vertical pair) and a vertical pair of imperforate 1¢ stamps, making the double 10¢ transcontinental rate from Pleasant Hill, Oregon Territory, to New York City. The catalog description focused on the bisected 12¢ 1851 stamp, the territorial origin, even the double transfer on the bottom 1¢ stamp—without mentioning that in addition to all those features, this is a registered cover.

Registration on the Figure 33 cover is evidenced by two manuscript registration numbers: the “299,” applied at Pleasant Hill, the office of origin, and the New York receiving registration number (“29 15047”), placed below the address, as was New York’s practice in marking incoming registered covers. For another example of this, see the cover illustrated as Figure 15 in the first installment of this article.

Erie, Pennsylvania, created at least three handstamped registry markings during this era. A cover with a red Erie straightline “MONEY LETTER” marking was shown in *Chronicle* 248 in my article on stampless registered covers. On this cover, posted late in the era of the 1847 stamps, the letters of the marking are roman capitals. Two other registration handstamps from Erie are shown in the overlapped images in Figure 34. The upper cover, addressed to Cooperstown, New York, is franked with an imperforate 3¢ stamp and shows a handstamped “MONEY LETTER” in italic capital letters. The franking, the phraseology and the lack of a registration number all contribute to the conclusion that this cover represents unofficial registration. As I mentioned earlier in discussing the Lewistown handstamp, the rules for official usage called for covers to be marked “Registered.” The phrase “Money Letter” was no longer used.



Figure 34. Two registered covers from Erie, Pennsylvania. The upper cover, from the era of unofficial registration, bears a black “MONEY LETTER” handstamp and no registry number. The lower cover bears an italic “R” handstamp and a manuscript registry number “8779”. The terminology changed with official registration.

The lower cover in Figure 34, franked with a 3¢ 1851 stamp and addressed to Buffalo, shows a large black italic “R” (for registered) and bears the registry number “8779”. The sender wrote “57\$ enclosed” at lower left. The bold stencilled corner cachet is a nice embellishment. Similar “R” handstamps were used by other small towns during the 1850s; two were shown in Figure 14 in the first installment of this article.

Figure 35 shows a 3¢ entire envelope with a blue “HARLANSBURG PA Mar 10” circular datestamp and two strikes of one of the smallest “REGISTERED” handstamps I have seen. The cover bears no registration number so it probably dates from the early 1850s, an example of unofficial registration before the 5¢ fee. On this Pennsylvania cover from the unofficial era, use of the word “registered” supports the premise that the Philadelphia “R” markings abbreviated “registered,” not “recorded.”

Figure 36 shows a cover franked with a 3¢ 1851 stamp, tied by a “JEANESVILLE Pa. 4 MAY” circular datestamp. For a long time I considered the “REGISTERED” handstamp on this cover to be a Wilkes-Barre marking (see Figure 38 below). But in reviewing images for this article, I realized that the “REGISTERED” handstamp had been applied to



Figure 35. Two strikes of a small blue “REGISTERED” handstamp from Harlansburg, Pennsylvania. No year date and no registry number: Probably from the unofficial era.



Figure 36. 3¢ 1851 stamp tied by a “JEANESVILLE Pa. 4 MAY” circular datestamp and showing a matching “REGISTERED” straightline. At Wilkes Barre the cover was marked “WILKES BARRE Pa. MAY 9” and “FORWARDED.” The black “5” indicates the additional postage to be collected from the addressee at Stroudsburg, Pennsylvania.

the cover at its origin at Jeanesville. The cover was “FORWARDED” at Wilkes-Barre. So this is a new listing for a handstamped “REGISTERED” marking used during the unofficial period. The Jeanesville postmark is known from 1852-53. The black “5,” also applied at Wilkes-Barre, indicates the forwarding postage to be collected from the addressee at Stroudsburg, Pennsylvania. As the Figure 36 illustration should show, the dark black ink of the three handstamps applied at Wilkes-Barre is quite different from the two fainter, grayish markings applied at Jeanesville.



Figure 37. Two 1854 registered covers franked with 3¢ 1851 stamps and posted at Lewistown, Pennsylvania. The earlier cover (at top) is dated February 5 and bears a “Reg” handstamp, also Philadelphia’s small red “R” and receiving number “23.” The lower cover, dated April 4, bears a different Lewiston “Reg” handstamp. Also sent to Philadelphia, it shows a Philadelphia registry receiving number, but no “R.”


Two covers are known showing “Reg” handstamps used at Lewistown, Pennsylvania. The markings appear on the two covers in Figure 37. Inspection of the letter spacing and capital “R” in “Reg” will reveal that the two markings are different. Both covers are franked with imperforate 3¢ stamps and both date from 1854, during unofficial registration. The earlier cover, shown at top in Figure 37, is struck with an integral-rate postmark (“LEWISTOWN PA 3 PAID FEB 5”). Lewiston also applied the distinctive 13x5 millimeter “Reg” handstamp, in which the “R” is bold and upright. This cover was sent to Philadelphia during the era when small red “R” markings were used there on incoming registered mail, so Philadelphia is the source of the “R” on this cover. The manuscript number “23” is a typical Philadelphia number from the unofficial era.



**Figure 38. 3¢ 1851 stamp on a registered cover sent from “WILKES BARRE Pa. MAR 15” and sent to Newburgh, New York in 1853. The black straightline “REGISTERED” handstamp was one of several early registry markings employed at Wilkes-Barre.**

The handstamped registry marking on the lower cover in Figure 37 (with “LEWISTOWN Pa. APR 4”) is a closely spaced “Reg” in which the “R” is more ornate. This cover is also addressed to Philadelphia, but in this case, perhaps because the cover already bore a registration handstamp, no Philadelphia handstamp was added, just the number “39”. This is still the period of the small red Philadelphia “R” markings, but this cover didn’t receive one.

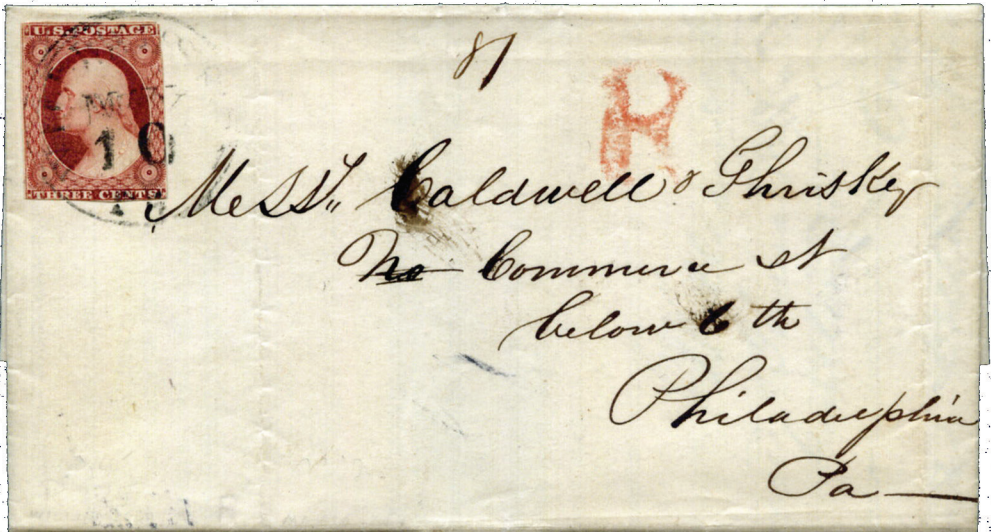
Wilkes-Barre, Pennsylvania, is an interesting town for early registered mail markings. A black straightline from Wilkes-Barre is the only origin “Registered” handstamp used on 1847 stamps. (See Figure 8 in my article in *Chronicle* 249.) A matching red handstamp was shown in the article on stampless covers (Figure 19 in *Chronicle* 248). Shown as Figure 38 is yet another Wilkes-Barre straightline, here on a cover franked with a 3¢ imperforate stamp and posted in 1853. This marking is also known on a cover with a 12¢ 1851 stamp. As with most unofficial registration covers, Wilkes-Barre did not number its letters.



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**Figure 39.** 3¢ 1851 stamp tied by an indistinct “WILLIAMSPORT Pa. MAY 10” on an 1852 letter addressed to Philadelphia. At Philadelphia it received the large red “R” and manuscript “81.” This is the earliest use of the large “R” on a stamp-bearing cover.

Philadelphia “R” markings have appeared on many covers in this series. The illustration in Figure 39 shows the rarest of these markings, the large red “R,” here on cover franked with a 3¢ 1851 stamp and posted in 1852. The “WILLIAMSPORT PA MAY 10” circular datestamp makes this a second-day-of-use cover for the red “R”—and the earliest use on a cover with a stamp. The manuscript “81” is the Philadelphia registration number. This was the earliest known use of the large red “R” until the discovery of the cover from Shirleysburg, Pennsylvania, shown in Figure 16 in my article in *Chronicle* 248. The large blue “R” was mostly used before the 1851 stamps came into use, but during the second period of usage (June-July 1851), at least one 3¢ stamped cover shows the large blue “R.” The small “R” in blue can be seen on 1851 and 1852 covers. And the red small “R” had two periods of usage, both during the stamp era. This is the most common Philadelphia registry marking on unofficially registered covers with the 1851 issue.

The top cover in Figure 40, franked with a 3¢ 1857 stamp and cancelled with a manuscript cross, bears a “CENTREVILLE R.I. AUG 5” postmark and an encircled “REGIS-

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Figure 40. Two covers showing the destination circular “REGISTERED” handstamp used at Lonsdale, Rhode Island. The upper cover, with a pen-canceled 3¢ 1857 stamp, shows “CENTREDALE, R.I. AUG 5” and is addressed to Lonsdale. The lower cover, also addressed to Lonsdale, shows “NEW-YORK JUN 15 1859” on a 3¢ 1857 stamp and a New York origin registry number (“6645”) above the address. The Lonsdale marking is the only circular registered postmark used during this period.

TERED” handstamp that might appear to be an origin marking. But another 3¢ 1857 cover, shown at bottom in Figure 40, bears the same circular registered marking. The 3¢ 1857 stamp on the lower cover is canceled by a New York circular datestamp (“NEW-YORK JUN 15, 1859”). Since both covers are addressed to Lonsdale, Rhode Island, this circular handstamped “REGISTERED” marking must be a destination postmark, similar to the Philadelphia “R” markings. The Lonsdale marking is the only circular registered postmark used during the 1851 era. The bottom cover shows a manuscript “6645” at the top of the envelope; this is the New York registration number. Note that the stamp is canceled by the town marking, not the target, which began to be used on registered covers from New York in 1860.

The only known cover with a Newport registration postmark is shown in Figure 41. The cover is franked with a 3¢ 1851 stamp. The circular datestamp reads “NEWPORT R.I.



Figure 41. 3¢ 1851 stamp tied by indistinct black “NEWPORT R.I. AUG 24” circular datestamp, with red straightline “REGISTERED” but no number. The letter within dates the use from 1854, the period of unofficial registration.

AUG 24” and the contents provide a year date of 1854. The large bold “REGISTERED” handstamp is struck in red ink. I listed it as black in my book, never having seen the cover at the time. This use is an example of unofficial registration, but this marking could have been used after registration began in July, 1855. But in that case the cover would show a registration number. The recipients of this cover, Charles Coffin Little and James Brown, founded an important publishing house, Little, Brown and Company, that survives to this day as a subsidiary of Lagardère, the big French media conglomerate.



Figure 42. 3¢ 1853 entire envelope with “CAMDEN S.C. MAY 23” (1854 from docket), separate Camden straightline “REGISTERED” and no registration number.

The black straightline “REGISTERED” on the 3¢ entire envelope in Figure 42 with “CAMDEN S.C. MAY 23” circular datestamp and sent to Darlington Court House, South Carolina, is another marking used during unofficial registration. There is no number present and the docketing indicates an 1854 year date. As with so many of these registration handstamps from the 1850s, this is the only example recorded.



**Figure 43. 3¢ 1851 stamp tied by blue “CHARLESTON S.C. PAID MAY 16” (1853) with matching blue straightline “REGISTERED” in rectangular frame, sent to New York.**

The cover in Figure 43 was one of the first registered covers I ever acquired and is still one of the most handsome examples of registration with 1851 stamps. The imperforate 3¢ Washington stamp is tied by a blue “CHARLESTON S.C. PAID MAY 16” circular datestamp (1853 from letter) and a matching “REGISTERED” within a blue rectangular box. Both markings are strong strikes. Another example of this straightline is shown below at Figure 46. This marking is only known from the unofficial registration period, but there is no reason why it might not have been used later. I recently saw a very nice stampless cover with this marking. It also had a “PAID 12” handstamp for the double prepaid rate to California after July 1, 1851.

Figure 44 shows a 3¢ 1853 entire envelope from Charleston, South Carolina, that bears the only registration label recorded from the 1851 era. This is a privately produced label from a drug company that apparently sent out registered mailings in quantity; the label is numbered “981”. The same blue Charleston integral PAID postmark that appears on the previous cover—here reading “CHARLESTON S.C. PAID MAR 15”—is struck over the indicium. Additionally, there is also a manuscript “Ch(ar)ge Box No. 426” at top. Since the letter postage is paid by the entire envelope, this charge notation must refer to the 5¢ registration fee, making this an officially registered cover. Perhaps since the cover bore the registered label, the Charleston post office thought it unnecessary to add any additional markings.

Yorkville, South Carolina (now York) was and is a small town in north central South Carolina, but it produced two different registry markings during this era. Three covers exist, all without registration numbers, showing an old English “Registered.” The absence of registration numbers leads me to conclude that these covers all represent unofficial reg-

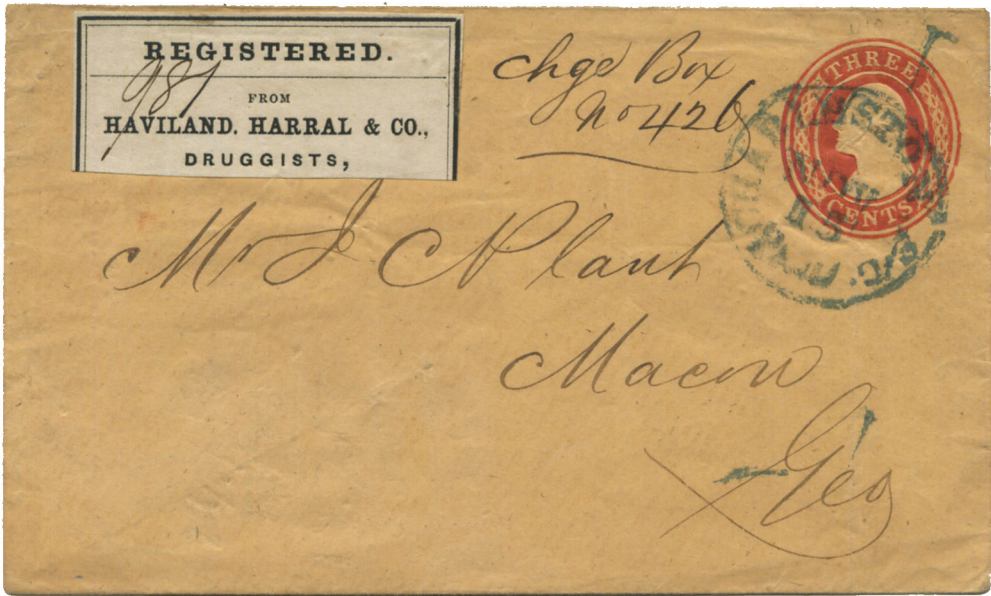


Figure 44. 3¢ 1853 entire envelope affixed with black-on-white label “REGISTERED, FROM HAVILAND, HARRAL & CO., DRUGGISTS” with manuscript “987.” In addition there is a charge-to-box manuscript notation that proves this cover was mailed during official registration, with the registration fee charged to a post office box account. This is the only registration label known from the early registration period.

istration. One of the three is the cover in Figure 45, bearing a 3¢ 1851 stamp tied by a “YORKVILLE S.C. MAY 12” circular datestamp. The ornate typography makes this marking quite distinctive. In addition, Route Agent Harvey Teal furnished me the black and

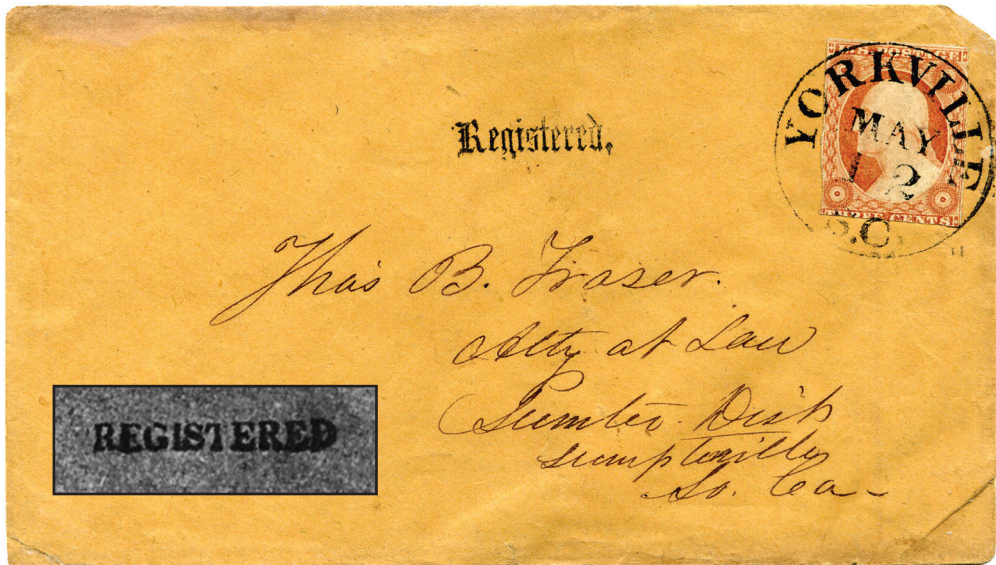


Figure 45. This registered cover, franked with a 3¢ 1851 stamp tied by a “YORKVILLE S.C. MAY 12,” also bears a “Registered,” straightline in an old English type face. There is no registry number. The inset shows a “REGISTERED” handstamp (in black) from another 3¢ 1851 cover from the same town. Both covers show no year date.

white photograph of another York cover, with a more ordinary marking; this is shown as Figure 280 in my registry book. The marking from this cover is shown inset in Figure 45. That cover also lacks a registration number.

Figure 46 shows the final cover in this listing that bears a registration postmark applied at destination. The cover is franked with a 3¢ 1851 stamp canceled with the Charleston integral rate marking (“CHARLESTON S.C. 3 PAID MAY 26”). It also shows Charleston’s boxed “REGISTERED” marking. A second dark-blue straightline “REGISTERED,” boldly struck at lower left, must have been applied at Athens, Tennessee, the post office of destination. Only a few covers from the 1850s show two handstamped registration postmarks, and this is the only known example of the Athens marking. This cover cannot be year dated, but the absence of a registration number suggests unofficial registration. Except the registry numbers applied at New York, no receiving registration postmarks were used on officially registered covers during this era.



**Figure 46.** 3¢ 1851 stamp tied by blue “CHARLESTON S.C. 3 PAID MAY 26” with matching boxed “REGISTERED” on a cover to Athens, Tenn. At Athens the dark blue straightline “REGISTERED” was applied, a receiving marking from the unofficial registration era.

The cover in Figure 47 shows a 3¢ 1851 stamp tied by a black “BURLINGTON VT. JUL 7” circular datestamp. It also shows a red straightline “MONEY LETTER” handstamp. I noted previously how these “MONEY LETTER” markings originate from towns near the Canadian border. Much Canadian mail passed through Burlington, and seeing such Canadian markings undoubtedly influenced the Burlington postmaster when he fashioned a handstamp for unofficial registration. Again no number is present. All U.S. “money letter” handstamps were discontinued when official registration began.

In my registration book I showed (as Figure 274) a stampless cover with a peculiar handstamp first illustrated by Norona. This marking is a circular townstamp with text reading “WHEELING Va.” In the center is a handwritten “R”. Figure 48 shows another Wheeling cover, franked with a 3¢ 1851 stamp. This shows a large handstamped “R” in an indistinct circle—perhaps the same circle used for the marking on the Norona cover. Because the contents of the Figure 48 cover are still present (a letter, headed 1855, that enclosed a financial note), we can be certain that this is a registration postmark, used just months before official registration. The circular datestamp reads “WHEELING Va. FEB 2.”



Figure 47. 3¢ 1851 stamp tied “BURLINGTON VT. JUN 7” on cover with red “MONEY LETTER” straightline handstamp used during unofficial registration.

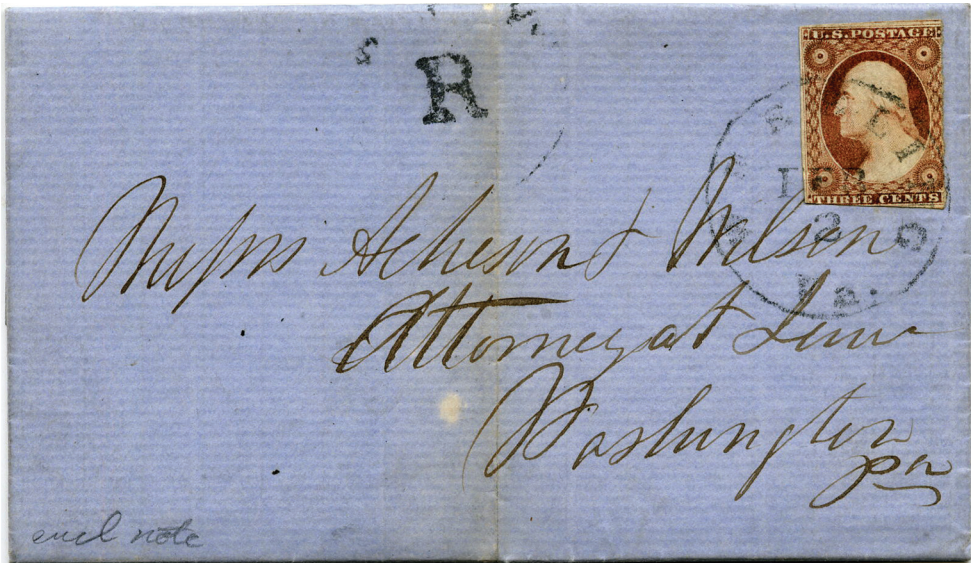


Figure 48. 3¢ 1851 tied “WHEELING Va. FEB 2” (1855) on letter discussing valuable enclosure. The unusual “R” handstamp shows traces of other lettering and perhaps a portion of a circle. This is certainly a marking from the era of unofficial registration.

### Conclusion

Along with the first installment in the previous *Chronicle*, this article has listed and described all known registered postmarks used during the era of the 1851 stamps. I have excluded covers to foreign destinations, which I hope will be the topic of a future article. Unlisted markings are actively sought for future listing, and for the stampless cover catalog which is now being revised by members of this Society. My contact information appears in the masthead of this publication on page 5.

## Acknowledgements

Thanks for scans and other information to Harvey Bennett, Gerald Cross, Gordon Eubanks, Richard Frajola, Labron Harris, William Johnson, Matthew Kewriga, the late Eliot Landau, Frank Mandel, Thomas Mazza, Robert Metcalf, Jerry Palazolo, Michael Perlman, Kenneth Pitts, Russell Ryles, Harvey Teal, and Siegel Auction Galleries.

## Endnotes

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2. —, *United States Registered Mail 1845-1870*, David G. Phillips Co., N. Miami, Fla., 1999.
3. — "Registration of Stampless Covers," *Chronicle* 248 (2015), pp. 297-315.
4. — "Unofficially Registered Covers Franked with 1847 Stamps," *Chronicle* 249, pp. 10-18.
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7. Ryle, Russ, "*Registered U.S.A.*" Ryle Publications, Ellettsville, Indiana, 2009, pg. 21.
8. Milgram, James W., "1855 Columbus Registered Marking on Transient Mail," *Chronicle* 235 (2012), pp. 202-204. ■

## PLATE FLAW ON 1¢ 1857-61 STAMP PLATE 11, POSITION UNKNOWN

JAY KUNSTREICH

I first noticed this interesting plate variety on a perforated 1¢ 1857 stamp that was sold in 2014 by the Robert A. Siegel Auction Galleries (Siegel sale 1090, lot 1154). Shown in Figure 1, the stamp is a Type IIIa B relief from the bottom row of Plate 11. The Type IIIa characteristics show clearly: a very pronounced break in the top frameline (over "POST-AGE"), while the frameline at bottom (under "ONE CENT") is complete.

This is an attractive stamp with a red carrier cancellation. In addition, it shows a pronounced and well-defined plate flaw just east of the lower right scroll. The scroll area



Figure 1. A distinctive wedge-shaped plate flaw can be seen in the bottom right corner of this Type IIIa stamp from the bottom row of Plate 11. The flaw shows very clearly in the enlargement below. Discovery of the flaw launched a search for additional, confirming examples.







Private collection A

PFC #195,958

PFC #178,263

Private collection B

**Figure 2. Portions of four additional stamps showing the distinctive flaw. These examples demonstrate without doubt that this flaw is a constant variety for this position.**

is shown greatly enlarged in Figure 1, with an arrow pointing out the wedge-shaped flaw.

Curious to learn whether this is a constant flaw and if other examples are known, I went through the online records of the Philatelic Foundation and Robert A. Siegel Auction Galleries as well as several private collections. In due course I found four other examples, amply proving that the variety is constant. Salient portions of these stamps are shown in Figure 2. Two of the stamps have PF certificates (178,263 and 195,958) and two others are from private collections. Thus five examples of this flaw have been found to date.

I also checked the 137 1¢ Plate 11 stamps offered in the Wagshal sale in 2011 (Siegel sale 1006); 54 of them were Relief B stamps, but none contained this flaw.

Plate 11 is one of the perforated plates that has never been fully reconstructed. We know that this stamp comes from the bottom row of Plate 11, but we don't know if it's from the left or right pane and we don't know the specific plate position. This flaw is not mentioned in the various works of Stanley Ashbrook and Mortimer Neinken.

Thanks to Bob Boyd, Dick Celler and Richard Doport for images and insights. ■

**TYPES OF SAFETY NETWORK OVERPRINTS  
FOUND ON 3¢ 1861 ESSAYS**

JAN HOFMEYR, RICHARD DREWS AND JAMES E. LEE

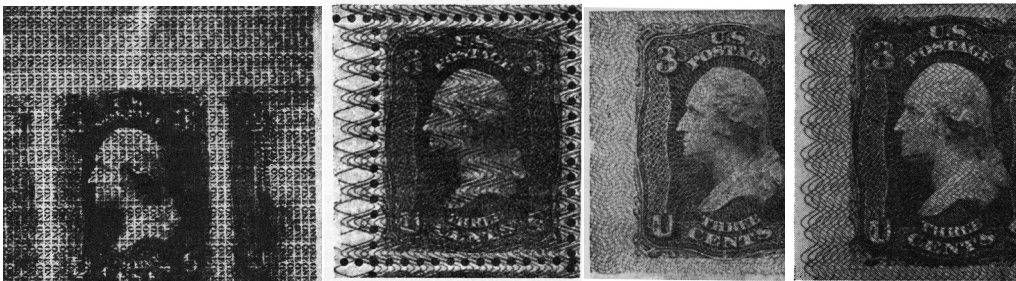
**Introduction**

On March 20, 1863, James Macdonough of the National Bank Note Company wrote to Assistant Postmaster General Anthony Zevely describing NBNC experiments to produce a stamp that could not be reused. One of the experiments involved overprinting line-engraved stamps with a “network” so that cancellations “could not be removed... without removing the network....”<sup>1</sup> This idea originated with Abram Gibson of Worcester, Massachusetts. Gibson patented his idea on January 5, 1864 (Letters Patent No. 41,118). The “safety network overprint” (SNO) became one of the most tested philatelic patents of the 1860s.

In Scott’s *Specialized Catalogue of United States Stamps and Covers*, Gibson SNOs are catalogued (in the essays section) as 79-E26.<sup>2</sup> Anyone who has worked with the catalog will know that its description of the SNOs is confusing at best and flawed at worst. Our purpose in this article is to propose a new, more scientific approach to classification that will dispel the confusion and improve the catalog. We will also show that there are almost certainly only three types of “wave” overprint—not four, as currently listed in Scott.

**Historical description of safety network overprints**

When Clarence Brazer first described the safety network overprints (Brazer type 83E-C, see the photos in Figure 1, which are taken from the Brazer book) he noted just two kinds:<sup>3</sup> (1) the word “ONE” in tiny letters repeated many times (this he noted only on a single vertical pair of the 3¢ 1861 design on India paper); and (2) a wave-like pattern, over-



**Brazer 83E-Ca**

**Brazer 83E-Cb**

**Brazer 83E-Cc**

**Brazer 83E-Cd**

**Figure 1. Brazer’s original illustrations of the safety network overprints on the 3¢ 1861. The vertical pair at left, which Brazer designated as 83E-Ca, is shown in color as the top pair in Figure 2. The safety network overprints that Brazer designated 83E-Cb, 83E-Cc and 83E-Cd are the main subject of this article. Their component structures are analyzed and illustrated in detail in Figure 4.**

printed in different colors on different shades of the 3¢ 1861 design on stamp paper. These wave overprints occur both imperforate and ungummed, or perforated and gummed.

As Figure 1 shows, Brazer illustrated three types of the wave pattern. In the first of two subsequent addenda to his book, Brazer added what he described as a block of six stamps inscribed “J. Sangster Pat. 190376, Jan 6. 1877.” He also added colors and shades. In the second, he added more colors and shades. A careful reading suggests that Brazer believed there were only three types of the wave-like overprint.<sup>4</sup>

The Scott catalog adds another item: a miniature sheet of 12 stamps in black, partially overprinted in orange with the word “VEINTE”. It also adds a fourth type of wave overprint which it fails to illustrate or describe.

Pulling this together, we can summarize the current state of conventional thinking about these essays: There are four main variations of the 3¢ 1861 network overprint essay. The first is a roughly printed impression of the 1861 3¢ on India paper, partially overprinted by vertical rows of the word “ONE”. The second is a block of six described as the “Sangster Patent.” The third is the set of wave-like overprints of which there are thought to be four types. And the fourth is the miniature sheet of 12 partially overprinted in orange with an odd design repeating the word “VEINTE.” The authors have long noted anomalies in these descriptions. By pooling resources, we’ve been able to devise more accurate descriptions of these essays.

### Reconstructing the NBNC experiments

Let’s start our analysis with the first essay described by Brazer. There appears to have been only one partial sheet. Its two halves are now in the Drews and Hofmeyr collections. As shown in Figure 2, they form a mini-sheet with four rows of stamps but only one clearly printed column. (In real life, the stamp colors are identical; the color differences in Figure 2 are artifacts of two different scanners.) The large margins above and below the first and fourth rows suggest that the original sheet only had four rows. There are two columns of under-inked stamps on either side of the one clearly printed column. The sheet has been cut cleanly across the top, right hand, and bottom margins. The left hand margin has been created by a fairly clean tear. The stamps in the left and right columns are part albino because of under-inking, and their edges have been trimmed in cutting the sheet.

What can we tell from this reconstruction? These items combine intaglio and surface



**Figure 2. 3¢ 1861 design overprinted with a vertical network repeating the tiny word ONE, in yellow. The top pair is the same item illustrated in the Brazer book as 83E-Ca (see Figure 1).**

printing in two inks to produce a network overprint. They therefore conform to Gibson's patent #41,118 of 1864. They seem to have been produced as a miniature sheet, but we can't be sure of the original dimensions of the sheet because of the truncation of the left and right columns. The overprint only covers the middle column. The fact that the marginal columns have been so carelessly produced (under-inked, cut into, no complete overprint), suggests that the essay is a very rough trial of the idea of a surface-printed overprint. Although we can't be sure of the chronology, the fact that it is ungummed and printed on India paper without much quality control, suggests that it is earlier than the other SNO essays.

Let's now consider the block of six designated as the "Sangster patent." Not having seen it, we're not sure what to make of it. But Sangster's patent dates from 1877, so it's hard to understand why NBNC would have tested it on 3¢ 1861 stamps. Moreover, the Sangster patent isn't for a classic network overprint. It's for a normal printing on partially coated paper. The idea is that the stamp paper should be covered by a grid-like pattern using a completely invisible but water-soluble material (Sangster suggested starch). The main design would then be printed on top. Any attempt to wash away a cancel should wash away the parts of the design printed on the water-soluble part of the stamp.

Sangster's patent is reminiscent of the Loewenberg (42,207) and Wyckoff (53,722) patents for printing stamps on coated paper.<sup>5</sup> Our hypothesis is that the item described as a "Sangster patent block of six" may be a Gibson safety network overprint misattributed to Sangster by an early collector. Alternatively, it may be a true representation of the Sangster patent, but should not be catalogued with the SNOs.

Turning now to the wave-like overprints: these are either imperforate and ungummed, or perforated and gummed. This suggests a natural progression from basic, imperf, ungummed tests using 3¢ 1861 plates, to properly perforated and gummed stamps. Clearly, whatever experiments preceded the production of these essays, the idea of a network overprint was deemed successful enough to warrant the progression to proper, small-scale tests that included gumming and perforating.

Finally, the "VEINTE" sheet of twelve, which is shown in Figure 3. Until the discovery of this item, the sheet dimensions of the SNOs could not be known. The "VEINTE" sheet provides strong evidence that all the SNOs were printed in miniature sheets of 12. This conclusion is reinforced by the prevalence of marginal copies. In an analysis in the early 1980s that long preceded this article, Richard Drews, James Lee and William Herzog pooled their collections to establish that roughly 83 percent of all copies of these essays are marginal copies. This figure is consistent with miniature sheets of 12.

We turn now to the question of how many wave-like patterns there are. According to the Scott catalog, there are four types (A-D). But Brazer and Scott both illustrate only three. Let's begin our analysis by going back to the Brazer illustrations—the three single stamps shown in Figure 1. They are all left-margin examples.

Brazer type "Cb" clearly consists of repetitions of a vertical wave. Going by both the margin and the area inside the vignette of Washington, the wave has been stacked, but in a slightly irregular way. On the far left there's an additional wave that's completely out of alignment. It doesn't appear to be repeated.

Brazer type "Cc" is best described as a "mesh." Although the underlying forms still look wave-like, the waves are closely packed to give a very irregular appearance.

Brazer type "Cd" is again, a vertical wave. The wave is smaller than type "Cb" and successive waves appear to have been somewhat irregularly stacked. Going by the far left margin, the key to the creation of this more complex pattern, is, once again, alignment. In this case, the second wave-stack is about 20 percent out of alignment with the first.

We can improve significantly on this informal description by first recognizing that the wave patterns have formal characteristics, and then by measuring and describing those



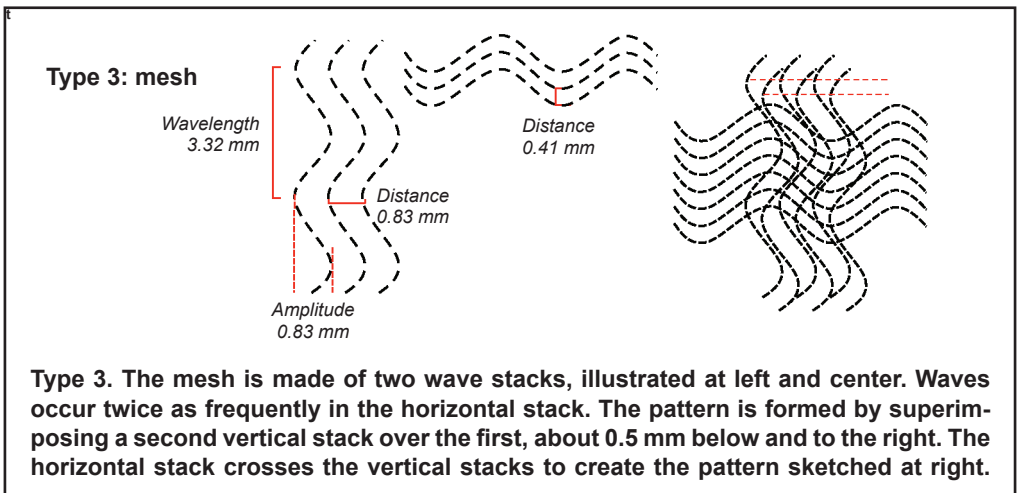
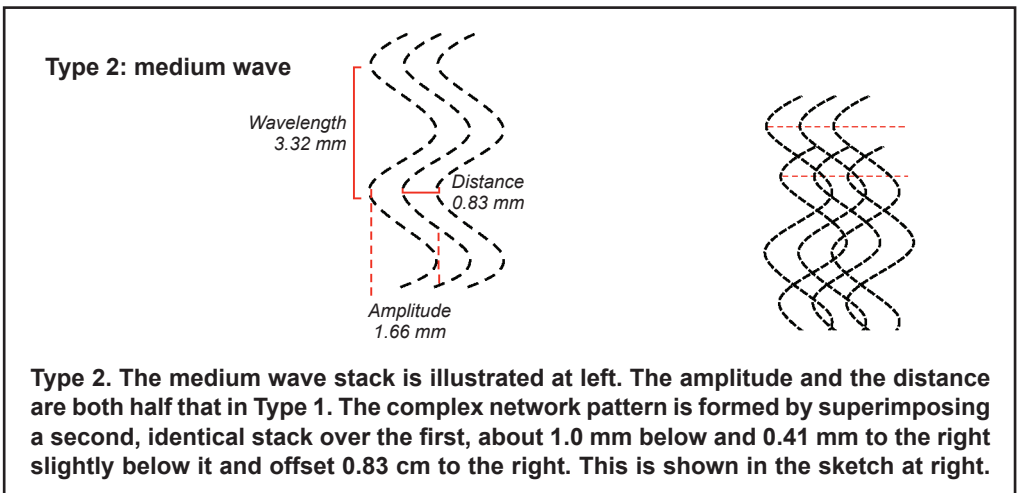
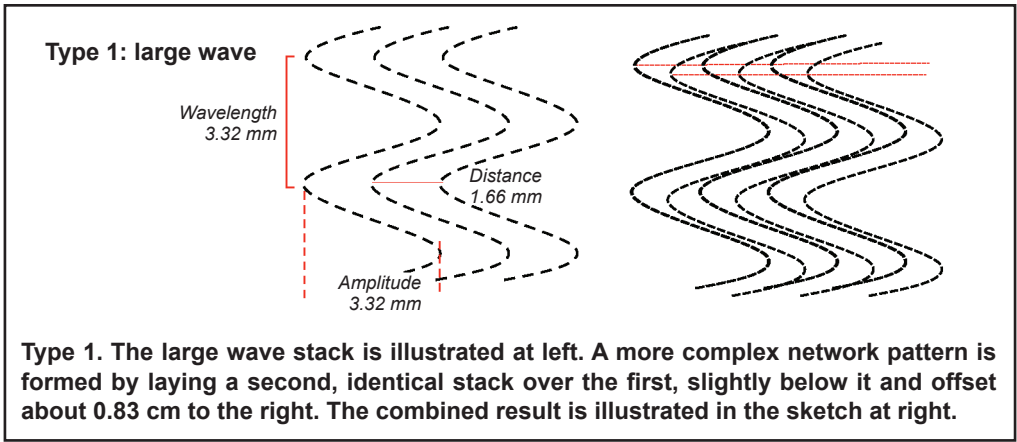
**Figure 3. The “VEINTE” overprint, an odd, overall pattern of lathwork including the word “veinte,” Spanish for “twenty.”**

characteristics. Four characteristics are relevant: the wavelength, the amplitude, the distance that separates each wave in a stack, and the degree to which stacks have been offset when superimposed. This leads to the discovery that the basic patterns are quite simple and regular. This is well illustrated by the three sketches in Figure 4.

Type 1, which we call the large wave, is shown at the top in Figure 4. One vertical wave makes the pattern. This wave has both a wavelength and an amplitude of about 3.32 millimeters. Additional identical waves are added to create a stack. The distance between waves in the stack is about 1.66 mm (half of 3.32 mm). To complete the complexity, a second, identical stack is superimposed slightly below and to the right of the first. The combined result, which creates the Type 1 network overprint, is sketched at right in the top panel in Figure 4.<sup>6</sup>

Type 2, which we call the medium wave, also uses just one vertical wave to form its pattern. Like Type 1, the wavelength is about 3.32 mm. But the amplitude is half that of Type 1, about 1.66 mm. Again the wave is stacked, but here the distance between waves is about 0.83 mm, half the 1.66 mm we saw in Type 1. Again there are two stacks. The second is about 1.0 mm below and 0.41 mm (half of 0.83 mm) to the right of the first. The elements of the medium wave are presented in the center panel in Figure 4.

Type 3, which we call the mesh, again uses just one wave, but the assembly involves three stacks: Two are vertically oriented and the third is horizontal. The wavelength is again 3.32 mm, but the amplitude is 0.83 mm. The distance between each wave in the vertical stacks is about 0.83 mm. Waves in the horizontal stack are twice as close. As with the first two types, the vertical stacks are out of alignment. In the case of the mesh, the horizontal

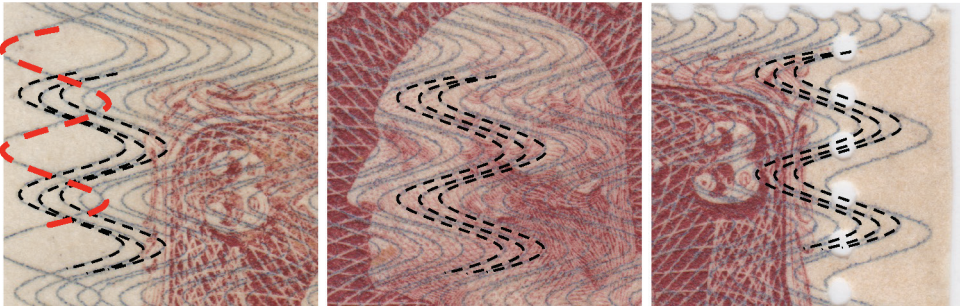


**Figure 4. Precise descriptions of the three safety network overprints seen by the authors. In all three instances, the networks shown in the sketches at right are formed by combining the basic wave stacks whose shape and dimensions are presented at left.**

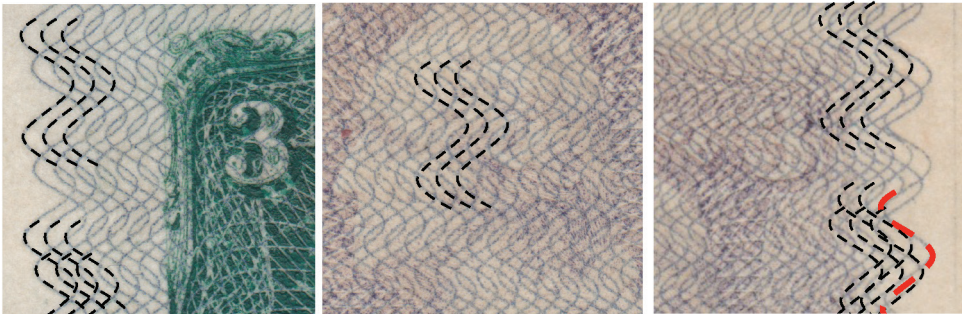
stack then cuts across the two vertical stacks—and that’s what forms the irregular-looking mesh, sketched at right in the bottom panel in Figure 4.

The images in Figures 5A-5C show what these patterns look like on actual stamps. These nine images show greatly enlarged elements from different essays in our collections, with highlighting added to emphasize the fundamental network elements. Figure 5A shows examples of the large wave; Figure 5B shows examples of the medium wave; and Figure 5C shows examples of the mesh.

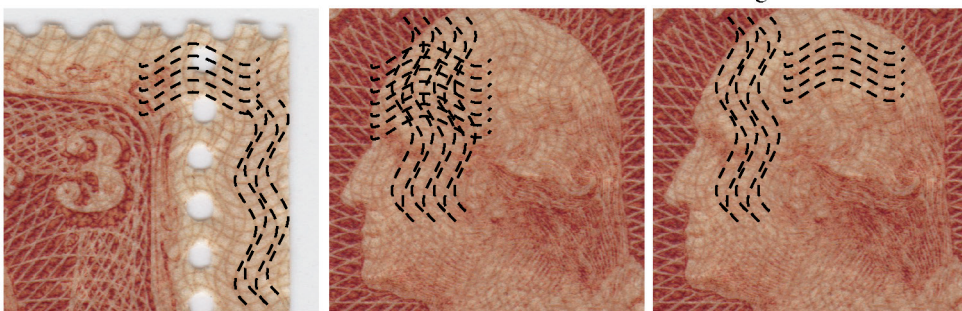
Our pooled resources consisted of 84 stamps. On all these, only the three patterns were found. That strongly suggests there are only three types, not four as the catalog would



**Figure 5A.** The large wave, key elements highlighted. Vertical waves (wavelength and amplitude both 3.32 millimeters) superimposed with a separation of 1.66 mm. Note the additional outlier wave (highlighted in red) in the left margin in the image at left.



**Figure 5B.** The medium wave. Vertical waves (wavelength 3.32 mm, amplitude 1.66 mm), stacked on top of each other with a with a separation of 0.83 mm. Two stacks are involved. The second is about 1.0 mm below the first and offset 0.41 mm to the right.



**Figure 5C.** The mesh. Vertical waves (wavelength 3.32 mm, amplitude 0.83 mm) stacked on top of each other with a with a separation of 0.83 mm. Two vertical stacks, the second 0.5 mm below the first. A third horizontal stack then crosses the other two.

have us believe. Obviously, we can't be certain that a fourth type does not exist. But the challenge now is for philatelists to produce evidence of a fourth type to trump our evidence indicating there are only three.

### **Why the confusion about the number of types?**

How did philatelists come to add a fourth type of wave pattern when a careful empirical analysis suggests there are only three? The clue, we think, is to be found in the margins of the first and second types. Figure 6A shows an enlargement of a left margin example of Type 1. Figure 6B shows similar enlargements of left and right margin examples of Type 2. Figure 6C shows a complete, reconstructed row of essays showing the Type 2 overprint.

The left margin example of Type 1, shown in Figure 6A, includes an additional wave which we've picked out in red. This outlier wave has the same dimensions as the other waves (3.32 mm x 3.32 mm), but it only occurs once, and in the margin (as the horizontal dotted line confirms). This additional line occurs in every left-margin example of Type 1 that we have seen. It is not repeated in the body of these examples. And it is not found on any of the non-margin or right-margin examples we've seen.

Type 2 is especially confusing because the additional wave is more subtle, as suggested in Figures 6B and 6C. The left-margin example in figure 6B shows two superimposed stacks of waves. The right-margin example has a third wave, but only in the margin. The overprints on the two stamps in Figure 6B are identical except for the additional right-margin wave.

The upper image in Figure 6C, a reconstructed full row row from the 12-position sheetlet, shows this even more clearly. Note that the additional marginal wave on the right isn't repeated anywhere in the body of the stamps that form the row.

Every right-margin example of Type 2 that we've seen shows an additional wave. We've also seen examples of the additional wave in left-margin stamps Type 2 stamps, though that is much less common. In all instances, the wave is never repeated in the body of the stamps. And we have never found a non-margin copy of Type 2 with the additional wave.

Our hypothesis then, is that these odd marginal stamps suggested to philatelists that there may be more than three types. This is an understandable error given that few (if any) philatelists will have worked with as many examples as we assembled for this analysis. Our conclusion is that there are only three types, but that Type 1 has an extra wave on the left; and Type 2 has an extra wave that is sometimes on the right and sometimes on the left—but mostly on the right.

### **Conclusion: suggestions for the catalog**

It will be difficult to clean up the current Scott catalog listing. The 2016 edition lists four wave types (A-D) and purports to illustrate three (B, C, D). But the illustrations for Scott types B and D are scans of items in the Lee and Hofmeyr collections, and they turn out to be examples of the same wave type, the medium wave (Type 2). The catalog thus lists four types and purports to illustrate three—but actually illustrates only two!

Against the backdrop of such confusion, how certain can we be about the attribution of stamp shade and overprint color to the various types? The answer is: not very. Not only does our analysis suggest there are only three types. It also suggests that some of the color and shade listings may be spurious. One must remember that collectors back in Brazer's day would have been operating with small inventories and it would have been difficult for them to assemble those inventories in one place. Given the small variations in the overprint colors, one can easily imagine a situation in which the same color was given two different names.

We therefore propose a complete overhaul based on the new typology presented in



Figure 6A. Proof that the marginal wave is unique in the Type 1 examples. Black dotted lines emphasize the core pattern. The horizontal red dotted line intersects the apex of each wave that goes through the body of the stamp. The additional marginal wave at left, also highlighted in red, is clearly not repeated in the waves that cross the body of the stamp.

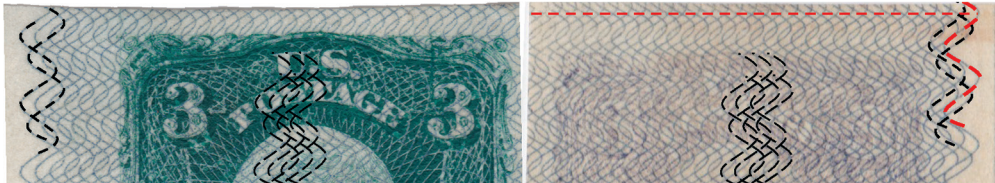
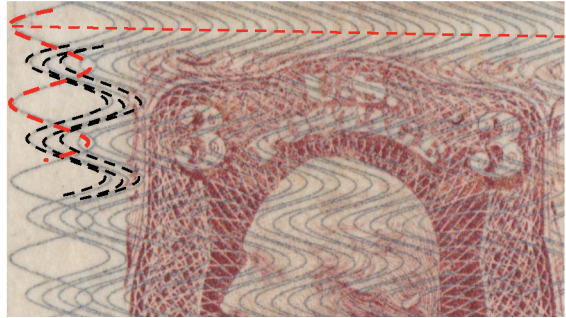


Figure 6B. Proof that the marginal wave that occurs in the right margin of Type 2 does not occur in the body of the stamp. The difference in the marginal wave patterns on these two Type 2 stamps is obvious from visual inspection. But note that the distinction is caused by the addition of just one wave, highlighted in red on the stamp at right. The marginal waves picked out in black on both stamps show that the wave patterns are in all other respects identical. The horizontal red dotted line on the stamp at right shows that the red marginal wave is not repeated in the body of the stamp. The authors believe that the apparent differences created by the extra marginal waves may have caused collectors to conclude that there are four different overprint types.



Figure 6C. The three stamps at top are a reconstruction of the top row of a 3x4 sheet showing the Type 2 overprint. It shows the typical Type 2 pattern in the left margin, and the more complex Type 2 with wave added in the right margin. The enlargement at bottom shows the right margin with additional wave; but the rest of the enlargement shows the wave is not repeated. All three stamps are overprinted with the same Type 2 network.

this article. Leaving the assignment of numbers to Scott, the new listing would look something like this:

1. 3¢ 1861 vertical pair on India, overprint small ONE repeated in 41 vertical lines per 4 mm, rose pink, overprint deep orange yellow. Two pairs known, top and bottom margin pieces from what appears to be one original miniature sheet.

2. 3¢ 1861 miniature sheet of 12, perf 12, black, “VEINTE” overprint in orange.

3. 3¢ 1861 printed in various colors on miniature sheets of 12 with safety overprints. Apparently only one sheet printed for each color combination except two Type 3 combinations known both perf. and imperf.

**Type 1: Big wave overprint as illustrated.**

**Imperforate:** dull violet, overprinted tan; rose red, overprinted dull blue; green, overprinted greenish tan; yellow brown, overprinted tan.

**Perforated 12:** dull violet, overprinted tan; dull violet, overprinted gray; rose red, overprinted gray blue; green, overprinted tan; light brown red, overprinted pale brown.

**Type 2: Medium wave overprint as illustrated.**

**Imperforate:** violet, overprinted dull blue; violet, overprinted green gray; rose red, overprinted gray blue; ultramarine, overprinted tan; light brown, overprinted light brown.

**Perforated 12:** dull violet, overprinted dull blue; dull violet, overprinted gray; dull violet, overprinted gray green; rose red, overprinted gray blue; dull brown red, overprinted olive tan; dark green, overprinted dull blue.

**Type 3: Mesh overprint as illustrated.**

**Imperforate:** dull violet, overprinted gray green; rose red, overprinted gray; rose red, overprinted yellowish tan; dull red brown, overprinted yellowish tan.

**Perforated 12:** violet, overprinted olive gray; violet, overprinted green gray; rose red, overprinted gray; light red brown, overprinted light brown; dark dull red brown, overprinted light brown.

As a concluding note, we would welcome a view of the item that Brazer attributed to the Sangster patent, which none of us has ever seen. And of course, we would welcome any additional evidence to add colors and shades, or otherwise to elaborate on our analysis.

A PDF file containing scans and descriptions of the 84 stamps we examined in this analysis is available to interested collectors. Those who would like us to verify the existence of additional colors or shades, or to establish which colors or shades they have, are welcome to send scans to Jim Lee or Jan Hofmeyr for verification. Please address all correspondence to Jan Hofmeyr at [Hofmeyr1953@gmail.com](mailto:Hofmeyr1953@gmail.com).

## Endnotes

1. From the first page of Macdonough's two-page letter to Zevly. The letter is in the Hofmeyr collection.
2. See, for instance, *Scott Specialized Catalogue of United Stamps & Covers 2016* (Amos Media Co., Sidney, Ohio, 2015), pg. 817.
3. Clarence W. Brazer, *Essays for US Adhesive Postage Stamps* (Quarterman Publications reprint, 1977), pg. 58.
4. *Ibid.*, pg. 243 and pp. 274-275.
5. See Jan Hofmeyr and James E. Lee, “Linking 3¢ Washington Essays to their Patents,” *Chronicle* 251, pp. 260-274.
6. Technical note: We used a conventional ruler under strong magnification to establish the dimensions of the waves. Accuracy could be improved using a microscope, though greater precision will not change the ratios. NBNC adopted a simple system of halving dimensions to create the various patterns. ■



## DAVENPORT, IOWA: CANCELLATIONS AND KILLERS FROM THE 1861 ERA

JIM PETERSEN

This article will show the many cancellation designs used by the post office at Davenport, Iowa, between 1861 and 1870. While none of these are as fancy or well known as the designs from Waterbury, Connecticut, they are numerous and many are quite interesting.

The main references for postal markings of the period bracketing the 1861 stamps are Simpson's *Postal Markings of 1851-61*, Skinner and Eno's *United States Cancellations 1845-1869*, Whitfield's *Cancellations Found on 19th Century U.S. Stamps*, and Cole's *Cancellations and Killers of the Banknote Era, 1870-1894*. These references contain a total of six listings for Davenport—one datestamp and six cancellation designs. My study of covers from Davenport during the 1861 period has identified four different datestamps and almost 30 cancellation designs used during this period.

With some of these cancels, I have recorded just one example, so it is hard to pin down exact dates of use. Nonetheless, this article is based on many years of searching and can serve as a beginning catalog of Davenport cancels from this era and as a foundation for further research. I would like to hear from anyone who can show additional examples to help expand our knowledge of these cancels.

Located on the Mississippi River in Scott County, in southeastern Iowa, Davenport today is a city of around 100,000 people. The Davenport post office was established April 19, 1836 with Antoine Le Claire as its first postmaster. As late as 1850, the population of Davenport was only a little over 1,800, but by 1860 it had ballooned to more than 11,000. At this time, among the Iowa river towns, only Dubuque was more populous. By 1870, Davenport's population had grown to exceed 20,000, passing Dubuque to become the largest Iowa city on the Mississippi.

According to the United States Postal Service's "Postmaster Finder" database, there were four postmasters in Davenport during the decade discussed here. One, Edward Russell, served multiple appointments:

Postmaster	Date Appointed
Augustus F. Mast	April 6, 1853
Charles H. Eldridge	April 5, 1861
Edward Russell	March 8, 1864
Addison H. Sanders	October 6, 1865
Edward Russell	April 9, 1869

Augustus F. Mast was born in Brunswick, Germany, Oct. 1, 1819. His family emigrated to America in 1833. In 1849 he moved to Davenport and engaged in the general merchandise business. In 1853, he was appointed postmaster of Davenport under President Pierce, and was reappointed by President Buchanan in 1857. In 1861, he was elected to the office of county recorder and treasurer, and served two years.<sup>1</sup>

Interestingly, the other three postmasters all worked at one time or another as editors for the *Davenport Gazette*. Charles Eldridge's father, Duncan, served as Davenport's second and fourth postmaster and was an assistant for a time while his son served in the position. When Eldridge resigned in 1864, Edward Russell, head clerk in the office, was appointed to replace him.<sup>2</sup> Russell was a casualty of the transition from the Lincoln to Johnson administrations, and was removed from his post on October 5, 1865, at which time he returned to *the Gazette*.

Russell's replacement, Addison Sanders, worked at the *Gazette* until he left to join the Union Army. He was appointed a Lieutenant Colonel of the 16th Iowa Volunteer Infantry on March 24, 1862. He was subsequently wounded at the Battle of Corinth (Mississippi), and on July 22, 1864 was captured by the Confederates while fighting at Atlanta. He was

Type	Description	Color	Year(s)	Reference
1	Geometric	Black	1860-62	Figure 1
2	Target	Black	1862, 64, 66	
3	Grid	Black	1862	
4	Geometric	Black	1863	
5	Crossroads	Black	1863	Figure 2
6	Grid in Wreath	Blue	1863	Figure 3
7	Circle of Wedges	Black	1863	
8	Geometric	Blue	1863	
9	Shield	Blue	1863	Figure 4
10	Letter "D"	Blue	1863	Figure 5
11	Grid	Blue	1863-64	
12	Geometric	Blue	1864	
13	Grid	Black	1865(?)	
14	Grid	Black	1865	
15	Circle of Wedges	Black	1865	
16	Leaf	Black	1865	
17	Pinwheel	Black	1865	Figure 6
18	Crossroads	Black	1867	Figure 7
19	Star in Circle	Black	1867	
20	Star	Black	1867	
21	Hollow Circle	Black	1868	
22	Hollow Circle	Black	1869	
23	Circle of Wedges	Black	1868(?)	
24	Circular	Black	1868(?)	Figure 8
25	Indistinct/circular	Black	1866 or later	
26	Circle of Wedges	Black	1869	
27	Circle of Wedges	Black	1869	
28	Circle of "V"s	Black	1870	
29	Star with hollow "D"	Black	After 1870	

**Table 1. Davenport, Iowa, killer cancels used during the era of the 1860s.**

ultimately awarded the rank of Brevet Brigadier General and left the army April 27, 1865. Following the presidential transition to Grant, Russell reclaimed the postmaster position.

As will become apparent, the appearance of certain cancels in relation to the postmasters is difficult to ascertain, although Eldridge used quite a few in 1863. There were only a few different circular and double circle datestamps employed during this decade, but more than 25 different killer cancellations were used with them, with (as noted) a flurry coming in 1863. The only colors I've seen used were black and blue. Examples of notable cancellations on cover are illustrated and discussed in the narrative that follows. All the killer cancellations are listed in rough chronological order in Table 1, and illustrated in Plates 1 and 2 (pages 78-79).



**Figure 1. Pinwheel design on a May 11, 1861 flag-design patriotic cover published by D.B. Cooke & Co., franked with a not-yet-demonetized 3¢ 1857 stamp. This Davenport killer cancellation design is noted in all the standard references.**

The cover shown in Figure 1 bears one of the previously identified cancellations for Davenport. This pinwheel design, designated Type 1 in Table 1, is struck on a 3¢ 1857 stamp affixed to an “Our Flag” patriotic cover. The 31-millimeter single-circle “DAVENPORT Ioa.” postmark is dated May 11, 1861. This is the only Davenport marking listed in Simpson.<sup>3</sup> It is listed in the Skinner-Eno reference<sup>4</sup> as a geometric-radial design and is also listed in the Whitfield book.<sup>5</sup> I have observed this design as early as September 1860 and as late as March 15, 1862. The May 1861 cover in Figure 1 represents a very early date for a Civil War Patriotic cover coming out of Iowa.

Figure 2 shows an elaborate geometric cancellation tying a 3¢ 1861 stamp to a cover sent to Wilkins, Pennsylvania. The a 26-mm double circle “DAVENPORT IOA” datestamp is dated February 21, 1863. This is the only example of this elaborate geometric killer that I have noted. The design is not recorded in any of the standard references.

The 3¢ 1861 stamp on the cover in Figure 3, sent to Moline, Illinois, is tied by a 4-bar grid within a fancy, wreath-like segmented circle. The double circle townmark is dated May 2, 1863. Two other covers with this cancellation from May and July of 1863 are also recorded. The Skinner-Eno reference lists this marking (as SD-G 122 on page 31) in black and in blue, but I have only seen examples in blue.



**Figure 2. Davenport double circle dated February 21, 1863. The 3¢ 1861 stamp on this cover is very effectively canceled by an elaborate geometric design, the only example of this marking recorded by the author.**



**Figure 3. Davenport double-circle datestamp on a cover to Moline, Illinois, dated May 2, 1863. The 3¢ 1861 stamp on this cover is tied by a 4-bar grid within a wreath-like segmented circle. The Skinner-Eno reference lists this marking (as SD-G 122) in black and in blue, but the author has recorded examples only in blue.**

The fancy shield cancellation on the government envelope shown in Figure 4 is recorded in Skinner-Eno as PS-S7 and in Whitfield as #1355. The Figure 4 example, in blue, is struck on an 1860 3¢ pink stamped envelope, with the double-circle townmark dated August 22, 1863. This is the only example I have seen of this striking and distinctive cancellation design.



**Figure 4.** 3¢ government entire envelope canceled with Davenport's fancy shield killer in dark blue. The double-circle postmark is dated August 22, 1863.



**Figure 5.** Davenport's large D in blue on a cover dated September 28, 1863 and sent to Detroit. This marking is listed in all the standard cancellation references. Skinner and Eno illustrate another example of this killer on a different cover with the same September 28, 1863 date.

Figure 5 illustrates the blue Davenport "D" cancellation tying a 3¢ 1861 stamp to a cover sent to Detroit. Per the double-circle datestamp, the cover was posted on September 28, 1863. This "D" killer is also listed in Skinner-Eno and in Whitfield, as LS-D5 and #5630, respectively. Another Davenport "D" cover is illustrated in Skinner-Eno (page 284) with this same date.

PLATE 1



Type 1



Type 2



Type 3



Type 4



Type 5



Type 6



Type 7



Type 8



Type 9



Type 10



Type 11



Type 12



Type 13



Type 14



Type 15



Type 16



PLATE 2



Type 17



Type 18



Type 19



Type 20



Type 21



Type 22



Type 23



Type 24



Type 25



Type 26



Type 27



Type 28



Type 29

Figure 6 shows a 3¢ 1861 cover to Illinois with the Davenport double circle and a bold and distinctive pinwheel cancellation. The double-circle postmark is dated December 16. The marking lacks a year date but the docketing indicates 1865.

The cover in Figure 7 introduces a smaller, single-circle datestamp with the obliterator duplexed. The killer is a small crossroads marking, here struck an 1864-65 3¢ stamped envelope addressed to Philadelphia. The date in the townmark is January 28, and the year (from the docketing evidence) is 1867.



Figure 6. Bold pinwheel killer on a cover dated December 16, with 1865 year docketing. This strike of the double-circle datestamp lacks a year date.

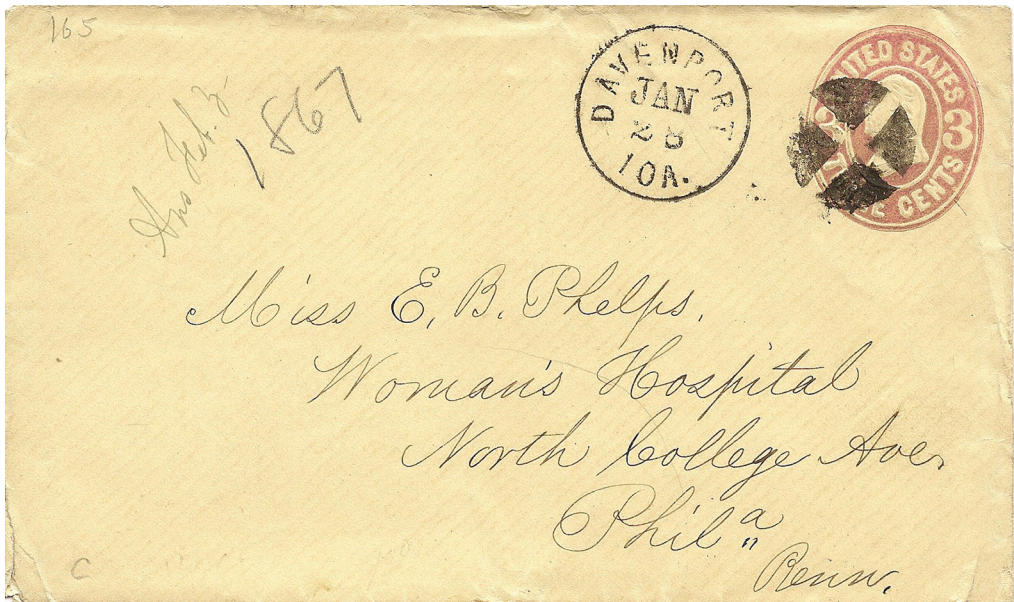


Figure 7. Addressed to Philadelphia, this 3¢ government entire envelope bears the smaller “DAVENPORT/IOA” circular datestamp, here dated January 28, 1867 and duplexed with a crossroads obliterator.



**Figure 8. Cover bearing a grilled Washington stamp canceled by a small circle-of-wedges obliterator duplexed to the smaller circular datestamp. A year date is lacking but the presence of a grilled stamp suggests 1868 or 1869 usage.**

Figure 8 shows a cover with the corner cachet of a Davenport hardware dealer, sent to Elyria, Ohio. The cover shows the same small circular datestamp, here duplexed with a small circle-of-wedges obliterator. The date in the marking is April 21. No year date is evident, but the presence of a weak grill on the 3¢ 1861 stamp suggests 1868 or 1869.

Although the grilled stamps mark the conclusion of the 1861 issue, the same Davenport datestamps carried forward into the 1869 and Bank Note eras. Four such uses, including a star with a “D” for Davenport in its center, are shown in Plate 2 to help complete the story. The star with a “D” killer is listed in Cole as STU-9.

Going on into the 1870s and later, during Edward Russell’s second stint as postmaster, fewer different killer cancellations were used. The most commonly seen are crossroads and circle of wedges types. If your collection contains Davenport cancels from this era that are not represented in this study, or if you can furnish additional dates or other information for the markings shown, please share scans. My email address is: jimbob1216@mchsi.com.

### Endnotes

1. *History of Scott County, Iowa: Together with Sketches of Its Cities, Villages and Townships, Educational, Religious, Civil, Military, and Political History; Portraits of Prominent Persons, and Biographies of Representative Citizens.* Chicago: Inter-state Publishing Co., 1882, pg. 876. Digitized by Google: books?id=kE00AQAMAAJ
2. Harry E. Downer, *History of Davenport and Scott County Iowa: Illustrated, Volume 1, Part 2.* Chicago, S.J. Clarke Publishing Co., 1910, pg. 727. Digitized by Google: books?id=WVQ0AQAMAAJ
3. Thomas J. Alexander, *Simpson’s U.S. Postal Markings 1851-61.* Columbus, Ohio, U.S. Philatelic Classics Society, Inc., 1979. The marking is illustrated as tracing 67 on pg. 135.
4. Hubert C. Skinner and Amos Eno, *United States Cancellations 1845-1869.* State College, Pa. and New Orleans, La.: American Philatelic Society and Louisiana Heritage Press, 1980. The marking is shown as GE-R 2 on pg. 64.
5. Kenneth A. Whitfield, *Cancellations Found on 19th Century U.S. Stamps,* United States Cancellation Club, 2002. The marking is shown as #3811 on pg. 124. ■

HARD-PAPER PRINTINGS  
OF THE 1879 AMERICAN BANK NOTE COMPANY STAMP

RONALD A. BURNS

In January 1914, *The American Philatelist* published an article by D.J. Kaib announcing his discovery of an 1879 1¢ stamp on hard paper showing the American Bank Note Company (ABNC) imprint.<sup>1</sup> This was followed by a letter to the editor in the next issue from L.C. Hassler noting his find of a 3¢ hard-paper stamp with the ABNC imprint.<sup>2</sup> Because the Continental Bank Note Company (CBNC) used hard paper, and because the designs of the ANBC and CBNC stamps are identical and the colors are similar, the only definitive means to distinguish a CBNC stamp from an ABNC hard-paper printing is by the presence of the ABNC imprint on the stamps or selvage.

The next article on the ABNC hard-paper printings appeared almost 25 years later, when Warner Bates, writing in *Stamps* in 1938, expanded the known ABNC hard-paper printings to include a 1¢, 2¢, 5¢ and 15¢.<sup>3</sup> Bates stated that the ABNC hard paper is more porous than the Continental hard paper. He also stated that the paper is grayish and sometimes yellowish, and that he could see a ribbing on the ABNC stamps.

Surviving examples

The only verifiable ABNC hard-paper stamps that I have seen are 1¢ and 3¢ values. Bates' listing of the 15¢ Bank Note on American hard thin paper is problematic because no American printing plate was made for the 15¢ value.

ABNC hard-paper stamps are very scarce. In 25 years of building my specialized collection of the 3¢ large Bank Note stamps, I have only been able to add two used 3¢ ABNC hard-paper stamps to my collection. These are shown in Figure 1. Both have the distinctive ABNC imprint. The stamp at left in Figure 1 shows part of the imprint captured at the bottom. The stamp at right in Figure 1 shows traces of the imprint captured in the perf tips at top. I also own a few other potential examples, mint, used and on cover. These all show the ribbed paper discussed further below, but lack the authenticating imprint of the ABNC. The 1¢ examples are equally scarce. Here the total population consists of a stamp on cover, a mint example and a mint pair, all verified by imprints. I have not seen 2¢ or a 5¢ examples, and as mentioned, the 15¢ is impossible to verify.

In the small number of examples I have been able to examine, these ABNC hard-paper stamps have a closed wove paper which is grayish and very thin. These appear to be the same characteristics as the CBNC hard-paper stamps.<sup>4</sup> However, the two used 3¢ ABNC hard-paper examples in Figure 1 have a thickness of about 0.0020" on one and about 0.0021" to 0.0022" on the other. These would fall in the thinner end of the CBNC hard-paper stamps, which generally range from 0.0025"-0.0030", but can range from 0.0019"-0.0034".<sup>5</sup>

Ribbed paper

The ribbing Bates mentioned appears on all examples I have been able to study. All of these stamps show the horizontal "two-one ribbed paper pattern" that H. L. Wiley illustrated in his booklet, *The U.S. 3¢ Green 1870-1887*.<sup>6</sup> One thick rib is followed by two thin ribs. This paper is also known as "linen paper." It may be that this ribbing pattern is a means to



**Figure 1.** In 25 years of searching, these are the only two 3¢ Bank Note stamps, printed on hard paper by the American Bank Note Company, that the author has been able to find. Both stamps show characteristic ribbing (not visible in these photos) and both show the distinctive ABNC imprint, partly captured at bottom of the left stamp and minutely evident in the top perf tips of the right stamp.

identify ABNC hard-paper stamps that do not have a part of the ABNC imprint, or a plate number of 311 or higher with the stamp. However, given the small sampling of stamps, I am reluctant to make this generalization.

To repeat, all the verified 1¢ hard-paper stamps show the ABNC imprint. Although Harry G. Brittain demonstrated that the color on the ABNC and CBNC stamps could be definitively distinguished by use of Fourier Transform Infrared Absorption (FTIR) Spectroscopy,<sup>7</sup> the ink colors on these 1¢ stamps are relatively dark ultramarine, as opposed to the somewhat lighter color which is typically seen on ABNC stamps. The mint pair from the December 16-17, 1998 Ivy Mader Auction Catalog is described as having color “similar to that of the Continental 1¢, and not that typically found in the soft-paper American Printing.”<sup>8</sup> The only on-cover example of the 1¢ ABNC stamp on hard paper is shown in Figure 2. This was discovered by Stanley Piller and provided to me by Clark Frazier. It is a third-class mailing from Elmira, New York with the year of use not known. This stamp



**Figure 2.** Hard-paper 1¢ ABNC stamp on cover, the only such known. As with the 3¢ stamps in Figure 1, the 1¢ stamp on this cover shows the characteristic ribbing; and ABNC origin is verified by the captive imprint.

demonstrates the darker color of the ABNC hard printings. However, none of the stamps discussed here has been tested with FTIR Spectroscopy, and once again, the sample size is too small to list this color variation as a distinctive means to identify the 1¢ ABNC hard-paper stamps.

The ink color on the very small sample of 3¢ hard-paper ABNC stamps appears to be characteristic of 3¢ ABNC stamps. However, there is an additional characteristic which may possibly be used to identify some 3¢ ABNC hard-paper printings. Figure 3 shows a strip of five, not on hard paper, but unquestionably an ABNC product. All the stamps in this strip show guide dots (transfer roll lay-down dots) below the “TH” of “THREE.” An example is designated by the red arrow in the enlargement at left in Figure 3.



**Figure 3. Not hard paper, but definitely printed by the American Bank Note Company. All the stamps in this strip show guide dots below the “TH” of “THREE.” One of the guide dots is singled out in the enlargement at left. Continental plates do not show these bottom lay-down dots, so it is possible that hard-paper 3¢ stamps, showing distinctive ribbing along with a bottom-row guide dot, may represent the ABNC hard-paper variety even if they don’t carry an imprint or plate number to prove it.**

It appears that the Continental plates do not have bottom lay-down dots as seen on American printing plates made in 1879 or later. So it is possible that hard-paper 3¢ stamps showing the distinctive ribbing along with a guide dot, may represent the ABNC hard-paper variety even if they lack the imprint to prove it.

### Archival evidence

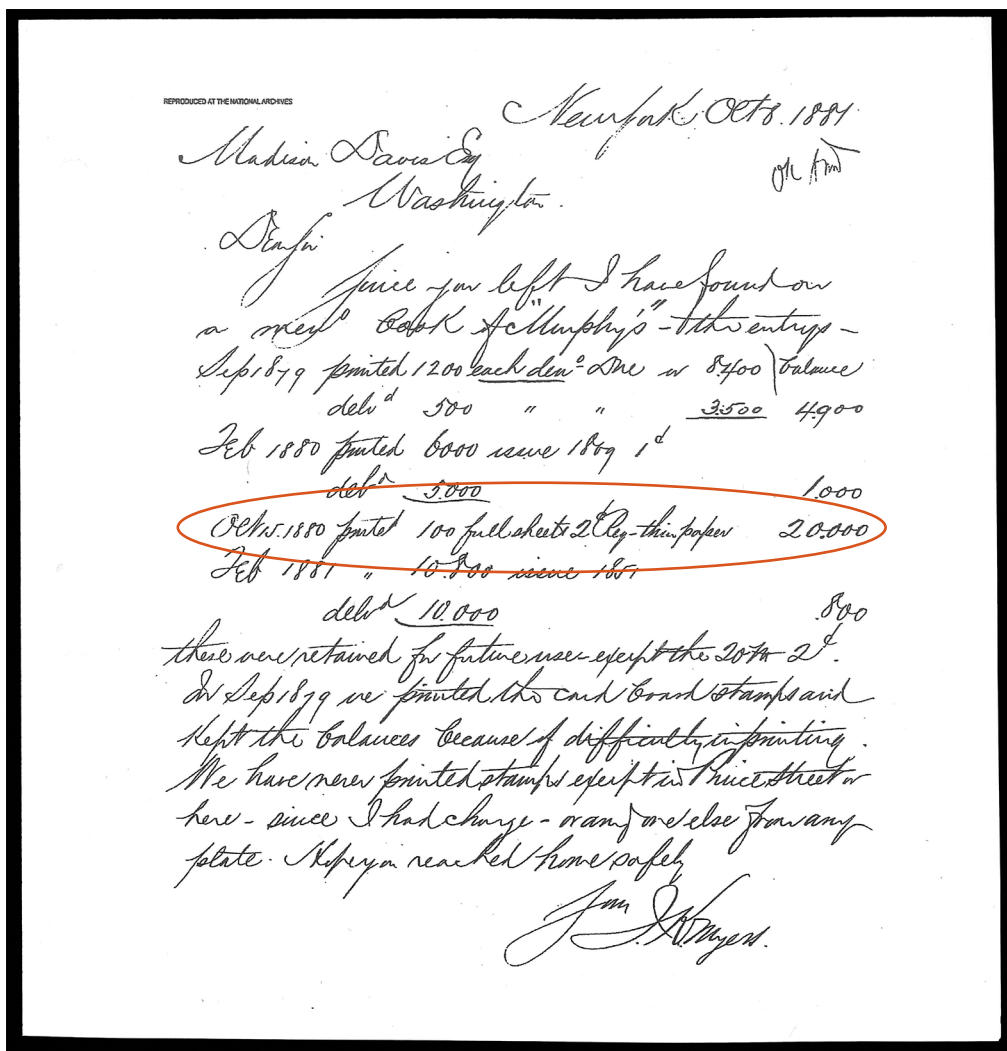
My initial theory about the origin of the hard-paper stamps was that they were printed on old paper stock inherited from the National Bank Note Company or the CBNC. But given the difference in the thickness of the paper, I had my doubts.

Further investigation determined that ABNC acquired a stock of hard paper for test purposes. My research at the National Archives uncovered documents which confirm that the ABNC ran an experimental program in which it purchased hard (thin) paper for the printing of stamps. The relevant letters are included in my research paper entitled “Selected Records from the Files of the 3rd Assistant Post Master General, 1869-1889.” Pages 83-88 present letters between the United States Post Office Department and the ABNC, from October-November 1881, that were grouped together in the National Archives.

Figure 4 shows the first letter, dated 8 October 1881. This is from J.K. Meyers, who appears to represent ABNC, to Madison Davis, chief clerk of the United States Post Office Department. It includes the notation: “Oct 15, 1880—printed 100 full sheets 2¢ Reg—thin paper 20,000.” In a November 30, 1881 letter sent from the ABNC to A.D. Hazen, the Third Assistant Postmaster General, there is additional information on the ANBC experiment. On the first page is an acknowledgement of the 20,000 2¢ current ordinary stamps, which is

not part of the general stock, and the records of which are kept in a separate book —“Murphy’s Book,” also referenced in the Figure 4 letter. On the second page, there is a listing of the 20,000, or 100 sheets of “special paper” 2¢ stamps printed in October, 1880. The letter also states that these were “...experimental stamps which have been and may hereafter be printed from regular plates of 2¢ ordinary upon prepared paper...” On the final page of this letter, the ANBC asks for “written instructions authorizing us to proceed with the experiments, which if successful can only result to the benefit of the Department.” There is also a mention of keeping the “experiments within definite limits” and requesting “authorization to cover 500 sheets of paper.”

Read together, these two letters seem to confirm the printing of at least the 2¢ stamps by the ABNC on hard paper, on a paper stock that was separately purchased. The third letter, also sent to Hazen on 30 November 1881, came from H.N. Sherwood, the U.S. Postage Stamp Agent. This indicates that the 20,000 regular 2¢ stamps on “sample paper” had been



**Figure 4. One of an important group of letters discovered by the author in the National Archives. Dated 8 October 1881, this letter was sent by J.K. Meyers, apparently an ABNC employee, to Madison Davis, chief clerk of the USPOD. Note the encircled sentence: “Oct 15, 1880—printed 100 full sheets 2¢ Reg—thin paper 20,000 [stamps].”**

destroyed. Apparently, the experiment did not work, which may account for the scarcity of ABNC hard-paper printings. As noted above, no 2¢ hard-paper ABNC stamps have been found.

Some of the correspondence between the parties is clearly missing, but what we have provides archival evidence of ABNC printings of 1¢ and 3¢ values on hard paper, and raises the possibility that at least some of this stock was destroyed as well. Although the letters refer to the paper in different terms, it certainly appears that they all refer to the same stock of full sheets of the 2¢ stamps, but not necessarily. The 500 sheets referred to in the first November 30, 1881 letter would print 100,000 stamps if all sheets were used. The 100 sheets used for the 20,000 2¢ stamps would have left plenty of extra hard paper, which may have been used to print other values. Given the missing correspondence, we do not know for certain whether the 100 sheets used on the 20,000 2¢ stamps later destroyed were part of the 500 sheets requested in the first November 30, 1881 letter. And we also do not know if the other denominations of the ABNC hard-paper printings were created from this 500 sheet order, or from other batches of hard paper.

### Conclusion

No articles have been published on the ABNC hard-paper printings in almost 80 years. However, the ANBC hard-paper printings are confirmed by several examples bearing the ABNC imprint, and their existence is supported by correspondence between the Post Office Department and the ABNC.

I encourage readers to examine their Bank Note stamps with the ABNC imprint to determine if they are hard-paper printings. Additionally, it is possible that hard-paper stamps without an imprint may be ABNC stamps if their paper shows the two-one horizontal ribbing and the stamps show bottom-row guide or lay-down dots. Good hunting!

### Acknowledgements

I would like to thank John Barwis, not only for his significant contributions to the scholarship of paper production of the Bank Note Company stamps, but also for his very helpful comments and suggestions for this article. I am also indebted to Clark Frazier for the Figure 2 image.

### Endnotes

1. D.J. Kaib, *The American Philatelist*, Vol. 27, No. 4 (January, 1914).
2. "The Three Cent Stamp United States 1879, American Bank Note Co. Print on Hard Paper," *The American Philatelist*, Vol. 27, No. 5, pp. 97-98 (February, 1914).
3. Warner Bates, "Bank Note Printings," *Stamps*, June 25, 1938.
4. John H. Barwis, "United States Three Cent Continental: Date Ranges of Varieties," *Sixty-Seventh American Philatelic Congress Book*, 2001, pp. 1-19.
5. John H. Barwis, "Paper Characteristics of U.S. 3¢ Stamps, 1870-1881," *Chronicle* 243 (August 2014).
6. H.L. Wiley, *The U.S. 3¢ Green 1870-1887*, Boston, Mekeel-Severn-Wiley Co. (1915), pg. 13.
7. Harry G. Brittain, "Use of Infrared Absorption Spectroscopy as an Adjunct in the Differentiation of the 1¢ Franklin Bank Note Stamps," *Chronicle* 245 (February 2015).
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9. Ronald A. Burns, *Selected Records from the Files of the 3rd Assistant Postmaster General 1869-1889*, Research Paper #20, United States Stamp Society, 2006. ■



## PLATING THE DOUBLE TRANSFERS OF THE 15¢ INTERIOR STAMP

LESTER C. LANPHEAR III

In October 1985, Rollin C. Huggins Jr. sent to selected recipients of his newsletter a list of 20 provocative questions about United States Official stamps.<sup>1</sup> One of the questions was: “What are the plate positions of the four or more double transfers which are found on the 15¢ Interior?”

Earlier, in the “Official Chatter” section of his September 1984 newsletter, Huggins had described the four varieties of the 15¢ Interior double transfers. He gave them letters for identification and his diagrams remained the standard until George Sayers’ authoritative *Chronicle* series detailing Official plate varieties. In *Chronicle* 221 (February 2009) Sayers presented enlarged photographs showing the specific characteristics of the four 15¢ Interior double transfer types. So the characteristics of the four varieties are well documented, but since no large multiples of the issued 15¢ Interior stamps are known, researchers have never been able to determine the plate positions of the four varieties. A photograph of Huggins’ highly stylized sketch of the features of the four double transfer positions is shown as Figure 1. This article provides the answer to the question Huggins posed many years ago. I regret that he didn’t live to see it.

Full proof sheets—both card and India proofs—existed well into the 20th century, but through a convoluted set of circumstances, they were never available for reference purposes. The early history of these two sets of proof sheets was well described in an article in the *Essay-Proof Journal*.<sup>2</sup> I will not repeat here the complicated and somewhat speculative history presented there. Many of these proof sheets finally came to market with the sale of the Josiah K. Lilly collection in 1967.<sup>3</sup>

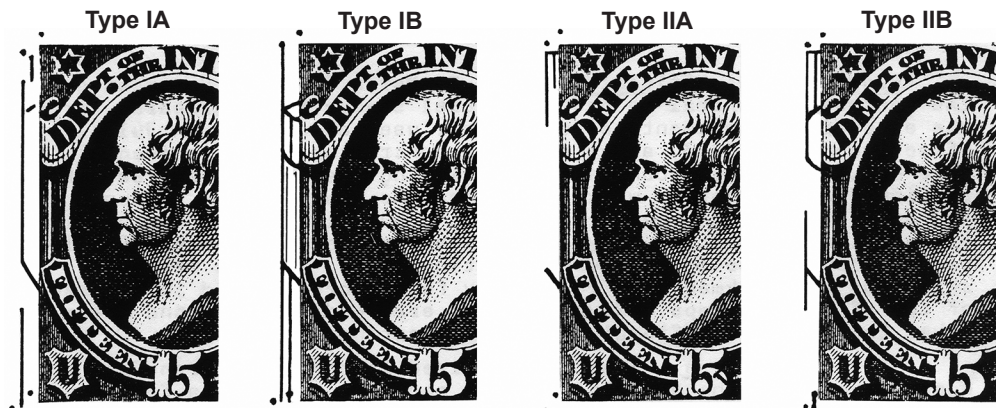


Figure 1. Exaggerated sketches highlighting the double transfer features found on four heretofore unplated positions of the 15¢ Interior stamp. From a newsletter circulated in 1985 by the late Rollin Huggins, a collector and student of the Official stamps.

Years ago I purchased at auction a set of black and white photographs of Official proof sheets. It is likely that these contact prints of then-intact sheets were created by Elliot Perry in 1967, before the Lilly sale. The photos are of uncut sheets showing six rows on both the top and bottom photos. Since the proof sheets in the photographs show plate numbers, we know that they are images from the card proof sheets, because some of the India proof sheets had the plate numbers and imprints trimmed off.

Photos of the 15¢ Interior sheets are missing from my set of photos, a source of great frustration. Lot 242 of the Lilly sale was a complete set of sheets of Interior proofs on card, but the 15¢ value was also missing. A fellow Officials specialist has the negatives for the plate-proof photographs and the 15¢ Interior value is missing there too.

The mystery of the 15¢ Interior double transfer positions would have been solved half a century ago if Perry had photographed the India proof sheets, which included the 15¢ Interior plate. But Perry chose to photograph the card proofs instead—probably because they were flatter and would thus produce better photos.

At the Lilly sale all the proof sheets were purchased by the Weill brothers who were subsequently joined by Richard Taylor. The sheets were cut in half. Taylor sold proof sets and blocks out of his stock of half sheets until 2006, when the remainder of his holding was acquired by Jim Lee. The Weills mounted their half sheets in the custom albums they were known for, and subsequently sold the albums to Stephen Bechtel Sr. Bechtel died in 1989 and the proof albums were subsequently placed with a client of Sonny Hagendorf, proprietor of Columbian Stamp Company.

At the Pacific 97 show in San Francisco, Hagendorf offered the Bechtel albums of proof half sheets, which for Officials included half sheets of both India and card proofs. I heard about the proof sheets late during the show and was able to view them hastily as the show was closing. Among the Official half sheets was a half sheet of the 15¢ Interior. Upon examination of the half sheet, I noticed two double transfers, but I lacked time for closer examination and had no equipment for taking photos. When the show closed all I knew was that there were two double transfers in the proof half sheet that Hagendorf had displayed at the show. The time was so short that I did not notice that the half sheet was the bottom half of an India proof sheet. Alan Campbell subsequently wrote about these half sheets in *The Chronicle*.<sup>4</sup>

For 19 years I have been trying to view that half sheet again. Since Hagendorf did not own the sheets, it was not possible to view them at a show. I talked to Hagendorf before the 2016 international show in New York and learned the proofs would be on public view there. The albums included proofs of Regular Issues, Special Delivery, Postage Dues, Carrier, Newspaper, Officially Sealed and Official stamps. Hagendorf agreed to a meeting so that I could look at the 15¢ Interior proof half sheet and take some pictures with my iPad.

I met Hagendorf early Friday morning and was able to spend considerable time with the proof half sheet. It's definitely on India paper with a narrow margin at top and a wider margin at the bottom. Thus we know that this is the bottom half of the sheet. But it was mounted securely in an album and covered with a plastic sheet which could not be removed (unless I bought the entire holding). I did the best I could, but I could not to eliminate reflections from the transparent mount. Glare and all, the result is shown in Figure 2.

Figure 3 shows a photo of the Position 57 stamp—the seventh stamp in the top row on the half sheet shown in Figure 2. This shows the double transfer Huggins described as type IA. Doubling shows to the left of the stamp design, especially at upper left. There's a distinct line within the "C" of "CENTS" and many other distinctive signs of doubling. Keep in mind that the Figure 2 photograph was taken on an iPad at a stamp show through a crystalline mount. Hardly an ideal set of circumstances, but adequate to plate the stamp. Clearer images of the specific features can be found in Sayers' article in *Chronicle* 221.



Figure 2. Bottom half of an India-paper plate proof sheet for the 15¢ Interior stamp. This photo was taken on an iPad at a stamp show. The block was mounted and well secured on an album page within a transparent protecting page, thus causing the reflections. The two double transfer positions, 57 and 67, are indicated by the superimposed numbers.



Figure 3. Position 57, Huggins' double transfer Type IA. Doubling shows most clearly to the left of the stamp design, especially at the top, and there is a distinctive line within the "C" of "CENTS".



Figure 4. Position 67, Huggins' double transfer Type IB. The stamp shows an almost complete doubling down the left side, with a marking in the "C" that is different from that seen on Position 57.

Figure 4 shows Position 67 from the same half sheet. This is the position just below the Position 57 stamp shown in Figure 3. This is Huggins' type IB. There's an almost complete doubling down the left side, the most complete of any of the four varieties. There is also a distinctive marking within the "C"—different from the marking on the Position 57 stamp. Finally, two positions have been identified.

For years I've had a set of blocks of four of the Interior card proofs. The block of the 15¢ Interior shows two double transfer stamps at left. I have always felt this block would help tell the story when I was able to again see the proof half sheet. Upon returning home I turned to the card proof block of four in my collection. Sure enough, the vertical pair on the left are types IA (at top) and IB (at bottom). Then I re-examined the Huggins sale<sup>5</sup> and realized that the Huggins block of four of the 15¢ Interior stamps, with two double transfers, also shows types IA at top and IB at bottom. Thus the only plate multiples I had access to for examination all had the same vertical pair of double transfer positions, now plated to Positions 57 and 67.

I then contacted Official collectors who had recently purchased multiples of Officials plate proofs on card from Jim Lee. The Interior set consists of all values except the 15¢. Then I contacted George Sayers to see if he had any 15¢ blocks in his holding of U.S. Official varieties. Sayers has a block of four of the 15¢ Interior on soft paper with double transfers in the right column. These double transfers are Huggins types IIA (at top) and IIB (at bottom). Sayers scanned the block but since it is on soft paper one is not able to get a clear scan showing the double transfers. But finally, I had located all double transfer positions in multiple pieces of proofs or stamps.

It seems highly likely, and it is my strong belief, that types IIA and IIB are from Positions 37 and 47. Because of the way the designs were entered into the plate, double transfers occur in the same column in vertical multiples of two or more. The original errors were caught and corrected before the next column was entered. This is confirmed in 12¢ Navy double transfer positions 50, 60 and 70; 90¢ Post Office transfer defect positions 9 and 19; and 6¢ State foreign entries (the entire first column).

In summary, we now plate the four 15¢ Interior double transfers as follows: Huggins type IIA is Position 37; Huggins type IIB is Position 47; Huggins type IA is Position 57; and Huggins type IB is Position 67.

After all these years we have finally answered the question posed by Huggins in 1985. Surely he would have enjoyed seeing the answer. In a future *Chronicle* we hope to publish Huggins' full listing of questions, with a progress report on the answers that have developed.

### Endnotes

1. Rollin C. Huggins Jr. was an active exhibitor of U.S. Officials in the 1980s and 1990s. In addition to collecting and exhibiting U.S. Officials, he produced a periodic newsletter from 1982 to 1994. The newsletter consisted of two parts. The first part contained U.S. Official stamps and covers for sale. The second part was called "Official Chatter" and consisted of short articles on U.S. Officials. Huggins would buy large lots of Officials and sell what he did not want to keep. He kept this up for several years until he found it difficult to buy large lots of Officials at auction. He passed away in December 2015 and most of his exhibition collection was sold on April 8, 2016 at the Robert A. Siegel Auction Gallery (sale 1123). Additional U.S. Official lots were in Rasdale sale 428 held May 21-22, 2016.
2. Howard S. Friedman, "The Crawford-Ackerman-Lilly Sheets of U.S. Plate Proofs, A Legacy," *The Essay-Proof Journal*, No. 123, (August 1974), pp. 121-126.
3. Part V of the Josiah K. Lilly sale, held by Siegel Auctions on September 13-14, 1967, included card proof sheets of many classic United States stamps.
4. Alan C. Campbell, "Plating the Official Stamps," *Chronicle* 175, (August 1997), pp. 199-203.
5. The Rollin C. Huggins Jr. Collection of United States Official Issues, April 8, 2016, Sale 1123, Robert A. Siegel Auction Galleries Inc., lot 532, purchased by Alan C. Campbell. ■

## RARE SHIP LETTER FROM ROTTERDAM TO PHILADELPHIA

JULIAN H. JONES

This author received a request from the owner in Holland for information about the **NEW YORK/6 SHIP** mark on the cover illustrated in Figure 1. Subsequent research revealed interesting new information about Dutch outbound ship-letter handing in the early 1870s. This article recounts the chronology of the discovery of this information.

**NEW YORK/6 SHIP** indicates that the letter was brought to New York by a non-contract mail ship for which the recipient was to be charged 6¢ postage due. Effective 1 July 1863 the charge for ship letters was double the drop rate or the intercity rate, 4¢ if addressed to the port of arrival (e.g. New York) or 6¢ if addressed beyond that (e.g. Philadelphia).<sup>1</sup> These rates stayed in place until 30 September 1883.



Figure 1. Folded letter from Rotterdam, 27 March 1874, to Philadelphia, franked with a 5¢ blue Dutch stamp, Scott 72. Sent via the steamer *Maas* of the Holland America Line prior to that line receiving a mail contract under the U.S.-Netherlands postal convention. The stamp paid the Dutch inland rate of 5 Dutch cents (2¢ U.S.), under Article 30 of the Netherlands postal laws of 1870. Since this letter was not sent under the convention, New York charged the ordinary 6¢ ship rate, for a letter addressed beyond the port of arrival.

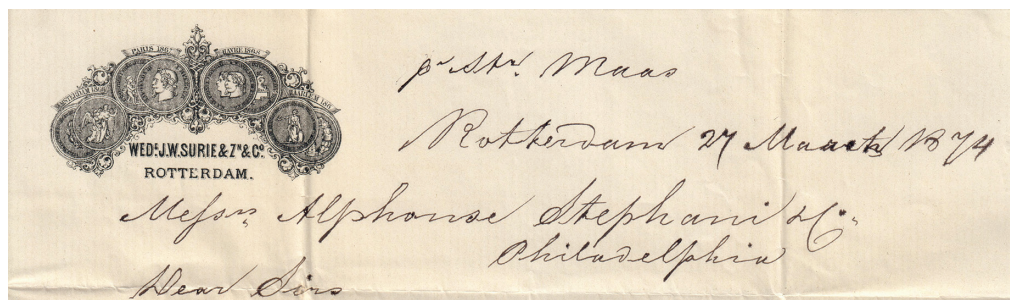


Figure 2. Heading of the letter within Figure 1: “pr str. Maas Rotterdam 27 March 1874.”

A New York ship 6 marking would have been required for the duration of this period. Luckily, the letter’s enclosure is still available to confirm the year date of the cover. Figure 2 shows the dateline. Interestingly, 20 April 1874 is a new latest date for this marking.<sup>2</sup>

The cover itself is unusual. It appears to have been carried on board the *Maas* of the Holland America Line (*Nederlandsche Amerikaansche Stoomvaart Maatschappij*) per the handwritten endorsement at top left, underlined in crayon. The *Maas* sailed from Rotterdam on 28 March 1874, departed Hellovoetsluis on 30 March, and arrived in New York on 19 April.<sup>3</sup> This corresponds well with the Rotterdam and New York datestamps. According to Hubbard and Winter, the New York newspapers began announcing in April 1874 that the Holland America Line would be carrying mail to the Netherlands on Thursday sailings from New York. Dutch newspapers advertised a regular mail service from Rotterdam to New York from 16 July 1874.<sup>4</sup> The Figure 1 cover thus predates the advertised contracted service, which commenced 1 July 1874, at a rate to the United States per 15 grams or 15 Dutch cents (equivalent to U.S. 6¢).<sup>5</sup>

A puzzling aspect remained—the rate. The letter is franked by a 5¢ Dutch postage stamp, Scott 72, equivalent to U.S. 2¢. Contacts in Holland rallied around and came up with the unexpected information that a letter could be dropped off at the Rotterdam post office to be put on board ship for the cost of the Dutch inland rate. Figure 3 shows this announcement in the Dutch newspaper, the *Tilburgsche Courant* of November 20, 1873, which set out the terms. When translated this reads: “On November 22 shall depart from Rotterdam to New-York the steamer *Maas*, captain Deddes, of the Ned. Amer. Stoombootmaatschappij, with the opportunity to send letters, printed matter, and samples of merchandise, as per art. 30 of the postal law of 1870.”



Figure 3. Announcement in November 20, 1873 *Tilburgsche Courant* stating that letters, printed matter and merchandise samples may be sent on the *Maas* according to the postal law of 1870, which required prepayment of Dutch internal rate.

The relevant Article 30 of the postal law of 1870 reads:

**Letters, printed matter and samples of merchandise, intended to be sent by sea from one Dutch port to a non-Dutch colonies port are subject to pre-payment of postage at the inland rate to the Dutch port of departure under penalty of non-shipment.**

Thus, we have found a scarce example of early non-contract mail carried by the Holland American Line with a very seldom seen Dutch outbound ship letter rate to the United States. The author wishes to thank the owner for asking the question and giving his permission to show the cover, and to Richard Winter and Hans Kremer (and his contacts in Holland) for assisting in the detailed analysis.

### Endnotes

1. Theron J. Wierenga, *United States Incoming Steamship Mail, 1847-1875*, Second Edition (Austin, Texas: The U.S. Philatelic Classics Society, Inc., 2000), pg. 32.
2. Walter Hubbard and Richard F. Winter, *North Atlantic Mail Sailings 1840-75* (Canton, Ohio: The U.S. Philatelic Classics Society, Inc., 1988), pg. 373, marking 369. The date extension was confirmed by email correspondence with Richard Winter, November 2016.
3. *Ibid.*, pg. 338.
4. *Ibid.*, pp. 336 and 338.
5. Richard, F. Winter, *Understanding Transatlantic Mail, Volume 2* (Bellefonte, Pennsylvania: American Philatelic Society, 2009), pg. 732. ■

## TWO INTERESTING TRANSATLANTIC LETTERS

LARS BOETTGER

Transatlantic letters are not among the philatelic items I usually collect. Ten years ago that was much different. In 2006 I had a nice collection that I exhibited at various shows, including the FIP exhibition at Malaga, Spain. As a consequence of this collecting interest, I became a member of the USPCS. Later I sold all of the letters but kept the exhibition pass and—most importantly—all the literature. I also retained my USPCS membership.

In the following years I managed to buy here and there a few transatlantic items. The interest always remained but other topics held more fascination. It was pure coincidence that I stumbled over the offers of a postal history dealer in Great Britain. I was on his mailing list for quite some time. Usually I ignored his mails, but recently I went to his website. First, I was looking for Luxembourg-related items, as this is my main collecting focus. He had a few, but they did not spark my interest. Then I entered “transatlantic” into his search engine and got several hits.

Two covers piqued my interest. They were sent between 1838—the first crossing of the *Sirius* and the *Great Western*—and June 30, 1851, the last day of the 5¢ and 10¢ U.S. domestic rates. As the price seemed right, I purchased them. I had a pleasant surprise when they arrived a few days later.

The first cover, shown in Figure 1, addressed to Salem, Massachusetts, was written in Madrid, Spain, and forwarded to Liverpool. In my opinion the forwarding was done by favor, as there are no markings, whether manuscript or handstamped, of a professional forwarder. The letter was then put on the Collins line steamer *Baltic*, which departed Liverpool on May 14, 1851, and arrived in New York on May 24. The letter weighed a bit above one-half ounce. Per the manuscript marking at lower left, it was prepaid two shillings. The Liverpool exchange office applied a **42/CENTS** handstamp to indicate a credit to the U.S.



**Figure 1. Folded letter from Madrid, Spain, May 1, 1851, privately carried to Liverpool and there pre-paid 2/- for double packet rate. Via Collins line steamer *Baltic*. Early examples of “42 CENTS” and “NEW YORK/A. PCKT/MAY 25/48” handstamps.**

postal service for double 16¢ sea postage and double the 5¢ U.S. internal rate. According to *Robertson Revisited*,<sup>1</sup> this rate marking is recorded used from 1852 until 1867, although the rate mark was proofed on May 16, 1850. So the cover in Figure 1 now establishes the use of the rate marking in the year 1851, and probably it is the first documented use.

When the letter arrived on May 24 in New York, it received two other markings. **PAID/SHIP** and **NEW YORK/A. PCKT/MAY 25/48** confirmed the pre-payment of two rates for the letter. While the PAID/SHIP marking is not uncommon, the NEW YORK A.PCKT [date] 48 [cents] is—according to the standard reference, *North Atlantic Mail Sailings 1840-75*,<sup>2</sup> written by Walter Hubbard and Richard F. Winter and updated in *Chronicle* 170, page 127. The marking was recorded in black from September 14, 1851, and in red from August 22, 1852. So this letter also represents the earliest recorded use of the rate marking. From New York, the letter was sent to the addressee in Salem, Massachusetts. To find a transatlantic letter with two “earliest uses” must be uncommon.

The second letter, shown Figure 2, belongs to an earlier rate period. It was written in London and sent to New Orleans, Louisiana, via Liverpool and Boston. The crossing of the Atlantic was on the British Cunard line steamer *Caledonia*, which departed Liverpool on November 4, 1843, and arrived in Boston on November 20.

In London, the letter was prepaid 1/- (pencil squiggle on the right half of the cover). This paid for the transport in the United Kingdom and the transportation by the steam packet. In Boston the letter was charged 27¢: 2¢ as “ship letter fee” for the captain of the steamer and 25¢ for the carriage (over 400 miles) to New Orleans. A post office employee might have written the “79” (cents) at the left to indicate the combined postage for multiple letters received that day. For example, two from overseas at 27¢ and one domestic at 25¢ would add up to 79¢.

The London “tombstone” and the Boston ship-letter markings are quite common. More interesting is the so-called “Liverpool lozenge,” here dated **1 NO 43**. According to Tabcart it is quite scarce. This particular marking was recorded used from July until December 1843.<sup>3</sup> This example has no code letters at the foot, like another recently reported





**Figure 2. Folded letter from London, England, pre-paid 1/- single packet rate for British inland and sea postage. Transported on the Cunard line steamer *Caledonia*. Charged 27¢ U.S. postage (2¢ ship letter fee plus 25¢ for over 400 miles). The Boston red 27 in a circle is not listed in ASCC or in Blake-Davis.**

example.<sup>4</sup> Also the Boston rate marking, a red 27 in a circle, is quite unusual. This handstamp was listed neither in the *American Stampless Cover Catalogue* (ASCC)<sup>5</sup> nor in Blake and Davis' work, *Boston Postmarks to 1890*.<sup>6</sup> They list similar style markings for 20¾ and 39½, neither of which is particularly rare. For the period beginning July 1, 1845, several ship due handstamps are shown, either 7 (cents) for distances below 300 miles or 12 (cents) for distances over 300 miles. If the 27 marking is unlisted in the ASCC and Blake and Davis, I am very happy to have an example on such a nice letter.

These two items are welcome additions to my transatlantic letter collection. Should the markings prove either entirely new or new earliest uses, then the researchers and catalog editors should take notice. It was a lot of fun to dig into my "old" literature and do some research.

### Endnotes

1. Colin Tabcart, *Robertson Revisited: A Study of the Maritime Postal Markings of the British Isles based on the work of Alan W Robertson* (Limassol: James Bendon, 1997), pg. 168, marking M49 and note 64.
2. Walter Hubbard and Richard F. Winter, *North Atlantic Mail Sailings 1840-75* (Canton, Ohio: The U.S. Philatelic Classics Society, Inc., 1988), pg. 353, marking 6.
3. Tabcart, *op. cit.*, pg. 166, marking M25 and note 50.
4. Colin Tabcart, *Robertson Revisited: A Supplement* (Ross on Wye: TPO & Seapost Society, 2012), pg. 40 and pg. 43, note 11.
5. David G. Phillips, Editor in Chief, *American Stampless Cover Catalog, Volume II*, Fourth Edition, (North Miami, Florida: David G. Phillips Publishing Co., Inc. 1987), pp. 82-83.
6. Maurice C. Blake and Wilbur W. Davis, *Boston Postmarks to 1890* (Lawrence, Mass.: Quarterman Publications, 1974), pg. 54-55. ■

***INSIGHTS INTO U.S. POSTAL HISTORY, 1855-2016,*  
BY ANTHONY J. WAWRUKIEWICZ**

REVIEWED BY DIANE DEBLOIS

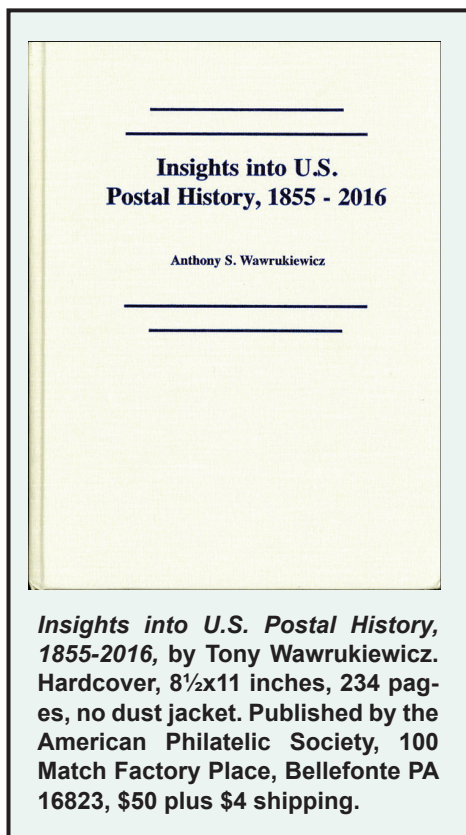
Tony Wawrukiewicz (or Tony W as he is affectionately known in our hobby) has for a great many years provided U.S. postal historians with primary sources for research. Following the trail of the most minute postal service directive, he has published invaluable rate books (at first with the late Henry Beecher) and has invested much effort and monetary aid in making resources (such as the *Daily Bulletins*) available to all on line.

This new book is a break in that tradition. It is not a reference work, but an assemblage of personal forays into the least-traveled byways of postal history. (Two appendices do add to one's reference shelf: one fully describes each type of U.S. government publication series covering the post office; and one makes corrections to previous Wawrukiewicz/Beecher volumes.)

Though produced by the APS, this is essentially a self-publishing project, with attendant quirks (Tony's gorgeous photographs of Oregon and Arizona face each chapter head) and frustrations (the tone of the text is uneven, helpful summaries are lacking, and the text often copies illustration captions). In a sense, this book is a series of "field notes" from explorations suggested by Tony's own published rate books. Examining the full range of postal regulations has provided him with "maps" to hidden treasures. One can imagine him always asking: Where are the anomalies? Where is there terra incognita?

The first half of the book comprises seven chapters rooted in the 19th century, though with an earliest date of 1855, the book really begins with compulsory prepayment via postage stamps. The focus here is on the unpaid, the invalid, the unmailable, the undeliverable—in essence, the Dead Letter Office (DLO) and the anomalous material that passes through it.

Chapter 2 ("Held for Postage Mail and Related Markings") enjoyed the input of Leonard Piskiewicz, Thomas Breske, and David Straight—and offers a very nice "Preliminary Catalog of Handstamps and Manuscript



Markings, 1857-1958” as useful reference. Tony’s insight that across the decades most of this material was supposed to end up in the DLO (and therefore largely out of the hands of collectors) led me to look again at a 1902 regulation he refers to. Chapter 4 in *Postal Laws and Regulations* describes the Division of Dead Letters, and sub-chapter IV deals with the disposition of material without value. Most of this ended up as waste paper, but Section 59-2 indicates that illustrative material such as “picture cards” would be “distributed to the various hospitals, asylums, and other charitable and reformatory institutions” in the Washington, D.C. area. This helps explain the genesis of many items in my collection.

Chapter 8 on “U.S. Domestic and International Airmail Forwarding, 1928-2016” is an avowed correction to material in chapter 8 (to 1993) in the Beecher/Wawrukiewicz domestic rate book. Tony’s insight is the text of a 1927 Hague convention on the forwarding of Air Mail (a section of which he quotes). His examples, though, do not take into consideration the possibility of re mailing with appropriate postage. Sometimes what seems to be anomalous is more pedestrian.

Very modern topics, such as typed auxiliary marking labels (Chapter 10) and pressure-sensitive labels (Chapter 11) have not until this work been fully described, and are very welcome. Chapter 13, on another very modern topic, is contributed by Douglas B. Quine. “POSTNET Barcodes: Enablers of Letter/Flat Mail Postal Automation, 1982-2013” is a valuable introduction to relatively unheralded postal territory. A bibliography reveals the various articles written by Quine and others, and “Internet and Smartphone Resources” are also listed as well as appendices on bar spacing and Radix Sort.

If you enjoy taking the road less traveled—particularly if you have ventured into late 20th century and even 21st century postal history—then this book will be both enjoyable and a guide to interpreting some puzzling “finds.” ■

## **FOLLOW-UP: HINES BOOK ON HANOVER, N.H., AND SOME THOUGHTS ABOUT SCHOLARSHIP, PHILATELIC AND OTHERWISE, IN THE INTERNET AGE**

**MICHAEL LAURENCE**

In the November *Chronicle* I reviewed *A History of Postal Service In Hanover, New Hampshire, Since 1761*, a useful postal history book by an old friend, Terence M. Hines. The overall review was very favorable, but I felt compelled to point out some irksome errors that suffused the work, mainly a lack of concordance between the narrative text and the marking catalog that was an important appendix.

A few weeks after the November *Chronicle* was distributed, a second copy of Hines’ book appeared in my mailbox. On first glance, this seemed a duplicate of the first book. But upon inspection, to my wonderment, I realized that every one of the errors I had flagged had been corrected. Flaws that had marred an otherwise exemplary work had been entirely excised. Burrowing further, I noticed that the copyright page of the new version included a notation: “Corrected Printing, November, 2016.”

Welcome to the world of printing-on-demand, where books are created individually as orders arrive. In the digital era, this is a highly efficient way to produce short-run publications, since it circumvents the hazard of printing more books than can be sold—a costly and all-too-frequent experience with which many publishers (including the U.S. Philatelic Classics Society) are painfully familiar.

But until this Hanover book, I didn’t fully comprehend how printing-on-demand could also embrace correcting-on-demand. Having now witnessed this phenomenon first hand, and having reflected upon it for a few weeks, I offer some conflicting reactions.

Reaction 1. Wonderful! Scholarly works, philatelic and otherwise, can be continuously updated, assuring that when you buy a new book for your library, you are acquiring the very latest scholarship. Think what this would mean if it had applied over the years to Lester Brookman's magisterial opus on the 19th century United States postage stamps. Still the primary source of general information on its title subject, the Brookman book is now 80 years old. It was written in the late 1930s and only modestly updated a generation later. If the Brookman book had been printed on demand and continually updated, it would today be a reference treasure more important than the Scott specialized catalog—which indeed *is* updated, in bits and pieces anyway, once a year.

Reaction 2. Potentially hazardous! With on-demand printing, any new book I add to my library could be obsolete the day after I buy it, supplanted by a revised edition I'm likely unaware of. Years later, if I write an article using my version as a reference source, I may inadvertently pass on bad information that has been corrected without my knowing it.

Reaction 3. Perplexed! What does this mean for scholarship? We have some related experience here at the *Chronicle*, where the citation of obsolete digitized sources is a problem we face every quarter. Philatelic research is increasingly conducted on-line, which means more and more footnotes cite on-line sources. This presents a challenge. Online references are by no means permanent references, because the websites that host them change frequently.

Here our own Society provides a revealing example. In less than a decade, our website (USPCS.org) has undergone four major facelifts, and we're just a bit player in the on-line world. According to a recent Harvard Law School study, more than 70 percent of the internet citations in the *Harvard Law Review*—and more than 50 percent of internet citations in U.S. Supreme Court opinions—no longer link to the cited information. Either the cited pages have ceased to exist ("link rot") or they have been moved or changed ("content drift").<sup>1</sup>

For this and other reasons, here at the *Chronicle* we deem it best practice to avoid on-line citation if a hard-copy reference can be provided instead. The Internet is a powerful research tool, but it is not a red-check source. The evanescent nature of internet information does not provide the enduring stability of print. But as Hines' Hanover book shows us, in the digital age, the enduring stability of print isn't what it used to be.

This is a problem that scholarly journals must come to grips with. At the very least, when citing books created via on-demand printing, we must make sure we include the date of the specific work we are citing. And every time a correction is made in a demand-printed book, the author and publisher must include information (as Hines did in his frontispiece) to clearly designate that this is a corrected version. Other precautions may also be desirable.

I think we'll be hearing more about this in years to come. It's potentially a very serious problem.

### Endnote

1. For much more on this disturbing trend, see "The Cobweb" by Jill Lepore, a Harvard history professor, in *The New Yorker*, January 26, 2015. It's easily accessible via Google search. ■

## The PF Authenticates Second Lost Jenny Invert

A representative of an auction firm recently brought a Jenny Invert to the PF's New York offices for authentication on behalf of a consignor. The PF is widely regarded in the hobby for its expertise in authenticating this iconic United States air mail rarity. Over the last 70 years, the PF has issued Certificates of Authenticity for 85 of the 100 stamps from the original error sheet of the "upside down airplane stamp," including all six of the existing blocks of four.

The stamp was hand delivered to The Foundation by Leslie S. Hindman, the owner and principal of Chicago's Leslie Hindman Auctioneers. Ms. Hindman recounted that the Jenny had been stored for many years in a safe deposit box with a number of other rare U.S. and foreign stamps and that the family of the original owner had decided to sell the stamps at auction.



*Position 79*

The Foundation's staff immediately began the expertization process led by Curator Lewis Kaufman and Executive Director Larry Lyons. Based on its extensive electronic and photographic records of this rarity, the PF was able to certify that the Jenny Invert was genuine and came from position 79 in the sheet of 100, one of only two positions which have not been seen in the market place since the stamp was issued almost 100 years ago.

In April 2016, the PF authenticated another long lost Jenny Invert, which it determined to have once been part of the Ethel McCoy block of four that was stolen in 1955. That stamp was turned over to federal authorities and, following negotiations with the U.S. Attorney's Office in New York, the American Philatelic Society was recognized as its lawful owner and was given possession of the stamp at NY2016.

Two long lost Jennys authenticated by the PF in 2016. Quite a year!

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## EXPLANATION OF PROBLEM COVER IN CHRONICLE 252

A scan of our problem cover from *Chronicle 252*, shown here in Figure 1, was part of an electronic folder of mystery covers in the possession of the Editor in Chief. All supporting data had been lost. This is a business envelope, addressed to “Warren, Maine, United States of America” with an overall imprint whose text is mostly obscured by four first-issue Postage Due stamps, two 1¢ and two 3¢.

The circular datestamp, partly covered by one of the 3¢ stamps, reads “Wilmington, N.C. NOV 1.” A year date is not evident. The manuscript notation across the top reads “Ship Letter from Navassa Island West Ind”. In addition to the due stamps, there’s a pen notation “Due 8¢.” The challenge was to explain the 8¢ rating. Extra credit was offered for observations about the exotic origin of the cover, for providing a year date, and for deciphering the full text of the envelope imprint (only the words “Exporter” and “Cardiff” are readily discernable).

This cover brought forth a number of excellent responses, including a fine email from the current owner of the cover, none other than Scott R. Trepel, president of the Robert A. Siegel Galleries and the *Chronicle’s* 1869 editor. Trepel revealed that the contents of the cover survive and he provided a transcript, a portion of which is presented here:

**Navassa Island West Indies**  
**Oct 6, 1880**  
**Mrs. John Cutting**  
**Warren, Maine, USA**

**Dear Aunt Lucinda,**

I will address you a few lines to let you know of my whereabouts. I hope this will find you well and also your Husband. I am loading here with Guano for Baltimore and will sail in a day or two. This is a very lonesome place. Only 18 white men and 230 Negroes is all the people that is here. Not a woman to be seen on the Island. I came here from Jamaica. I no doubt you have heard of the great Hurricane there on the 18th of August. I was in it. All the shipping was lost but another Barque and mine. I had a life jacket on all night expecting every moment that my ship would be on the rocks. I stood on deck all night in the storm and at times the Sea was breaking all over us. I tell you I was a glad boy when morning came and the storm was over and all aboard were safe....I have to send this letter as a ship letter and cannot pay any postage here for there is no Post Office and the only way to send a letter is by passing vessel....

**C.A. Pascal**

Pascal was the Captain of the bark *Rosetta McNeil*, which had survived one of the worst hurricanes ever to strike Jamaica. He wrote this letter while at anchor along the coast of Navassa Island, which lies about 40 miles west of Haiti. The island is less than two square miles in area and lacks any natural source of fresh water. It has a rocky terrain with no sheltered port for visiting ships. In short, it was a rather inhospitable place—with no permanent population, though it did have rich phosphate deposits. Although claimed by Haiti, the island was annexed by the United States under the terms of the Guano Islands Act of 1856. Despite protests by Haiti, the island remains to this day an unincorporated territory under the authority of the United States. The island and its animal inhabitants—mostly lizards and feral dogs—were abandoned after the Spanish-American War.

Guano phosphate was a superior fertilizer that became a mainstay of American agriculture in the mid-19th century. The Navassa Phosphate Company of Baltimore began mining operations soon after U.S. annexation. Housing for white supervisors and barracks for black contract workers from Maryland were constructed along with a short line of rail tracks to bring the phosphate ore to the coast to be transferred to ships. The harsh working conditions in a humid and treeless environment eventually provoked a worker's rebellion in 1889 resulting in the death of five supervisors and the prosecution of some of the workers.

Having access to the contents of the cover, Trepel was able to establish the year date as 1880. His interpretation of events is that an unidentified ship carried the cover from Navassa Island to the port of Wilmington, North Carolina, where it was datestamped on November 1. The Wilmington post office marked it "Due 8¢" in manuscript and it was sent to Warren, Maine. The Warren post office applied (and cancelled) the two 1¢ and two 3¢ Large Numeral Postage Due stamps. The 8¢ rate apparently represents 2¢ ship letter fee (per Section 254 of the 1879 *Postal Laws and Regulations*) and double 3¢ postage for an unpaid ship letter (per Section 258). These regulations are certainly confusing and subject to varying interpretations. The Wilmington office interpreted them as requiring the 2¢ ship letter fee and the double postage for a total of 8¢. In fact, only 6¢ was due from the addressee, with the post office recouping the 2¢ ship fee from that. James Baird and Tony Crumbley also contributed helpfully in this regard.

Not having access to the letter, Richard Winter had to work harder to reach the same conclusion. Dick was able to narrow the year-dating by tapping into the highly detailed database of North Carolina postmarks that the North Carolina Postal History Society began over a decade ago to. According to those records, this particular Wilmington circular datestamp was in use between 4 November 1878 to 6 November 1880. The Large Numeral Postage Due stamps appeared in the summer of 1879, so this narrowed the year-date possibilities. Winter agreed that the proper postage that should have been charged for this cover was 6¢—twice the normal 3¢ inland fee. He speculated that the Wilmington post office erred in assessing an additional 2¢ fee for an incoming ship letter, resulting in an overcharge of 2¢, which the receiving office in Maine duly followed.



**Figure 1. Our Problem Cover from November, endorsed "Ship Letter from Navassa Island" and assessed 8¢ postage due, elicited detailed and colorful response.**

Patricia Walker provided numerous internet sources for much of the historical perspective presented here. But without access to the original content she could only guess at the year of the mailing, which hampered her ability to resolve the mystery of the rate. Walker speculated that the cover originated during the 1883-85 period when the incoming ship letter rate of 4¢ per half ounce was in effect. This would have explained the 8¢ due rating for a double-weight letter.

Walker's internet references did solve the riddle of the imprint on the overall envelope. *Slaters Commercial Directory 1880* for Cardiff (Wales), which is accessible on the internet, yielded the answer. The visible portions of the text on the face of the envelope were entered into the search function of the PDF version of the directory. The name of the company emerged as "Sydney D. Jenkins, Ship Broker, Commission Exporter & Co., Cardiff." What connection that firm had to Captain Pascal and the bark *Rosetta McNeil*, we know not.

### PROBLEM COVER FOR THIS ISSUE

Our Problem Cover for this issue, shown in Figure 2, should appeal to *Chronicle* readers who enjoy puzzling out transatlantic covers. This is another incoming cover, prepaid but stampless. Pencil docketing at left suggests an origin: "Monroville, Africa." The magenta



**Figure 2. Problem Cover for this issue. This prepaid incoming stampless cover, per the docketing at left, originated at "Monroville, Africa" in 1870. The questions are: Where did this cover originate, how did it get here, and what do the markings mean?**

manuscript rating at upper left indicates "7d paid." The Liverpool "BR. PKT." marking at upper right is dated "30 JY 70" and the red "BOSTON PAID" marking is dated August 11. A red "2 CENTS" is struck above the address.

The questions here are straightforward: Where did this cover originate? How did it get from there to Boston? What's the significance of the "7d paid" and the "2 CENTS"—and where were these two markings applied? ■

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(Editor's Page continued from page 9)

Company. These hard-paper stamps have been documented for more than a century, with little or nothing known about how they came into being. In addition to showing examples of these scarce stamps, Burns presents documentary evidence that ABNC purchased special sheets of thin hard paper for a printing experiment that ultimately failed.



Double transfer varieties on the 15¢ Interior stamp (Scott O21) have been known at least since 1924, when they were first listed in the Scott specialized catalog. But the specific plate positions have never been deduced. Lester C. Lanphear III solves this mystery in our Officials section. The tale of how he did it—and why it took so long—is an interesting one.

Rounding out this issue is a short essay by Lars Boettger, a Society member who lives in Luxembourg, concerning two stampless transatlantic covers. Also two book reviews. Diane DeBlois reviews a new work from the prolific Tony Wawrukiewicz. And I revisit a corrected version of a book I reviewed critically in November.

Having now commandeered more space than is customary for this column (which for good reason is called the Editor's Page, not the Editor's Pages) I will go on a little about the envelope featured on the front cover.

Currently in the collection of Gordon Eubanks, the Syracuse Saleratus cover has a distinguished pedigree going all the way back to the Waterhouse collection. Eubanks acquired it at the auction sale of the specialized 1847 collection assembled by the late Harvey Mirsky. The catalog (Siegel sale 1023, lot 2427) opined that the Saleratus cover is "considered by many to be the most outstanding and desirable 5¢ 1847 advertising cover extant."

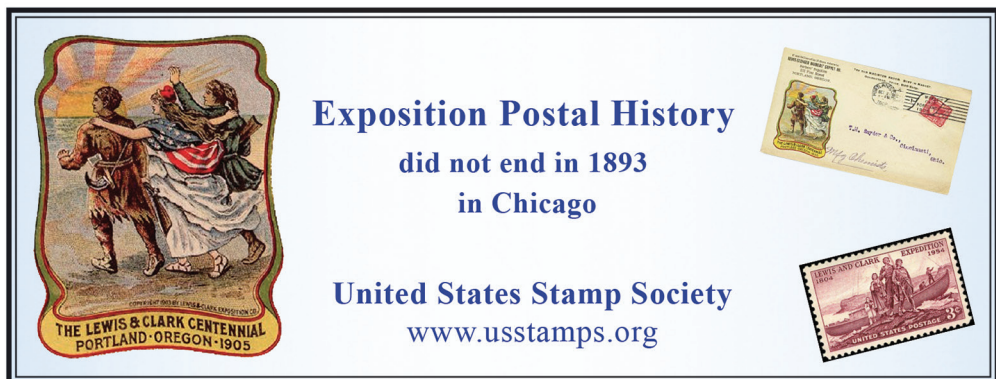
I had known Harvey Mirsky casually for perhaps a decade, but we grew much closer after I moved to Manhattan in 2006. In the years leading up to his death, our wives were in the same book club. As a consequence, one Monday night each month, Harvey and I were on our own. Near neighbors, it was easy for us to have dinner together, usually at a local Vietnamese restaurant.

Harvey was unique in many respects. He collected only briefly as a kid. He was well into adulthood, having achieved success in several endeavors (marketing and Manhattan real estate were two, also an upscale hotdog stand in Central Park) before he acquired his first serious philatelic holding. In fact, the first philatelic item he ever bought was—the Saleratus cover.

Harvey told me he purchased that cover at a Siegel stamp auction that had been advertised in the *New York Times*. This must have been the Kapiloff 1847 auction, held by Siegel in 1992. Harvey saw the ad, attended the sale and purchased this cover, which spoke to him in his persona as a pharmaceutical marketing entrepreneur.

Initially, he thought he would be content to own just that cover, a very pretty object, with two of the first U.S. stamps, postmarked in blue, on a striking printed advertising envelope. Certainly, when he bought it, he had no intention of launching a collection. But that changed soon enough. In for a dime, in for a dollar. Mighty oaks from little acorns. Under the spell of the Saleratus cover, Harvey went on to develop a broad and comprehensive 1847 collection, well depicted in the outstanding Mirsky sale catalog created in 2012 by the Siegel firm, still easily accessible on the Siegel website. It all began with this one cover. ■

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UNITED STATES POSTAGE 15

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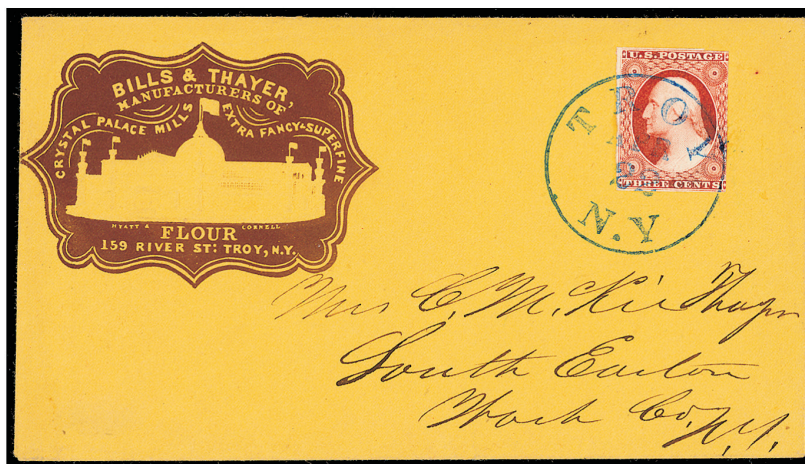
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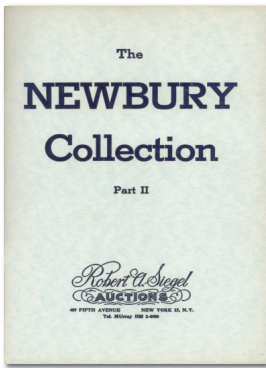
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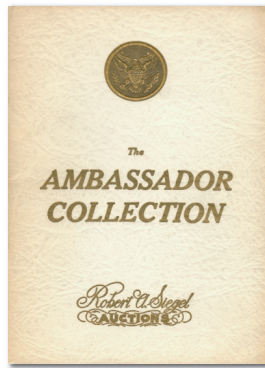
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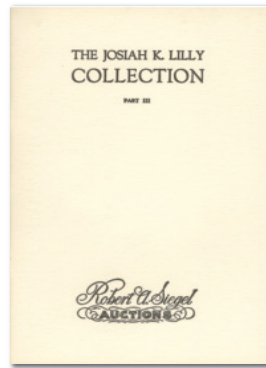
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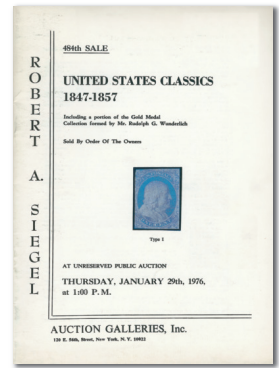
Newbury 1961



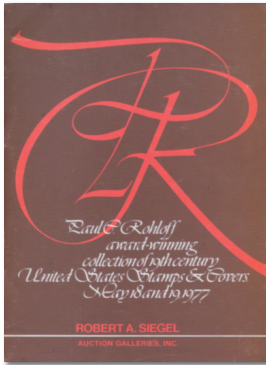
Ambassador 1966



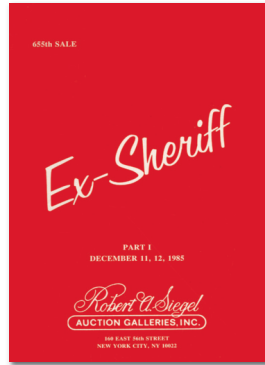
Lilly 1967



Wunderlich 1976



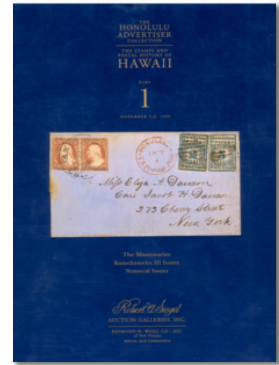
Rohloff 1977



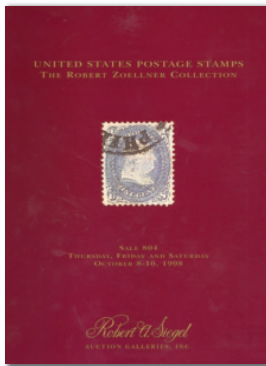
Sheriff 1985



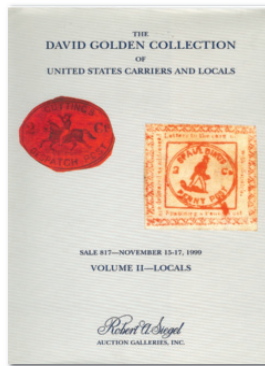
Kapiloff 1992



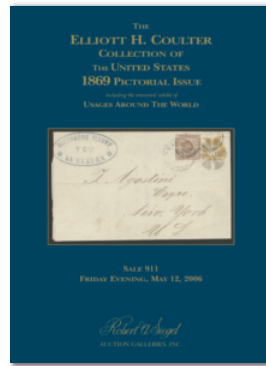
Honolulu Advertiser 1995



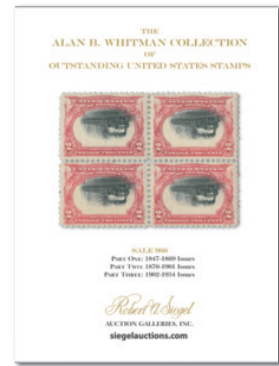
Zoellner 1998



Golden 1999



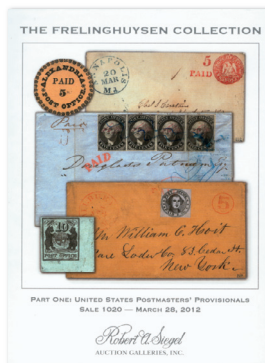
Coulter 2006



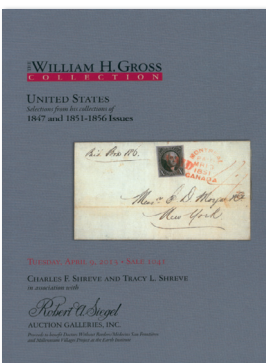
Whitman 2009



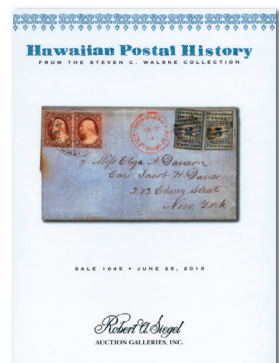
Twigg-Smith 2009



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