

The Chronicle

of the U.S. Classic Postal Issues



After the opening of California, Congress established a transcontinental letter rate of 40¢. A few covers bearing 1847 stamps are known paying the 40¢ rate from the east coast, but only this one is known paying the rate *from* California. Posted at San Francisco on New Year's Day in 1851 and franked with a horizontal strip of four 10¢ 1847 stamps, this cover is part of the William Gross United States collection, to be sold by the Robert A. Siegel Auction Galleries in a series of sales beginning in October. In this issue, Gordon Eubanks provides an appreciation of the Gross collection.

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C.G.

The Chronicle

of the U.S. Classic Postal Issues

May 2018
Whole No. 258

Published quarterly in
February, May, August and November

Volume 70
Number 2

\$8.75 Members
\$10 Non-Members

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

Annual Dues
\$35

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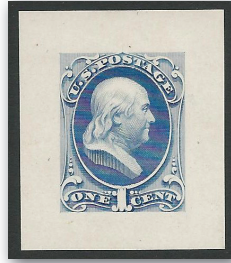
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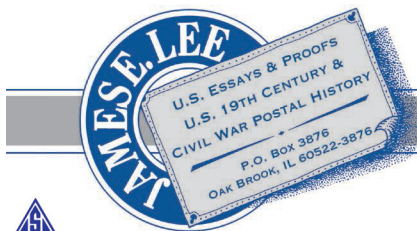
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IN THIS ISSUE: GROSS COLLECTION

It seems that every generation brings to market a major collection of classic United States stamps and covers. In the 1950s we had the Caspary collection, in the 60s we had Lilly, in the 90s Ishikawa and we will soon have the William Gross collection, which has been consigned to the Siegel Auction Galleries for a series of sales starting in early October.

In our 1847 section this issue, Gordon Eubanks provides an overview of the Gross United States material, arguably the greatest U.S. collection ever assembled. The Siegel firm created a widely-distributed brochure promoting highlights from the forthcoming initial sale. Eubanks' article focuses on other items in the collection. As a rule, *Chronicle* articles are not intended to promote future sales, but to ignore the Gross collection would do a disservice to U.S. classics collectors who surely want and need to know about this important forthcoming event.

Newcomers to the Classics Society may be unaware of our origins as a study-group newsletter for platers of the 3¢ 1851 stamp. In our 1851 section this issue, Route Agent Don Getzin, with some help from Section Editor Wade Saadi, takes us back to our roots, with a new look at the recutting varieties that help make this stamp plateable. The article uses digital scans and enlargement techniques, along with other tools of computer graphic design, to clarify important features that were heretofore very difficult to delineate. There's much more to be done using techniques like these.

In our stampless section this issue, James W. Milgram concludes a two-part exploration of drop mail. The initial installment discussed drop covers from 1794 to the mid-1850s. This concluding installment takes the discussion up to 1875. Additionally, as a contributor to our 1861 section, Milgram continues his well-received stencil series with an article on stencil markings that appear on Civil War correspondence. In addition to some fascinating covers, this installment includes images of actual 19th century stencil templates.

This *Chronicle* also includes special features on two subjects of considerable interest. In the first, continuing his series of occasional articles on blockade-run covers from the War of 1812, Steve Walske discusses two covers that successfully negotiated the blockade of Charleston in 1813-14. Our second special feature, also by Milgram, is a poignant examination of three rare illustrated advertising covers from slave dealers. Advertising covers are also the subject of our Bank Note section this issue, where overseas member Victor Kuil writes about New York foreign mail markings found on overall advertising envelopes.

In our Carriers and Locals section, David Snow and John Bowman examine a scarce "PAID" marking found on certain independent-mail covers and conclude it was applied by Overton & Co. at their New York office. In our Officials section, the always-entertaining Alan Campbell provides a charming essay detailing various instances in which long-separated Official stamps have been rejoined. And our Foreign Mails presents two articles. Robert S. Boyd explains a wrapper sent via Prussian Closed Mail from New York to Switzerland—and then reused; and overseas member Julian H. Jones provides update information (and a new cover) on the Bermuda-Annapolis packet route that ran briefly in 1827. ■

ANNALS OF THE WAR OF 1812: HAZARDOUS COMMUNICATIONS WITH CHARLESTON

STEVEN WALSKE

This is the sixth in a series of vignettes on mail that crossed the British blockade of the United States during the War of 1812. It shows how the conflict greatly interfered with American maritime commerce.

Following the collapse of the Peace of Amiens between Great Britain and Napoleon's France in May 1803, the two adversaries introduced a number of measures designed to stop the other's maritime commerce. The neutral United States was particularly affected by these measures. In 1806, the British prohibited trade with most Napoleonic ports, and made neutral ships loaded at hostile ports subject to seizure. In response, Napoleon's 1806 Berlin Decree made ships trading with Great Britain subject to French seizure. In 1807, Great Britain increased the pressure on neutral trade by making any ship with a non-British cargo subject to seizure, but allowed ships to trade with France if they stopped first at a British port to pay British transit fees. Napoleon responded with his December 1807 Milan Decree, which declared that any neutral ship that touched at a British port, paid British duties, or allowed itself to be searched by a British vessel was subject to seizure as a French prize. Trade with Europe became nearly impossible.

Partly because of these maritime restrictions, the United States declared war on Great Britain on June 18, 1812. Ironically, Great Britain had revoked most of the offensive commercial practices on June 16, but the two-month communication delay across the Atlantic meant that the United States was unaware of this. Accordingly, the British government did not initially take the U.S. declaration of war seriously.

Nonetheless, the British government ordered the "commanders of HM's ships of war and privateers to detain and bring into port all ships and vessels belonging to citizens of the United States." The HMS *Colibri*, sailing off Charleston, took quick action on this order, taking 12 American prizes in August. Another 46 American vessels were detained in Halifax, Nova Scotia, under this order. The British admiral in charge of the American station, John Warren, arrived in Halifax on September 26 and immediately wrote to President Madison, offering to suspend hostilities. Meanwhile, the British government sanctioned the taking of American prizes by the Royal Navy and directed that they should be taken to a British prize court. Even so, they cautioned British ships not to take actions that could negatively affect Warren's negotiations for an armistice.

President Madison rejected Warren's overtures on October 27. This news was received in Halifax on November 16 and in England on December 21. In anticipation of this, the British government had ordered a blockade of the United States on November 27 and had authorized the capture of American shipping in the open sea. Admiral Warren received this order on January 13, and implemented the blockade in stages, starting with the Chesapeake and Delaware Bays on February 6, 1813. This was followed by the New York area and Long Island Sound on May 26 and the southern coastline on September 1. The British delayed implementing a blockade from Rhode Island to Maine until April 25, 1814. From



Figure 1. May 3, 1813 letter from Charleston, South Carolina to Edinburgh carried by the brig *Langdon Cheves*, which was taken as a prize by the British war sloop *Atalante*.

that date until March 6, 1815 the full Atlantic coast was under blockade. A blockade of the Gulf coast was also ordered, but never locally implemented.

Prior to the formal start of the blockade of Charleston on September 1, American ships were still subject to seizure in the open seas. Figure 1 shows a letter carried by a seized ship. This triple-weight letter was datelined on May 3, 1813 at Charleston, South Carolina. The merchant ship *Langdon Cheves* had been given clearance to leave on April 29 for Lisbon, but had not yet left, so it was able to take this letter. It left unblockaded Charleston without incident, but was taken as a prize in the open sea by the 18-gun sloop-of-war HMS *Atalante*. Following instructions, the *Atalante* took her prize to the nearest Admiralty prize court at Bermuda on May 24.

Figure 2 shows a painting of the HMS *Atalante* off the Connecticut coast in 1813.

The *Langdon Cheves* was registered at the prize court, and her papers and documents were entered into evidence. The Figure 1 letter was included in evidence, as shown in Figure 3, which shows notations from the reverse, including “opened by the Court of Vice Admiralty Bermuda,” which has been partially over-written by the receipt docket.

An appraisal commissioned by the prize court came up with a value of 605 pounds for the ship and contents, which would have been divided among the officers and crew of the *Atalante*. Unfortunately for them, the prize court released the *Langdon Cheves* on June 23, probably because it had a valid British license to carry goods to Lisbon. The ship left Bermuda soon after, and the letter in Figure 1, which had been held as evidence, was released to the Bermuda post office for delivery to Edinburgh.

On July 11, the HMS *Cossack* left Bermuda for Plymouth, England, with dispatches and mails, including the Figure 1 letter. After a quick voyage with favorable winds, it arrived in Plymouth on July 31, as reported in the *Worcester Journal* of August 5. The mail was taken to the Plymouth post office, where it was rated as a packet mail per the red “Packet Letter Plym Dock” marking. The Figure 1 letter was initially rated for a triple-rate seven shillings, six pence due (three times the 1/3 West Indies packet rate plus three times the 1/3



Figure 2. “HMS *Atalante* off Killingworth Harbor, September 27, 1813” by Victor Mays.

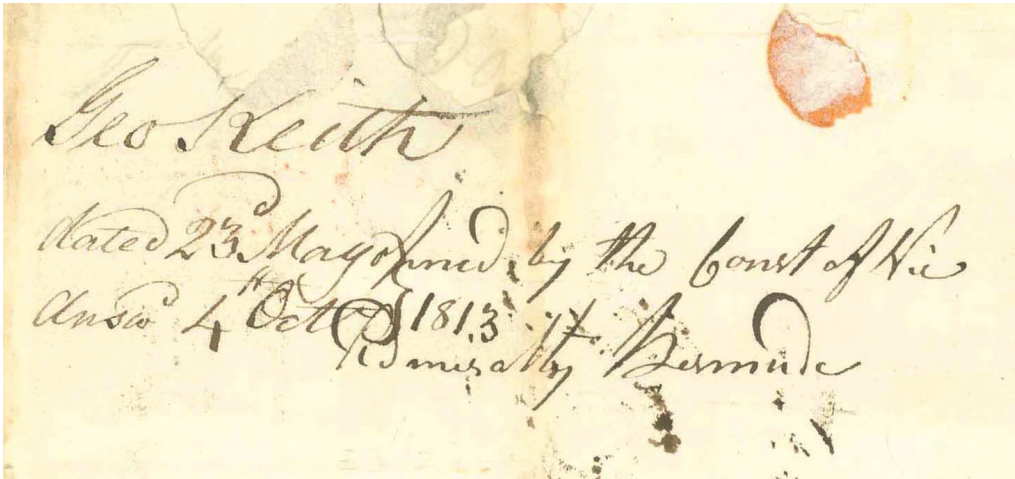


Figure 3. Notation (overwritten by docketing) from the reverse of the Figure 1 cover, indicating the letter was opened by the Admiralty prize court in Bermuda.

for the 540 miles from Plymouth to Edinburgh). This was corrected to 7/3 to reflect a 3d rebate for packet letters. The letter arrived in Edinburgh on August 6, where an additional ½ penny was assessed for the Scottish Wheel Tax.

Thus, the letter and the *Langdon Cheves* both arrived safely at their destinations, albeit after a two-month delay. However, the travails of the *Langdon Cheves* were not yet over. Upon her December 16, 1813 arrival in Newport from Lisbon, she was seized by the collector of the port and charged with trading with the enemy and operating with a British license. The United States Supreme Court dismissed this charge on February 16, 1814 and restored the ship to her owners. Life as a maritime merchant was certainly difficult in those days.



Figure 4. 1814 letter from Charleston to Edinburgh, carried via Havana.

Maritime affairs worsened at Charleston after the September 1, 1813 implementation of a close British blockade. However, businesses continued to operate. Figure 4 shows a letter from the same correspondence as Figure 1. This double-weight letter was datelined on June 12, 1814 at Charleston and contains a triplicate copy of an October 7, 1813 letter to the same addressee. The letter's contents reveal the difficulties in correspondence:

Inclosed is the second bill...which I sent from here to Amelia Island to be forwarded to you about six months ago, which was found washed ashore at Fernandina and returned to me a few days ago. Supposing that neither the first nor third may have reached you I am again sending this on a second time, likewise the triplicate order of Mr. John M. Ehrick...It is very difficult to get letters sent from here now, there being no other way than by Amelia and but few neutral vessels will allow any letter to be taken. I have not been favored with any of yours since October 4th.

Despite these difficulties, the sender managed to find a Spanish ship through the blockade to Amelia Island (Spanish Florida), where it was transshipped to Havana, Cuba. It was then taken by another ship to Cadiz, Spain, where the red "Islas de Barlovento" marking was applied. From Cadiz, it was routed overland via France to England, as evidenced by the "Espagne par Bayonne" marking. London's Foreign Branch postmarked the letter on September 21 and rated it for a double-weight six shillings, two pence due (two times the 2/2 rate from Spain via France plus two times the 1/1 for the 376 miles from London to Edinburgh, less a four pence Foreign Office rebate). Upon its September 25 arrival in Edinburgh, an additional ½ penny was assessed for the Scottish Wheel Tax.

So, while maritime communications from Charleston were difficult in May 1813, they had become nearly impossible by June 1814.

Acknowledgements

Colin Tabear, Morris Ludington and John Barwis provided essential information on the rates and routes for the covers in this article.

Endnote

1. The previous articles are: "Annals of the War of 1812: Running the Blockade of New London, Connecticut," *Chronicle* 242 (May 2014), pp. 193-95; "Annals of the War of 1812: Running the Blockade of New York," *Chronicle* 243, pp. 280-83; "Annals of the War of 1812: Running the Blockade of Boston," *Chronicle* 244, pp. 353-56; "Annals of the War of 1812: End of the Blockade," *Chronicle* 245, pp. 94-98; and "Annals of the War of 1812: An Arduous Trip," *Chronicle* 256 (November 2017), pp. 345-49. ■

DROP LETTERS FROM 1794 TO 1875: CONCLUSION

JAMES W. MILGRAM, M.D.

Introduction to Part 2

This is the conclusion of a two-part article on drop covers, letters “dropped” at a post office for delivery to a recipient at that same office. The first installment, published in February (*Chronicle* 257), discussed drop mail from 1794 up into the 1850s, illustrated by stampless covers. This concluding installment discusses drop mail from the mid-1850s up into the 1870s. The supporting illustrations are a mixture of stampless and stamp-bearing covers. For convenient reference, Table 1 is repeated here from the initial installment. It depicts drop charges from the beginning up to 1875.

Covers

A significant number of drop letters were valentines. Figure 19 shows a 1¢ 1851 Type IV stamp tied by a “GREENFIELD O. FEB 10” circular datestamp on a large and fancy light blue valentine envelope with printed gold ornamentation on both sides. Figure 20 shows the enclosure, a valentine consisting of an embossed and punched face sheet, with much gold, attached to a blank white back. Inside is a flimsy white sheet with a red label reading “Let love soft beaming from thine eye Speak solace to my Heart.”

This card is spectacular. The gold ink was printed before the paper was embossed and punched. Then the fishnet mesh in the center was glued into the die-cut circular hole with the basket and wreath (chromolithographed labels) glued to the mesh. The blue and green backgrounds behind the white embossed statuary figures are legal-type seals that were glued to the back of the first page. The red backdrop behind the cherubs is a rectangle of colored paper glued under the green seals. Fancy valentines like this, from the 1850s, are the most complicated valentine constructions I have seen. Each involved a lot of hand labor.

An interesting feature of some drop letters in larger cities was the combination of

TABLE 1: Drop charges up to 1875

Begin	End	Charge	Notes
June 1, 1794	Jan. 30, 1815	1¢	Weight not a factor, prepayment optional
Feb. 1, 1815	March 31, 1816	1½¢	War surcharge (at least at Albany); see Figure 2
April 1, 1816	June 30, 1845	1¢	War surcharge repealed
July 1, 1845	June 30, 1851	2¢	
July 1, 1851	June 30, 1863	1¢	At certain cities, additional 1¢ for carrier delivery
May 1, 1861			Prepayment by stamps required
July 1, 1863	April 30, 1865	2¢/½ oz	Weight basis beginning 7-1-1863
May 1, 1865	beyond 1875	2¢ or 1¢	2¢ when office had carrier delivery, 1¢ without

drop postage with an additional fee for carrier delivery. As early as 1836, postal laws had permitted mail carriers to deliver letters on request for an additional 2¢. This service was at the option of the addressee. Later in certain large cities, including New York, mail would be delivered by carrier unless the addressees had notified the post office that they did not want mail delivered. Private posts from the mid-1840s until 1861 were in competition with



Figure 19. Drop letter franked with a 1¢ 1851 Type IV stamp, tied by “GREENFIELD, O FEB 10” to a large envelope with elaborate gold decoration front and back.



Figure 20. Valentine enclosed in the Figure 19 envelope: a complex multi-media construction involving metallic inks and layers of embossed and die-cut materials.

the Post Office Department for carrier delivery. Legislation at the prompting of various Postmasters General ultimately put most of the privately-owned carrier companies out of business. The fee for government carrier service was fixed at 1¢ per letter by the Act of June 15, 1860. Carrier service included pickup from mailboxes and mail delivery.

Skinner and Eno in *United States Cancellations, 1845-1869* illustrate nine different postmarks used at New York City on carrier mail from 1856 to 1862. These can be found struck in red or black ink. The word “PAID” appears as part of a number of the markings. Seven carrier stations have been identified using letters A through G in their markings. A good discussion of later carrier service can be found in Evans’ *The United States 1¢ Franklin, 1861-1867*.

Most carrier pickup mail was addressed to other cities; such covers show 4¢ postage (1¢ + 3¢), usually prepaid in stamps. But a carrier could pick up a drop letter too. And such a carrier pickup letter could also be delivered by a different carrier to an address in the same city. Other letters were dropped off at the post office to be delivered in the same city by carrier. Individuals could request that their letters not be delivered but held for pickup at the post office. And of course, there were many stamped letters delivered by carrier (at the addressee’s request) that were rated 1¢ due. Finally, there were true drop letters, letters left at the post office that were picked up at general delivery by the addressees.

As can be seen, the topic is a complex one with an interplay between drop rates and additional carrier fees. In 1860 the fees were limited on each letter to 1¢. As an example a cover (not illustrated) shows a 1¢ cent 1861 stamp canceled with red “NEW YORK CITY 16 JAN 1863 PAID 1 CT” with a New York street address. This cover may have been handled twice by carriers. But the postmark was applied at the post office.

The cover in Figure 21 shows a “U.S.P.O. DESPATCH PHILA. MAY 17 8 AM” postmark applied in conjunction with a “DROP 1” post office handstamp. The octagon is a carrier postmark. The “8 AM” time designation suggests that the carrier picked up the letter and took it to the post office where it was rated as a drop letter. The receiving bank probably sent a messenger to the post office each morning to pick up daily mail.

The drop cover in Figure 22 is a Lincoln campaign envelope that has been transformed into a patriotic cover by the addition of a red and blue flag. Affixed is a 1¢ 1857

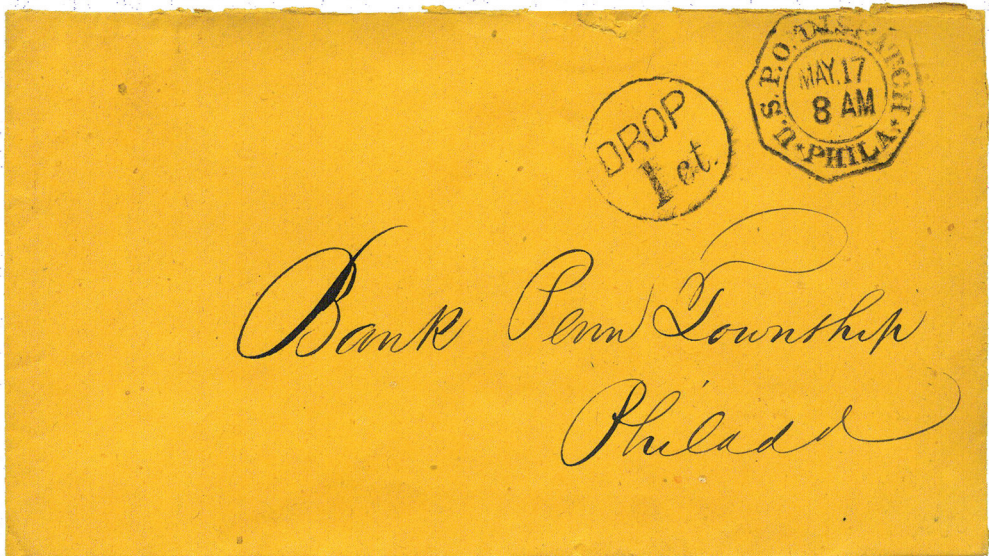


Figure 21. Carrier postmark and post office drop-letter rater both from Philadelphia: Locally addressed cover with “DROP 1 ct.” and “U.S.P.O. DESPATCH PHILA. MAY 17.”

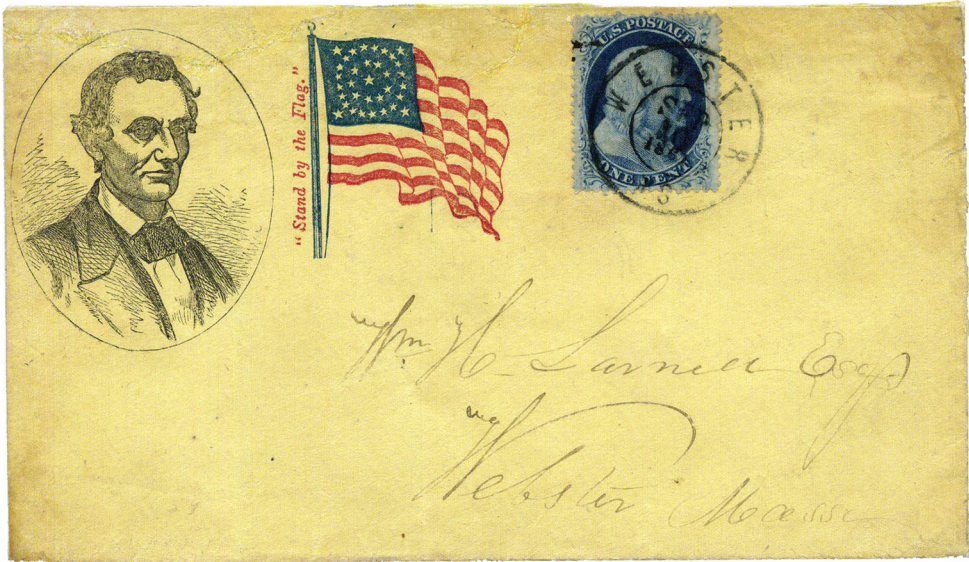


Figure 22. One cent 1857 Type V stamp, used just days away from demonetization, tied by “WEBSTER MS. SEP 11” (1861) postmark to an Abraham Lincoln campaign envelope repurposed as a patriotic by the addition of a printed red and blue flag.

Type V stamp, tied by a “WEBSTER, MS. SEP 11 1861” double-circle postmark. With demonetization rolling across the land, September 11, 1861 was pretty close to the last day on which stamps of the 1857 series could be used to pay the drop rate. Some locations, including New York City, were fairly tolerant about the use of obsolete stamps.

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Drop rate covers sometimes show fancy cancellations. The Rockford Bluebird canceling a blue 1¢ Franklin stamp is shown on the drop rate cover in Figure 23. The postmaster's fingerprint, also in blue, survives at right.

Figure 24 shows the only registered drop rate cover I have ever seen. This is franked with a pen-cancelled 1¢ 1861 stamp. The red double-circle marking reads "PROVIDENCE R.I. MAY 25 1866." The 20¢ registration fee was prepaid in cash.

The postal act of March 3, 1863 altered a number of postal rates including doubling the drop rate to 2¢. Prepayment of drop letters by stamps was made mandatory. This is the reason for the issuance of the 2¢ Black Jack stamp. The new rate became effective on July



Figure 23. Drop cover with a fancy cancel: 1¢ 1861 with blue Bluebird cancellation and matching "ROCKFORD ILL. NOV 15" on a cover addressed locally.

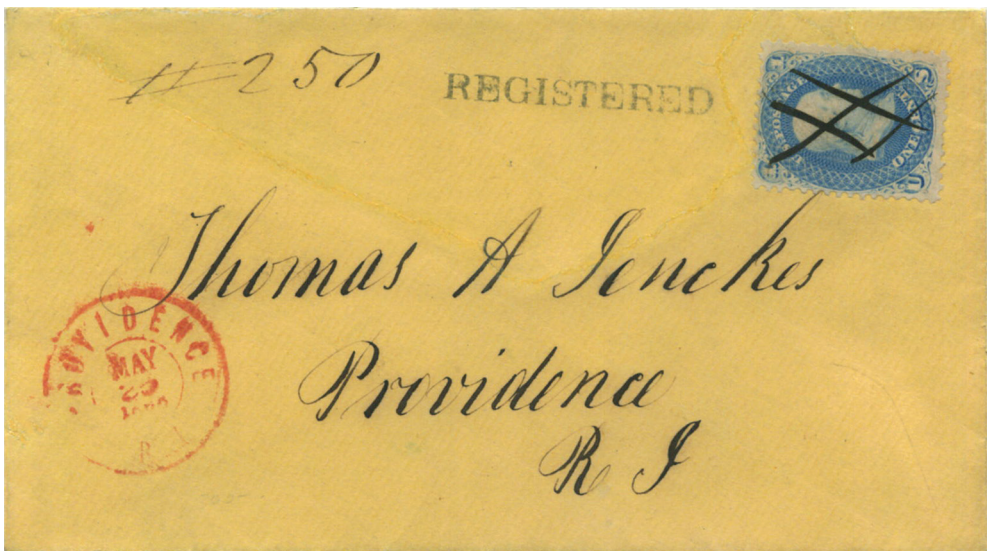


Figure 24. Registered drop cover, the only one the author has ever seen: 1¢ 1861 stamp with manuscript cancel and red "PROVIDENCE R.I. MAY 25 1866" also black straightline "REGISTERED" and "#250." The 20¢ registration fee was paid in cash.

1, 1863. Simultaneously, as noted in the previous installment of this article, drop letters began to be rated by weight like other letter mail.

One of the main purposes of the new law was to encourage prepayment. Unpaid postage was penalized by a double charge. Some unpaid postage fees were exempt from this because they often could not be prepaid. An example would be the 6¢ SHIP (or STEAM-BOAT) fee. Forwarding was charged as 3¢ due at the second post office. The registration fee was increased from 5¢ to 20¢ payable in cash, but this included a return receipt for the sender.



Figure 25. 1¢ 1861 tied “NEW-YORK CITY JUL 2,” second day of the increased drop rate (from 1¢ to 2¢) in 1863. The cover was rated “Due 2,” double the unpaid postage.

Figure 25 shows a cover with 1¢ 1861 stamp tied by a “NEW-YORK CITY JUL 2” circular datestamp. From the letter the year date is established as 1863, so this cover was posted on the second day after the drop rate had been increased from 1¢ to 2¢. The cover was thus 1¢ underpaid. The penalty being twice the unpaid postage, the cover was rated “Due 2,” an early and very interesting example of the penalty rate.

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Figure 26. Two cent Black Jack stamp on a drop rate cover that was never picked up. Ten days after mailing, it was postmarked “MILWAUKEE WIS ADVERTISED APR 20” in double circle. It was then held another month, then backstamped Milwaukee May 25 and “NOT CALLED FOR” and sent to the Dead Letter Office.

An example of the proper 2¢ rate is shown in Figure 26, a drop cover from Milwaukee, franked with a 2¢ Black Jack stamp. This cover was mailed on April 10, 1864 and despite the street address, it was neither delivered nor picked up from the post office. Therefore, the post office advertised it in a local newspaper and applied the “MILWAUKEE WIS ADVERTISED APR 20” handstamp. The cover was held at Milwaukee for a month before being sent to the Dead Letter Office. At that time the arch “NOT CALLED FOR” and a Milwaukee May 25 backstamp were applied. This complied with the regulation requiring advertised letters to be sent to the Dead Letter Office if undeliverable after a month.

Civil War uses

When the Civil War began the drop letter rate was 1¢. However, 1861 was also a period when carriers were both picking up and delivering mail in large cities such as New York and Philadelphia. So postmarks on Civil War drop rated covers can reflect drop letter handling in combination with carrier usage. Figure 27 shows a Civil War patriotic cover with a “NEW-YORK CITY DELIVERY 1 ct. JUN 5” postmark. The cover bears a specific street address so with the postmark it can be assumed that there was carrier delivery. But there is also no stamp, so it is likely this letter was dropped off into a carrier pickup box, thus explaining the 1¢ due rating.

Figure 28 is an example of a drop letter that was delivered by carrier. Franked with a 1¢ 1861 Franklin stamp at Philadelphia, the envelope is a rare design for the Cooper Shop Volunteer Refreshment Saloon, a benevolent organization offering services to soldiers passing through Philadelphia. The building was evidently painted pink, as confirmed in other contemporary prints. The cancellation “U.S. PENNY MAIL PHILA. PA. FEB 13 5½ PM” shows carrier delivery. It is likely this was one of a number of covers taken from the Cooper Shop to the post office that day.

A soldier could send mail postage due if the cover was certified as a soldier’s letter by an officer of his regiment. This provision of the law also applied to drop letters although



Figure 27. Civil War patriotic envelope demonstrating carrier/drop usage. This cover was probably dropped into a carrier's mailbox. The "NEW-YORK CITY DELIVERY 1 ct. JUN 7" indicates due postage, even though stamps were technically required.



Figure 28. This envelope was prepared for the Cooper Shop Volunteer Refreshment Saloon showing a building that was evidently painted pink (as shown on other contemporary prints). It bears a 1¢ 1861 stamp tied by the octagonal "U.S. PENNY MAIL PHILA. PA. FEB 13, 5½ PM" marking, with a street address indicated on the envelope. This is an example of a drop letter that was delivered by carrier.

examples are rarely seen. Figure 29 shows a soldier's letter with pencil certification at the left edge, addressed to New Haven, Connecticut. The letter appears to have been mailed in that town with handstamped postmarks "NEW HAVEN Con. JUN 20" (1862), "Due" and a separate "1." The docketing at upper right is probably not contemporary; "Camp Parapet" was in Louisiana.

Figure 29. Civil War soldier's letter, certified by an officer and dropped at the New Haven post office for local delivery. Marked "NEW HAVEN CON. JUN 30" and "Due 1" (probably two separate hand-stamps).

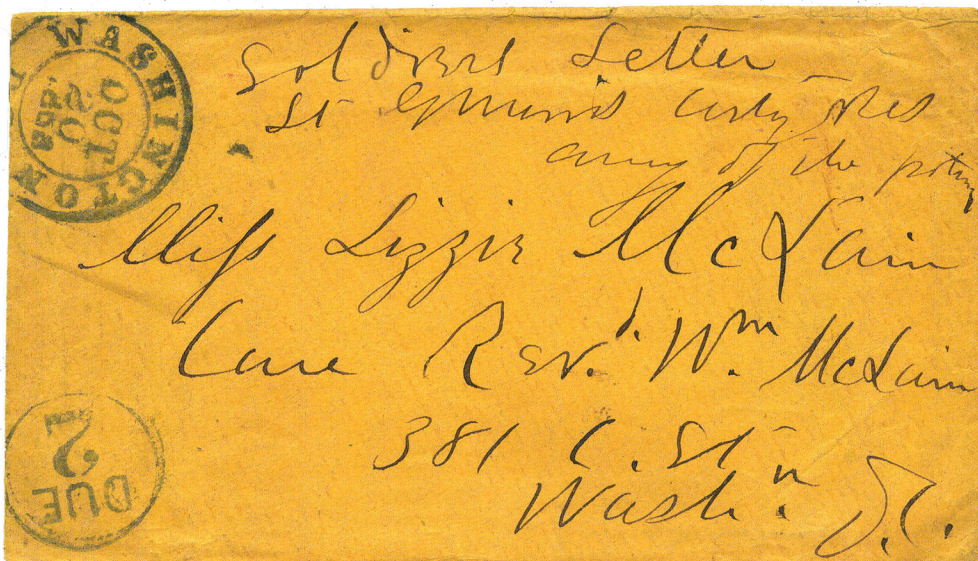
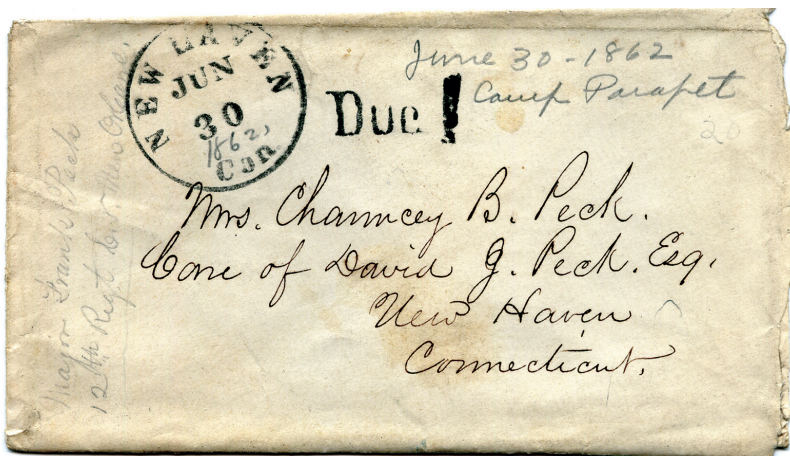


Figure 30. A certified soldier's letter with double circle "WASHINGTON D.C. OCT 20 1863" and "DUE 2" indicating drop letter usage. At this time only soldiers could send drop letters with postage due.

Then in July 1863 the drop rate increased from 1¢ to 2¢. Figure 30 shows a soldier's letter certified by a Lieutenant of the Army of the Potomac with "WASHINGTON D.C. OCT 20 1863" and "DUE 2" in circle for the drop rate, sent to a street address in Washington. At this time only soldiers could send drop letters with postage due.

A cover franked with a Black Jack stamp paying the 2¢ drop postage is shown in Figure 31. Addressed to the Chesapeake Hospital at Fort Monroe, Virginia, the envelope bears the printed cornercard of the Hospital Steamer *Hero of New Jersey* at Bermuda Hundred, Virginia. The sender paid drop postage with the 2¢ stamp, canceled "OLD POINT COMFORT VA. SEP 26." But a separate "DUE 2" was applied too. I believe the intent of this marking was to charge the penalty rate of twice the unpaid rate—2¢ would be double the unpaid 1¢ on a letter-rate cover. But a subsequent clerk decided this was a drop letter and obliterated the due marking. Old Point Comfort was the post office for Fortress Monroe.

While the 2¢ drop rate for carrier delivery continued at larger cities, a reduction of the rate effective May 1, 1865 was made at towns where there was no carrier service. At



Figure 31. Printed envelope from the Civil War Hospital Steamer *Hero of New Jersey*, with 2¢ Black Jack stamp tied “OLD POINT COMFORT VA. SEP 26” and “DUE 2” handstamp obliterated by a cork killer. Two cents would have been the penalty assessment on a letter-rate cover underpaid by 1¢. But on further inspection, this was deemed a drop letter, so the penalty assessment was stricken out.



Figure 32. 1¢ F-grill stamp used at “HERKIMER, N.Y. APR 29” on a drop letter showing the reduced rate that applied at post offices that did not offer carrier service.

these localities the addressee had to pick up mail from the post office. So a revision of the postal laws allowed for a 1¢ drop rate at most small post offices. Figure 32 shows a cover with cornercard return address, addressed to someone in the same town, franked with a 1¢ F-grill stamp postmarked “HERKIMER N.Y. APR 29”. This would be a typical drop letter from a non-carrier town at the reduced rate. This practice continued through 1875, where this survey concludes. ■

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BACKWARD-SLANTING "PAID" INDEPENDENT MAIL HANDSTAMP

DAVID W. SNOW AND JOHN D. BOWMAN

The definitive attribution of a backward-slanting "PAID" handstamp, seen only on a handful of Independent Mail covers, has eluded researchers. This article will show all known examples of the marking, provide an analysis of the covers on which it appears, and present a tentative conclusion about where the marking was applied and which company applied it.

The earliest known strike of this red slanted "PAID" handstamp appears on the cover in Figure 1, which is docketed (upper right) as received 27 Sept 1844. Lengthwise along the



Figure 1. Red backward-slanting "PAID" marking, the earliest recorded strike, on a cover sent by independent mail from New York City to Poughkeepsie, New York, docketed as received on 27 Sept 1844. John Bowman collection.

centerline, the marking measures 22x6 millimeters. Beneath the docketing, this cover also bears a red oval Overton & Co. New York office marking, designated in the Gutman handbook as OVT-NYC-F02.¹ Note that the Overton marking and the slanted “PAID” marking appear to be struck in the same shade of red ink. The cover is addressed to Messrs. Dodge & Swan, Counselors-at-Law, Poughkeepsie, Dutchess County, New York. The cover is docketed “Alex. Watson” who was a notary and attorney in New York.

Figure 2 is a folded cover without contents, addressed to Davis B. Stacey in Philadelphia. There is no indication of origin or date. The red American Letter Mail Co. circular datestamp was applied at the destination in Philadelphia and indicates a receiving date of 3 Jan (1845). This type circular marking is denoted as ALM-PHL-F11, used from late August 1844 through late January 1845.² The “PAID” marking is struck at left.



Figure 2. Backward-slanting “PAID” handstamp on folded cover, no indication of origin or date, with American Letter Mail Co. Philadelphia receiving-office handstamp. Image courtesy of Robert A. Siegel Auction Galleries, Inc.

Another cover from the same correspondence is shown in Figure 3. This cover originated in New York (as noted by internal docketing), is dated 27 Jun 1845 and is also addressed to Davis B. Stacey. It shows both originating office (New York) and destination office (Philadelphia) markings, and the docketing indicates that it was sent by L.J. Stacey of New York. This establishes that the cover in Figure 2 also originated in New York City, evidently where the slanted “PAID” marking was applied.

A third cover with the slanted “PAID” is shown in Figure 4. This is addressed to Albany, New York. Here too docketing evidence indicates New York City origin: “1844/Edgar Jenkins/New-York/ans. 19th inst.” No other markings are present. This cover is from the extensive A.C. Flagg correspondence; Flagg was the Controller of the State of New York.

In the Pomeroy’s Letter Express section of the unpublished manuscript on independent mail companies drafted by Elliott Perry and Arthur Hall is another slanted “PAID” marking. Pitt Petri wrote that section in the 1950s, and he illustrated four different “PAID” markings, all of which he attributed to Pomeroy. Petri’s study included the slanted “PAID” marking, which he recorded as a single example from New York dated 3 Oct 1844. That cover has not been seen by the current authors.

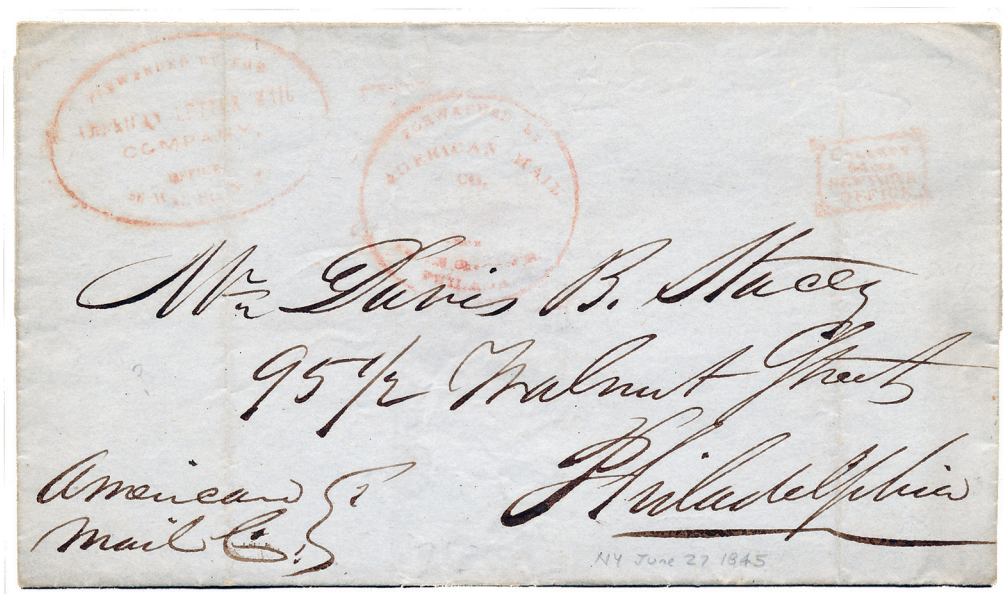


Figure 3. American Letter Mail Co. cover from New York to Philadelphia, 27 Jun 1845, showing both originating office (New York) and destination office (Philadelphia) markings. From the same correspondence as the cover in Figure 2, supporting that the Figure 2 cover originated in New York City. David Snow collection.

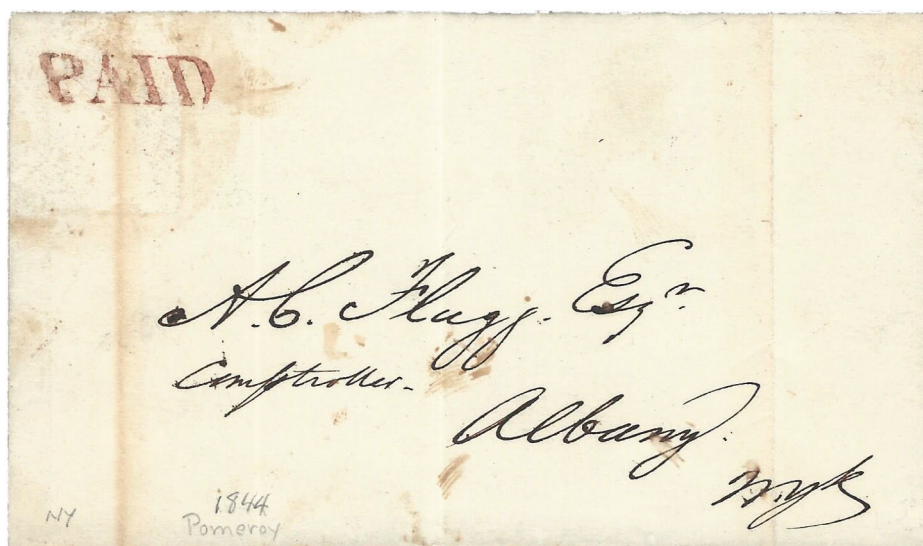


Figure 4. Red slanted “PAID” handstamp on 1844 cover originating in New York City and sent up the Hudson to Albany. Cliff Alexander collection.

What can we deduce from the few known covers with this slanted “PAID” marking? First, we can state that the recorded dates (received) are between 27 Sept 1844 and 3 Jan 1845, with another unverified cover dated 3 Oct 1844. This date range rules out Pomeroy’s Letter Express, since Pomeroy officially announced the discontinuance of its letter mail carrying activities on 9 Aug 1844.³ So it had to be another carrier.

As a further clue, at least two of the three recorded covers traveled along the Hudson River. Overton & Co. acquired this daily route from Damon & Co., with agents in Albany,

HUDSON RIVER LETTER AND PACKAGE EXPRESS, DAILY—OVERTON & CO. (late **Damon & Co.**) are running an Express by the day boats, as follows:
 Caldwell and Peekskill—J. M. Ayres, Agent.
 West Point and Cold Spring—Wm. E. English, Agt.
 Newburgh and Fishkill—Stephen Hoyt, Agent.
 Poughkeepsie—Charles Potter, Agent.
 Catskill—J. H. Van Gordon, Agent.
 Hudson—Anor Woodruff, Agent.
 Albany—Daniel E. Govitt, Agent.
 Packages forwarded at the usual rates. Letter postage to any of the above places, and to Providence, Rhode Island, 6½ cents; to Boston, 5 cents.
 Office 3 Broad street, New York.

Figure 5. Advertisement (from microfilm) in the *New York Express* of August 7, 1844, announcing Overton & Co.'s Hudson River Letter and Package Express (late Damon & Co.)

Poughkeepsie, and other stations north of New York. Figure 5 shows an advertisement, enlarged from fuzzy microfilm, from the 7 Aug 1844 issue of the *New York Express* providing details of this route, “by the day boats.”

As John Bowman wrote in the Gutman handbook: “In early August 1844, Overton’s acquired Damon & Company to extend operations northward to Albany via the Hudson River. Letters were carried up the Hudson River by Troy Day Line steamers and provided service to Caldwell, Peekskill, West Point, Cold Spring, Newburg, Fishkill, Poughkeepsie, Catskill, Hudson, and Albany.”⁴

Overton evidently took over Pomeroy’s letter mail route on the Hudson River between New York and Albany on the Troy Day Line steamers. An arrangement between Overton and Pomeroy apparently existed after Pomeroy’s Letter Express had stopped advertising and discontinued operations.⁵

Finally, all three of the recorded covers originated in New York City.

Other examples of a similar slanted “PAID” marking in red and black are known on covers bearing markings of the Broadway City Express Post-Office, which was established in 1848 in New York City. But it is believed these markings are from a duplicate device, as there was no known connection between Overton and Broadway City Express Post-Office.

In conclusion, the evidence suggests that the slanted “PAID” red marking, as struck on the three covers illustrated here, was applied by Overton & Co. at their New York City office. Input is requested from other collectors, especially scans of additional covers bearing this marking. Please contact the authors David Snow at dwsnow@centurylink.net and John Bowman at jbowman@stx.rr.com.

Endnotes

1. The Eastern Independent Mail Company Study Group, *Eastern Independent Mail and Express Mail Companies, 1840-1845*, Michael S. Gutman, editor, 2016, pg. 428.
2. *Ibid.*, pg. 43.
3. *Ibid.*, pg. 446.
4. *Ibid.*, pg. 425.
5. *Ibid.*, pg. 480. ■

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THE WILLIAM H. GROSS UNITED STATES COLLECTION
GORDON EUBANKS

Every few decades a collector emerges who has the passion and patience to build an unprecedented collection of United States stamps and covers. William H. Gross was able to create such a collection. The dispersal of his U.S. material was announced in February by the Siegel firm. The *Chronicle* doesn't usually publish articles about forthcoming stamp sales, but the Gross collection is so extraordinary that it deserves to be an exception. This is the greatest United States collection ever offered at auction.¹ There will be a series of sales, the first of which is scheduled for early October. As with previous sales of his foreign material, Gross has announced his intention to donate all the proceeds to charity. This article presents some special items from the collection.

How did Gross build one of the greatest United States collections ever assembled? To achieve such a goal, one must have the financial means to make the acquisitions, and equally important, the material must be available for purchase. It was serendipitous that Gross started in 1993. He was able to cherry-pick the Ishikawa U.S. collection, which sold at auction that year. Subsequently he acquired the John C. Chapin collection of classic plate number multiples, the Wade Saadi collection of 1847 stamps and the John Boker, Jr. collection of 1847 covers when those holdings became available. Gross purchased those collections privately and intact. Timing and resources were matched with the patience to wait for the best material. He also worked with knowledgeable advisors, including Charles Shreve and his wife at the time, Tracy.

Gross did not just accumulate great material; he also exhibited his 1847-69 collection and his specialized 1847 collection for more than a decade, sharing with collectors around the world. With the help of his advisors, he created exhibits that competed for the highest awards. Major collectors from an earlier era did not exhibit as often, and they showed under very different rules. As a consequence, many items in Gross's exhibits had not been seen in public for years or even decades—for example, the Chapin plate blocks.

The Gross classics issue by issue

Richard Drews, a respected exhibitor and stamp-show judge, observed: "It's almost impossible to overstate the importance of the Bill Gross material to students of classic U.S. philately. In my specialty of the 1861-68 issues, every stamp is there. Major blocks and great covers abound in the highest quality. When we judged the Gross collection at

Washington 2006 we arrived at 98 points with ease. It was a breathtaking achievement, far surpassing the great Ishikawa exhibit shown at Ameripex in 1986.”

Postmaster Provisionals

Before the federal government issued stamps, some postmasters issued their own. These Postmaster Provisionals include some of the world’s greatest stamp rarities, and the Gross collection includes some significant examples. For example, Figure 1 shows a cover with three New York Provisional stamps mailed from Boston. While the Postmaster



Figure 1. New York Postmaster Provisional stamps, corner margin pair and a single, The stamps were affixed in Boston and accepted at New York, which applied its distinctive curved red "PAID" marking. This is an extraordinary use of these stamps.

Provisional stamps were generally intended for use only on mail originating at the issuing post office, New York City is the exception. Mark Schwartz, who specializes in this issue, explains the unusual circumstances: “The New York postmaster communicated to several postmasters from other large towns that if a letter bearing his stamp was deposited in their post office, they were to treat it as unpaid, and that he would accept it and mark it as PAID when it got to NYC. This particular letter was a triple rate letter and thus marked at Boston with a ‘15’ in magenta manuscript, indicating 15¢ due. When it arrived in New York, the curved red ‘Paid’ was applied. Separating this cover from others from Boston, it bears a pair of the NY Provisionals with the “ACM” control initials (all unconnected) and a single stamp with no initials applied.”

1847 issue

Gross’s collection is filled with outstanding 1847 items, many of which are world famous. To name a few: the largest recorded unused blocks of both the 5¢ and 10¢ 1847 stamps; the only known matched pair of 10¢ vertical bisects (two halves of the same stamp on two different covers), and all three mixed-franking covers pairing 1847 stamps with the 3 pence Beaver, the first postage stamp of Canada. The collection also has great depth in the 1847 issue, including shades, plate varieties, cancels and uses.



Figure 2. Covers franked with straddle-pane examples of 5¢ and 10¢ 1847 stamps, proving that both denominations were printed from sheets of two panes. On the upper cover, the margin of the 5¢ stamp was originally folded under, obscuring the feature. A 5¢ straddle-pane single, also in the Gross collection, is shown enlarged.

Figure 2 shows two 1847 covers, one 5¢ and one 10¢, each with a stamp from a straddle-pane position showing part of the stamp from the adjacent pane. An off-cover straddle-pane 5¢ stamp, also from the Gross collection, is shown enlarged as an inset; this illustrates the straddle-pane feature very clearly. According to Wade Saadi: "In his 1902 book, *The Postage Stamps of the United States*, John Luff reported that the destruction affidavit from 1851 said that plates of 100 1847 stamps were destroyed. This was taken as fact, until the discovery of the 5¢ off-cover example [shown inset in Figure 2] many years later. This left-pane stamp shows the seven-millimeter center margin between the two panes of 100 and part of a stamp from the right pane as well. Sometime afterwards, an on-cover



Figure 3. Horizontal strip of four 10¢ 1847 stamps, sent from San Francisco to New York City via Panama at the 40¢ coast-to-coast rate. This is the only example of this rate, paid by 1847 stamps, on a cover originating on the west coast.

right-pane straddle margin copy was discovered, showing part of a stamp from the left pane [upper cover in Figure 2]. These examples proved that the plate used to print the 5¢ 1847 stamp consisted of two side-by-side panes of 100 stamps. One on-cover example now in the Gross collection [lower cover] confirmed this for the 10¢ 1847 stamp as well.”

In August 1848 Congress set the letter rate to California at 40¢, adding a third basic rate to the 5¢/10¢ domestic rate structure already in place. A few covers bearing 1847 stamps are known paying this rate from the east coast, but only one is known paying the rate from California. Figure 3 shows this splendid cover, posted at San Francisco on New Year’s Day in 1851 and franked with a horizontal strip of four 10¢ 1847 stamps. This is addressed to the New York firm of Howland and Aspinwall, an international trading firm and major backer of the Pacific Mail Steamship Company. This cover has progressively graced the Ackerman, Gibson, Jessup, Haas, Kapiloff and Hackmey collections, and is one of the greatest of all United States covers.

1851-60 issue

Since the two 1847 stamps were available for only four years and most mail in that era was sent without stamps, it is remarkable that such a large body of 1847 material exists. In contrast, the issue of 1851-60 was in use for ten years and had many more stamps, including both imperforate (1¢, 3¢, 5¢, 10¢ and 12¢) and perforated (1¢ to 12¢ plus 24¢, 30¢ and 90¢). The 1¢, 3¢ and 12¢ imperforate stamps were issued in 1851, followed by the 10¢ in 1855 and 5¢ in 1856. In 1857 the first perforated stamps were produced, and in 1860 the three high values were added to pay international rates.

The Gross collection contains spectacular covers from this issue, and also the numerous plate and printing varieties found in these stamps, which were printed by Toppan, Carpenter, Casilear & Company. The strength of the collection in this category is the largest recorded multiples of each stamp, including a full pane of 100 of the 1¢ imperforate stamp from Plate 1 Late, which is the earliest complete pane in United States philately.



Figure 4. This original-gum top margin block of nine of the 12¢ 1851 stamp shows sharp, clear impressions and has graced many important classic U.S. collections.

Figure 4 shows an original-gum block of nine of the 12¢ 1851 stamp. Jim Allen, a specialist collector of this stamp, comments on this block: “Truly iconic, this top margin 12¢ block has one of the sharpest, clearest impressions of all the known blocks, and four of the stamps possess the extremely rare characteristic of being never-hinged. This block graced the famous U.S. collections of Worthington, Caspary, Lilly, and, most recently, Ryohei Ishikawa, where it was combined with two other blocks to recreate the top 3 rows of the left pane.”

Civil War period and fancy cancellations

When the Civil War started, the federal government demonetized the pre-war issues to prevent profiteering from southern supplies of U.S. stamps. The presence of old stamps on mail from states in rebellion, crossing the mail line from Nashville to Louisville, required a special marking to show that the stamps were no longer acceptable for postage in the federal system. Figure 5 shows a letter from Saint Francisville, Louisiana, to Breslau,



Figure 5. From St. Francisville, Louisiana, June 8, 1860. Confederate postage of 10¢ was paid in cash. "SOUTH. LETTER UNPAID" was struck onto the three 10¢ 1859 stamps at Louisville, to indicate the stamps were no longer valid for postage. The cover was then sent unpaid via New York City to its destination in Prussia.

Prussia, sent to New York via Nashville and Louisville. Confederate postage (10¢) was paid in cash at Saint Francisville, but the three 10¢ 1859 Type V stamps, intended to prepay the postage from the U.S. to Germany, were not accepted. The blue "SOUTH. LETTER UNPAID" handstamp was applied to the stamps at Louisville, and the letter was sent unpaid to its destination in Prussia.

A subsection of the Gross collection consists of fancy cancellations. While there are a few fancy cancels found on 1847 and 1851 stamps, artistic and symbolic cancels grew in popularity in the late 1850s and 1860s. The Gross collection contains a large group of classic fancy cancels, including many from Waterbury, Connecticut, where starting in 1866 the art approached its pinnacle. The covers shown in Figure 6 bear two unusual fancy cancels that predate the Waterbury era. One is a hand-carved silhouette of a little pig on a letter from Sandisfield, Massachusetts, to Plymouth, Connecticut. Overlapping it is a cover from Mason, Ohio, with the Man-in-the-Moon profile cancel. The perforated 3¢ Washington stamps on both covers suggest usage in the years just before the Civil War.

1861-68 issue

New stamps were issued in 1861 for use during the Civil War. The series of 1861 to 1868 eventually involved ten denominations. They were engraved and printed by the National Bank Note Company, and all were perforated. In 1867 the Post Office Department experimented with a patented grilling device, which left a waffle-like embossed impression in the paper of each stamp as a way to prevent stamps from being cleaned and reused. The Gross collection of grills is complete, including the famous "Z"-grill rarities. Besides



Figure 6. Two early fancy cancels on covers from the late 1850s.

complete representation with singles, the collection includes examples of plate number multiples and unusual covers. Drews commented: “Considering the multiples, Gross has topped everyone in building the most complete showing of grills ever assembled.” Since Drews has an award-winning exhibit of grilled issues, this is quite an acknowledgement of achievement.

Figure 7 shows an original-gum block of 15 of the 1868 24¢ “F” grill, the largest surviving multiple. The “F” grill was the third regular production grill with 9 x 13 millimeter male points down and vertical ridges on the grill points.



Figure 7. Original-gum block of 15 of the 24¢ “F”-grill stamp of 1868. This is the largest recorded multiple of this stamp.

1869 issue

The 1869 Pictorial stamps have always been popular with collectors, but they were maligned in the press at the time of their issue, because some of the designs departed from traditional portraiture. The stamps were replaced by a new issue a year after they were introduced. The ten 1869 stamps have many varieties, including the bicolored 15¢, 24¢ and 30¢ stamps with invert errors. The Gross collection has all three 1869 inverts unused along with the famous 24¢ invert block of four, which is in used condition.

It also has some spectacular covers. Figure 8 shows a letter posted in 1871 at the U.S. Consular post office in Shanghai and sent via San Francisco to Dublin, Ireland, franked with two 3¢ 1868 “F”-grill stamps and a 10¢ 1869. This is a combined-rate cover, on which 10¢ pays the transpacific postage and 6¢ pays the postage from the U.S. to England.



Figure 8. A pair of 3¢ “F”-grill stamps and a 10¢ 1869 stamp, paying the 16¢ combined rate from the U.S. Consular post office in Shanghai to Dublin, Ireland. The transpacific component of the rate was 10¢; the transatlantic component was 6¢.

Chronicle editor-in-chief Michael Laurence wrote a book about 10¢ 1869 covers, and in it he singled out the Figure 8 cover for very special praise: “This cover has all a collector could possibly ask for. A rare stamp combination paying a desirable rate over a seldom-seen route, the stamps themselves being sound, well centered, neatly placed and tied by crisply struck markings. In my view, this is one of the greatest of all 10¢ 1869 covers.”

Figure 9 shows an April 1870 letter from New York to Peru, with two 10¢ and a 24¢ 1869 paying 44¢ double-rate postage. The letter traveled by American Packet to Panama and then by a vessel of the Pacific Steam Navigation Company, under contract to England, down the west coast of South America to Lima. The two 10¢ stamps paid the double-rate postage to Panama and the 24¢ stamp paid the postage for the British packet service. This is the only double 22¢-rate 1869 cover in private hands.

When asked to comment on his role in helping create the Gross collection, Charles Shreve said: “To say that working together with Bill Gross these past 25 years helping build his magnificent collection has been a highlight of my philatelic career is a huge understatement. Let there be no mistake, the Gross collection is a reflection of a truly passionate philatelist who has an incredible eye for quality, a reverence of past great collections, and



Figure 9. On this double-rate cover from New York to Peru, the 24¢ 1869 stamp plus the pair of 10¢ pay twice the 22¢ rate. The "24" (2x12) is a U.S. credit to Great Britain for carriage beyond Panama on a vessel of the Pacific Steam Navigation Company.

who seized opportunities to acquire material either at auction or privately when the occasion demanded it."

The book, *William H. Gross Collection United States Classics 1847-1869*, co-published in 2008 by Gross and the Collectors Club of New York shows the exhibit that won the Grand Prix National at the Washington 2006 World Philatelic Exhibition. This is a permanent record of the exhibit portion of the collection that will now be dispersed.

Thanks to the collectors who provided quotes and those who gave other input for this article, and to Scott Trepel and Charles Shreve for providing images.

Endnote

1. Benjamin D. Phillips, the oil magnate whose identity was kept secret by the Weill brothers for two decades, amassed a U.S. collection that rivaled the Gross collection. But this was sold privately to the Weills in 1968 and the content of the Phillips collection is regrettably not a matter of public record. (From a conversation with Scott Trepel.) ■

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SLAVE TRADER ILLUSTRATED CORNERCARDS

JAMES W. MILGRAM, M.D.

One of the harshest realities of American history is that for many years our nation allowed human beings to be treated as mere property. I am talking of course about the institution of slavery, which ended officially with the Civil War, though its repercussions remain with us today.

The movement to abolish slavery is well represented by postal history artifacts. Illustrated letter stationery first came into use in the late 1830s, and illustrated envelopes began to appear in the 1850s. I showed examples of abolitionist stationery and envelopes in Chapter 1 of my book *Federal Civil War Postal History*.¹

Figure 1 shows a poignant example: A 3¢ 1861 cover with a hand-drawn watercolor cachet depicting a black man with his hands chained, kneeling before the American flag. The drawing is captioned: “Starry banner, wave for me! Break my chains and set me free!” A black target cancels the 3¢ 1861 stamp and the manuscript postmark reads “Seabrook, N.H., Jan. 4 1862.” The Society of Friends in Seabrook was active in the abolitionist cause and this cover probably originated from that source. The recipient of this cover, Mrs. Swasey of Beverly, Massachusetts, was a propagandist for the improvement of prisons.

Stationery companies during the Civil War produced many patriotic envelopes depicting blacks as victims or symbols of the existence of slavery. There are over 100 different envelope designs, with many more on songsheets and lettersheets.²

Much less frequently seen are printed envelopes associated with the buying or selling of slaves, the Negro trade as it was then called. These are scarce or even rare. Only three

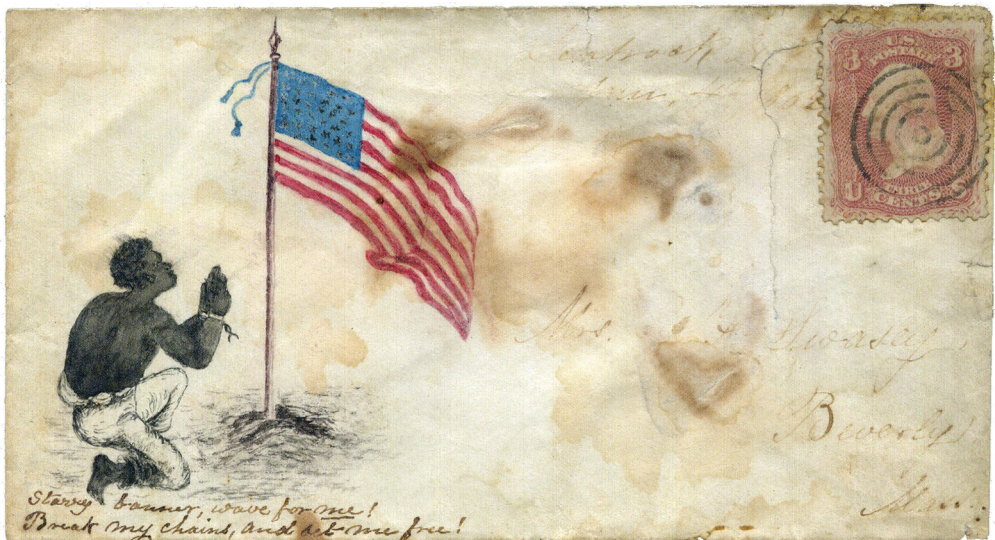


Figure 1. Hand-drawn watercolor cachet showing a slave bending on one knee before an American flag. The handwritten caption below the image reads: “Starry banner, wave for me! Break my chains and set me free!” Addressed to Beverly, Mass., the cover bears a 3¢ 1861 stamp and a manuscript postmark of Seabrook, N.H.

illustrated cover designs have been seen, and all three of these are known only from single covers. These three illustrated cover designs are the focus of this article.

From the perspective of the 21st century, it is difficult to understand or even imagine the callousness with which their status as property caused blacks to be treated. To provide first-hand background, here is an excerpt from a letter in my collection, describing the liquidation of a plantation in northeast Louisiana. With its matter-of-fact presentation and its idiosyncratic spelling, it provides a chilling contemporary insight into the treatment of Negroes as property:

Lake Providence, Jan 1 1856

Dear Pa....This as you know is the day of sale. Well, Grand Pa has sold out. Mr. Harvey, a nephew of Col. Benton, bought the land at fifty five dollars an acre, which will amount to twenty two thousand dollars for the land....Now for the Negroes which are all cash: Cousin Flournoy Blackburn bought Yellow Henry & wife Patsy and two little children at \$2,405. Mr. Stone Sam at \$1,400. Mr. Stone again Harrison & wife and one little Girl at \$2,000. Col. Benton bought Ruben, a very old Negro and Lamar and her two children Bob & Nancy and a little orphan boy about two years old, which was Dileys child. The women he bought of Mr. Hill, they all sold for \$1,450. Cousin Flournoy Blackburn again bought Jan and her two little children for \$1,205 and Dan for \$930. This is all the negroes sold. We are going to bring all the rest to Kentucky which are as follows: Isaac & Tolley and Tolley's six children, her two girls, which are the oldest are nearly grown and likely. Collins, Alfred, Henry, eleven in all, which in connexion with those sold make twenty nine. All the negroes on the place, the mules and other property sold very well, except the farming utensils which sold low....Wm C. Gano.

The domestic slave trade was conducted mainly by local traders in cities where slave holding was common. Every public auctioneer handled slaves along with other property. There were also brokers who were specifically involved in the slave trade. In 1854 Thomas Forster advertised that he would pay the highest price for sound Negroes as well as sell those whom merchants or private citizens might consign to him.³

Boyd design from 1855

The cover in Figure 2 comes from a correspondence of seven letters from Samuel F. Hawkins to his wife at Kentucky Military Institute, south of Frankfort, Kentucky. They date between September 1 and September 19, 1855. The enclosures make clear that Hawkins



Figure 2. Illustrated cornercard of “Wm. L. Boyd Jr., GENERAL AGENT, Dealer in Real Estate and Negroes.” The 3¢ 1851 stamp is canceled “NASHVILLE TEN SEP 13.”

had travelled to Nashville for the purpose of dealing in slaves. An excerpt:

The negrows I have tell such awful tails about their having been in the penitentiary and put on such long faces and make out they are so old it will be dificult for me to get as much for them as they are really worth but I intend to do the best that can possibly be done with them....

In a letter headed September 12, 1855, enclosed in the Figure 2 cover, Hawkins tells his wife that he intends to take the slaves with him to Murfreesboro in hopes of getting a better price. The last letter in the correspondence, dated Murfreesboro September 19, 1855, reveals that he finally traded his male slaves for two teen-aged females who would be easier to sell:

I could not sell those negrows for a fair price. I was under the necessity of swaping them for two girls which will sell for there value, one of them is 17 the other 15 years old. I will start to Nashville in the morning and if I do not sell the negrows here before I start, I can sell them in a day after I get to Nashville so it will not be long before I start home...your affectionate husband untill death Sam. F. Hawkins.

The cachet on the Figure 2 cover bears the text "Wm. L. Boyd Jr., GENERAL AGENT, Dealer in Real Estate & Negroes, at 50 Cherry Street, NASHVILLE, Tenn." The lithographed illustration depicts a seated black woman with a basket in one hand and a young black man standing with a pole in his right hand. In the background is a large mansion. The features on both figures were drawn attractively; the slave woman actually seems to be smiling. A blue Nashville circular datestamp, dated SEP 13, ties the 3¢ 1851 stamp to the cover. William L. Boyd, Jr. and R.W. Porter advertised as rival slave dealers in Nashville in 1854.⁴

Boyd design from 1858

The cover in Figure 3, another Boyd cover from a few years later, was shown to me by Floyd Risvold while it was still in his collection. On this the text reads: "WILL. L. BOYD JR, GENERAL-AGENT & DEALER IN NEGROES, CASH ADVANCES MADE ON NEGROES CONSIGNED [misspelled], No. 50 Cherry Street, Nashville, Tenn." The lithographed illustration shows two white men, presumably buyers, standing in front of three black men, one with a large carpet bag, and a black woman with a child. The scene is staged against the background of a Nashville street with multi-storey buildings and the



Figure 3. Same dealer, different design. Illustrated slave cornercard of "WM L. BOYD JR. GENERAL AGENT & DEALER IN NEGROES." A 3¢ 1857 stamp is tied by "NASHVILLE Ten. JUN 25 1858" in blue. Illustration courtesy of the late Floyd Risvold.

Tennessee state capital in the far background (under “AGENT”). The envelope is franked with a perforated 3¢ 1857 stamp canceled “NASHVILLE Ten. JUN 25 1858” in blue.

This cover sold for an astonishing \$28,000 plus buyer’s commission in the Spink Auction of the Risvold Collection (January 29, 2010, Lot 912). The catalog description highlighted it as “the only known illustrated slave auction advertising cover.” This not correct. There are at least two other illustrated slave-dealer corner cachets, evidenced by the illustrations in Figures 2 and 4.

Eaves cameo from 1860

The third illustrated slave-dealer design, on a cover addressed to Henderson, North Carolina, is shown in Figure 4. This bears a striking blue embossed cornercard created by



Figure 4. Blue cameo slave-dealer’s cornercard, created by William Eaves of New York, depicting a slave couple and a dancing boy. The bold legend reads: “CLARKE & GRUBB, WHOLESAL GROCERS, COMMISSION MERCHANTS, AND NEGRO BROKERS.” Cover addressed to Henderson, N.C., franked by a 3¢ 1857 stamp tied by “ATLANTA Ga. AUG 21 1860” circular datestamp.

cameo engraver William Eaves of New York City, whose corner cachet advertising envelopes (more than 500 different types are known) are highly regarded by collectors. The Figure 4 cameo illustrates three youthful blacks, apparently a family, including a dancing boy. The text reads: “CLARKE & GRUBB, WHOLESAL GROCERS, COMMISSION



Figure 5. Red cameo imprint on backflap of an envelope. It reads in part: “TEXAS GENL AGENCY OFFICE. ESTD 1842 FOR THE PURCHASE AND SALE OF REAL EST. AND NEGROES.” The cover bears a 3¢ 1857 stamp with Austin postmark without year dating. Illustration from Rumsey Auction, March 2014.

MERCHANTS, & NEGRO BROKERS, WHITEHALL ST., ATLANTA, GEORGIA. KEEP CONSTANTLY ON HAND ALL CLASSES OF NEGROES AND ARE PAYING THE HIGHEST MARKET PRICE FOR ALL THAT MAY BE OFFERED.” The full names of the owners of the business are shown near the top of the frame. The 3¢ 1857 stamp is tied by black Atlanta circular postmark dated AUG 21 1860. This same text was used in the firm's newspaper advertisements.⁵

In addition to these three illustrated designs, there are a number of different examples of slave dealer corner advertising with printed or embossed text but no illustrations. Three of these were shown in my book *Federal Civil War Postal History*. Figure 5 shows another example, an embossed cameo emblem in red with part of the text mentioning that the owner of the Galveston, Texas business, A.J. James, sold “Real Est & Negroes.” This is printed on the backflap of an envelope bearing 3¢ 1851 stamp canceled at Austin, Texas. The same Rumsey Auction sale (March 2014) also had an embossed backflap advertisement of a different firm, from Richmond, with Hector Davis advertising “Sale of Negroes” in 1859.

It is both fitting and significant that illustrated envelopes advertising the slave trade are vastly less common than illustrated envelopes promoting the abolition of slavery. Both are relics of a past that we cannot ignore.

Endnotes

1. Milgram, James W., *Federal Civil War Postal History*, Northbrook Publishing Co., Lake Forest, Ill., 2007.
2. Weiss, William R., Jr., *The Catalog of Union Civil War Patriotic Covers*, Wm. R. Weiss, Jr., 1995.
3. Phillips, Ulrich B., *American Negro Slavery*, Louisiana State University Press, 1966, Chapter 11.
4. *Ibid.*, pg. 190.
5. See, for example, *Atlanta Intelligencer*, March 7, 1860. ■

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RECUT VARIETIES OF THE IMPERFORATE 3¢ STAMP OF 1851-57
DON GETZIN AND WADE E. SAADI

Introduction

One of the most studied classic United States stamps is the 3¢ Washington stamp of 1851-57. Thirteen plates were used to print this stamp, every plate consisting of two panes of 100 images each. Each of the 2,600 plate positions (i.e., 13x2x100) has unique characteristics: stamps from any given position can be distinguished from all stamps from the other 2,599 positions.

The 13 plates, not in chronological order, are Plate 0, 1 (early, intermediate and late states), 2 (early and late), 3, 4, 5 (early and late), 6, 7 and 8. Plate 0 had no marginal plate number; zero is an arbitrary number assigned to it by philatelists. The various states of Plates 1, 2 and 5 are treated as separate plates, because each is so different from the other.

The most important fact here is that every stamp can be “plated”—that is, its sheet position can be determined. Collectors have developed an economical nomenclature to describe positions. As an example, Position 26R2L means that this stamp was the 26th stamp (sixth stamp from the left in the third row) from the right pane of a sheet of stamps printed from Plate 2 in its late state. In the vernacular of the students of early classic stamps, the word “plated” or “plate position” is somewhat misleading. In actuality, these are sheet positions, not plate positions.¹

Recuts as a plating tool

On the imperforate 3¢ 1851-57 stamps, a major tool in differentiating positions is the presence or absence of various recuts. These recuts have been previously described and illustrated in the literature, but in ways that made the information difficult for non-specialist collectors to visualize or even comprehend. This article employs state-of-the-art computer graphic techniques to illustrate clearly all the recut varieties that have been identified so far, several of which are listed in Scott’s *Specialized Catalogue of United States Stamps & Covers*.

Recuts occurred when a master engraver used a hand engraving tool to deepen or widen lines on the plate. Presumably these lines would otherwise have been too shallow or narrow to hold enough ink to create a good printed impression on the stamp paper. Every position on every 3¢ 1851-57 plate was recut—at least to the extent of the frame lines—before any plate was used to print stamps.

In his seminal initial study of the 3¢ Washington stamp, Carroll Chase identified 34 different recut varieties of this stamp, which he numbered 1 to 34.² Additional discoveries followed, and a comprehensive article by William K. McDaniel was published in the

Chronicle in 1992—26 years ago.³ McDaniel brought the total to the 40 varieties illustrated here, and wrote about them in various *Chronicle* issues.

This was a major contribution, but the accompanying visuals were limited by the technology of the day. The 40 images presented on the following pages use digital scans and enlargement techniques, along with the modern toolkit of computer graphic design, to present with great clarity recut features that were heretofore obscure. Salient recut lines are shown in black, imposed on a muted image of the actual stamp, which specialist collectors typically call a mat. In the many instances where the recut features are small or even minute, the salient features have been enlarged and inset over the medallion portion of the mat, with an arrow pointing to their location on the stamp.

Figure 1 shows a full-size reproduction of an illustration from McDaniel's 1992 article, which attempted to show the defining features of Recuts 11, 12, 13 and 14. The *Chronicle* at that time was printed in black and white, and the offset printing presses of the day were not capable of high-resolution presentation of details of line engraving. Also shown in Figure 1 is an image of Recut 14 as it appears in the recut images that accompany this article. The differences in accuracy and detail should be clearly evident.

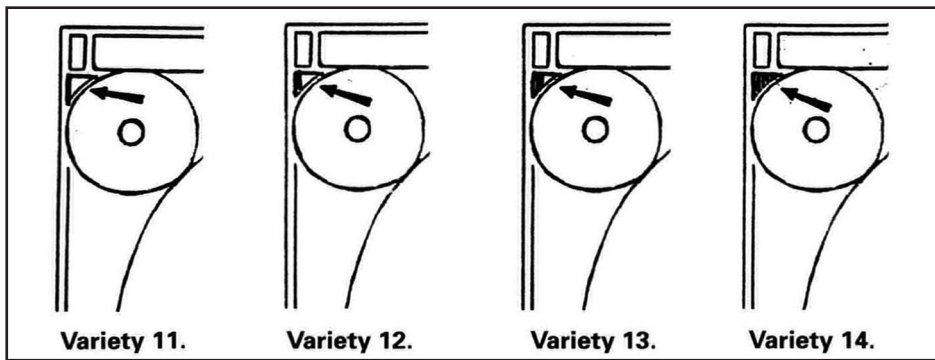
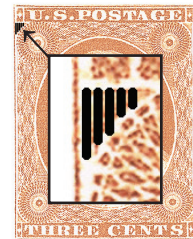


Figure 1. Above, four recut varieties of the 3¢ 1851 imperforate stamp, originally defined by Carroll Chase, as illustrated in *Chronicle* 155 in 1992. "Variety 14" consists of five vertical recut lines within the small triangle at upper left. The specifics of this feature were not evident on the original *Chronicle* illustration, but are clearly illustrated in the pages that follow (Recut 14 is shown at right), using computer graphic tools to create illustrations that are crisper and thus easier to use.



The recut lines drawn in the accompanying images reflect the typical length and location as they appear on the actual stamps. These are idealizations, drawn far heavier than actuality, in order to illustrate the features that give the different recuts their uniqueness. For example, different stamps from different positions showing Recut 1 exhibit their recut inner lines in varying lengths, positions and weight, since the engraver recut each different line by hand, using a graver tool.

In the captions accompanying the recut illustrations, we have tried to preserve Chase's original and sometimes highly detailed descriptions, but for space reasons that has not always been possible.

Figure 2 is an image of a prototypical 3¢ 1851 stamp, with various design elements outlined and named, following the nomenclature initially established by Chase almost a century ago. Chase's descriptions were accurate and concise, and the Figure 2 illustration should dispel any misunderstanding of the material that follows.

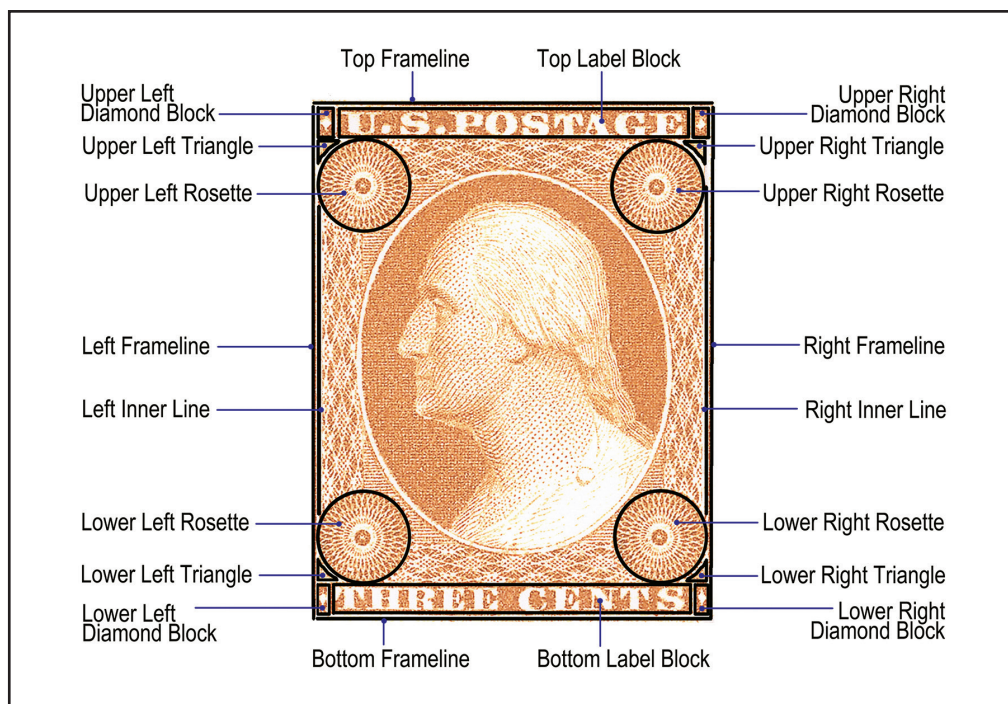


Figure 2. Design elements on the 3¢ 1851 stamp, as defined by Carroll Chase.

Figure 3 is a scan of a mint stamp showing Recut 1 (both inner lines recut). Figure 4 is a scan of another mint stamp showing Recut 2 (neither inner line recut). Both are excellent examples of the varieties they depict. If you compare these actual stamps to the 40 images with hand-drawn lines presented in the smaller illustrations that follow this article, you can see the advantage of the techniques used here. Because of modern technological advances in printing, digitization and desktop publishing, we are now able to reproduce these recut lines with much greater clarity and far better definition.

To repeat, all 2,600 positions were recut, but recutting was often more extensive than just the frame lines. The 40 distinctive recuts illustrated here are in addition to the routine or common recuts, such as the frame lines, the top of the upper label block, or the top of the upper right diamond block. These 40 identified recut varieties, with their recut lines very clearly shown in the accompanying images, vary in their abundance. Some are quite common, appearing in many positions on several plates. Others are quite scarce, limited to a single position on a single plate. In addition, some positions show combinations of these recuts. These will be the subject of a future article. More information can be found on the Classics Society website (uspcs.org) in the section on 1851 stamps, under the heading "Plating the 3¢ Stamp, Plating Guide to Recut Varieties."

Endnotes

1. The plate and the printed sheets of stamps are mirror images of each other. On the plate, Washington is facing to the right, while on the printed sheet of stamps, Washington faces left. The stamp at Position 1L of the sheet was actually printed from the impression at Position 10R on the plate. Hence, the use of the terms "plating" and "plate position" is technically misleading. In fact, what is being done is determining the sheet position of the stamp, not the plate position. Recently students have begun to refer simply to "position" rather than "plate position," to avoid this confusion.
2. *The 3¢ Stamp of the United States 1851-1857 Issue (Revised)*, Carroll Chase, Lawrence, Mass., 1942; Quarterman reprint, pp. 74-76.
3. William K. McDaniel, "The U.S. Three Cent Postage Stamps of 1851-57: A Compilation of Recut and Plate Varieties (Revised Edition)," *Chronicle* 155, August 1992.

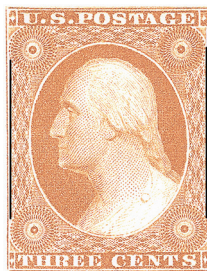


Figure 3. 3¢ 1851 stamp showing inner lines recut, just within the vertical frame-lines of the left and right border of the stamp. Chase and subsequent students defined this variety as Recut 1.



Figure 4. 3¢ 1851 stamp with neither inner line recut. This variety is defined as Recut 2. The 40 recut varieties that specialists now identify are illustrated in the images below and on the following pages.

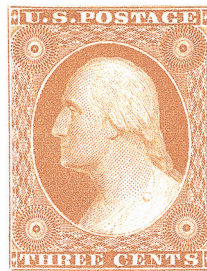
40 RECUT VARIETIES



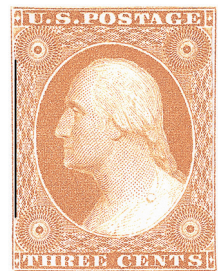
1. Two inner lines



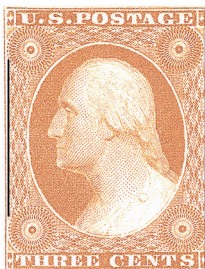
2. No inner lines



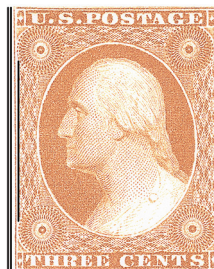
3. Right inner line



4. Left inner line



5. Left inner line; right frame line replaces right inner line



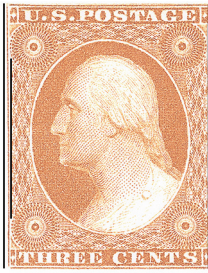
6. Two extra lines at left; left inner line; R frame line replaces right inner line



7. Left frame line replaces left inner line; right inner frame line



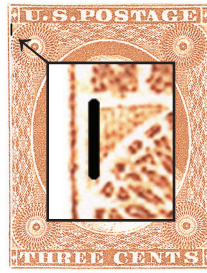
8. Extra line at right; left and right inner lines



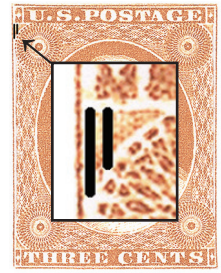
9. Extra line at left; left inner line; right frame line replaces right inner line



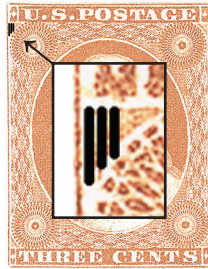
10. Extra line at right



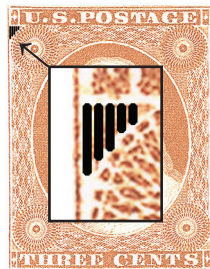
11. One vertical line recut in upper left triangle



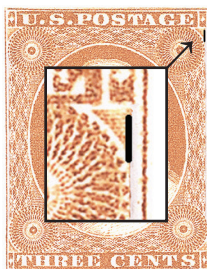
12. Two vertical lines recut in upper left triangle



13. Three vertical lines recut in upper left triangle



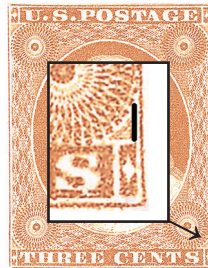
14. Five vertical lines recut in upper left triangle



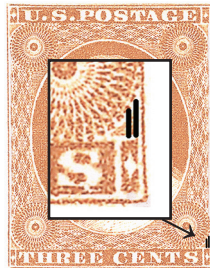
15. One vertical line recut in upper right triangle



16. One vertical line recut in lower left triangle



17. One vertical line recut in lower right triangle



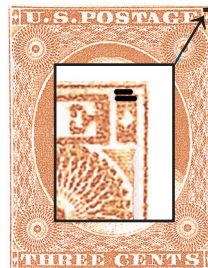
18. Two vertical lines recut in lower right triangle



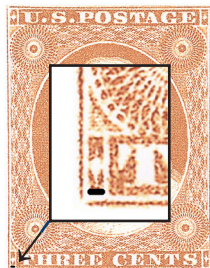
19. Recut bust



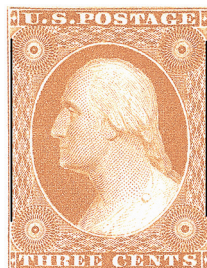
20. Recut button (also called crack around button)



21. Two horizontal lines recut at top of UR diamond block



22. One horizontal line recut at bottom of LL diamond block



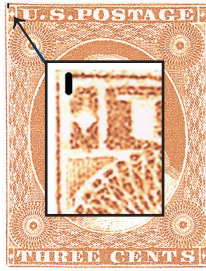
23. Left inner line runs up too far



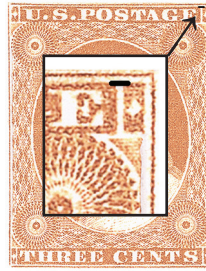
24. Left inner line runs down too far



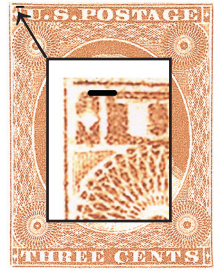
25. Right inner line runs down too far



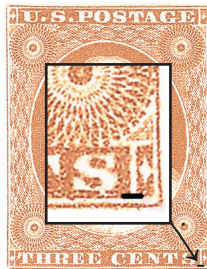
26. Vertical line in UL corner above diamond block



27. Top label and UR diamond block connected at top



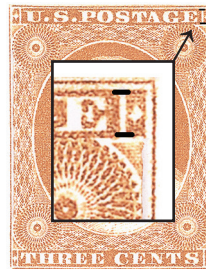
28. Top label and UL diamond block connected at top



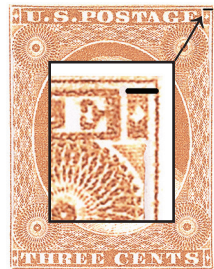
29. Bottom label and LR diamond block connect at bottom



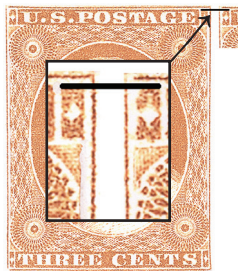
30. Horizontal line connects top label to R frameline



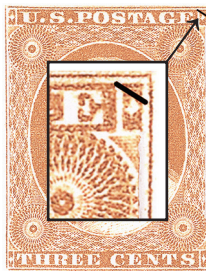
31. Label and UR diamond block connect top and bottom



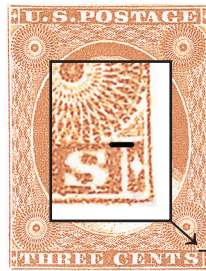
32. Line above UR diamond block connects to R frameline



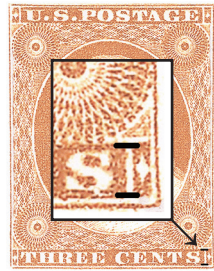
33. Line connects top diamond block of adjacent stamp



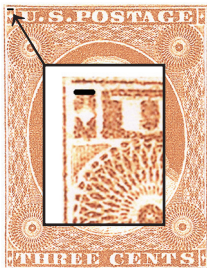
34. Diagonal line across top of UR diamond block



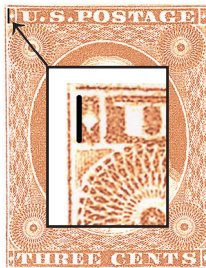
35. Lower label and LR diamond block joined at top



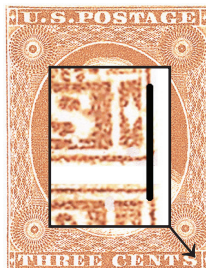
36. Label and LR diamond block connect top and bottom



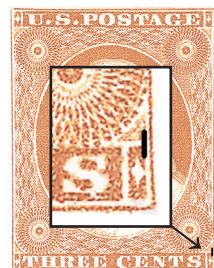
37. One horizontal line recut at top of UL diamond block



38. Vertical line recut along left side of UL diamond block



39. Right frame line extends to stamp below



40. Lower right triangle and diamond block joined ■

STENCIL MARKINGS ON CIVIL WAR COVERS

JAMES W. MILGRAM, M.D.

This is the third in an ongoing series of articles devoted to the broad subject of stencil markings on classic United States covers. The first two articles discussed stencil postmarks: on stampless covers in *Chronicle* 255 (August 2017) and on stamp-bearing covers in *Chronicle* 257 (February 2018). Both articles established that the use of stencils as postal marking devices was never common and always limited to small post offices.

During the great increase in postal correspondence that accompanied the Civil War, stencils were employed more widely on letter correspondence—not to create postal markings, but to provide address, letterhead and cornercard imprints. In fact, only one stencil postmark is known on a Civil War cover. This is a straightline marking from Koch's, Ohio, a tiny post office in Wayne County. An example of this marking on a patriotic cover was illustrated and discussed as Figure 8 in my article in *Chronicle* 257. But a wide spectrum of non-postal markings, mostly stencil addresses and corner imprints, can be found on Civil War covers. These are the subject of this article.

Figure 1 shows images, approximately lifesized, of two brass plates into which sten-



Figure 1. Brass stencil plates of the sort used to create the markings discussed in this article. At left: a personal name plate that could easily be carried in a soldier's kit bag. The lozenge with punch-outs is a sheet of very thin brass, nesting within a thicker brass border. Below: a business cornercard plate, created for a painter.



cil lettering and decoration have been punched. Both plates were photographed against a white background in attempt to highlight the negative features that are the essence of stencil printing. The smaller plate at top, the fancier of the two, shows the serpentine, ornamented imprint of "G.H. Gregory." This stencil plate consists of a central lozenge made of a very thin sheet of brass (easier to punch through) reinforced with a heavier surrounding brass frame. On the larger and much thicker bottom plate, which advertises a commercial painter, brushed-on ink can be seen surrounding the lettering. Most of the imprints on the covers discussed in this article were created using devices like these.

Stencil templates were fabricated by individuals familiar with the craft, who possessed the equipment needed to punch out letters and ornaments and thus transform a thin piece of brass into a stencil plate. As the top photo in Figure 1 suggests, individual stencil plates were thin and small, usually rectangles measuring only two or three inches wide. A soldier could take one of these, showing his name and regiment, with him when he went to war, and some apparently did, using the stencil to provide a return address on letters and envelopes. In addition, family members could prepare stencil plates with their soldier's regiment and address. So there is the possibility for two types of stenciled addresses on home correspondence to and from soldiers.

However, there is also the possibility that a soldier (or someone else) prepared a stencil plate with the address of a relative or friend. This creates an additional type of stencil addressing on Civil War mail, from the soldier to another another person, not part of his family. This actually seems to be the most common type of stencil usage. A fourth type of non-family stencil use would as a return address on a cover to a soldier.

Stencil addresses to soldiers

I will first discuss covers with stencil addresses that were sent to soldiers. These probably represent the rarest type of Civil War stencil addressing. A soldier would necessarily be moving from one camp to another, so a stencil with a very specific address would soon become obsolete. Most examples circumvented this by providing regimental information without a geographic destination.

Figure 2 shows a patriotic cover front franked with a 3¢ 1861 stamp canceled by an illegible blue Ohio circular datestamp. The distinctive feature on this cover is the fancy oval

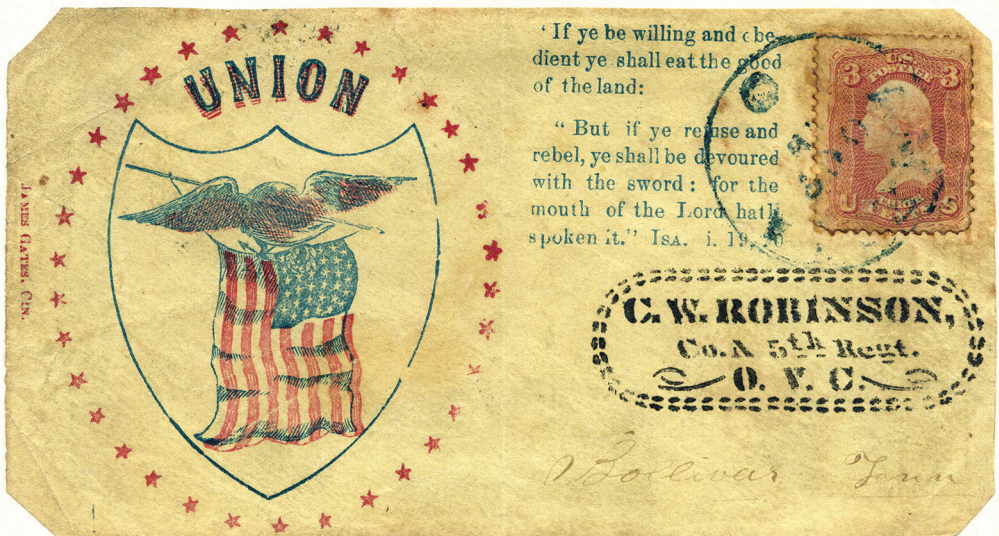


Figure 2. Fancy stencil address, applied by sender on a patriotic cover to a member of the Ohio Volunteer Cavalry with destination ("Bolivar, Tenn") added in manuscript.

stencil (“C.W. ROBINSON Co. A 5th Regt. O.V.C.”) used as part of the address. The destination, Bolivar, Tennessee, was added below the stencil in pen. So this stencil could be used indefinitely, providing the name and unit of the soldier. The specific location of the camp would have to be added. This cover is probably from 1862. The 5th Ohio Volunteer Cavalry Regiment fought in the Battle of Shiloh and subsequently marched with Sherman to the sea.

Figure 3 shows a Lincoln-related patriotic cover. The opening line of the poem reads “We are coming, Father Abraham, six hundred thousand more....” The bold stencil address at top designates “EDWARD A. TRAYNOR, Co. C 139TH REGT. N.Y.S.V.” with the destination address added in manuscript: “Fort Magruder, Williamsburgh Camp West, Va.” Since there is no postage stamp or other evidence of postal handling, this envelope must



Figure 3. Stencil address to a soldier in New York’s 139th Volunteer Infantry Regiment, destination added in manuscript. This is a Lincoln-related patriotic envelope. The poem begins: “We are coming, Father Abraham, six hundred thousand more....”

have been carried by hand, probably by a fellow soldier on furlough. New York’s 139th Volunteer Infantry Regiment encamped at Fort Magruder in 1862.

Figure 4 shows a patriotic cover with a large and complete address that appears to have been created from a stencil. However, the addressing was drawn in ink, working though the stencil template with a pen (rather than painting over with a brush). Additional pen touch-ups seem to have been added after the stencil was removed. While no stamp is evident, the envelope is marked “PAID” and canceled with a matching blue “BAKERS-FIELD VT. NOV 25” circular datestamp. Although unusual, this stampless use without a 3¢ marking is not rare. The 3¢ postage was prepaid (presumably in cash) as the markings indicate. This was against the rules, but the cover was obviously allowed. Altogether, this a simply spectacular Civil War stencil cover.

The cover in Figure 5 was sent from Westchester, Indiana, to a soldier in the 8th Indiana Cavalry, Company C, “with Kilpatrick.” It also bears an ornamented oval stencil

**TELL YOUR FAVORITE DEALER THAT YOU SEE
AND APPRECIATE HIS ADVERTISING IN**

The Chronicle



Figure 4. Crude, bold stencil address, apparently drawn in ink through the stencil template with subsequent pen touch-up after the stencil was removed. “BAKERSFIELD VT. NOV 25” CDS with matching “PAID.” This cover should have had a stamp affixed, but passed through the mails with no postage due assessed.

with the soldier’s name and unit (“J.W. BARTMESS, Co. C. 39th Reg. Ind. Vol.”) inverted at upper left. This partial stencil address may have been applied by the sender, but I think that the soldier added it on receipt, just to play with his stencil, which was certainly very attractive. The “Kilpatrick” reference was to General Judson Kilpatrick, known for his fearlessness and remembered as the first Army officer wounded in the war.



Figure 5. “WESTCHESTER IND. JUL 11” with damaged 3¢ 1861 stamp, addressed to soldier in the field: “Mr. J.W. Bartmess, [8th] Ind Cav, Co C, with Kilpatrick,” no town given. The inverted oval stencil within a spectacular double frame of leaves gives a different unit designation. It is not certain where this stencil marking was applied.

Among the rarest types of stencil addresses are those that include design elements forming an illustration. Figure 6 shows a stenciled address “RALPH ASHLEY, Co. A. 1st Ind. Heavy Art’y.” Here the creator of the stencil used the limited ornamentation available in the stencil punch kit to create a clever flag design; a less detailed variant is shown below



Figure 6. In this stencil address, ornaments have been cleverly used to create a flag design surrounding the addressee information: “RALPH ASHLEY Co. A. 1st Ind. Heavy Art’y” with the remainder of the address applied in manuscript. Manuscript postmark “Bushy Prairie Ind, Feb 18” with the year date canceling the 3¢ stamp. Illustrated stencil addresses like this are rare; but see also Figures 16 and 20.



Figure 7. The soldier who created this cover used his own address plate—modified with a manuscript “Mrs.”—to send a patriotic envelope to his wife. A double-circle “ALEXANDRIA VA APR 13 1863” ties the 3¢ 1861 stamp to a bronze Magnus Rhode Island “FOR THE UNION” design with a modestly ornamented stencil address.

as Figure 16. The delivery location for Figure 6 was added in manuscript: DeValls Bluff Arkansas, a strategic encampment on the White River. This cover was mailed from Bushy Prairie, Indiana, on February 18, 1865, near the end of the war. Clearly the stencil was prepared after the soldier enlisted and kept at home to be used on envelopes addressed to him.

As noted above, stencils on mail from soldiers could be used to provide the delivery address or to designate a return address. Either way, such envelopes could have been prepared in advance or created individually as needed.

Figure 7 shows a Magnus patriotic cover with a bronze design “FOR THE UNION” and an adjacent Rhode Island emblem. The 3¢ 1861 stamp was canceled at Alexandria, Virginia on April 13, 1863. The stencil address, ornamented with a few stars, reads “MINER FOX, BROADALBIN, FULTON CO. N.Y.” To this the soldier added in manuscript “Mrs.” We can here assume that this soldier carried the device with him during the war for use on his mail home. The added stars are unusual in a stencil address.

The two images in Figure 8 show both sides of an overall Magnus patriotic envelope. The multicolor front shows a dying soldier supported by an angel, a distant battle scene (at center) and the praying widow at home. This design takes up the entire front, so the sender applied the stamp and the ornamented stencil address (to a lady) on the reverse. The 3¢ 1861 stamp is tied by a Washington, D.C. circular marking dated November 9, 1863.



Figure 8. This decorated stencil address was applied to the reverse of the envelope (at left) because the address side (above) was taken up by a striking multicolored Magnus illustration of a dying soldier, his praying widow, a consoling angel and a distant battlefield.

The cover in Figure 9 bears a stencil address that was obviously prepared for correspondence to a soldier's wife, "Mrs. S.A. Livingston, Hurley P.O., Ulster Co., NY." A patriotic eagle and shield image, possibly cut from a patriotic cover, has been glued onto the envelope at left. The 3¢ 1861 stamp is tied by a double-circle "CAIRO ILL MAR 17 1862" marking. The writer was probably stationed there or lower down the Mississippi River. Most likely the stenciled envelope had been given to him before he left home or sent to him by mail. But he might have been carrying the stencil plate with him.

The cover in Figure 10, with a patriotic shield illustration and bold stencil address to "MRS. G.A. PACKARD, GAYSVILLE, VT" is one of a number of surviving stencil covers addressed to this individual. The "WASHINGTON D.C. MAY 26" postmark is strong but



Figure 9. Stencil address to "Mrs. S.A. Livingston, Hurley P.O., Ulster Co. N.Y." on an 1862 cover posted at Cairo, Ill., adorned with cutout patriotic eagle and shield.



Figure 10. "WASHINGTON D.C. MAY 26" double circle datestamp ties a 3¢ 1861 stamp to a patriotic cover with stencil address to "MRS. A.C. PACKARD, GAYSVILLE, VT."



Figure 11. Ornamented serpentine stencil address on a 3¢ 1861 cover from Washington, D.C. to “Mrs. Eveline Sutliff, Townline, Luzerne Co., Pa.”



Figure 12. Bold oversized lettering characterizes this crude stencil address from a soldier stationed at Nicholasville, Kentucky, site of the Camp Nelson supply depot.

not conclusive evidence that the cover was mailed by a soldier husband. Again, when and where the stencil was applied cannot be known.

Another envelope with stenciled address to a wife is shown in Figure 11. This very fancy address design, with serpentine lines and stars and other ornamentation above and below, could only be created by stencil. The text reads “Mrs. Eveline Sutliff, Townline, Luzerne Co., Pa.” The small Washington D.C. circular postmark is dated February 10, year not known.

One of the largest stencil addresses I have seen is shown in Figure 12, a cover with “T. MEEKER, EATON RAPIDS MICH.”—probably a male relative of a soldier stationed at Nicholasville, Kentucky, site of the Camp Nelson supply depot. The blue double-circle duplex marking is dated October 3, 1864.

A similar bold stencil address appears on the cover in Figure 13, which shows a small printed flag design at upper left. The stenciled address (“John F. Smith, Hollis, N.H.”) probably represents a brother or a father. The 3¢ 1861 stamp was postmarked in New Orleans in February, 1864.

A variant of the serpentine address stencil in Figure 11 is shown in Figure 14: a small, wavy, ornamented two-line stencil address that one might easily characterize as delicate, reading “Miss Faustina M. Williamson, Mercer, Me.” I would guess that Miss Williamson had these envelopes prepared and sent them to her soldier beau.

One of the Civil War expeditions with special cancellations was the Butler Expedition to New Orleans. Figure 15 shows a cover on which the 3¢ 1861 stamp is canceled by a “SHIP ISLAND MISS” straightline marking with manuscript date “May 12” (1862). The table (page 255) in my book *Federal Civil War Postal History* tells that this postmark was used between March 27 and June 6 on mail from troops intending to capture New Orleans, this being the first day of the second period of its use (circular and manuscript postmarks were used April 30 to May 12). The fact that this cover bears a stencil address “Mrs. L.W.

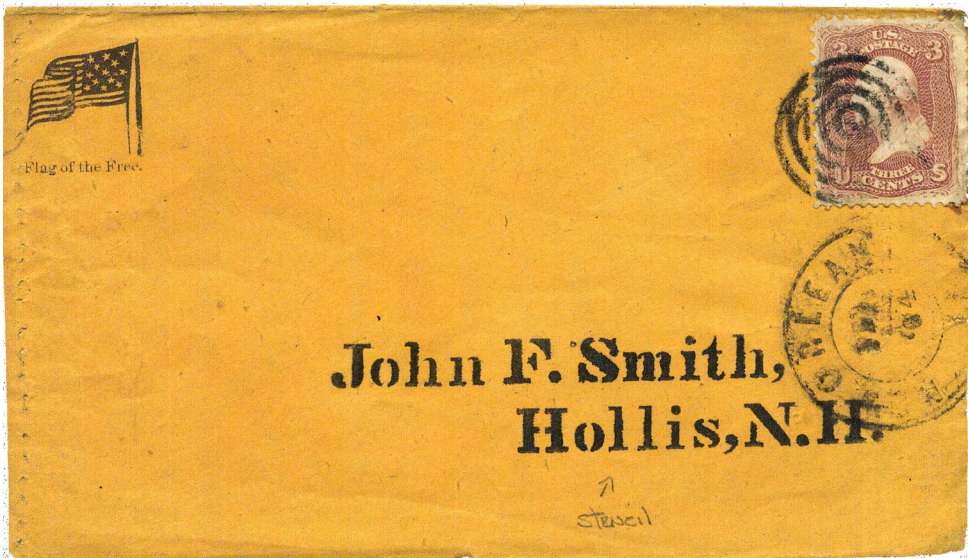


Figure 13. Simple stencil address to “John F. Smith, Hollis, N.H.” on a “Flag of the Free” patriotic cover postmarked at New Orleans in February, 1864.

Figure 14. Attractive serpentine stencil address on a cover sent from Washington, D.C. in 1864 addressed to “Miss Faustina M. Williamson, Mercer Me.”—probably a girlfriend who created this envelope for her soldier beau.



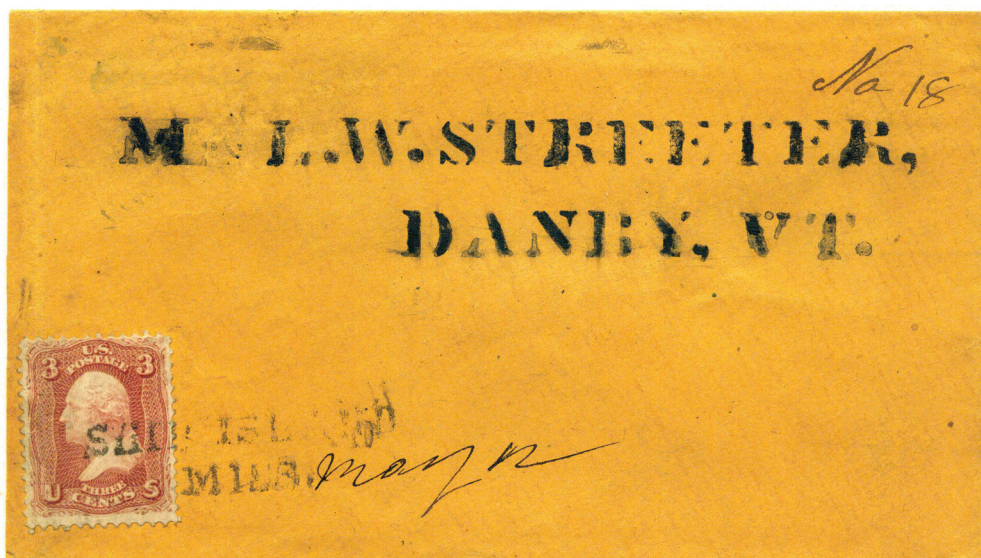


Figure 15. "SHIP ISLAND MISS" with manuscript "May 12" on 3¢ 1861 cover with stencil address to "Mrs. L.W. STREETER, DANBY, VT." The stencil was probably with the soldier. The last two letters in "Mrs" are faint and may not show clearly.

STREETER, DANBY, VT." suggests the soldier might have had the stencil with him. The "rs" in "Mrs" is very faint, but it's there. The "No. 18" at upper right is a receiving tally put on the envelope by the recipient.

Figure 16 shows a very unusual Civil War stencil cover, a flag-design address on a Lincoln patriotic cover. The addressee is "GEO. WHALEY, AMBOY CEN., OSWEGO CO. N.Y." and the 3¢ 1861 stamp was postmarked at Washington on March 6, 1864. This cover was probably prepared at home and sent to the soldier by a family member.



Figure 16. Another stencil (see Figure 6) on which ornamental devices have been used to surround the address with a flag design, here on a Lincoln patriotic cover franked with a 3¢ 1861 stamp and postmarked "WASHINGTON D.C. MAR 6 '64."

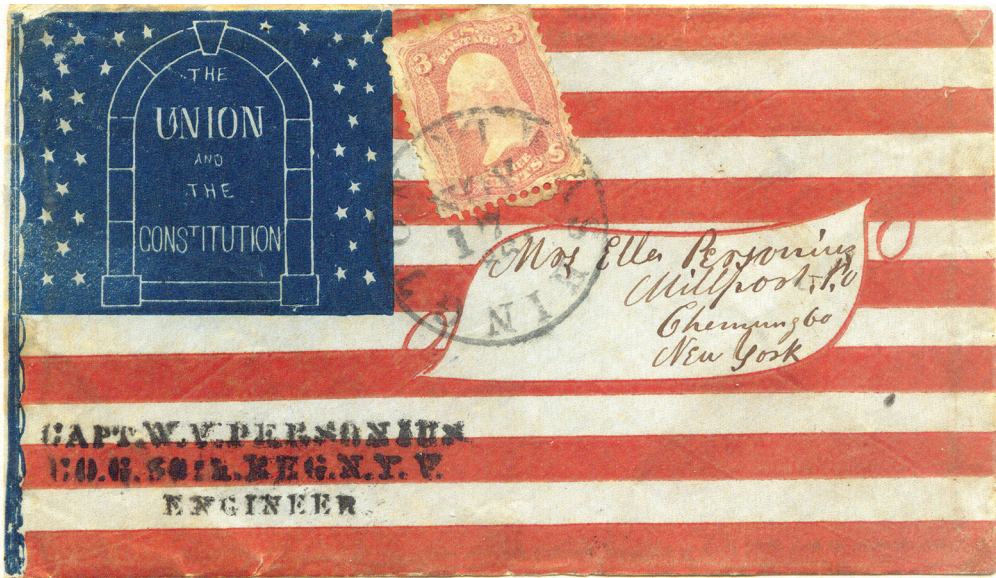


Figure 17. This stenciled return address—"CAPT. W.V. PERSONIUS CO. 6, 50th REG. N.Y.V. ENGINEER"—was applied away from the dark blue portion of the design. Patriotic "Union and the Constitution" flag envelope, with 3¢ 1861 stamp postmarked "WASHINGTON D.C. NOV 17 1861," addressed to the sender's wife in Millport, N.Y.

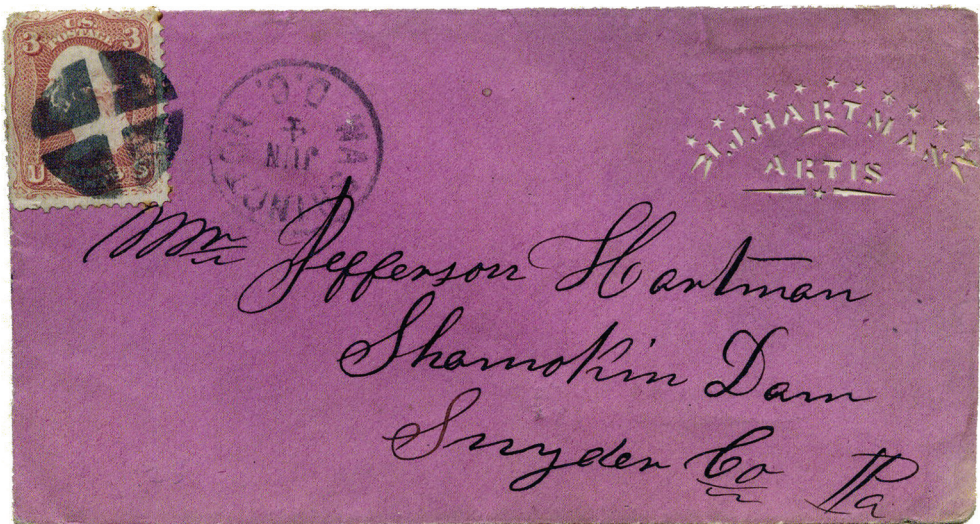
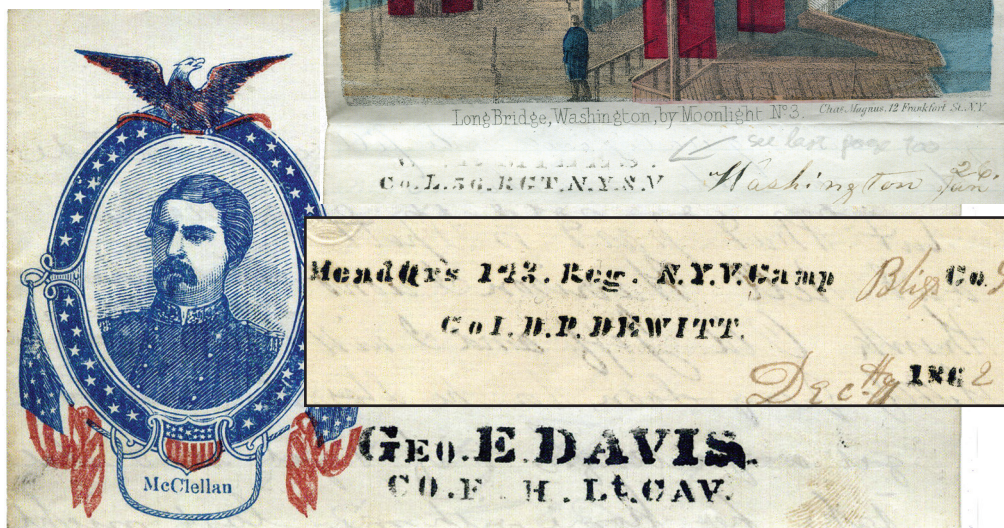


Figure 18. A mysterious marking: sent to Shamokin Dam, Pa., this purple glazed-paper envelope shows a stencil cutout at upper right: "I.J. HARTMAN/ARTIS," apparently the addressee. "WASHINGTON D.C. JUN 4" duplex ties the 3¢ 1861 stamp.

A second cover, not illustrated, is a similar Lincoln design with a stencil "C. BUTLER CO. H." on its reverse, a form of return cornercard. Stencils prepared for use as a soldier's cornercard are rare. Figure 17 shows an overall flag patriotic envelope with the stamp used at Washington, D.C. on November 17, 1861. The cover is addressed to the soldier's wife at Millport, New York, and bears a stencil return cornercard: "CAPT. W.V. PERSONIUS, CO. 6, 50th REG. N.Y.V., ENGINEER" struck at the bottom left, clear of the dark blue portion of the design. It is likely that the soldier applied the stencil at the time of mailing.

Figure 19. Montage showing a sampling of stencil use on three different letters from Civil War soldiers, bearing the stenciled names of soldiers or regiments. Such stencils must have been applied at the camps.



A final cover from a soldier (apparently), is the mysterious item shown in Figure 18. This is one of the most unusual stencil covers I have ever seen. This purple cover was sent to Mrs. Jefferson Hartman at Shamokin Dam, Pennsylvania. At the upper right it appears that a stencil punch has been used to create lettering on the front, but not on the reverse, of the envelope. The cutout result reads “I. J. HARTMAN ARTIS” with stars in an arc and other decorations. It can be read against the white paper of the enclosure. If the addressee is “Mrs.” Hartman (and not “Mr.” as some have read it) then the stencil cut-out could represent a return address. The “ARTIS” could mean “artist,” indicating that Hartman made stencils. Whatever its purpose, this cut-out must have been created before the cover was mailed. It would have been impossible to apply to just the front of the envelope after the envelope was sealed.

Figure 19 shows a montage of markings electronically clipped from three different soldier’s letters, illustrating different types of stencils that could be applied to soldiers’ stationery. Each shows the writer’s name or unit in stencil. The upper image is a Magnus hand-colored view of the Long Bridge across the Potomac in Washington (three different designs are known) with stencil strikes reading “Wm. R MILES, Co. L 56 RGT N.Y.S.V. [New York State Volunteers].” The strike on the letterhead beneath the image is incomplete; a clearer strike, from below the signature on the last page of the letter, has been enlarged and inset at upper right. Below it in Figure 19 is a patriotic lettersheet depicting General McClellan, struck with a bold stencil marking reading “GEO E. DAVIS CO. F., H. Lt. CAV.” This was obviously added by the writer, whose letter is datelined Fredericksburg, Virginia, August 3, 1862. Inset over the McClellan letterhead is a small portion of a letter that bears a sort of generic stencil letterhead: “HeadQr’s 122 Reg N.Y.V. Camp [blank] Co [blank] Col. D.P. DEWITT. [blank date] 186[blank]. This marking would have been available for use by all members of the unit.



Figure 20. Here used as a return address on the back of an envelope, this fancy spread-winged eagle and star design deploys stencil ornaments very creatively to adorn a soldier's name and regiment. Similar markings have been seen on other Indiana correspondence.

A soldier's stencil return address, applied on the blank back of a letter, is shown in Figure 20. This depicts a spread-winged eagle with 13 stars above the lettering "JOSIAH M. EPHLIN, Co A., 85th Reg., Ind. Vol." The lettersheet actually bears three strikes of this marking. The same eagle and 13 star design with stencil lettering for a different person, "G. W. MCGILLIARD Co. M 59th Reg. Whitesville, Ind." has been seen as the return address for a cover addressed to a male relative, perhaps the sender's father. Since both these stencils are Indiana uses, it seems likely that the stencil maker was a Hoosier too. Illustrated patriotic stencil designs are very unusual.

Stenciled business addresses on Civil War mail

The subject of return address advertising stencils of businesses will be the topic of another article since this category appears to have generated the largest number of stencil designs. Only one such stencil has been seen on a Civil War envelope, the cover depicted in Figure 21. This is a lawyer's cornercard of William Harmon of Mt. Carmel, Illinois. The cover was sent as a free frank to Lyman Trumbull, Republican Senator from Illinois during the Civil War era. Trumbull was co-author of the Thirteenth Amendment.



Figure 21. Stenciled oval cornercard for an Illinois attorney, on a patriotic cover with flag and globe design, sent "FREE" to Illinois Senator Lyman Trumbull.

Stencil markings of the U.S. Sanitary Commission

Stencils were applied to some envelopes by the U.S. Sanitary Commission, a private relief agency organization founded to help sick and wounded federal soldiers during the Civil War. Figure 22 shows a cover with with a three-line stencil marking within a rectangular border of ornaments, that reads: “Forwarded By U.S. Sanitary Commission.” Franked with a 3¢ 1861 stamp, the cover is addressed to Pennsylvania; the Washington duplex postmark is dated May 21, 1864.

Figure 23 shows a small envelope with a fancy stencil “Forwarded by U.S. Sanitary Commission” in a parallelogram. The use is again from Washington. The letter within is from from Bell Plains, Virginia, dated May 16, 1864. The letter was in a lawyer’s file containing information to justify a pension claim based on the soldier’s service. It was part of an original find made 60 years ago by my father—a garage filled with more than 125 crates of paper correspondence. This would appear to be an envelope and damaged stamp which the soldier obtained himself, which was then marked with the stencil when a representative took the letter from the field to Washington. Sometimes the envelopes and postage were furnished by the charitable organization.

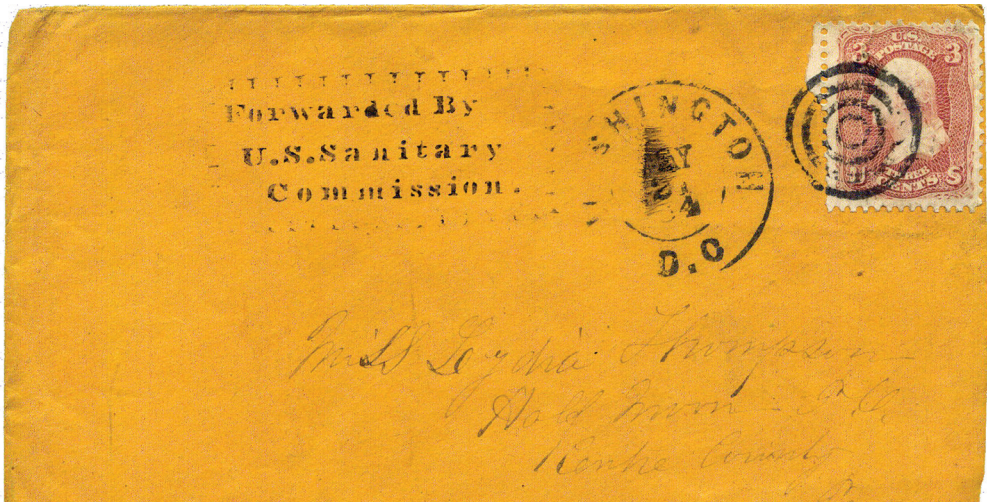


Figure 22. Stenciled three-line notation within a rectangular border: “Forwarded By U.S. Sanitary Commission,” on a cover mailed at Washington, D.C. on May 4, 1864.



Figure 23. The same legend with more decoration: “Forwarded by U.S. Sanitary Commission.” Posted one week before the Figure 22 cover, with defective 3¢ 1861 stamp and “WASHINGTON D.C. MAY 17 64” double circular date stamp.

A third type of Sanitary Commission stencil, a simple two-line marking (“U.S.SANITARY COMMISSION.”) appears on the cover in Figure 24. This might be an example of the charitable usage just mentioned, but it may simply represent another forwarded letter. The Washington duplex marking that ties the 3¢ 1861 stamp reads May 16. The notations “No. 122 Wilderness” are probably those of the recipient, who is referring to the Battle in the Wilderness which took place in May, 1864. It should be noted that all three of the stencil markings of the Sanitary Commission appear to be from 1864, most of them from May of that year.



Figure 24. “U.S. SANITARY COMMISSION” bold two-line stencil origin marking, on a 3¢ 1861 cover to Oaks Corner, N.Y. posted at Washington on May 16, 1864.



Figure 25. “SIGN. CORPS. U.S.A.” in stenciled lettering on envelope mailed with “PORT ROYAL S.C. JAN 27 1863,” “Due 3” and 3¢ 1861 stamp tied by target killer. The reference to the Signal Corps makes this an uncommon stencil cornercard marking.

A stencil organizational marking of a different sort appears on the cover in Figure 25: "SIGN. Corps U.S.A." as a cornercard stencil. The cover is postmarked "PORT ROYAL S.C. JAN 27 1863" and franked with a 3¢ 1861 stamp. The "Due 3" marking suggests the cover was overweight. The letter within is datelined Beaufort, South Carolina on January 26, 1862. The writer mentions that "the Signal Corps here will all go with the expedition [Butler's] the greater part of them on board the Gunboats ["Ironsides", "Montauk", and "Passaic"]." This is a very uncommon stencil cornercard marking.


Stencils were also used sparingly to provide endorsements on soldiers' letters. I illustrated two examples (Figures 7 and 8) in my article "Handstamped and Printed Certification of Federal Soldiers' Letters During the Civil War" in *Chronicle* 254.

Future articles in this series will discuss covers advertising stencil makers and their works; stencil markings used as return addresses on business correspondence; and perhaps other categories as well. ■



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NEW YORK FOREIGN MAIL ALL-OVER ADVERTISING COVERS

VICTOR KUIL

What are the elements of a beautiful cover? An array of strategically placed and well-struck markings. Stamps of varying denominations, from different issues and other countries creating a palette of color and design. This article surveys a small set of delightfully exquisite items, all-over advertising covers with New York Foreign mail (NYFM) cancels. The combination of an intricately carved cancel superimposed on a cover with a printed advertisement covering the entire front makes for an unusually eye-appealing item.

Advertising covers were normally used to promote merchandise or services to a local or national audience. They were not frequently sent abroad. Those with NYFM cancels are particularly difficult to find. Figure 1 shows an overall advertising cover that was sent to Germany on 13 June 1872 by Carl Winter, importer of fancy wooden carvings. The NYFM



Figure 1. 7¢ Bank Note stamp with a New York Foreign Mail fancy shield marking on an attractive overall advertising envelope sent from New York to Germany in 1872.

shield cancel, Weiss RE-E2 or Kirke 71-06-03-PIC, does not tie the stamp to the cover. The 7¢ ungrilled National Bank Note stamp (Scott 149) fully paid the direct rate to Germany and the New York post office applied an incomplete strike of the “New York Paid All Direct” red transit marking (Laurence NY-15, Hubbard/Winter 237). The cover traveled the



Figure 2. Strip of six 1¢ Bank Note stamps with a New York Foreign Mail fancy geometric killer on an advertising envelope sent from New York to Berlin in 1875.

Hamburg-American (Hapag) steamer *Holsatia* to Hamburg.

Figure 2 shows an all-over advertising cover from the American Sardine Company, addressed to Berlin, Germany. The well-struck NYFM cancels are Weiss ST-8P5 or Kirke 75-01-13-IGEO. The ship name endorsement is obscured by the strip of six Continental Bank Note 1¢ stamps, which fully prepaid the direct mail rate, which by then had been reduced by 1¢. The date of the New York transit cancel is clearly visible, Jan 14 (1875) and on that day only one ship left with mail, the Hapag *Suevia*, which arrived in Plymouth on January 25 and continued via Cherbourg to Hamburg. The *North Atlantic Mail Sailings* book by Hubbard and Winter does not list the arrival dates in Cherbourg or Hamburg, but it is generally assumed that there is one-day difference between these short hops, so the arrival dates in Cherbourg and Hamburg were likely January 26 and 27 respectively.

This Hamburg arrival date should raise an eyebrow because the cover had still quite a distance to travel to Berlin where it was backstamped on January 28. Not impossible but a very tight fit. The other eyebrow should be raised as well after a closer look at the “New York Paid All Br[itish] Transit” (Laurence NY-18, Hubbard/Winter 122) marking, which indicates intended transit through Great Britain. Was the cover taken off in Plymouth and transported in a closed mail bag with other mail to Germany via a different route? In that case, it was underpaid by 1¢. Underpaid covers would typically receive an auxiliary marking in New York with text such as “Insufficiently Prepaid,” and a German postal employee would write in crayon the amount due from the recipient in silbergroschen plus the penalty, and mark the cover with a boxed “Unzereichend frankirt” marking, all of which were required by the treaty of 1867.

It is likely that the Figure 2 cover fell victim to a sorting error in New York and left the *Suevia* in Plymouth for Germany in a closed mail bag. In that case, it travelled by rail from Verviers, Belgium to Cologne (Köln or Koeln), Germany, where the mail was sorted on the German post office on the train. This would be the route taken by direct mail covers. The cover now had extra time to reach Berlin. The street address, 17 Carlsbad is apparently in error. The street name in German is written as “Karlsbad.” It appears that the street number was not correct either. It should have been 141, which was written on the cover by a postal employee. The back of the cover has no postal markings, other than a Berlin arrival stamp.



Figure 3. 1¢ and 7¢ Bank Note stamps with New York Foreign Mail geometric killer on an overall advertising envelope sent from New York to Switzerland in late 1874.



Figure 4. 6¢ Bank Note stamp with New York Foreign Mail circle of wedges cancel, on an overall advertising envelope with the corner cachet of the New York World, sent to Downpatrick, in northern Ireland, in mid 1870.

Figure 3 shows a third NYFM all-over cover, dated 15 December 1874. The 7¢ and 1¢ stamps paid the direct-mail treaty rate to Switzerland via Germany. The cover was sent by Benziger Brothers, a publisher and importer, and is wonderfully illustrated with an ornate goblet. The cover was transported by the Eagle line *Schiller*, which arrived in Hamburg on December 27. The cover then traveled to Zurich where it was marked on December 29. The NYFM cancel is Weiss GE-C1 or Kirke 74-11-25-IGEO.

The all-over advertising NYFM cover illustrated in Figure 4 went to Downpatrick, south of Belfast in northern Ireland, with a New York exchange office marking dated 27 July 1870 (Laurence NY-3). The 6¢ large Bank Note stamp paid the direct-mail rate be-

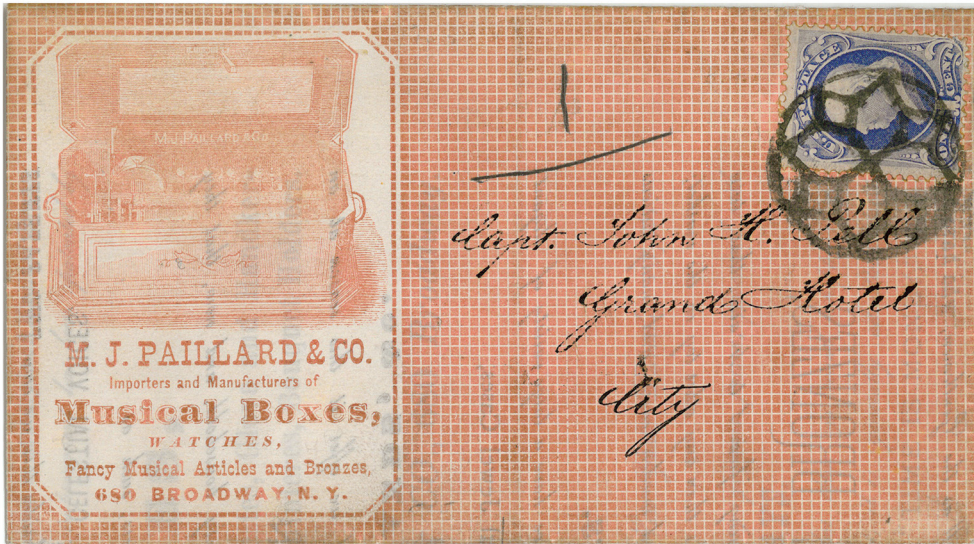


Figure 5. Fancy geometric New York Foreign Mail marking, circa 1874, cancelling a 1¢ Bank Note stamp on a cover addressed for local delivery that was apparently misrouted through the foreign mail office. The wood engraving in the corner tablet shows a wind-up music box, a popular source of home entertainment during this era.

tween Great Britain and the United States. The cover is from the newspaper *The World*. It traveled on the first voyage of the Guion steamer *Wisconsin* and arrived August 8 in Queenstown, Ireland. The cancel is of a mundane wedge type, probably Weiss TR-W11. This reduces its attractiveness, but the diminishment is more than compensated by the all-over design. This cover is illustrated in the Weiss book.

Figure 5 shows an all-over illustrated cover with a NYFM cancel but with a domestic destination. As such, this is not a true New York Foreign Mail cover. Sent by M.J. Paillard & Co., “Importers and Manufacturers of Musical Boxes, Watches, Fancy Musical Articles and Bronzes,” the cover is nicely illustrated with a wood engraving of a wind-up music box. It was sent to the Grand Hotel in New York City, which was built in 1868 and still stands, listed in the National Register of Historic Places.

The Figure 5 cover likely ended up by mistake in a stack of envelopes that was processed in the foreign mail department. After the 1¢ stamp was canceled, the mistake was recognized and the cover was sent back to the domestic mail department. The cancel is type Weiss GE-EN6 or Kirke 74-10-17-IGEO. This cover is also illustrated the Weiss book. But all illustrations in that book are in black and white and the real beauty of these covers can only be appreciated when they are exhibited, or pictured in full-color illustrated articles such as this one.

It is quite possible that more NYFM all-over advertising covers exist. If a reader knows of such a cover, I would appreciate receiving a scan at w.v.kuil@hccnet.nl.

Acknowledgements

Thanks to Nicholas Kirke for the pictures in Figures 2-5, from covers in his collection; to Richard Frajola for hosting scans of these covers on the PhilaMercury website; and to Dwayne Littauer for his analysis of the American Sardine Company cover in Figure 2. ■

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1875 2c, 5c & 8c set of three trial colour die proofs. One of two known sets. Sold for \$54,625 (October 2016)



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Introduction

For many years, students of classic U.S. stamps have patiently assembled marginal markings, plate cracks, and even entire plate reconstructions utilizing mostly used copies from adjacent positions but different sheets. Sometimes, it is possible to reunite adjacent positions from the same sheet. Two relatively recent *Chronicle* articles described this phenomenon.

Through a digital reconstruction, James A. Allen was able to show that on the famous Hirzel double-weight cover to Christiana, Norway, a vertical block of six and a vertical strip of three of the 12¢ 1851 stamp could be reassembled as a block of nine.¹ And Matthew Kewriga was able to reconstruct the lower left quadrant of the 2¢ Continental of 1873 by assembling blocks of 12, 16, and 24 of the trial color plate proof in black, India paper mounted on card, which had come to him in the same auction lot.²

Posing the ultimate challenge, though, is to reunite stamps from adjacent positions on the same sheet which long ago were adopted out to different collectors.

In the area of Official stamps, this sort of fortuitous reunion has been heretofore described only once, when George G. Sayers, the grand master of constant plate varieties on Official stamps, was able to reunite an unused vertical pair of the 90¢ Post Office, showing the stray fiber varieties at Positions 9 and 19.³ William Mooz, in a seminal article about the scissor-separated sets of the Official Special Printing stamps, was able to demonstrate that sheets of all values of each department were stacked and cut in a single operation. Because of “cutter draw,” the cuts became increasingly inaccurate and non-orthogonal downwards through the stack, resulting in wretched copies with badly clipped perforations. In his article, Mooz illustrated an impressive set of Agriculture special printings with corner selvages all from Position 91, except for the 12¢ value, which was a substitute.⁴ Some years later, in a follow-up article, he was thrilled to announce the discovery of the missing 12¢ from Position 91, selvages intact, which came to him via an eBay auction of items from an old-time European collection.⁵ This is the philatelic equivalent of filling an inside straight! Mooz has a large reference collection of Official Special Printings, and he has been able to reunite adjacent “deplorables” based on centering and the maddening angled scissor-cuts.

Having collected U.S. Official stamps for over 35 years, persistence and diligence have allowed me on a very few occasions to facilitate the joyous reunion of long-lost siblings, standing aside with watering eyes as hugs are exchanged in the international terminal. In this article, I will describe four quite different examples of varying importance. Not worth mentioning are those little shudders of pleasure experienced when sorting through a

glassine of used stamps and discovering two War stamps—a Fort postmark on one, the associated killer on the other—which once constituted a pair, and can now be rejoined—“sensibly reinforced,” of course.

Accordion pleats on the 90¢ Navy

The arresting and popular printing variety often called a “preprinting paper fold” (PPF) is not commonly found on Official stamps. No examples have ever been reported on any value of the Justice stamps, and only a single copy has ever been found on an Agriculture stamp. I prefer a variation of the French term *pleat accordean* because the true nature of this variety is a double zig-zag fold. I once contemplated writing an article about this variety on Official stamps, but the acknowledged expert, John Hotchner, was unable to refer to me a definitive article that explained their cause. I abandoned the idea, because I have no experience as a printer and also because we don’t know exactly what kind of mangle press the Continental Bank Note Company was using. It would be crucial to know whether the dampened blank stamp paper was draped over the inked plate by hand, or whether it was fed down by an overhead mechanical armature. Nevertheless, I still believe that the basic cause was an air pocket or ripple between the stamp paper and the inked plate which got ironed into a pleat by the impression cylinder.



Figure 1. These two unused 90¢ Navy stamps, having long gone their separate ways, were reunited after many years by virtue of a very distinctive preprinting paper fold. Plate 106, Positions 1 and 2.



Figure 2. Preprinting paper fold on a used pair of the 12¢ War stamp. Varieties of this nature are very scarce on United States Official stamps, and only a handful of multiples is known.

Figure 1 shows a reconstructed pair of the 90¢ Navy, Positions 1 and 2 on Plate 106. The stamp on the left is clearly Position 1, evidenced by the wide left and top margins and confirmed by the distinctive short transfer at upper left. I wrote about this stamp soon after it came into my possession (from a Ventura Stamp Company net price sale), because it is very unusual to find an Official stamp that exhibits both plate and printing varieties.⁶ More than 20 years later, the stamp on the right surfaced in an auction lot of mediocre unused Navy stamps.⁷ Because of the centering and the slightly angled accordion pleat, I reasoned it was most likely the adjacent stamp, Position 2. Presumably the stamp to the right, Position 3, were it ever to turn up, would show a continuation of the pleat.

Multiples of Official stamps, whether used or unused, showing continuous pleats are quite scarce. Figure 2 shows a used pair of the 12¢ War with a dramatic horizontal pleat across both stamps. This was acquired from William Langs, and I had to pay dearly, because Langs, having dealt in PPF’s for many years, knew this was an unusual item.

The Robert L. Markovits collection had a striking right margin block of four the 2¢ Navy greenish black trial color plate proof on wove paper, with vertical pleats affecting

three stamps.⁸ The Chesapeake collection of proofs and essays had a similar imperforate block of five with pleats affecting three stamps.⁹ I am not aware of any other examples on multiples of Official stamps.

3¢ Treasury double impressions

Figure 3 illustrates a mint plate number and imprint strip of the 3¢ Treasury stamp, from the right pane of Plate 29, Positions 2-7. The purpose of this is to demonstrate that on a properly printed sheet, there is a substantial separation—2.5 millimeters—between the bottom of the imprint and the top of the stamps at Positions 4-7.

In contrast, Figure 4 shows two striking used 3¢ Treasury stamps from Positions 6R and 7R, in which the imprint appears to sit right on the top framelines. The left stamp was certified as a double impression in 1998 (APS Certificate #113777). After it came into the possession of Robert L. Markovits, I wrote about it in this forum in early 2003.¹⁰ The Markovits collection was sold at public auction about a year later, and this stamp—with



Figure 3. Plate number and imprint strip of the 3¢ Treasury, Plate 29, Positions 2-7.



Figure 4. 3¢ Treasury stamps, Positions 6R and 7R, rejoined via matching double impression of Bank Note company imprint at top. Left stamp courtesy Lester Lanphear.

a description referencing my article—was sold for \$4,675 (hammer price of \$4,250 plus buyer's commission) to my friend and colleague, Lester C. Lanphear III.¹¹

The right stamp in Figure 4 turned up on eBay this spring. As it turned out, I wasn't the only one who noticed its oddity, since it got bid up to \$560. (Luckily, Lanphear was out of the country.) This was well below my high bid, but I was tempered in my enthusiasm because in recent years, there has been some controversy at the Philatelic Foundation about what constitutes a certifiable double impression. Soon after this auction concluded, Bernard Biales posted an image of the eBay listing on Richard Frajola's chatboard. A spirited discussion ensued about how double impressions occurred in the printing of the large Banknote stamps, with Richard Drews and Ken Lawrence—both with personal experience of the printing trade—weighing in helpfully.¹² The conclusion was that (as noted above) we don't know exactly what sort of press the Continental Bank Note Company was using. Having written three times before in these pages about double impressions on Official stamps, I am reluctant to speculate once again and be confirmed a total dunderhead.¹³ What seems obvious is that the first aborted pass printed the imprint clearly, and lateral pressure from the impression cylinder caused a faint printing in the top of the first row of stamps. The misfeed was backed out and the paper repositioned 2.5 mm north on the plate. If the top selvage were intact on these stamps, one would see two distinct printings of the imprint, the second above the first.

This misprinted sheet of 200 would have shown this dramatic error on both left and right panes, eight stamps in all. It seems remarkable that two of those eight stamps have even survived, let alone from adjacent positions, and postally used no less. (I should note in passing that there was another 200-subject plate of the 3¢ Treasury, Plate 33, with the imprints entered in more or less the same positions, so the two stamps in Figure 4 could be from either Plate 29R or Plate 33R).

With respect to the controversy at the Philatelic Foundation regarding double impressions, certain stamps that had previously been certified as double impressions have been recertified as “kiss” impressions—literally, the kiss of death. Something like this happened on an unused copy of the 3¢ War on soft paper (O116b) from the Lobdell collection, which threw certain advanced collectors into a tizzy, because the other known examples (just a few exist) derive from the same sheet and are virtually identical. This copy, ex-Markovits, had been hammered down for the full catalog value of \$6,500.¹⁴ Doing a power search on the Siegel website for double impressions, I read through the various auction lot descriptions and took hope from a 2012 comment that the Foundation has clarified its position on what exactly constitutes a double impression. Yet I am told that submitted stamps are still evaluated on a case-by-case basis, and that no new policy with hard-and-fast rules has been established. I suppose the strength of the two impressions and the degree of separation must meet a subjective standard of visual impressiveness (“seeing double”) to earn the coveted “double impression” appellation.

I submitted the right stamp in Figure 4, along with supporting documentation, to the Philatelic Foundation in early September, 2017, naively paying a surcharge for priority service. When I called some weeks later to inquire about its status, I was told that it was still under review, and that it was foolish to have paid for priority service unless the item was a “slam dunk.”

Apparently, from the PF perspective, I should have been assessed a technical foul for blatant overconfidence.

Finally, the day before Christmas, I received the stamp back, with PFC 547,809, stating the stamp is a genuine O74a, “used, double impression, position 7R, showing small part of the imprint doubled at top left.”

“O frabjous day! Callooh! Callay! He chortled in his joy!” Lewis Kaufman, who has headed the team of experts at the Philatelic Foundation since 2004, advised me that he

has now developed a personal position paper to help in evaluating controversial “double impressions” such as this one.

15¢ Agriculture imprint block

Figure 5 shows an imprint block of ten from the upper left of a 15¢ Agriculture sheet. The selvaige at the left has been removed, and the plate number stamp (105) from Position 6 is missing. The left block of six and the right block of four were offered some years apart in two different Ivy, Mader auctions in the 1990s. Any fool can tell that based on the centering of the stamps, the perforation line-up and the matching height of the top selvages, these two blocks were once attached. There are three recorded imprint and plate number strips of the 2¢ Agriculture, four recorded imprint and plate number strips or blocks of the 3¢ Agriculture on hard paper, plus one strip and even a complete intact sheet of the 3¢ Agriculture on soft paper (O95). The 15¢ Agriculture imprint block in Figure 5, despite being rejoined and missing the plate number, still carries some importance, because it is the only surviving position multiple of any of the other Agriculture values (1¢, 6¢, 10¢, 12¢, 15¢, 24¢, 30¢). In the current marketplace, with classic multiples being broken up to extract well-centered, never-hinged copies that will grade highly, rejoining mint multiples is a romantic rear-guard action, cost-effective only when the stamps are off-center.



Figure 5. Rejoined imprint block of ten of the 15¢ Agriculture stamp. Prior to reunification, this was a block of six (left) and a block of four.

Detroit registry and New Orleans geometric cancellations

Occasionally, Official covers turn up with a stamp missing, but I am not aware of a single instance where the exact missing stamp was found and reattached to the cover on which it originated. This would entail threading a camel through the eye of a needle buried in a haystack. Richard Frajola famously did it once on an 1869 cover from Hiogo, Japan to Quebec, that was in the John Juhring collection.¹⁵

As an avid and long-time collector of off-cover used Official stamps with distinctive cancellations, I have been able several times to obtain from different sources stamps

that clearly originated on the same cover. Figure 6 shows 12¢ and 3¢ Interior stamps with overlapping strikes of a double circle “Detroit, Mich. Registered” postmark, dated September 5, 1881. On what sort of cover did these stamps originate? This is after the use of penalty envelopes was extended to field offices (May, 1879), but before the Attorney General’s opinion that field office correspondence with private citizens required supplemental postage (January, 1882). During this time frame, a registered penalty envelope would have required only a 10¢ Official stamp to pay the registry fee. Therefore, these stamps most likely were applied to a non-penalty official-business envelope. The 15¢ in stamps shown here overpays a single-weight registered cover (13¢), so unless this was a convenience overpayment, this might have been a double-weight cover (16¢) with an additional 1¢ stamp yet to be found. Who knows, it might turn up, but there’s nothing proactive—like putting a digital image of a 1¢ Interior stamp on a milk carton and waiting for the leads to come in—that will speed up the recovery.



Figure 6. 12¢ and 3¢ Interior, reunited via strikes of a Detroit registry mark.

Figure 7 shows four 12¢ War stamps with identical New Orleans geometric cancellations—a circle of eight “V’s” with forked ends. The single stamp on the left has the best strike, along with a small portion of the duplexed circular datestamp. This stamp clearly mates with the used strip of three on the right, by centering, perforation alignment and the



Figure 7. Rejoined strip of 12¢ War stamp with distinctive New Orleans cancellations.

continuity of the first killer strike across the join. The stamps in the strip show diminishing clarity of glancing killer strikes, as the clerk angled his device to avoid canceling the stamps with the CDS. The 48¢ in total postage is a 16 times the basic 3¢ domestic rate, so these stamps probably originated not on a letter but on a package label. I acquired the two components of this rejoined used strip maybe ten years apart from different sources.

War stamps on pieces from the same package wrapping

For the last couple to arrive at our family reunion, I present two pieces from the same package wrapping, acquired 20 years apart. The top item in Figure 8 is a trimmed piece with five 7¢ War stamps, two pairs and a single, on a bit of a package label. The 7¢ War stamp, along with the other 7¢ Official stamps of 1873, was rendered obsolete by the GPU convention of 1875, with a new standard 5¢ foreign rate. No covers survive showing any of the 7¢ Official stamps paying the 7¢ closed-mail rate to Germany that the stamps were intended for. In Washington, mail clerks at the great departmental headquarters tended to

use 7¢ stamps with 2¢ stamps to pay triple-weight postage in a clever way, or in combination with 3¢ stamps to pay the 10¢ registry fee or 10¢ postage on double-rate UPU covers.

The bottom item in Figure 8 is another larger piece from the same package wrapper, ex-Lobdell.¹⁶ This one bears nine 7¢ War stamps (four pairs and a single), a 30¢ War, and a 90¢ War. The two pieces share the same manila wrapping substrate, multiple strikes of the same negative square in a circle killer, and the same indistinct Newport, Rhode Island postmarks. Taken together, the total postage on this package was at least \$2.18: there is no way of knowing if other pieces with more stamps are missing.

There survive two package labels from Mobile, Alabama with 24¢ and 90¢ War combination frankings. The one in Lanphear's exhibition collection bears four 24¢ stamps and two 90¢ stamps, for a total postage of \$2.76, the highest War Department franking known. The two pieces illustrated in Figure 8 collectively constitute the second highest War franking reported. What is of particular interest is the clerk's assiduous determination to make use of his leftover 7¢ War stamps, probably curling up in his desk drawer since the initial distribution in 1873. Only three 7¢ War covers are recorded, all of them legal-sized, 2¢ + 7¢ combinations paying triple domestic rate, with two formerly in the possession of David Lobdell.¹⁷ The crummier one, with a badly torn 2¢ stamp, had been bought from a William Weiss auction. Lobdell once told me he intended to burn it but relented, and I'm glad he did, because it now resides, its magnificent ugliness unretouched, in my collection. A used 7¢ War block surfaced in an auction this spring, but it comes from a disreputable source, an auction years ago that contained many improbable Official used blocks, most of them bearing clearly fake cancels.¹⁸



Figure 8. Two pieces cut from the same package label. At top: Five 7¢ War stamps, with Newport, Rhode Island, circular datestamps and distinctive circular killer. Below it: Nine more 7¢ War stamps, along with single copies of 30¢ and 90¢ War stamps, same circular datestamp and killers, on the same label stock and substrate.

Conclusion

In the process of building an advanced specialized collection over a long span of time, a collector must cultivate patience. He will soon learn that certain key items he covets are closely held, and that to ever own them may require a certain distasteful calculation of morbidity: “Waiting for Godot to Die,” to paraphrase Samuel Beckett. In recent years, a number of important and previously unrecorded Official covers have surfaced in unlikely places, mostly in obscure European auctions. I intend in the near future to publish an article about these covers, since specialists in this area have long relied chiefly on the auction catalogues of famous name sales and may not be aware of covers that have no significant provenance. And before this article goes to press, an auction will have been held where a selection of long-lost important Official covers will have finally come back into the light, having been moldering in the safety deposit boxes of heirs for many years.¹⁹ In past census articles, I’ve agonized over whether to include covers that have not been seen for 70 years or more, but colleague Lanphear always advocated strongly for their inclusion. His wisdom that they might yet turn up has been confirmed, when covers not seen since the 1933 sale of the Congressman Ernest Ackerman collection now suddenly reappear out of nowhere.

Acquiring a previously known item may be sweet, but making a new find can be even sweeter. Few of the items discussed in this article would qualify as world-class rarities, but reuniting them has brought me a sort of matchmaker’s satisfaction. If nothing else, it demonstrates that paying attention for many years while sifting through the dross of dealers’ back-up stocks and eBay listings does, in rare instances, pay off. It also affirms that making connections, both in our hobbies and in life in general, helps give meaning to our journey. In this article, all the items illustrated are from my own collection, except (as noted) the left copy of the 3¢ Treasury double impression in Figure 4. I am indebted to Lester C. Lanphear III for reviewing a draft of this article.

Endnotes

1. James Allen, “Proof of Existence of the 1851 12¢ Plate I Early,” *Chronicle* 244 (November 2014), Figure 5, pg. 321.
2. Matthew Kewriga, “Major Double Transfer on the 2¢ Jackson Stamp of 1873,” *Chronicle* 221 (February 2009) Figure 4, pg. 59.
3. George G. Sayers, “The 1873 Official Stamps: Roll-to-Plate Transfer Defects from Foreign Fibers,” *Chronicle* 212 (November 2006), Figures 2 and 3, pg. 280.
4. William E. Mooz, “Scissor Cutting of the 1875 Special Printing Issues,” *Chronicle* 183 (August 1999) Figure 8, pg. 183.
5. William E. Mooz, “Unique Set of Agriculture Department Special Printings,” *Chronicle* 208 (November 2005) Figure 2, pg. 305.
6. Alan C. Campbell, “Varieties of United States Official Stamps,” *Chronicle* 171 (August 1996) pp. 183-189.
7. Kelleher Auctions, Sale 701, lot 4301 (June 23, 2017).
8. “The Robert L. Markovits Collection, United States Official Stamps, 1873-1884,” Matthew Bennett, Inc., Sale 273 (February 7, 2004), lot 3300.
9. Matthew Bennett International LLC, Sale 300 (March 14, 2006), lot 362.
10. Alan C. Campbell, “A New Double Impression of the 3¢ Treasury,” *Chronicle* 197, February 2003.
11. “The Robert L. Markovits Collection, United States Official Stamps, 1873-1884”, *op. cit.*, lot 3179.
12. www.philamercury.com, Board for Philatelists, May 2-5, 2017.
13. Alan C. Campbell, “3¢ Treasury Double Impression,” *Chronicle* 171; “24¢ Interior Double Impression,” *Chronicle* 176; “3¢ Treasury Double Impression,” *Chronicle* 197.
14. Robert A. Siegel Auction Galleries, Sale 1003, December 15-17, 2010, lot 5453. I was not able to examine the previous certificate, but the new certificate number for a “kiss impression” is PFC 494,066. A much older (and baffling) certificate for this stamp (PFC 36,374) had labelled it a “double transfer.”
15. Michael Laurence, “Frog Turns Prince,” *Chronicle* 109 (February 1981), pp. 53-54.
16. Robert A. Siegel Auction Galleries, Sale 1003 (December 15-17, 2010), lot 5467.
17. *Ibid.*, lots 5508 and 5514.
18. Daniel F. Kelleher, Sale 459 (April 9, 1954), lots 192-222.
19. Schuyler Rumsey, Sale 76 (December 13, 2017), lots 257, 259, 261 and 262. ■



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THE BERMUDA-ANNAPOLIS PACKET: AN UPDATE

JULIAN H. JONES

The Falmouth-Bermuda-Annapolis route for mail to the United States by British packet was in effect for just nine months between January and September 1827.¹ Before January 1827, the Falmouth packet served New York directly via the Falmouth-Halifax-New York and return service. From January 1827, the mail for the United States and the despatches for the British Minister in Washington, were put off at Bermuda en route to Halifax. The packet then returned to Falmouth directly from Halifax.

Samuel Cunard, born in Halifax, obtained the British contract to carry mails from Bermuda to Annapolis using two brigs, the *Susan* and the *Emily*. Return mail from Bermuda to Falmouth was carried by the home-bound Mexico-Havana-Bermuda-Falmouth packet. The Bermuda-Annapolis service was little used and proved too expensive to maintain. American-based sailing ships crossed the North Atlantic from British ports much more frequently than the monthly British packets and carried many more letters for New York and other U.S. destinations. The Bermuda-Annapolis route was abandoned after only nine months. The last sailing of this service left Falmouth on September 12, 1827.²



Figure 1. Folded letter from Dublin, April 10, 1827, addressed to New York. Carried to Bermuda by the Falmouth mail packet *Tyrian* and to Annapolis by the Cunard brig *Susan*. The 2/7 payment in Dublin paid British charges to the United States port of entry. U.S. postage of 20³/₄¢ was due from the New York addressee: 2¢ ship fee plus 18³/₄¢ for the 150-400 mile rate from Annapolis to New York City.

Figure 1 shows an April 10, 1827 letter sent from Dublin via Falmouth to Bermuda and then by the Cunard brig *Susan* to Annapolis, whence it was sent to New York. The outstanding feature of this cover is that it was sent on one of the nine Falmouth-Bermuda voyages that carried mail intended to go to the United States via Annapolis. This is one of 11 such covers reported.³

At Dublin this single-rate cover was stamped PAID/10 AP 10/1827 and the prepayment was indicated by a faint manuscript “2/7.” This was made up of: Dublin to Holyhead, 2d; Holyhead to Falmouth, 1s 2d; Conway Bridge toll, 1d; packet letter abatement (rebate), 1d; and Falmouth packet letter fee to Annapolis, 1s 3d; for a total British charge of 2s 7d.⁴

On arrival at Annapolis, the cover was marked ANNAPS. MD./JUN 22, SHIP and manuscript 20¾. The 20¾¢ postage due in the United States consisted of the 2¢ ship letter fee plus 18¾¢ postage (for a distance of 150-400 miles) from Annapolis to New York.

The British packet rate to Falmouth of 1s 3d plus inland postage less 1d was in effect from 1812 until 1839; the inland rate for more than 400 miles of 1s 2d applied from July 1812 to March 1839. The U.S. incoming ship letter fee of 2¢ per letter applied from May 1799 to June 1863; the U.S. inland rate for 151-400 miles of 18¾¢ applied from May 1825 to July 1845.

From the Dublin and Annapolis postmark dates on the Figure 1 cover, it appears that the letter missed the April 13 sailing of the Falmouth packet *Emulous* and was carried on the packet *Tyrian*, which departed Falmouth May 5, arrived in Bermuda in early June, and left for Halifax on June 12.⁵ The Cunard brig *Susan* departed Bermuda June 13 and arrived in Annapolis on June 22.⁶ This data is further supported by the newspaper report in the June 25, 1827 *Baltimore Gazette and Daily Advertiser* shown in Figure 2.

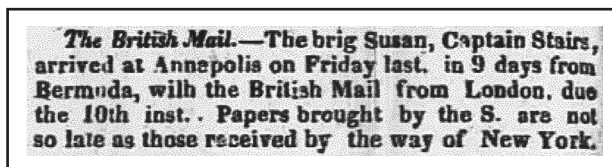


Figure 2. From page 2 of the June 25, 1827 edition of the *Baltimore Gazette and Daily Advertiser*, notice reporting the June 22 arrival of the brig *Susan* from Bermuda.

Exact dates for the arrival of the packet in Bermuda are not recorded as Luddington could not find the relevant issues of the *Bermuda Gazette* in the Bermuda Library or of the *Maryland Gazette* and the *Maryland Republican* in the Annapolis State Hall of records.⁷ The Figure 2 report from the *Baltimore Gazette* would put the Falmouth packet arrival in Bermuda at June 10-13.

From Annapolis, British government despatches were carried by courier to Washington on the scheduled mail coach. The regular mails entered the United States postal system at the Annapolis post office, where they were treated as ship letters and sent on to their destinations. As there was no postal treaty between the United States and Great Britain at that time, the packet postage paid only for carriage from Britain and Ireland to the U.S. port of arrival.

Endnotes

1. Richard F. Winter, “British Packet Service to Annapolis, Maryland,” *Chronicle* 130 (May, 1986), pp. 111-13.
2. Luddington, M.H., “The Bermuda-Annapolis Packet,” *The Philatelist and PJGB*, Vol. 2 No. 6, November/December 1982, pp. 250-52.
3. Personal correspondence with Richard Winter, September 22, 2017.
4. Colin Tabear, *United Kingdom Letter Rates Inland and Overseas 1635 to 1900, Second Edition* (HH Sales Ltd., Bradford, England, 2003), pg. 39.
5. J.C. Arnell & M.H. Luddington, *The Bermuda Packet Mails and the Halifax-Bermuda Service, 1806-1886*, Postal History Society, 1989, pg. 43.
6. Luddington 1982, *op. cit.*, pg. 252.
7. *Ibid.*, pg. 251. ■

A WRAPPER WITH A MESSAGE

ROBERT S. BOYD

A recent Schuyler Rumsey auction included the newspaper wrapper shown in Figure 1. The red PAID ALL indicates it was sent from New York, although its origin is uncertain. The boxed blue Prussian paid-to-the-border marking (“Franco Preuss.resp.Vereinsl.Ausg. Gr.”) identifies it as having been sent by Prussian Closed Mail (PCM) about 1865.¹ Richard F. Winter described the postal markings of this wrapper in his comprehensive work *Understanding Transatlantic Mail Volume 2*, pages 1002-1003.²

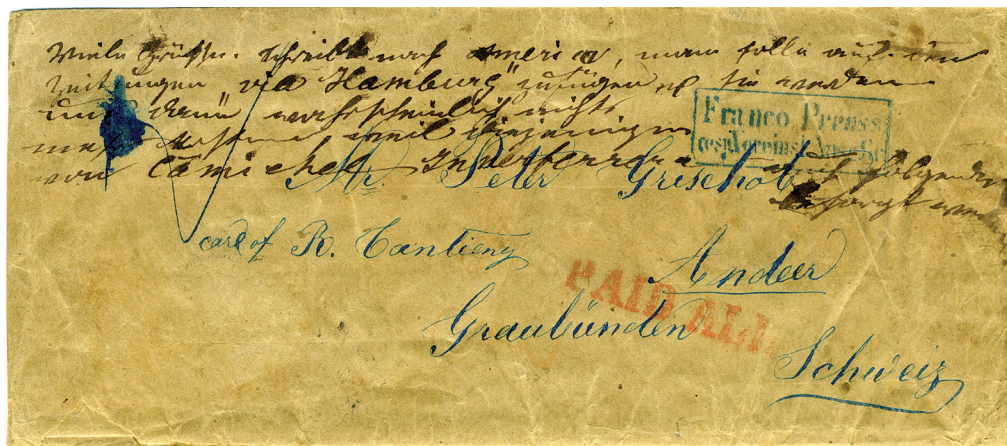


Figure 1. Newspaper wrapper, mailed from New York via Prussian Closed Mail to Peter Grischot, Andeer, Canton Graubünden, Switzerland about 1865. The recipient then wrote a long letter on the wrapper, front and back, and sent it privately to his beloved.

Printed matter sent through PCM is decidedly scarce. From the signing of the PCM Convention in 1852 until it was superseded by the North German Union Convention effective January 1, 1868, there were several ways to send printed matter to central Europe, but PCM always handled the smallest amount of any option. The charts in Figure 2, aggregating data from the 1854-67 Postmaster General Reports, show that while PCM carried 15 percent of the letters, it carried only four percent of the newspapers. The disparity was even greater in 1854-56, before the French and Hamburg mails were options. In that era, PCM carried 21 percent of the letters and only two percent of the newspapers. There were two reasons for this:

1. Weight limitation. PCM handled newspapers only up to two ounces; the one- or two-page “Prices Current” circulars commonly used by merchants in the mid-19th century were treated as far more expensive letters. The agreements with Bremen and Hamburg did not specifically mention circulars, but cover evidence shows they were assessed newspaper rates.³

2. Expense. The sender using PCM had to prepay 6¢ for newspapers sent to any destination within the German-Austrian Postal Union (GAPU). For most of this period, newspapers mailed via the Bremen or Hamburg mails had to be prepaid just 3¢ to GAPU destinations and only 2¢ to Bremen by Bremen steamer and to Hamburg by Hamburg steamer. Another option was to send a newspaper for 2¢ via Great Britain or France with foreign postage due from the addressee. Thus, sending a newspaper by PCM cost the sender two or three times as much as other routes. In 1860, 3¢ equated to more than 80¢ today, so the cost was not trivial.

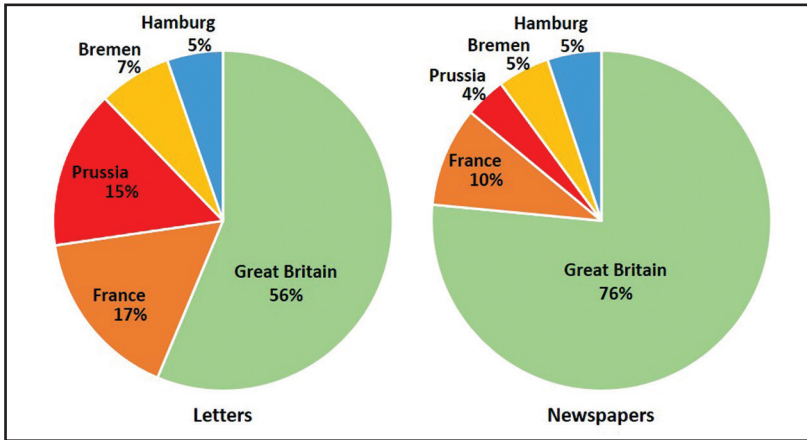


Figure 2. Letter and newspaper mail sent to Europe via the PCM route, 1854-67. Source: Annual Postmaster General Reports.

In the early years, PCM relied on regular weekly departures of Cunard steamships that provided much better service than once- or twice-monthly departures of vessels to Bremen. Even after the number of lines and departures increased, many merchants preferred closed mail since it was faster to offload mail in Great Britain and route it via train through the Aachen traveling post office than to send it by direct steamer all the way to Bremen or Hamburg.

What makes the wrapper even more special than its rarity is that the back is also covered with writing (Figure 3). This is actually a letter whose content continues on the front of the wrapper. The wrapper was originally addressed to Peter Grischot (the dot of the “i” and bar of the “t” are largely obscured by the writing) of Andeer, Canton Graubünden, Switzerland. After he received it, Grischot re-used the wrapper to serve as a letter to his beloved. This was somehow conveyed to her privately, or perhaps in another letter. Writing the letter on the wrapper in this manner was apparently not motivated by adversity, but joy about “good news” in the enclosed newspaper. A full transcription of the German text of the letter and an English translation are provided below.⁴

Vielgeliebte! Thut mir leid nicht selber kommen zu können. Möchte sehr gerne Dich L. sprechen. Da ich unmöglich kommen kann, so besuche Du mich gefl., sonst erhältst nächstens einen Brief von mir. Heute viel amlt. Geschfte. Bitte zugleich um Verzeihung, weil diese gute Nachricht

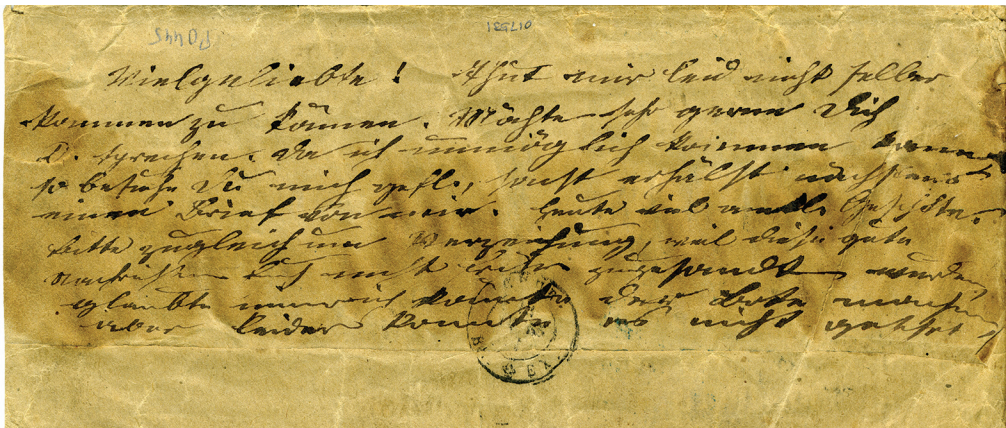


Figure 3. Back of the Figure 1 wrapper, the beginning of the letter that ended on the front.

en auch nicht früher zugesandt wurden, glaubte immer ich könnte der Bote machen aber leider konnte es nicht geschehen.

Viele Grüße. Schreibt nach America, man solle auf den Zeitungen "via Hamburg" zufügen vl sie werden uns dann wahrscheinlich nichts mehr kosten, weil diejenigen von Camichel Innerferrera auch folgende besorgt werden.

Beloved! I am sorry I can't come myself. I would very much like to speak with you. Since it is impossible for me to come, please visit me. Otherwise you will receive a letter from me soon. A lot of business to take care of today. At the same time, I also beg your pardon for not sending this good news sooner. I kept thinking I could have the deliveryman do it, but unfortunately, it couldn't happen.

Many greetings. When writing to America, one should perhaps add "via Hamburg" on the newspapers. Then they probably won't cost us anything more, because Camichel in Innerferrera will see to those and also subsequent ones.

From Grischot's discussion above, it's clear his beloved was not in America, but nearby. Andeer is about 13 kilometers from Innerferrera, home of Herr Camichel, who helped Grischot and his lady with their mail. Grischot (also spelled Grischott) was at that time a relatively uncommon surname usually associated with Graubünden, perhaps derived from the Piz Grisch, a snow-capped mountain overlooking Innerferrera. There were no Grischots listed in the U.S. Census before the 20th century, and from his handwriting the sender of this newspaper was not a native German, so he was probably not a family member.

Given Grischot's favorable reaction to this newspaper, the faster delivery afforded by PCM appeared to justify the added expense. Nevertheless, Grischot used this opportunity to remind his beloved to use the lower-cost Hamburg route for routine transmission of newspapers. This confirms consideration of cost before sending newspapers through PCM.

According to Richard Winter's records, there are only nine surviving wrappers sent to or through Germany by PCM. They are listed as follows. Note that the known wrappers include two to Grischot:

1. Wrapper dated May 1, 1853 from New York to Gefle, Sweden.
2. Wrapper dated May 1, 1853 from Louisville, Kentucky to Amsterdam.
3. Wrapper with two 3¢ 1857 stamps, February 1858, to Eutingen, Württemberg, partial red Aachen transit marking; Schuyler Rumsey sale 63, lot 1120.
4. Wrapper believed to have originated in June 1860 in Manitowoc, Wisconsin, to Steinhof, Germany.
5. Patriotic cover used as wrapper with two 3¢ 1857 stamps, from Cape Vincent, New York, July 15, 1861, to Geneva, Switzerland, Aachen transit and "Paid to Border" markings. Robert A. Siegel sale 954, lot 3102, and *Chronicle* 107, pp. 200-201 (August 1980).
6. Wrapper with two 3¢ 1861 stamps, probably sent from New York to Berlin on October 24, 1863, New York markings; *Understanding Transatlantic Mail Volume I*, Richard F. Winter, pages 195-96.
7. Stampless wrapper, to Peter Grischot, Andeer, Switzerland, c. 1865, "Paid to Border" marking in blue (Figures 1 & 3, and *Understanding Transatlantic Mail Volume 2*, Richard F. Winter, pp. 1002-03).
8. Stampless wrapper, to Peter Grischot, Andeer, Switzerland, c. 1865, "Paid to Border" marking in blue, forwarded to Reischen; Schuyler Rumsey sale 63, lot 1164.
9. Lot 352 in the R. G. Kaufmann December 10, 1990 sale appears to be a 1¢ wrapper to Bremen that was sent by PCM, but this requires confirmation since only a small part of the wrapper was shown.

Please help update this list by providing records of additional PCM wrappers to the author at bobbyd72@aol.com.

Endnotes

1. This marking is most commonly seen in red. Examples with blue ink have been recorded from February 11, 1865 to the end of 1867, when PCM was superseded by the agreement with the North German Union. (E-mail, Richard F. Winter to the author, April 8, 2017.)
2. Richard, F. Winter, *Understanding Transatlantic Mail, Volume 2* (Bellefonte, Pennsylvania: APS, 2009).
3. *Ibid.*, pg. 531; Volume 1, pg. 64.
4. Transcription and translation by Ann C. Sherwin, asherwin.com ■

EXPLANATION OF PROBLEM COVER IN CHRONICLE 257

Shown in Figure 1, the problem cover from *Chronicle 257* was a stampless folded letter that entered the mail at Chester, England. It was originally addressed to Liverpool, but was readdressed to Montreal in Canada. The questions were how did this letter go to New York on its way to Montreal? And what are the rates shown and how were they calculated?

Labron Harris had kindly submitted this cover for consideration along with all of the pertinent information. But the editor of this column managed to make the solution much more difficult than it needed it to be. In preparing the description for publication the year date “1850” was inadvertently substituted for the correct date of “1830.” To compound the



Figure 1. Our problem cover from last issue was this 1830 cover from Chester, England, first addressed to Liverpool and then re-addressed to Montreal. The questions: How did this cover get to its destination and what do the markings mean?

error, it was repeated no less than three times in the column. Fortunately, Richard Frajola pointed out the typo and the correct date was available to at least some potential contributors in time for them to mount a successful collective effort at solving the puzzle.

Armed with the correct year date, one of our Australian members, Geoff Lewis, was able to correctly interpret the British inland postage as follows:

Using an atlas, I found that Chester was quite close to the port of Liverpool, being about 15 miles away.... In 1830 the rate depended on the distance travelled, 4 pence for a single letter going up to 15 miles, and 5 pence for a distance of 15 to 20 miles. So the British rate in pence

must be 4 or 5. Knowing what to look for, I can now make it out as five pence. Look for the top bar of the 5 just under “to L’p” and the rest of the “5” emerges. The symbol for pence was written in front of and slightly higher than the numeral “5”. The British always used the letter “d” for pence (and never “p”) because “d” stood for the Latin word for “denarius,” the smallest unit of currency of the ancient Romans. As a further twist, British postal clerks were trained to write “d” with the up-stroke to the left, rather than the right.

Our former Foreign Mails section editor Dick Winter was able to determine that the cover traveled from Liverpool to New York on the sailing ship *Lima* under the command of Captain Wiley, departing Liverpool on 15 April and arriving in New York on 30 May 1830. This is confirmed by a New York newspaper report. Although a Philadelphia vessel of the New Line of Liverpool & Philadelphia Packets, this ship called at New York, where the letter was taken to the New York post office and treated as an incoming ship letter. According to Winter the New York clerk marked (at upper right) the postage due to the United States of 20³/₄¢ (2¢ incoming ship fee plus 18³/₄¢ inland postage to the Canadian border).

The domestic Canadian rate, however, confounded the submitter as well as several contributors. Richard Frajola, who first pointed out the correct year date, steered us to David Handelman, who has an exhibit of cross-border Canadian mail posted on the Frajola website. Handelman’s opinion was, “About conversions to currency, I have long since given up the assumption that the Canadian postal clerks followed any rules, yet apparently they often did.” His interpretation of the rate was that the Canadian domestic postage was expressed in local currency unless specifically annotated in sterling. The value of local currency varied slightly from province to province, thus complicating precise translation.

David D’Alessandris concurred more or less. He noted that while the exchange point for this letter was probably Swanton, Vermont, there is also the possibility that the letter was carried by a Lake Champlain steamboat via Rouses Point, so we cannot determine the actual distance traveled within Canada. That having been said, the fact remains that the Canadian post office collected 1 shilling 7 pence from the addressee, as represented by the manuscript notation on the left side of the cover.

The British rate was camouflaged by other handwriting. The U.S. rate was apparent, but the identity of the sailing vessel was obscure. The most complex issue was the domestic

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Canadian postage which was somewhat convoluted due to the unclear distance from the exchange office to the final destination. So the solution turned out to be a truly collaborative effort.

We'll try to make the next problem cover easier by not providing erroneous information.

PROBLEM COVER FOR THIS ISSUE

Our problem cover for this issue, shown in Figure 2, was submitted by Paul Huber. This is a cover that entered the mails at New Orleans, Louisiana on August 29, 1864. The cover is franked with two 1¢ 1861 stamps, seemingly two different shades.



Figure 2. Our problem cover for this issue entered the mails at New Orleans on August 29, 1864. It is addressed to a sailor serving on board the USS *Octorara* in Mobile Bay. What rate does the 2¢ rate represent? How did the cover get to Mobile Bay?

to a sailor by the name of R.B. Plotts on board the USS *Octorara* in Mobile Bay. There are no postal markings on the envelope other than the New Orleans circular datestamp. The questions are: What rate is represented here? And how did the cover get to the recipient in Mobile Bay, given the fact that the city of Mobile did not surrender until April 1865? ■

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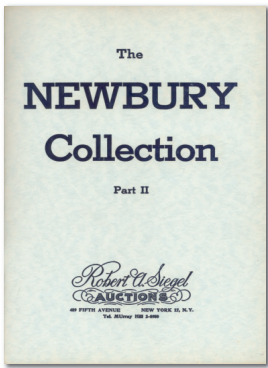
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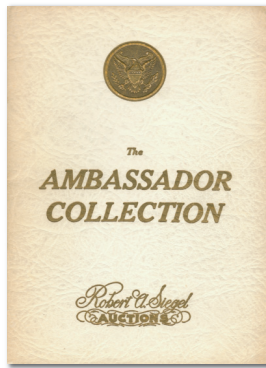
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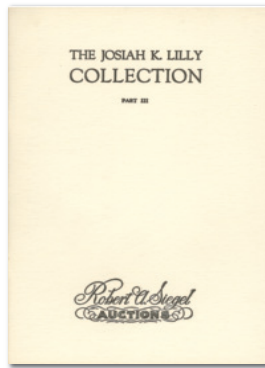
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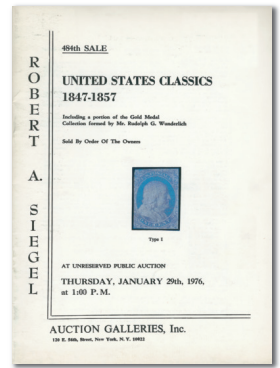
Newbury 1961



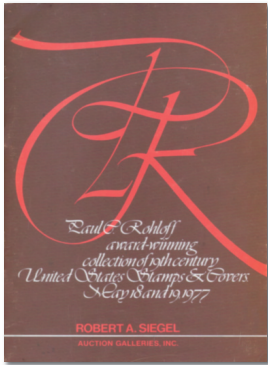
Ambassador 1966



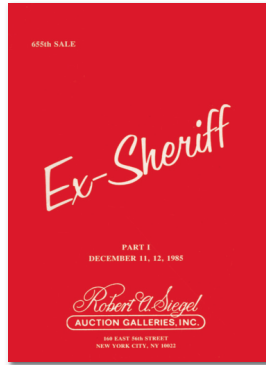
Lilly 1967



Wunderlich 1976



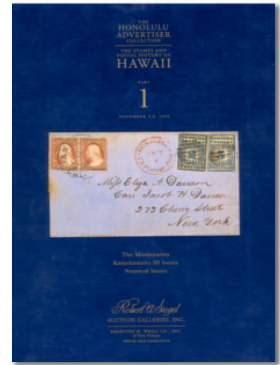
Rohloff 1977



Sheriff 1985



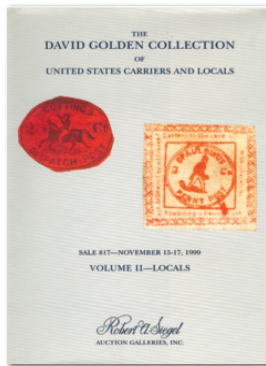
Kapiloff 1992



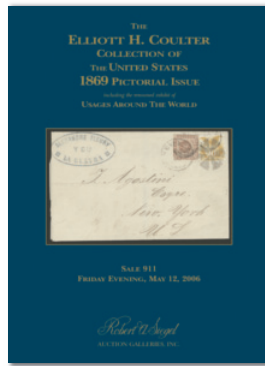
Honolulu Advertiser 1995



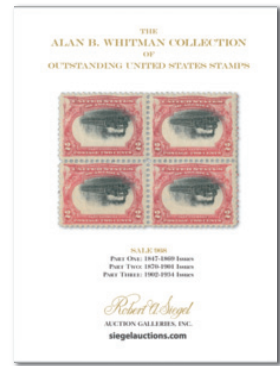
Zoellner 1998



Golden 1999



Coulter 2006



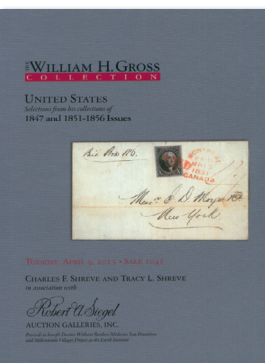
Whitman 2009



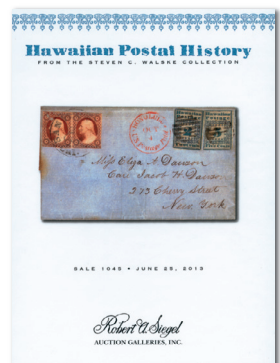
Twigg-Smith 2009



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