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of the U.S. Classic Postal Issues

February, 1969 Volume 21, No. 1 Whole No. 61

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The *Chronicle* is prepared to accept classified advertising from the membership on a basis of 50¢ per half column line. Using 8 pt. type, this will run about 40 letters or spaces per line, give or take a few. The major purpose of the classified ads is to permit members to locate, buy or sell specialized material, rather than a purely commercial intent.

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THE EDITOR'S PAGE
ROBERT L. D. DAVIDSON
Editor-in-Chief

Editorial

A SALUTE TO MORTIMER L. NEINKEN

We salute Mr. Mortimer L. Neinken upon his retirement after four terms as president of the U.S. Philatelic Classics Society. We salute him for what he has accomplished in these four years for our Society, and, indeed, for philately as a whole.

Mr. Neinken would be an outstanding member of our Society even if he had never held office. A friend and student of Stanley Ashbrook, Mr. Neinken has carried on the studies that Ashbrook began. Mr. Neinken's scholarship has resulted in the publication of the definitive handbooks on the ten cent 1855-57 and twelve cent 1851-57 issues. And even these magnificent works have been sidelines to the main thrust of his remarkable studies of the one cent 1851-1857. Mr. Neinken's collection of the one cent stamps surely ranks as the greatest ever assembled. That Mr. Neinken was the first individual to be awarded both the Stanley Ashbrook and Carroll Chase cups by the Society is a reflection of his scholarly achievements.

It is remarkable that in addition to these accomplishments Mr. Neinken has had the time to lead our Society for four years. He assumed the presidency after distinguished service as vice president and vice chairman of the old Unit. Technically speaking, Mr. Neinken has been our president for almost the entire period of the Society's corporate existence. During these years our Society has flourished. Its membership rolls have grown. It has been accorded full charitable status by the Internal Revenue Service. The publications of the Society have maintained their traditionally high standards. And its members have enjoyed the rewarding philatelic association which the Society has made possible in its many meetings and personal contacts.

Mortimer Neinken's role in this record of accomplishment is clear. He has not been a one man show, but rather a conductor who has led a symphony of many talented players. Those who know him and who have worked with him have felt the influence of his remarkable talent for encouraging others to accomplishment. And with all this he has unfailingly fulfilled his own responsibilities of office, the attendance at meetings, the acknowledgements of the achievements of others, in short, the routine of keeping things going. And in leaving he has brought others to the fore to carry on.

To sum the matter up, Mortimer L. Neinken has done a wonderful job as president of our Society. He leaves office carrying with him our affection, our respect and our gratitude.

—*Jerome S. Wagshal*



Mortimer L. Neinken

ALEX S. JULIARD RETIRES AND LIQUIDATES HIS BUSINESS

Alex S. Juliard, now 65, informs us of his intention to retire very soon. He has just issued his last "Juliard Classics" catalog and expects to terminate the liquidation of his business early in 1969.

The year 1969 will be the 80th anniversary of the existence of his firm, which must be the oldest in the world under one family management. This year will also witness its disappearance as none of Alex's children show interest in stamps.

Louis Juliard, his father, had a stamp store in Brussels in 1889, later in 1900 he introduced with Armand Dethier the stamp auctions in Belgium and held these until 1914. World War I stopped his philatelic activities but he resumed them after the war on a mail order basis.

Alex S. Juliard, attracted by the stamps of the former Belgian Congo, began collecting at age 14. He worked with his father at 21, first part time, and headed the firm in 1938. Alex spent most of his life in Belgium except for World War II. During that sad period he rented a farm in a mountainous region of Southern France where he and his family raised pigs and vegetables, working with the "Resistance" fighting the Nazis.

Unhappy with the "after-war" climate in Belgium and unsure about a lasting peace in Western Europe the family decided to move to the United States and settled in 1950 on the Main Line, in the proximity of Philadelphia. Alex once more started his stamp business. It was harder than expected because of the completely different habits of collectors and ways of dealings of the professionals.

Alex S. Juliard's hobby is the study and recording on files of all that is produced to deceive the philatelist. He has built over the years an important documentation which he now intends to prepare for an International Exhibition.

—Sol Salkind

A MESSAGE TO "GEORGE"

This is written on New Year's Day. By the time you read it in February, the spirit that moves us to write, now, will have none of the *ald lang syne* left to it. The joy in rejuvenation each new year brings will have become lost in the humdrum routines, the buzz of business, the procrastination of politicians "at work," and the nagging tug at the ravel'd sleeve of our consciousness that "it's later than we think." Of course, it *couldn't* be *earlier!*

When we were a boy, there was a saying, "Let George do it." It seemed that if there was something to be done, and needed doing, there was always a "George" who was there to roll up his sleeves and "do" whatever needed to be done. We don't know the etymology of the expression, "Let George do it." The possibility is that it was George Washington who was there—at Valley Forge, or in the ridiculously heroic pose at the prow of the boat crossing the Delaware, or simply admitting that he "did" it, when queried about the cherry tree. Or, possibly, it was George Goethals, who "did it" when it came time to plow the furrow from Atlantic to Pacific in the ditch known as the Panama Canal. . . .

Etymology and history to the contrary notwithstanding, "George" is still there "doing it." As we sit comfortably on our bed of spikes looking over past issues of *The Chronicle*, we note that there are a lot of Route Agents who are (again recapturing nostalgic expressions) "Real George." Like "George" Hart, "George" Simpson, "George" Graham, "George" Towle, George (the real McCoy) Hargest, and "George" Baker—to name but a *few*. We could add "George" Wagshal, "George" Neinken, "George" Schuh, "George" Salkind . . . but let's stop here, having made the point concerning those who, in army lingo, have "taken the point." When we were a boy, there was also an expression that went something like, "if you have something that needs to be done, give it to a *busy* man."

As we said, this is written on New Year's Day, and if it doesn't quite hang

(Continued on page 11)

THE 1847-'51 PERIOD

CREIGHTON C. HART, *Editor*

1847 Covers From Minnesota Territory

CREIGHTON C. HART

Saint Paul was sent 200 five cent and 1,200 ten cent 1847 stamps.

If it were not for the late Jefferson Jones, the one short sentence would tell just about all there is to know about 1847 covers from Minnesota Territory. For many years Jones specialized in Minnesota covers and the following two letters tell of his discovering a 5¢ 1847 cover from St. Paul, his hope of acquiring it, losing it and his futile effort to find another one.

September 1, 1955

Dear Mr. Hart:

In thirty years of collecting Minnesota territorial covers I have seen only one cover with a M.T. marking tying a 1847 stamp. That was in 1928 when William Mannheimer of St. Paul showed me a folded letter sheet written in 1850 by a Methodist missionary to the Indians named William Peete which bore a 5-cent '47 tied by a "St. Paul Min. Ter" postmark, similar to No. 301 shown in the Chase-Cabeen book on territorial postmarks, Page 197.

I asked Mannheimer how he explained the use of a '47 stamp on a Minnesota territorial and he told me the following story. The Rev. Peete had been called East to a missionary conference in New York City and while there had seen his first postage stamp. He evidently bought a few copies as souvenirs, transported them back to Minnesota territory to show his friends and then used one on the letter that later came into the possession of Mannheimer. The letter Peete wrote was addressed to a minister friend at Prairie du Chien, Wisconsin.

At the time I saw the cover in 1928 Mannheimer would not sell it to me. After Mannheimer's death I tried to trace the cover but was never able to catch up with it.

Just one more thing bearing on the '47's—when I couldn't catch up with the Mannheimer cover I decided to try and find covers addressed to Minnesota territory bearing the '47 issue. The late Spencer Anderson of New York helped in the search and in twenty years we turned up just one cover. It was a folded letter sheet bearing a 10-cent '47 postmarked "Goshen, N.Y." and addressed to St. Paul, Minn. Terr.

Sincerely,
Jefferson Jones

Dear Mr. Hart:

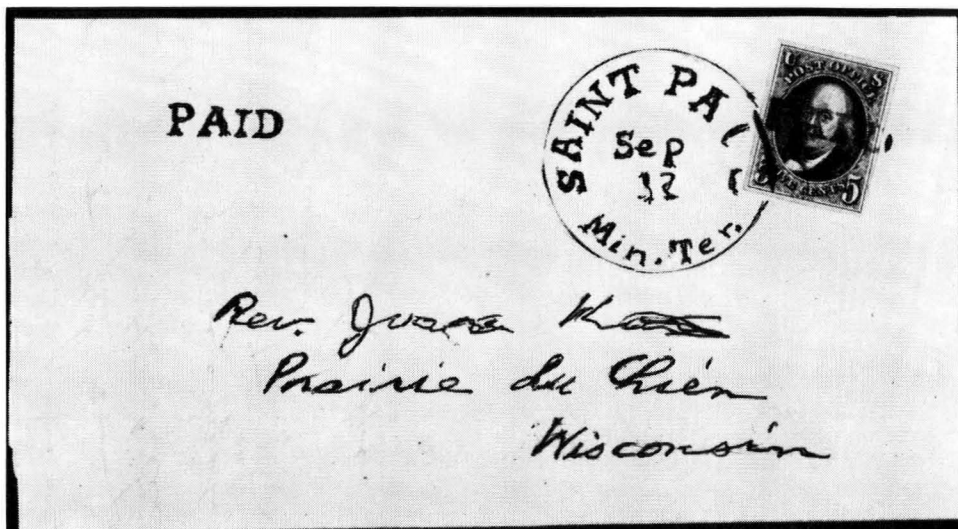
September 29, 1955

The "St. Paul Min Ter." cancel on the Peete cover was in a dark red or maroon color. The strike was poor showing "St. Pa Min" and a faint "T" with the "er" scarcely showing. As I said in my previous letter it is the only Minnesota territorial cover I have even seen with a '47 stamp. I spent 30 years looking for a Minnesota territorial bearing a '47 stamp; took on territorial pioneer families by the hundreds as I had them searching their trunks, etc. but no such cover ever turned up.

The Peete letter was written in September 1850. I traced the heirs of the missionary, about 1930, and finally found a surviving son living at Grantsburg, Wis. He went through the family trunks, etc. but no territorial letters of any description were found.

Sincerely,
Jefferson Jones

Because the Minnesota cover has not showed up again in the past forty years, some Minnesota specialists doubt its existence. However, the few known facts could have happened as Jones related them. The first and only supply of 5¢ stamps was received at St. Paul on Feb. 4, 1851 so a 5¢ '47 cover dated in September of 1850 had to bear a stamp that was carried there much as Jones relates.



DOES THIS COVER REALLY EXIST?

The cover illustrated above is based upon Jones' description and upon postal markings from stampless covers of that period. This composed cover is shown in the hope that some collector will recognize it and be able to reveal the whereabouts of the original if it really exists.

The 5¢ cover reported by Jones still leaves unanswered what happened to the 1,400 stamps that were sent to St. Paul from the Post Office Department in Washington. The official receipt book shows that the first shipment consisted of the 10¢ stamps only and was sent on Oct. 4, 1850 and arrived at St. Paul on Oct. 17. This shipment of 300 ten cent stamps must have been well received by the residents because on Jan. 8, 1851 a second shipment was made to J. W. Bass, the St. Paul postmaster. This second shipment had 900 more tens and the first supply of (200) fives and took nearly a month getting there, not arriving until Feb. 4, 1851 as was previously stated. Because of the large number of tens, including the reorder of them, it appears that most of the letters from St. Paul went back east to relatives or to commercial firms there. There is no report of any '47's being returned to Washington unless they are included in the bulk report of stamps returned after July 1, 1851.

St. Paul was a small village in 1850 with a population of 1,112. Fort Snelling was nearby but the entire population of the county was only 2,227 so that '47 covers from Minnesota are expected to be rare. However, one or more '47 covers have eventually been reported from other frontier areas where a similarly small supply of stamps was received. It is quite likely that one or two ten cent '47 covers from Minnesota will yet turn up as well as the "rediscovery" of the Jones cover.

The illustration accompanying this article is a "constructed" cover and agrees with the Jones description except in two minor respects. Jones recalled that "Saint" in the townmark was abbreviated "St." whereas it must have been "SAINT" based upon stampless covers of the period. A stamped "PAID" is on the illustrated cover which is found on stampless covers of the period but which Jones does not mention. Such a "PAID" may or may not be on '47 covers from St. Paul. The postmarks are dark red or maroon as Jones recalls.

It will pay, and pay well, for collectors to be on the lookout for '47 covers from Minnesota because Minnesotans are avid philatelists and are notably partial to Minnesota postmarks, especially early ones.

If any member has any information he can add to what is reported here, your editor will appreciate hearing from him.

"Dot in U" of the 5¢ 1847

CREIGHTON C. HART

Big and little mysteries have crept into philately since our early experts started publishing their findings. One of the mysteries that has persisted since early in the century is about the "dot in U" of the 5¢ denomination of our first issue.

The first reference I have to it is by Dr. Carroll Chase in the *Philatelic Gazette* (1916) although it probably was referred to earlier in one or more of the ephemeral magazines around the turn of the century. Eugene N. Costales listed it as a variety in the first *United States Stamps Catalogue, Specialized* in 1923.¹ It was next the subject of an article by Stanley B. Ashbrook in the February 28, 1948 issue of *Stamps*. The article by Mr. Ashbrook is the only one of any length to be published on this mystery.

The article in *Stamps* has an illustration of a plate proof copy overprinted "Specimen" and the stamp has a dot in the U. The "Specimen" copy is from a proof sheet of the original plate undoubtedly taken before any stamps were printed. Mr. Ashbrook believes that this "Specimen" copy is the basis for Dr. Chase's statement and for the subsequent listing in the *United States Specialized Catalogue*. Figure 1 is a photograph of the illustration in *Stamps* and is here reproduced with Mr. Lindquist's permission. In his article Mr. Ashbrook goes on to say that neither he nor Lester Brookman² had ever seen an issued stamp of the "dot in U" variety. Mr. Ashbrook concluded that the dot was not constant and therefore it was an ink variety rather than a plate variety.

When the Arthur W. Bingham collection was sold in 1966 by Robert A. Siegel, a copy of the stamp with the "dot in U" used on cover was included. Mr. Lowell B. Stanley purchased this desirable cover and it now is in his collection. It is fortunate that this copy is on an entire cover, which gives us its date of use



Figure 1

Figure 2

THE MYSTERIOUS MOVING DOT

The left illustration is from the proof sheet taken of the original plate and overprinted "Specimen." Arrows point to the dot with a tail in the U on the proof copy and to the same dot on the enlarged drawing. The right illustration is of the issued stamp with arrows pointing to the dot on the stamp and its new location as shown on the enlarged drawing. Here the dot has gotten smaller as it moved to the left.

as October 7, 1847. Because of the year date we know that this stamp came from the first order of 3,000 sheets,³ and this is important. A photograph of the 5¢ stamp on cover is illustrated in Figure 2.

Here are photographs of the same stamp with an interval of not very many days between impressions. The "Specimen" impression was taken to test the engraving soon after the plate was finished; here we have a strong dot. The issued stamp is from the very first printing; here the dot is already fading. An enlargement of the upper part of the "U" has been drawn on each illustration to show clearly how the dot changed in such a short time, i.e., after a few impressions.

On so little evidence it is risky to speculate about what caused this moving dot. Using what evidence we now have, it seems to your editor that the dot was caused by a tiny piece of thread from a wiping cloth adhering to the plate even before the proof sheet was taken. It would not take many impressions after the actual printing of the stamps started for the fragile thread to disappear. From the time the "Specimen" proof was taken until the stamp was printed the thread moved a wee bit to the left and the thin tail evident on the proof copy disappeared.

For a variety to qualify for listing in Scott's *Specialized Catalogue*, it has to be constant, i.e., a plate variety.⁴ The "dot in U" is not constant and Mr. Ashbrook was correct in calling the dot in the "Specimen" copy an ink variety.⁵ The Philatelic Foundation has examined Mr. Stanley's copy and they too agree that the dot in this issued stamp is an ink variety. If any collector has additional information about the mysterious moving dot in the U, I'd appreciate hearing about it so that it may be shared with our members.

NEXT ISSUE: "1847 Covers from Wisconsin and Wisconsin Territory," Arthur Van Vlissingen.

Footnotes

¹ The "dot in U" listing was dropped from Scott's *Specialized Catalogue* after 1948.

² Lester Brookman authored in 1942 a booklet entitled "The 1847 Issue of United States Stamps."

³ The U.S.P.O.D. did not place a second order for 1847 stamps until May 13, 1848 according to the official Record Book in Washington. This date has previously been given erroneously as March 15, 1848.

⁴ Typical constant plate varieties caused by foreign objects are the stick pin and harelip varieties of the 10¢ denomination.

⁵ Typical ink varieties are the extended frame line, both horizontal and vertical, which appear to be from line engravings on the plate but actually the engraved lines do not exist.

A Message to George (Continued from page 7)

together as a message, perhaps it's because it wasn't the *spirit* that moved us to write, but the *spirits*. If the latter is the case, then the spirits were poltergeists—"playful spirits"—suggesting that there are a lot of Tom's, Dick's, and Harry's out there among you Route Agents who are *really* "Real George"—and we *need* you, in 1969, to "do it." We need to have you write about your special fields, your exciting "finds," your research. This message, we hope, will not self-destruct in five seconds. We hope it will remain with you and *nag* you. We knew a man who had a horse named "George." It was a *nag*. . . .

—E.A.C.

THE 1851-'60 PERIOD

TRACY W. SIMPSON, *Editor*

SYMBOLS USED IN THIS SECTION

To conserve space, the following symbols for the 3¢ stamp of the 1851-'60 issue are used according to the practice of specialists in this stamp for many years. The symbol is at left of hyphen, and its Scott's U.S. Specialized number or other designation is at right of hyphen. Postal markings are in black unless otherwise specified.
Three cents: S1-10; S2-11 (incl. plate 1 [late]) in orange brown; S3-25; S4-26A; S5-26.

The U.S. Express Mail Cancellation: A New Discovery and Possibly the Rarest Known Usage

JEROME S. WAGSHAL

One of the reasons for the fascination with which I regard the 1851-1857 issues of U.S. stamps is their apparent inexhaustability as a field for new philatelic discoveries. One might suppose that after the intensive study which has been given to these issues the opportunity for new discoveries had long since disappeared, but as each edition of *The Chronicle* testifies, the flow goes on undiminished.

A discovery I recently made underscores the infinite variety of these issues. This new find is a copy of Scott No. 13, Type I of the ten cent 1855 issue, with U.S. Express Mail cancellation. The Scott U.S. Specialized Catalogue has for the first time listed such a cancel on No. 13 in its 1969 edition, the new listing being based on this copy. For reasons which are explained in this article, this may be the rarest known use of the U.S. Express Mail cancellation on any of our early stamps.

This stamp is shown in Figure 1. It has been accorded a certificate by the Philatelic Foundation which states in pertinent part that it is the "1855 10¢ green Scott No. 13 used" and that "it is genuine with U.S. Express Mail Boston cancellation. . . ." As can be seen, it is not in impressive condition, being cut into at the bottom, but the type can be clearly distinguished.

Spurred by this discovery, I have reviewed the known usages of the U.S. Express Mail cancellation, and have come to some conclusions which may be of general interest to students of the classic issues.

I. THE RELATIVE FREQUENCY WITH WHICH THE U.S. EXPRESS MAIL CANCELLATION IS FOUND ON THE VARIOUS EARLY U.S. STAMPS

In this review I will make no attempt to distinguish between the New York and Boston markings. Simpson indicates that the former is the more common, and Remele appears to agree.¹

The frequency with which the U.S. Express Mail cancellation is found on the early stamps of the United States is a function of the interrelationship of several obvious factors, namely the period of usage of the marking, the applicable postage rates, and the period of usage of the stamps. Each of these factors merits a brief comment.

A. *The period of usage of the marking.* Elliott Perry places these dates on the use of the U.S. Express Mail markings:²

In red: From November 1842 to December 19, 1851, and from January 12, 1856 to July 1856.

In black: From August 2, 1851 to May 1856, and from September 1856 to November 1857.

These dates of course result in differences in the incidence of the two colors on the various issues. So far as I can determine:

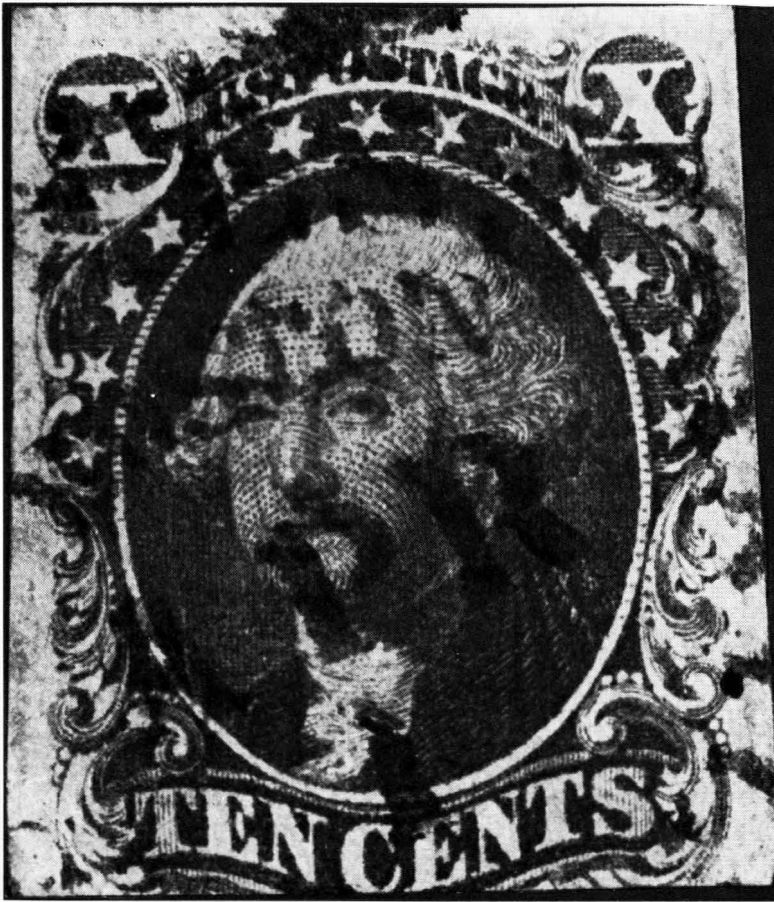


Figure 1

The 1847 issue is known only with the red cancel.

The 1851 issue is known with both red and black, although the black is far more common; and

The 1857 issue is known only with black cancels.

Conceivably there may be a late usage 1847 stamp with a black cancel, but I have never heard of one. Nor have I heard of an 1857 stamp with a red cancel. Either of these would be a real rarity.

B. *The applicable postage rates.*³ Although there was an additional charge levied by the Post Office for letters sent by the original express mail which was begun in 1836, there was no extra charge for the "Express Mail" during the decade from mid-1847 through the time of the discontinuance of the cancellation in late 1857. Only the basic postage rate for the distance between New York and Boston applied to letters with this marking. This basic rate during the period the 1847 issue was extant was five cents per half ounce or less, ten cents being charged for double weight letters. From July 1, 1851, on, the basic postage rate for distances up to 3,000 miles was reduced to 3 cents per half ounce. Accordingly, it would be natural to expect that the marking would be found most frequently on the three cent stamp and of course this is the case.

The frequency with which higher values would be needed would be determined by the incidence of overweight letters. It would be reasonable to assume that the number of overweight letters would decrease with each level of overweight, that is, that there would be more one ounce letters than ounce-and-a-half,

more ounce-and-a-half than two ounce letters, and so on. A ten cent stamp would seldom be needed if this were the case, since it would be used for part of the postage of a letter weighing two ounces or more, or possibly it could serve for an ounce-and-a-half letter with a one cent overpayment.

C. *The period of usage of the stamps.* The U.S. Express Mail cancellations were used throughout the period of the 1847 issue, so there are no complicated variations as is the case with the two succeeding issues.

Several of the denominations of the 1851 issue were issued at a later date, the one, three and twelve cent denominations being issued in 1851, and the five and ten cent denominations in 1856 and 1855, respectively. Furthermore, some of the types or varieties of the one and three cent stamps came from plates which were in use a relatively short time, for example, the one cent Type I, position 7R1e. Naturally, the denominations which were issued late and the plates which were in use only a short time, being the scarcer items generally, would also be scarcer with the U.S. Express Mail cancellation.

The use of the U.S. Express Mail marking on the 1857 issue is of greater rarity, relatively speaking, than on the two preceding issues because the issue began in February 1857 and the marking was discontinued in November or December of the same year. Thus there was only a relatively short period of overlap between the period of use of the marking and the period of use of the 1857 issue.

II. SCOTT'S CATALOGUE QUOTATIONS

The following table, drawn from the 1968 *Scott's United States Stamp Catalogue, Specialized*, represents the practical result of the interaction of the factors discussed above. This table lists those stamps of the 1847, 1851 and 1857 issues which are known with U.S. Express Mail cancellations, and their prices. The multiples given in the last column represent the number of times the basic used price is multiplied when the stamp bears the cancellation.

STAMPS KNOWN WITH U.S. EXPRESS MAIL CANCELLATIONS

<i>Scott No.</i> (1)	<i>Basic Used Price</i> (2)	<i>With U.S. Express Mail Cancellation</i> (3)	<i>Basic Used Price Increase Factor, With U.S. Express Mail Cancel [(3) = (2) × (4)]</i> (4)
1847 ISSUE			
1	\$ 57.50	\$125.00	2.17
2	175.00	225.00	1.29
1851 ISSUE			
7	22.50	50.00	2.22
9	19.00	70.00	4.00
10	8.50	16.50	1.91
11	1.50	3.00	2.00
12	120.00	Listed but unpriced	—
13	175.00	Listed but unpriced	—
14	37.50	Listed but unpriced	—
15	37.50	Listed but unpriced	—
17	35.00	Listed but unpriced	—
1857 ISSUE			
25	4.75	20.00	4.21
26	.90	22.50	25.00
26a	3.75	30.00	8.00

Assuming that these catalogue prices are reasonably accurate reflections of rarity, some interesting conclusions can be drawn from this table. As for the 1847 issue, the fact that the price of the five cent denomination with the U.S. Express

Mail cancellation is increased proportionately much more than the ten cent would seem to mean that either there was a lot of correspondence between New York and Boston in the 1847-51 period which weighed over half an ounce, or that the catalogue prices for the two denominations with the cancel are somewhat unbalanced.

It would be expected that the relative frequency of use of the U.S. Express Mail cancellation on the various denominations and types of the 1851 issue would be approximately the same as the relative rarity of the basic used copy of each catalogue number. This is roughly the case, though there is some degree of imbalance. Thus there would seem to be no obvious explanation for the fact that Type IV of the one cent stamp with Express Mail cancel should be relatively so much scarcer than Type II of the same denomination. The Catalogue also indicates that the cancellation was used, relatively, a little more frequently on the three cent orange-brown, No. 10, than on the ordinary No. 11. As a matter of personal observation over the years I believe that this is an accurate assessment. This could have resulted from unusually heavy mailings between New York and Boston in the first six months after the introduction of the July 1, 1851 reduced postal rates. If the Type II of the one cent stamp which bears the U.S. Express Mail cancellation is frequently from Plate 1e, the same explanation would serve to explain the greater relative rarity of the Type IV stamp with the cancel.

The multiples of the catalogue price for the three values of the 1857 issue known with the U.S. Express Mail marking reflect the varying degree of overlap between the period of use of each of the stamps and the period of use of the cancel. Thus the greatest period of overlap was between the variety of the three cent stamp produced from the imperforate plates, No. 25; the second greatest overlap was enjoyed by No. 26a; and the briefest overlap was in the case of No. 26. As can be seen, the multiples for these three numbers accurately reflect these decreasing periods of overlap.

III. THE RARITY OF NO. 13 WITH U.S. EXPRESS MAIL CANCELLATION

According to the Catalogue, Nos. 12, 13, 14, 15 and 17 of the 1851 issue are known with the U.S. Express Mail marking, but no price has been established in Scott's for them. This may lend some support to the conclusion that the rarity of the various numbers of the 1851 issue with the cancellation is roughly in the same proportion as the rarity of the basic used copy, since all the numbers that are priced with the cancel have a lesser basic catalogue value.

As can be seen from the table, No. 13, which is the subject of this article, has a higher catalogue value than any of the other numbers of the 1851 issue on which the cancellation is known. Accordingly, it would seem to be a reasonable conclusion that this item is the rarest stamp of the 1851 issue with the U.S. Express Mail cancellation. Further support for this conclusion can be gleaned from the fact that the other numbers have long since been known with the cancellation, whereas No. 13 was only recently discovered. Furthermore, No. 13 with the U.S. Express Mail cancel is certainly also rarer than either of the two denominations of the 1847 issue or any of the three denominations of the 1857 issue known with the marking.

CONCLUSION—POSSIBLE DISCOVERIES YET TO COME

The preceding table reveals that the U.S. Express Mail cancellation is unlisted and presumably unknown on a number of major varieties of both the 1851 and 1857 issues. In the case of the 1851 issue it is unlisted on numbers 5, 6, 6b, 8, 8a, and 16. Some of the numbers of the 1857 series were issued after use of the U.S. Express Mail cancel was discontinued, but there are many numbers which were issued while the cancel was still in use. These are Nos. 19, 20, 21 (Plates 2 and 4), 22 (Plate 4), 23, 24, 28, 31, 32, 33, 34, and 36 (Plate 1). Some of these varieties—for example, the perforated 99R2—are so rare in themselves as to preclude any reasonable hope that they can be found with the U.S.

Express Mail cancel. In the case of others, for example, No. 24, the period of overlap is so brief that the possibility of finding a copy with the cancellation is very small indeed.

Yet when one considers the total of all numbers on which the U.S. Express Mail marking could occur but is now unknown, the overall possibility of discovering new numbers with this cancellation becomes more likely. I think it is a prediction bordering on certainty that in the future alert collectors will discover one or more new numbers with the cancellation.

Until this happens, however, I regard the No. 13 with this cancellation as the prize of the field.

Footnotes

¹ Tracy W. Simpson, *U.S. Postal Markings 1851-'61 and Related Mail Services* (Berkeley, Cal.: By the Author 1959) 52. C. W. Remele, *United States Railroad Postmarks 1837 to 1861* (State College, Pa.: The U.S. 1851-60 Unit, No. 11 of the American Philatelic Society [now the U.S. Philatelic Classics Society, Inc.]), 157.

² Elliott Perry, *Pat Paragraphs* (Westfield, N.J.: By the Author, 1931-1958), No. 32, p. 911.

³ Data on postal rates taken from Carroll Chase, *The 3¢ Stamp of the United States 1851-1857 Issue* (2d ed., rev.; Springfield, Mass.: Tatham Stamp & Coin Co., 1942), p. 213; and Stanley B. Ashbrook, *The United States One Cent Stamp of 1851-57* (New York, N.Y.: H. L. Lindquist, 1938), Vol. II, p. 48.

* * *

New York 13-Bar Square Grid in Black

This grid was normally in red during the 1847 period and well into 1851 after which the color was changed to black, and also an 11-bar square grid added. Mr. H. S. Nowak reported in Issue 59, the 13-bar square grid in *black* used July 7, 1851, Dr. B. R. Tilden now reports the same used July 3, 1851 which ties two S1's from plate 1(e), of course, thus extending the usage in *black* almost from first use of the issue.

Newly Reported Markings Associated with U.S. Mails

Reference to USPM in *Chronicle* refer to the Society-sponsored book, *U.S. Postal Markings and Related Mail Services* by Tracy W. Simpson.



1



2



3



4



5



7



8

<i>Illustration No.</i>	<i>USPM Schedule</i>	<i>Description (Dimensions in millimeters*)</i>	<i>Used With</i>	<i>Reported by</i>
1	A-2	SUSQUEHANNAH DEPO/D/PA. C-33 K-6. Incomplete spelling. This postoffice was on the Erie R.R. in Susquehanna Co. The postoffice named only <i>Susquehanna</i> was across the state, near Harrisburg	S5	J. S. Wagshal
2	A-11	N. YORK & ERIE/D/R.R. C-37 Newly discovered, and the largest of Erie R.R. markings of the period.	S5	J. S. Wagshal
3	A-11	LITTLE MIAMI X & C R.R. (blue) C-30 has sans-serif letters. Little Miami, Xenia, & Cincinnati R.R. Mr. Towle assigns it Remele No. L 6½ and see his report on page 32.	U10	Wm. Wyer
4	A-1	NEW/D/GARDEN rimless oval 33 × 22 (see text)	S2	J. R. Kesterson
5	A-8	BOSTON/D/6 cts (6 mm) surcharged by 13-mm "3" all in red. On letter addressed to Lee, Mass. Apparently the townmark containing 6 cts was incorrectly used hence surcharged. Note a similar usage, but with surcharged "6," in USPM, plate 10	S2	L. R. Campbell
not illustrated	A-2	EAST PEPPERELL/D/MASS in red C-29 Has sans-serif letters and <i>lines</i> extending outwards from both sides of MASS. K-1	S2	L. R. Campbell
7	A-2	EATON/mss D/N.Y. C-26 in red with ornaments K-1	S-1	H. M. Spelman III
8	A-34	mss <i>Way 1</i> on letter from Sutton, N.H. to West Springfield, N.H. for collect stage-mail Way fee	S5	G. J. Bernadt
not illustrated	A-2	NORTH AMHERST/D/MASS. C-32 K14 dc (same type as the BERNARDSTON, MASS. of Issue 59)	S4	H. M. Spelman III

* Note also that the heading in Issue 60 should read millimeters.

Note: Mr. Bernadt writes that the arch, FREE, pictured in Issue 59, was applied at Saratoga Springs, N.Y., as he has a similar cover to another town also that originated at Saratoga Springs.

The New Garden Mystery

Illustration No. 4 depicts another example of this townmark, in blue, reported by Mr. J. R. Kesterson who asks if any member has proof that this applies to a town in *Indiana* (as stated in USPM on page 16). He has two covers showing this marking, and he is inclined to believe they are from the Ohio town of that name, because both letters are addressed to different small towns in *Ohio*. Curiously, the tracing used in USPM shows a small manuscript *Ind* adjacent to the wording, and one of Mr. Kesterson's covers similarly shows an *O* alongside the marking, leading to the supposition that the *Ind* or the *O* may have been collector-applied. Both Indiana and Ohio had small towns of that name, New Garden of Indiana being in Wayne County, and the town in Ohio in Columbiana County. Both are listed in the PL&R's of the period, the one in Indiana being the scarcer, judging by the reported postmaster's compensation.

More About That Large Circular Townmark

From Dr. B. R. Tilden comes the answer sought on page 93 of Issue 59. He sends two incomplete covers which clearly show that the outer-rim wording is COTTON-YARN AND OSNABURG FACTORIES. The question then arises, how can both such words be associated with Factories? Inquiry among textile people discloses that OSNABURG is not only the name of a town in Germany, but that in the last century, and even later, it also designated a particular *textile* that was originally made in Osnaburg, Germany—a rough cotton cloth much used for work clothes.

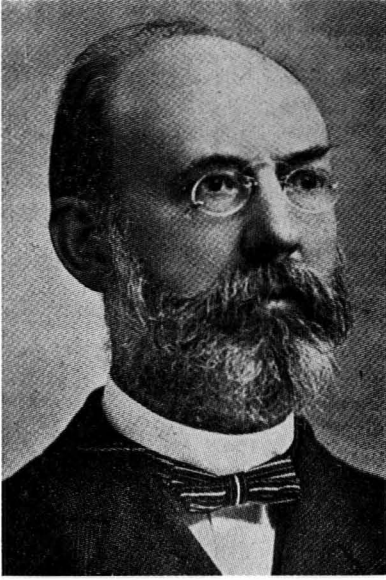


Figure 9A
J. Walter Scott



Figure 9D
J. Walter Scott's Stamp Store, 1876-1882



Figure 9B
John N. Luff

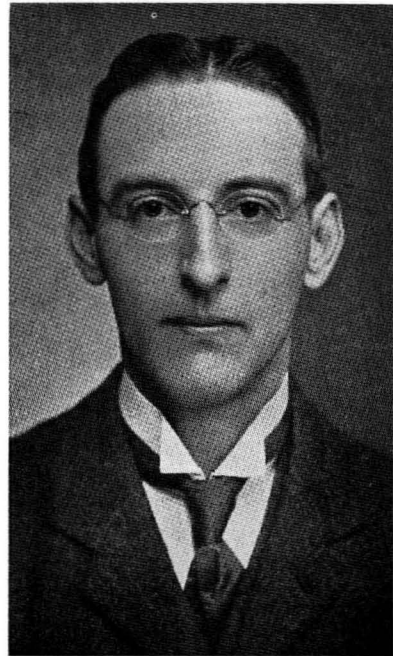


Figure 9C
Eustace B. Power

Illustrations courtesy of George T. Turner

THE 1861-'69 PERIOD

RICHARD B. GRAHAM, *Editor*

The Three Cent Scarlet, Scott's No. 74 JEROME S. WAGSHAL

In the preceding installment we looked to the question of how the Scarlet came to the philatelic market. All the evidence points to J. Walter Scott, the "Father of American Philately" (see Figure 9A), as the person responsible. Scott's story of acquiring the Scarlet from the New Orleans postmaster was reported by Luff (see Figure 9B) and Eustace B. Power, the Gibbons U.S. representative around the turn of the century (see Figure 9C) and this gave the Scarlet its philatelic status. However, Scott's story must be dismissed as untrue.

The contemporaneous writings in the last half of the Nineteenth Century all point to the conclusion that Scott obtained the Scarlets in the late 1870's from some source in the Bank Note Company and began offering them at that time as genuine stamps. This conclusion is further supported by the existence of copies of the Scarlet cancelled with typical markings of the banknote period. Scott probably created these items by using them on covers mailed to himself at his store at 146 Fulton Street (see Figure 9D) and, after May 1882, at his new shop at 217 East 9th Street. The cancellations on these Scarlets are the ones which would have been applied if Scott had mailed the covers to himself at the post offices nearest these stores. Finally, Carl F. Rothfuchs, another early dealer, was identified as the person responsible for the introduction to philately of the Scarlets marked with four horizontal pen strokes; these were probably among the items given him by the Post Office for helping to prepare the Post Office exhibit at the 1893 Columbian exhibition.

In the previous installment, Figures 1, 2, 7, and 9 were courtesy of Mr. George T. Turner, and photos were made by the late Mr. Henry A. Meyer.

We now turn our attention to the circumstances surrounding the production of the Scarlet, and to the question of how it should be treated in the catalogue.

II. THE GENERALLY ACCEPTED OPINION THAT THE SCARLET IS NOT A POSTAGE STAMP

Although the way in which the Scarlets came to the philatelic market is not definitely known, all authorities and experts agree that it was not issued by the United States Post Office for the prepayment of postage.

Of all these opinions, perhaps the most significant is that which appears in the Scott Catalogues, general and specialized, that the Scarlet was "not regularly issued." This statement has appeared in the Specialized Catalogue since the second edition, issued in 1924. (Scott himself died five years earlier, in 1919.)

Although some philatelists have suggested that the Catalogue's use of the phrase "not regularly issued" contains a subtle, hidden qualification by the use of the word "regularly," I believe that such an interpretation is unwarranted. If the Scarlets had come from any United States Post Office, in New Orleans or elsewhere, they would have been "regularly issued" even though there had been some error involved in the issuance. For example, the 24 cent 1918 inverted center, Scott C3a, was regularly issued although the Post Office tried to obtain its return. And the same may be said of other errors, including errors of color. In short, when the catalogue says the Scarlet was "not regularly issued," it is saying that Scott's New Orleans story is untrue, and that the Scarlet is not a postage stamp. There is no other reasonable reading of this phrase.

With the exception of Luff and Power, all philatelic authorities known to me agree with the catalogue and are of the unanimous opinion that the Scarlet was not issued as a stamp. This consensus, a most remarkable phenomenon in a field famous for bitter divergence of opinion, began with Tiffany, who, as noted above, stated in 1887 that the "better opinion" was that the Scarlets were proofs.

The same opinion was stated even more emphatically ten years later in *Mekeel's*. It appeared on February 18, 1897, about a year before the publication of Luff's articles. The author has never seen any reference to this excellent statement, and it is therefore reprinted here in full:³⁵

Inquiry No. 397.

397. Why is the 3¢ scarlet not priced in the current catalogue in a used condition?

Ans. We cannot speak for the publishers of the catalogue, and give the reasons which influence them in any particular case, but there is a very good reason why the 3¢ scarlet should not be priced used; in fact, it could not reasonably be priced in that condition, for it was never issued for general use and there are no used copies on the market. A number of unused copies were penmarked and sold thus at prices considerably less than the catalogue quotations, but these could hardly be classed as used. In our opinion, such a stamp should not be catalogued at all, as it is nothing more than a finished proof until placed in circulation in the regular way. On the other hand, it would undoubtedly "pass the post" even now, and consequently merits the attention of specialists in U.S. stamps.

398. What stamp may be compared with the 3¢ scarlet in order to fix the correct shade?

Ans. Ah, but this is not a shade! As we have indicated above, it will be useless to look for the "scarlet" on old letters or among specimens of the ordinary 3¢. Do not mistake a deep red or a brick-red 3¢ for this rarity, for it is very different from these. The 7¢ 1870-73 and the Interior set approach the color very closely and are the nearest to it of the regularly issued stamps, but if you can get a set of cardboard proofs of the 1861 series, you will have before you in the 3¢ of that set the exact shade of vivid scarlet which on paper is listed for the terrific price of \$100. Another argument, by the way, for those who hold that the stamp is only a finished proof.

Ashbrook stated this in 1943, regarding the Scarlet:

. . . We all know that this item is nothing more than a *finished trial color proof, perforated and gummed*.³⁶

Cyril F. dos Passos wrote as follows about the Scarlet in the *Essay-Proof Journal*:

. . . What reason can there possibly be for including among the postage stamps of the United States items which the cataloguer admits were not regularly issued? Items which were not regularly issued cannot possibly be postage stamps and cannot possibly have any place in a section of the Catalog devoted to postage stamps. These items are nothing but trial color proof impressions of the engravings of the National Bank Note Company and deserve to be and should be listed as such under the section of the Catalogue comprising Trial Color Proofs.³⁷

In the same issue of the *Essay-Proof Journal*, Clarence W. Brazer, then the Editor, stated that in view of its admitted status in the Scott Catalogue, the Scarlet "is not a postage stamp but is a trial color plate proof and properly should be listed in the Trial Color Proof section of the U.S. Catalogue."³⁸

The only contemporary student favoring the recognition of the Scarlet as a postage stamp appears to be Elliott Perry. Mr. Perry does not contend that Scott's story was true, or that the Scarlet was ever regularly sold at a United States Post Office. Rather, he argues that the Scarlet would probably be accepted for postage if used on a letter, and that if the Post Office challenged its use in a legal action it would probably lose. Thus, in a letter to the author dated July 25, 1967, Mr. Perry states:

Regardless of how or when a genuine 3¢ scarlet came onto the market, in my opinion it is valid for postage today. The burden or proof of genuineness and sale at a post office lies on the government—not on the purchaser of a stamp. How could any buyer supply such proof? So in my opinion the P.O. Dept. could not prove that a scarlet was not issued and sold at a post office, and would have to recognize it as being valid today.³⁹

It might be conceded that in some hypothetical law suit brought by the Government to prevent or challenge the postal use of a Scarlet, it might have the bur-

den of proof. But while recognizing Mr. Perry's pre-eminence as a philatelic authority, the author will rely on his professional experience as a trial attorney to state that the outcome of such a litigation would not be as certain as Mr. Perry believes. Cases have been won with no more evidence than the "not regularly issued" statement in the Scott Catalogue. With this, the burden would at least shift to the defendant to show some affirmative evidence that the Scarlet was issued by a post office or lose his suit.

Of course the idea of such a law suit determining the status of the Scarlet is highly fanciful. Certainly no owner of an unused Scarlet would attempt to use it in this way unless he were mad, and if he did, it is inconceivable that the Federal Government would attempt to prevent its use even if it knew of it. Such a law suit would be economically ridiculous in view of the cost of the litigation in relation to the possible gain in postal revenue. Thus the issue which the Scarlet poses cannot be resolved by projecting the result of a hypothetical law suit. It can only be settled within the framework of the philatelic community, and more specifically, by a clarification of the Scarlet's status in the Scott Catalogue. There is sufficient evidence upon which to settle this question. And, in fact, the catalogue editors have long since made their judgment of this evidence by their "not regularly issued" statement.

III. WHY THE SCARLET WAS PRODUCED AS A TRIAL COLOR PROOF

Despite the general opinion that the Scarlet is not a stamp, but a finished trial color proof, there has never been any explanation of why such a trial color proof was made. In other words, how does the Scarlet trial color proof fit into the overall story of the 3 cent 1861 stamp? The definitive answer to this question, like the answer to the question of how the Scarlet entered the philatelic market, is now lost in antiquity. However, recent discoveries regarding the history of the 1861 issue permit us to make an informed guess. Accordingly, let us now turn to the history of the 1861 issue, and particularly the history of the three cent denomination.

From May through November of 1861, that is, for approximately six months after the 1861 issue was first conceived, the Government and the National Bank Note Company, the contracting manufacturers, had a continuing difficulty in arriving at a satisfactory color for the three cent stamp. In August of 1861, about midway through this six month period of difficulties, the 3¢ 1861 stamp was issued. The reader may, therefore, find it of some help in this analysis to divide the color developments of the three cent stamp into (a) those occurring in the three month pre-issue period, and (b) those occurring in the three month post-issue period.

A. Pre-Issue Events

The renewal contract which the Post Office Department had given to Toppan, Carpenter & Co. in 1857 for the previous issue of U.S. stamps was for a four year period. So on March 27, 1861 the Postmaster General advertised for bids on a new contract for stamp manufacture. Each bid had "to be accompanied with a *specimen* of the style of engraving and the quality of paper to be furnished . . . and the accepted bidder, before the final consummation of a contract, will be required to prepare designs and furnish proof impressions of the engravings of the several denominations of stamps."⁴⁰ Bids had to be in by April 30, 1861.

On Friday, May 10, 1861 the bid of the National Bank Note Company was accepted. In the written statement of acceptance, the Post Office Department required the National Bank Note Company to "prepare designs and furnish impressions of the several denominations of stamps, in sheets, perfectly gummed and perforated. . . ."⁴¹

Thus the first samples sent by the National Bank Note Company to the Postmaster General were those sent before April 30, 1861 in response to the bid invitation. While we do not know what these items were, they were certainly not the Scarlets. These samples need only have been "specimens of the style of engraving" of the company. In other words, they did not even have to be stamps or stamp designs. In fact, the National Bank Note Company would not have been required by

the Post Office Department to "prepare designs and furnish impressions of the several denominations of stamps, in sheets, perfectly gummed and perforated . . .," if this had already been done.

The May 10, 1861 requirement that the National Bank Note Company "prepare designs and furnish impressions of the several denominations of the stamps, in sheets, perfectly gummed and perforated . . ." constitutes an important fact in tracing the history of the Scarlet, for it shows a reason for the existence of trial color proofs made up into fully perforated and gummed sheets. For most of the period from the Civil War to date, proofs were generally imperforate impressions. In those early days of the 1861 issue, however, the Government wanted to make sure of the finished product.

Our knowledge of developments after the Government's May 10, 1861 acceptance is based upon communications from the National Bank Note Company to the Post Office Department.⁴² On June 15, 1861, about a month after the initial acceptance of the National Bank Note Company's bid, J. Macdonough, the Secretary of the National Bank Note Company, reported to A. N. Zevely, the Third Assistant Postmaster General, that:

We have engraved in addition to the usual lettering on each stamp, the denomina-

National Bank Note Company,
No. 1 Wall Street,
(New York, June 15th 1861)

A. N. Zevely Esq.

Third Asst. P. M. General.

Dear Sir

Your favor of 14th inst. received.

We have preserved the portraits and busts of Washington Franklin and Jefferson on the respective stamps as now used, but have entirely changed the form and design of the stamps; while the portraits, engraved carefully by our best artists from direct daguerrotypes of Stuart's paintings &c. &c. will make the whole stamp strikingly different from those now in use.

We have engraved in addition to the usual lettering on each stamp the denomination in figures, plainly and clearly, on each of the upper corners, and "U. S." on the lower corners.

All of the engraving will be finished by next Wednesday and we will

forward for your inspection immediately
after proofs from the dies in black
and in various colors - we have already
transferred and completed the plates of
10 and 90 cents.

We have in our employ now the
best workmen and girls from the estab-
lishment of Messrs J. C. & Co. and soon
as our machinery is completed we shall
be enabled to go forward without any
interruption

Very Respectfully
Yours Obt. Servt.
J. Macdonough
Secretary

Figure 10

Macdonough to Zevely, June 15, 1861. Probably establishes date of completion of Premieres Gravures dies.

tion in figures, plainly and clearly, on each of the upper corners, and "U" "S" on the lower corners.

All of the engravings will be finished by next Wednesday (*which would have been June 19—Ed. note*) and we will forward for your inspection immediately after proofs from the dies in black and in various colors. We have already transferred and completed plates of the 10 and 90 cents.

Figure 10 shows the original of this letter.

The next communication of which we have a record, was about a month and a half later, on July 27, 1861 when Macdonough wrote to Zevely as follows:

We wrote you in relation to color of 3 ct. stamp stating the trouble we had met with. Altho we continued to print in order to have a supply ready should it be absolutely necessary to deliver on the 1st August, we have also continued to experiment and late this afternoon succeeded in a combination of carmine ink of the precise tint you desired and which the printers think can be printed. We will write you fully on Monday (*which would have been July 29—Ed. note*) and send you finished specimens of all the stamps, complete boxes, envelopes, &c.

Mr. Boyd suggested we should write you and endeavor to have the time for delivery of stamps postponed till the 15th August. Should it be thought best by you to grant this extension of time, it would make up for the time lost in deciding upon colors, &c. and would allow us to get an adequate supply ahead to meet any demand, even should you not use the red stamps now printed. . . .

Figure 11 shows the original of this letter.

This is the last word we have from the National Bank Note Company on this subject prior to the issuance of the 1861 issue on August 16, 1861. Obviously, much correspondence is missing. Yet there is enough here to make an educated guess that the Scarlet had not been produced before August 16, the date of issue.

The first of these two letters indicates that the Scarlet was not produced be-



New York July 27th 1861

A. N. Jewely Esq

Third Asst. P. M. General
Washington, D. C

Dear Sir

We wrote you in relation to color of 3rd stamp stating the trouble we had met with; Altho we continued to print in order to have a supply ready should it be absolutely necessary to deliver on the 1st August. we have also continued to experiment and late this afternoon succeeded in a combination of Carmine ink of the precise tint you desired and which the printers think can be printed. We will

fore June 15. When Macdonough of the National Bank Note Company wrote the Post Office on June 15 to report that the engraving of the full designs of all denominations would be completed within four days, and that the die proofs would be forwarded immediately afterwards, he was most certainly referring to the Premieres Gravures. This precludes production of the Scarlet by that time.

write you fully on Monday
and send you finished specimens
of all the stamps complete,
boxes, envelopes &c.

Mr Boyd suggested we
should write you and endeavour
to have the time for delivery of
stamps postponed till the 15th
August. Should it be thought
best by you to grant this exten-
sion of time, it would make up
for the time lost in deciding
upon colors &c. and would
allow us to get an adequate
supply ahead to meet any
demand, even should you
not use the red stamps now
printed. We should be
pleased to have you visit
New York and examine our
Establishment.

Very Respectfully
Your Aft Servts
J. Macdonough
secretary

Figure 11

Macdonough to Zevly, July 27, 1861. The color selected for the 3¢ stamp is not printing satisfactorily.

We can also feel quite sure that the Scarlet was not produced after July 27, since Macdonough wrote that on that date the National Bank Note Company ar-

rived at the "precise tint . . . desired." This would not have been the Scarlet, since there was no evidence the stamp was issued in this shade.

This leaves the period from June 15 through July 26. During this period the National Bank Note Company must have been experimenting with color since Macdonough refers in his July 27 letter to a prior letter, which must have been written between June 25 and July 26, in which he reported trouble "in relation to the color of 3 ct. stamp." Standing alone this might suggest the possibility of production of the Scarlet in this period, as a color experiment. However, the other circumstances of the situation indicate the Scarlet was not produced in this June 15-July 26 period.

Undoubtedly the principal color with which the National Bank Note Company was experimenting in this period was pink, that is, the bluish side of the red color or the "carmine" to which Macdonough referred. The experiments of which Macdonough spoke were in all probability those which produced the various shades of pink, rose pink and pigeon blood and possibly some of the rose shades. It seems unlikely that as divergent a color as scarlet would have been used to print a supply of stamps at that time when all other experiments were so close together in the chromatic scale.

It is most important to note that Macdonough indicated these experimental printings made before July 27 were being saved for use if they were needed. Although Macdonough got his requested extension of issue date from August 1 to August 16, these experimental printings were probably ultimately delivered to the Post Office because of the heavy demands for the three cent stamp in the fall of 1861. The appearance of so many rich pinks and pigeon bloods in October and November, 1861 can be explained by this use of the experimental printings which resulted from dipping into reserve stocks after August 16.

The fact that the Scarlet is not known used during the August-November period of 1861 indicates that it was not produced during June or July, that is, in the pre-issue period. Since the National Bank Note Company saved the experiments it made before July 27, and since these experiments were apparently used after the three cent stamp was issued, it would seem reasonable to expect that, like the rare pigeon blood, at least a few examples of the Scarlet would have been found postally used had it been produced in the pre-issue period.

B. Post-Issue Events

After the three cent stamp was issued on August 16, 1861, the Post Office Department concluded that the pinkish shades were unsatisfactory. Elliott Perry reports the following notice was "widely copied in the newspapers as early as September 5":⁴³

The color of the new three cent postage stamps has faded since they were printed, owing to defect in the ink. The Post Office Department will insist on an improvement in this respect, and the printers will second the efforts of the Department. In a very short time the stamps will be issued in a brighter tint.

Though it is not directly in point with the subject of this article, it is most interesting to note this concept of the pink stamps having "faded since they were printed." Assuming that fading took place, and that this is not merely an inaccurate verbalization, occasionally found even with newspapers in our day, fascinating questions are raised, *viz.*: What was the color prior to fading? And are the colors which we know today as pink, pigeon blood, and rose pink, true colors as issued, or faded?

Getting back to the Post Office Department's dissatisfaction with the color of the three cent stamp, the semi-official *U.S. Mail & Post Office Assistant* carried this notice in the September issue:⁴⁴

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

This notice must have been issued early in September, since Elliott Perry reports it reprinted in Windsor, Vermont on September 20.⁴⁵

Two letters from Macdonough of the National Bank Note Company to A. N.



New York Sept 14th 1861

A. N. Zevely Esq
Thurs Asst. P. M. General
Washington D. C.

Dear Sir

Your favor of 12th met
with specimens received. On the
adoption of the present color the
memoranda in relation to the
samples sent before was destroyed
and we shall have to work it
out again. We are preparing
a specimen of the present color
so deep in tint that when printed
and dried, it will appear as strong
and bright as the stamps you
saw fresh from the press.

Very Respectfully
C. Macdonough
Secy

Figure 12

Macdonough to Zevely, September 14, 1861. The Bank Note Company must again work out the brighter color.

Zevely, the Third Assistant Postmaster General, indicate what was actually taking place between the Bank Note Company and the Post Office at that time. The first letter is dated September 14, 1861, about a month after the three cent stamp was issued, and it reads as follows:

Dear Sir;

Your favor of the 12th Inst. with specimen received. On the adoption of the present color, the memoranda in relation to the samples sent before, was [sic] destroyed and we shall have to work it out again. We are preparing a specimen of the present color so deep in tint that when printed and dried, it will appear as strong and bright as the stamps you saw fresh from the press.

Very Respectfully,
J. Macdonough, secy

Figure 12 shows the original of this letter. Although this letter does not specifically mention the three cent stamp, this was undoubtedly the subject. It may be noted that it, too, carries the inference of fading.

The second letter from Macdonough to Zevely is dated three weeks later, on October 5, 1861, and reads as follows:

Dear Sir

Your favor of 1st inst covering Philadelphia P.M. letter of 26 ult. with a badly printed stamp received.

From what you doubtless observed when at our stamp department of the methods and guards against the introduction of spoiled work among the good work you will think as we do, that it is impossible for *many* imperfect stamps to be issued.

Our printers tear each sheet they spoil, sufficiently to mark it. the forewoman of the gumming room again marks each bad impression. the girl who cuts the sheets, lays side every imperfect sheet she finds. and finally the perforators do the same with all that pass thru their hands.

We have worked up the old color gradually and on Monday commenced with the new entirely, and think you will be pleased with it.

Very Respectfully
J. Macdonough,
Secretary

The original of this letter is illustrated in *Figure 13*.

So far as I can ascertain, the existence of this October 5, 1861 letter has heretofore been unknown to the philatelic community and is now being reported for the first time. It is a find of major importance. The last paragraph probably establishes the date on which the National Bank Note Company began to print the three cent rose, Scott No. 65. It also indicates the existence of prior, intermediate shades. (The first part of the letter is a valuable description of the manufacturing process, and among other things it is most interesting to note that the printers and gumming women would not throw away imperfect sheets but *merely mark* or tear them to be picked out and thrown aside at one of the next stages, a process which would appear to increase the chance that a badly manufactured sheet might be issued.)

For our purposes, the most important aspect of this October 5 letter is that it appears to establish the first full day of manufacture of the three cent rose, No. 65, as Monday, September 30, 1861. When Macdonough stated that the Bank Note Company had "commenced with the new [color] entirely," he was reporting a complete changeover as of the previous Monday. His letter was written on Saturday, five days later. It is therefore unlikely that any other color than the issued rose color would be subject to his comment, because it is not reasonable that the Bank Note Company would produce stamps of a new color for a full week without having first obtained Zevely's prior approval. This would have been most foolhardy in view of their prior difficulties. It may be noted that, as in the case of his Sept. 14 letter, Macdonough did not specifically mention the three cent denomination in the last paragraph of his October 5 letter but it is impossible to conceive that it refers to any other subject. By this time such references to color in Macdonough's correspondence with Zevely must have been understood as being directed to the three cent stamp.

Another important aspect of Macdonough's October 5 letter is the statement that the Bank Note Company had "worked up the old color gradually. . . ." I read

National Bank Note Company,
No. 1 Wall Street,
New York, Oct. 5, 1861
A. N. Zevely Esq.
Third Asst. P. M. General

Dear Sir Washington D.C.

Your favor of 1st inst covering Philadelphia P. M. letter of 26 ult with a badly printed stamp received.

From what you doubtless observed when at our stamp department, of the methods and guards against the introduction of spoiled work among the good work you will think as we do, that it is impossible for many imperfect stamps to be issued.

Our printers tear each sheet they spoil, sufficiently to mark it. The fore woman of the gumming room again marks each bad impression. The girl who cuts the sheet, lays aside every imperfect sheet she finds - and finally the perforators do the same with all that pass thro their hands.

We have worked up the old color gradually and on Monday commenced with the new entirely - and think you will be pleased with it.

Very Respectfully,
J. Macdonough,
Secretary

Figure 13

Macdonough to Zevely, October 5, 1861. Starting to print the 3¢ stamp in "a new color."

this to mean that the Company was making the changeover from the rose-pink to the commoner rose on the issued stamps gradually, by issuing intermediate shades. The only other possible meaning which occurs to me is that the work in the Company's color laboratory, i.e., the work of mixing colors, had come along "gradually" and this is not something that Macdonough would be likely to say to Zevely.

If Macdonough was referring to the issuing of intermediate shades between the pink and the rose it is of great philatelic interest to identify these intermediate shades. There are muddy rose pinks known used in the fall of 1861 which would fit the description of being intermediate shades between the pink-rose shades and the common rose. Possibly the so-called "pastel scarlet" shade is also one of these intermediates. This shade, despite its name, does not look at all like the Scarlet, though it might have a little scarlet ink in the mixture of rose pink. The pastel scarlet is a soft color, much softer than the true Scarlet, and is somewhat more orangy than the usual rose pink shade. It appears fuzzy to the naked eye but sharp when viewed under magnification. Elliott Perry reports that "the pastel scarlet has not been noted with an August dating and probably came later." Referring to the post-issue color change of the three cent stamp, he states that the pastel scarlet "may have been one of the experiments and obviously is too close to orange-red to have been satisfactory for use on buff envelopes."⁴⁶

- Based upon the above correspondence, I believe the Scarlet may have been produced in the post-issue period, as a trial color proof, sometime between September 16 and September 23, 1861.

- I think it was a trial color which was rejected by Zevely in favor of the rose shade in which No. 65 was issued.

It is most unlikely that the Scarlet was one of the intermediate shades produced for the transition from pink to rose. One glance at the Scarlet is enough to establish that it would not be an intermediate shade between these two colors. The fact that it is not known used in this period confirms what is already an obvious conclusion.

However the two Macdonough letters suggest that the Scarlet may have been submitted to Zevely and rejected by him sometime between September 16 and 23, 1861. Macdonough's September 14 letter promised a sample "of the present color so deep in tint that when printed and dried, it will appear as strong and bright as the stamps you saw fresh from the press." It must be conceded that this wording would indicate the production of a variation of the pink shade, that is, a bluish-red stamp, rather than a change to the yellow-red or Scarlet. However, the overriding consideration was to get a stamp that was "strong and bright," and would stay that way. The pinkish shades had already been tried and found wanting. The Scarlet would fit the bill. Moreover, the Company had destroyed its memoranda of color formulas and had to go back to first steps in developing the new color. Under these circumstances experimentation with the Scarlet becomes a distinct possibility.

This is the way Macdonough's two letters indicate the possible time of production of the Scarlet: His September 14 letter, promising a "strong and bright" specimen, was written on a Saturday. The earliest this specimen could have been submitted would have been Monday, September 16. Macdonough's October 5 letter indicates that printing of the rose began on Monday, September 30. An exchange of correspondence could have been made in four days, or perhaps even less on a matter of importance; for example Macdonough's September 14 letter was in reply to one from Zevely of September 12. Accordingly, if Macdonough had submitted color samples as late as Monday, September 23 he could have heard from Zevely by Friday, September 27, which would allow a day or two for the printing of intermediate colors before the full scale adoption of the rose on Monday, September 30. All of this is of course in the realm of deduction. But unless further facts are discovered which are contradictory, it would seem to be reasonable.

Brief mention might be made of two possibilities which I have rejected. First, there is the possibility that the Scarlet was the new color which Macdonough, in his October 5 letter said was being used "entirely" and that after Zevely saw it he did not like it, and required the whole week's work to be rejected. I regard this as unlikely. Second, there is the possibility that Zevely came to New York to see the

color samples, prior to October 5. The October 5 letter refers to a previous visit by Zevely, but it would seem more likely that Zevely would have made an inspection at a much earlier date, prior to the August 16 date of issue. This appears to be confirmed by Macdonough's September 14 letter which indicates that Zevely had previously seen stamps "fresh from the press" which stamps were of the initial pink color.

If the Scarlet was submitted and rejected in the September 16-23 period, the pastel scarlet may have been the result of the printers putting a little of the scarlet in the regular pink mixture, perhaps to use up ink which might otherwise have gone to waste. It would be most interesting to see the results of mixing ink of these colors in varying proportions.

Footnotes

³⁵ "Inquiry Department," *Mekeel's Weekly Stamp News* (St. Louis, Mo.: C. H. Mekeel Stamp and Publ. Co.), Vol. 9, No. 7, p. 51.

³⁶ Stanley B. Ashbrook, "The Premieres Gravures of 1861," *The Stamp Specialist, Yellow Book* (New York: H. L. Lindquist, 1942), p. 96. To the same effect see Ashbrook, *The U.S. Issue of 1869* (1943), p. 6. See also, Ashbrook, *Ashbrook Special Service* (Fort Thomas, Ky.: By the Author, November 15, 1951) Issue No. 8, pp. 43-44.

³⁷ Cyril F. dos Passos, "The Case of the Premieres Gravures of 1861," *The Essay-Proof Journal* (April, 1944), Vol. 1, No. 2, p. 82.

³⁸ [Brazer], *The Essay-Proof Journal* (April, 1944), p. 85.

³⁹ Mr. Perry expressed a similar opinion in *Pat Paragraphs* (April, 1948), Section 51, p. 1703.

⁴⁰ Full text of the advertisement was first published philatelically in Ashbrook, *Special Service* (November 15, 1951), Issue No. 8, pp. 47-49.

⁴¹ Norton D. York, "The Initial U.S. 1861 Issue," *The American Philatelist* (July, 1961), Vol. 74, No. 10, p. 739.

⁴² Most of these were partially reprinted in the article by Norton D. York in *The American Philatelist*, cited at Note 41, *supra*. The originals are shown here for the first time.

⁴³ Perry, *Pat Paragraphs* (November, 1937), No. 34, pp. 996-97.

⁴⁴ Ashbrook, *Special Service* (April 1, 1953), No. 25, p. 175. See also comment by George B. Hargest, *The Chronicle of the U.S. Classic Postal Issues* (February, 1968), Vol. 20, No. 1, p. 20.

⁴⁵ *Pat Paragraphs* (November, 1937), No. 34, p. 996.

⁴⁶ *Ibid.*, p. 997.

* * *

Earliest Use of the 10c 1869

Mr. Michael Laurence, R.A. 511, would like to learn the whereabouts of the 10¢ 1869 cover illustrated on page 168 of the second volume of the three-volume recent edition of Lester Brookman's *The United States Postage Stamps of the 19th Century*. This cover shows the earliest known use of the 10¢ 1869 stamp—from New Orleans on April 1, 1869. Presumably, this is the cover which provides Scott's first-day listing of that date. The stamp is tied to the lower left corner of a folded letter, which bears various transit markings, and a two-line "PAID ONLY TO ENGLAND." Mr. Laurence reports that he recently wrote Lester Brookman about this cover. Mr. Brookman replied that he has no idea where the cover is, as the photo was lent him by the late Stanley B. Ashbrook. Mr. Laurence would like to photograph the cover—in color—for a study he is planning on the 10¢ 1869 stamp. If any member knows the whereabouts of this cover, Laurence would like to hear from him. His address is:

c/o Editorial Department
Playboy Magazine
919 North Michigan Avenue
Chicago, Illinois 60611

And, no wisecracks, please!

RAILROAD POSTMARKS

CHARLES L. TOWLE, *Assoc. Editor*

Railroad Markings

CHARLES L. TOWLE



L 6½

421 = A = 5

(1) Mr. William Wyer reports a very interesting previously unreported marking which must be classed as extremely rare.

L 6½ LITTLE M. X. & C. R.R. O. 30 mm. Blue, 1853-57.

Found on U.S. Envelope U10 addressed to St. Mary's, Ohio. No back address or year date. Marking would read Little Miami, Xenia and Columbus Railroad, Ohio.

The Columbus and Xenia R.R. was incorporated March 12, 1844 to build from Columbus to Xenia, Ohio. Construction began in 1845 but being suspended due to financial difficulties was not completed until Feb. 22, 1850. Operated by own organization until Dec. 1, 1853. From that date until Nov. 30, 1868 was operated jointly with Little Miami R.R. The Little Miami was incorporated March 11, 1836; construction commenced in 1837; and was opened in August 1845 from Cincinnati to Xenia, Ohio 65 miles. Effective sometime in 1851 a through postal route was operated from Cleveland to Cincinnati, Ohio utilizing Cleveland, Columbus and Cincinnati R.R. from Cleveland to Columbus—138 miles; the Columbus and Xenia R.R. between those points—55 miles and the Little Miami R.R. from Xenia to Cincinnati. Although through trains operated from Cleveland to Cincinnati, it is not known if mail cars operated the entire distance although an 1861 listing shows 4 route agents employed between Cleveland and Cincinnati. This was a trip of some 17 to 18 hours in the period of this cover and it is very likely that agents laid over at Columbus or worked in two divisions with a break at Columbus. In any event it is likely that this marking was used by route agent between Cincinnati and Columbus, although its great rarity is not understood unless agents operated through for most of the period. In this connection it is likely that Remele C15-a, C15-b and C15-c and possibly L 6 were used by Cleveland-Cincinnati route agents rather than for the contracts shown in Remele.

* * *

(2) 421-A-5 Manuscript, Fifties. N.O.J. & G.N.R.R. 15.

This new manuscript marking of the New Orleans, Jackson and Great Northern R.R. is reported by William Wyer. It is on U.S. Envelope U10 addressed to New Orleans with no year date or back address. Assigned Towle-Meyer catalog number 421-A-5.

* * *

114 = A = 2

(3) 114-A-2 Manuscript, 1838. 20.

The writer has acquired an interesting manuscript marking which may well be a route agent marking and possibly the earliest recorded railroad manuscript

marking. Used on the Utica & Schenectady R.R. it is tentatively assigned Towle-Meyer number 114-A-2. R.R. 12 in black ink on a stampless cover addressed to Julius Tower, Esq., Waterville, Oneida Co., N.Y. In addition to manuscript marking cover bears a faint red double oval 32½ × 24½ mm. UTICA, N.Y. PAID. The 12 marking in manuscript is for 12½¢ rate for 80 to 150 miles. A letter on inside of folded cover is dated Albany Feb. 14, 1838. Previously the earliest manuscript marking reported was a Balto. R.R. Aug. 17, 1838 as reported in AMERICAN PHILATELIST July 1954. Earliest known stamped marking is S.L. RAIL ROAD (R4-a) in Old English type Nov. 2, 1837 and was used on the same route between Albany and Utica. Readers are requested to report any other occurrences of this early railroad manuscript marking which could have been applied by route agent between Albany and Utica with the red oval Utica being a forwarding marking. Your interpretations would be welcomed by the editor.

* * *

502 = A = 2

843 = A = 2

(4) Through the courtesy of Mr. Bert Keiner, RA 595, we are able to list two new types of manuscript markings as additions to the Towle-Meyer catalog.

502-A-2 Manuscript, Fifties, M. & C.R.R. 18. M. & C. R.R. Oct. 12 is on a cover with S 2 to Augusta, Ga. No year date or back address. Memphis and Charleston R.R. opened from Memphis to Chattanooga, Tenn. July 4, 1858. Cover may have been used prior to its completion.

843-A-2 Manuscript, 1859, M. & M.R.R., 12. M. & M.R.R. June 21, 1859 on cover with S 5 pen-cancelled addressed to Huntsburgh, Geauga Co., Ohio. No back address. Milwaukee and Mississippi R.R. was opened in 1856 Milwaukee to Prairie du Chien, Wis.

* * *

(5) N15-g. In *Chronicle* 32 a new NEW YORK & PHILA. R.R. marking 30 mm. Black, 1857-61 was reported. The writer has acquired a NEW YORK & PHILA. R.R. marking exactly matching N15-g but with a dot under the A of PHILA. and with marking in red on an 1850 stampless cover Baltimore, Md. to Providence, R.I. It is believed that the marking shown earlier is a strike from a worn cancelling device and that the 1850 marking is complete with the dot under the A. Accordingly Red should be added as a color to listing of N15-g and period changed to 1850-57.

THE TRANSATLANTIC MAILS

GEORGE E. HARGEST, *Editor*

The 21 Cent American Packet Rate to France

Prepaid by Postage Stamps
September 1, 1851—January 1, 1857

From the effective date of the U.S.-British postal treaty of December 15, 1848 until April 1, 1857, letters posted in the United States addressed to France to be sent in the British open mail by an American packet required a prepayment in the United States of 21 cents for a half ounce letter. Although this rate remained unchanged for about eight years, there are notable changes in the United States, British, and French markings appearing on these covers.

During the period from July 23, 1849 to September 1, 1851, all letters from the United States sent in the British open mail to France show a collection in France of 15 decimes per $7\frac{1}{2}$ grammes, whether they were conveyed across the Atlantic by a British or an American packet. Until the middle of 1851, the London office applied to these covers a "COLONIES/&c. ART. 13" marking (latest seen, July 15, 1851). Any cover addressed to France showing a prepayment of 21 cents in United States postage stamps and a collection of 15 decimes per $7\frac{1}{2}$ grammes in France would be a great rarity. This editor has never seen one.

A provisional agreement between Great Britain and France reduced the French collection from 15 to 8 decimes per $7\frac{1}{2}$ grammes on letters conveyed by American packets. This rate was placed in force by a French "Circulaire No. 67" dated September 1, 1851,¹ and was reaffirmed by a decree dated November 19, 1851.² It remained in effect until January 1, 1857.

The American packet service to Europe was maintained by the Collins Line, running between New York and Liverpool; the New York-Havre Line, running between New York and Havre, via Cowes (Southampton); and the Ocean (Bremen) Line, running between New York and Bremerhaven, via Southampton. After 1852 there was scheduled from New York an American packet sailing on every Saturday. But as Postmasters General were to learn to their sorrow, it was one thing to schedule sailings, and another to have them maintained. While the Collins Line made its scheduled 26 trips a year from 1852 through 1856, the New York-Havre Line made its scheduled 13 trips only in the year of 1855, and the Ocean Line made as many as 12 trips only in the years of 1855 and 1856.

The Cunard Line was running between the United States and Liverpool weekly, sailing from the ports of New York or Boston on alternate Wednesdays. British open mail service to France by British packet was, therefore, weekly on Wednesdays, the ships of this line performing 52 trips a year. Since the New York-Havre Line ran direct to Havre, British open mail service to France by American packet was maintained only by the Collins and Ocean Lines, and in no year did the number of trips exceed thirty-eight.

Although the Collins Line emphasized speed, and its fast passages were inflating American prestige, it was unable to attract a proportionate share of letters addressed to France. In his annual report for 1854, Postmaster General Campbell pointed out that the number of letters to France carried by the Collins Line was less than one-fifth of those carried by the Cunard Line.³ During the year of 1855, however, the Collins Line carried a greater proportion of letters to France than in any other year. This was a direct result of the Crimean War.

Shortly after the out-break of the War, the British and French governments took over certain ships of the Cunard Line for service as troop transports. The

Cunard Line, therefore, abandoned its New York service, but maintained its fortnightly sailings from Boston with the ships *America*, *Asia*, *Canada*, and *Africa*. At the request of the Postmaster General, the Collins Line changed the dates of its sailings from Saturdays to Wednesdays. Each line made 26 trips during 1855, so that there was a sailing for Liverpool from Boston or New York on every Wednesday. After the War the Cunard Line resumed its sailings from New York, and the Collins Line returned to Saturday sailings. The last sailing from New York by the Cunard Line was by the *Africa* on December 13, 1854, while the first sailing from New York, after the New York service was resumed, was also by the *Africa* on February 6, 1856. The first Wednesday sailing by the Collins Line was by the *Pacific* on December 27, 1854, and the first Saturday sailing, after the Cunard Line returned to New York, was also by the *Pacific* on January 5, 1856. The Ocean Line, which also carried British open mail letters addressed to France, made its maximum number of 12 trips during 1855. During that year, therefore, British open mail letters to France was conveyed by American packets on 38 trips from New York, and by British packets on 26 trips from Boston.

Covers addressed to France showing a prepayment in postage stamps of the American packet open mail rate prior to 1855 are seldom seen. All such covers seen by this editor passed through the New York office and are struck with a New York packet marking bearing a date which was a Saturday. Far the greater portion of British open mail covers to France by American packets (the rate prepaid by postage stamps) that have been preserved to us, show an 1855 use and an American packet marking whose date indicates a Wednesday sailing. The only American packet open mail covers to France during 1855 whose packet marking shows a Saturday date were conveyed by the Ocean Line. During 1856 the Cunard Line regained its high proportion of the British open mail addressed to France. American packet covers again bear markings showing a Saturday sailing date. During the year of 1856 the Collins and Ocean Lines combined to make only 38 trips as compared with 52 trips made by the Cunard Line.

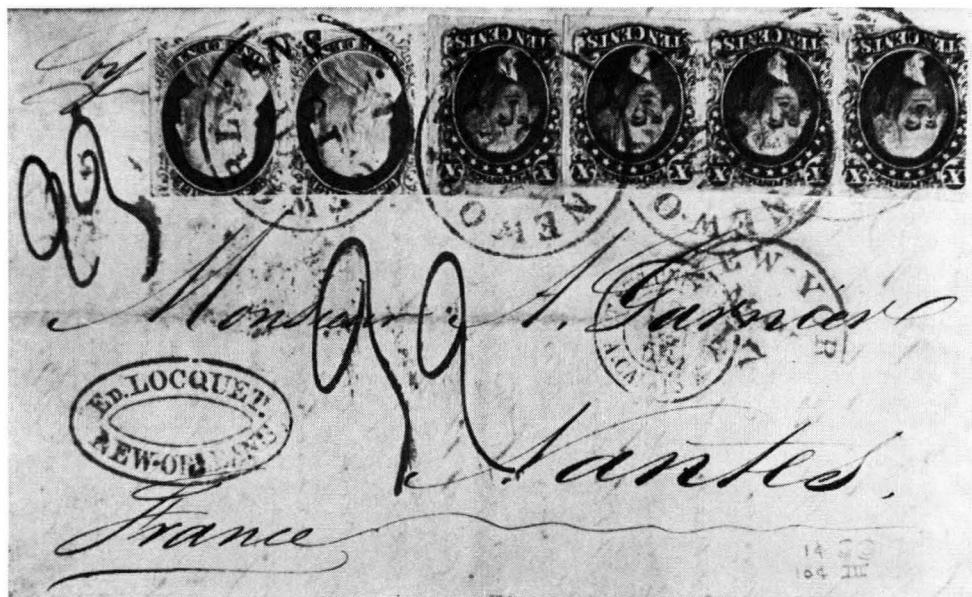


Figure 1

The cover illustrated as Figure 1 is reported by Mr. Arthur E. Beane, Jr., RA 845. Posted in New Orleans addressed to Nantes, this letter weighed over three-fourths, but not over one ounce, and was accordingly prepaid 42 cents in United States postage stamps. The "NEW-YORK/AM. PACKET" marking

bears the date of May 17 (1856), a Saturday, and on that date the U.S.M. steamer *Hermann* of the Ocean Line sailed from New York. This letter was included in the "English" bag which was sent through the Southampton office to London (London marking on reverse), and thence to the travelling office, Calais to Paris, which rated the letter for a collection of 32 decimes. This was four times the single rate of 8 decimes. At upper left is a manuscript "23." This marking has been noted on another cover that shows a quadruple rate collection in France. The significance of this marking is not known to this editor, and he would greatly appreciate hearing from any reader who knows its meaning.



Figure 2

Figure 2 illustrates a cover posted in Philadelphia on May 27, 1853. The letter is addressed to Mr. Charles Toppan in Paris, and is signed by Samuel Carpenter, both of whom were of the firm of Toppan, Carpenter, Casilear & Co., which produced the stamps appearing on the cover. These stamps represented a prepayment of the 21 cent American packet rate for a letter not over half an ounce. The letter is endorsed "Steamer/pr Baltic/May 28." The New York American packet marking is also dated May 28, and on that date in 1853 the U.S.M. steamer *Baltic* of the Collins Line sailed from New York. The letter was forwarded by the London office (marking on reverse) to the Paris office, which marked it for a double rate collection of 16 decimes, indicating that the letter weighed over one-fourth ounce. At upper left is a manuscript "8," the significance of which is not known to this editor.

The total postage on this letter, which is 53 cents (21¢ U.S. and 32 cents French), is less than it would have been if it had been sent by British packet. Had it been sent by British packet, 5 cents would have been prepaid in the United States, and 26 decimes (52 cents) would have been collected in France, for a total postage of 57 cents. Postmaster General Campbell attributed the failure of the Collins Line to attract mail to France largely to the fact that the postage on letters by British packet was six cents less than by American packet.⁴ This was true, however, only of letters whose weight was not over one-fourth ounce. Letters of greater weight were either cheaper by American packet, or the differential in favor of those by British packet was only two cents. If it were true that cheaper postage would attract more mail, then the New York-Havre Line should have carried the bulk of the American packet mail to France, for the total postage on a letter by that route was cheaper than by British open mail by American packets. The New York-Havre Line, however, carried little mail. The British packet service

was performed exclusively by the Cunard Line which maintained regular, weekly sailings, while the American packet service for British open mail rested upon the Collins Line, which sailed only once in two weeks, supplemented by the somewhat irregular (especially in winter) sailings of the Ocean Line. This leads to the conclusion that frequency, regularity, and certainty of service were of greater importance in attracting mail than were small differentials between postal rates.

Footnotes

¹ Salles, Raymond, *La Poste Maritime Francaise Historique et Catalogue*, vol. IV, p. 280.

² See *Chronicle* No. 37, pp. 2-4.

³ *Op. Cit.*, p. 23.

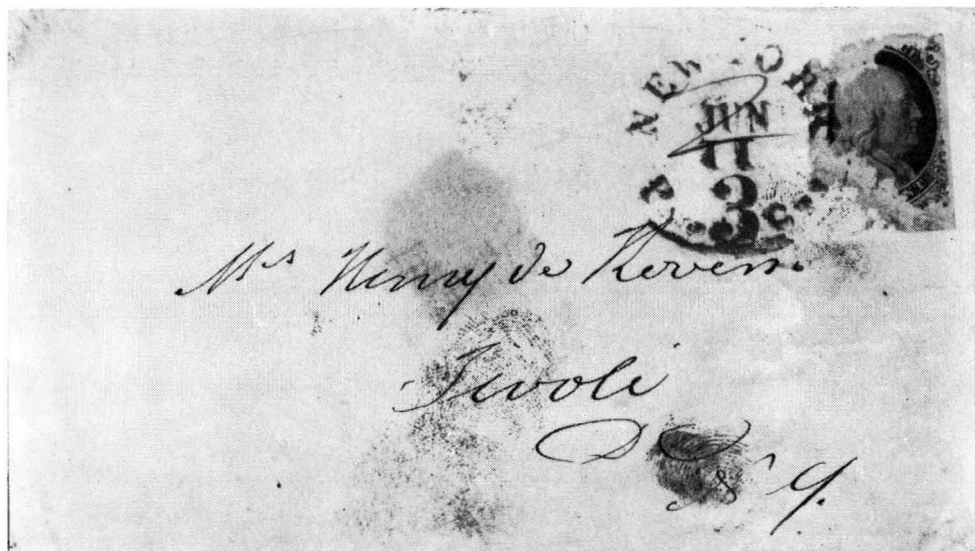
⁴ *Senate Executive Document No. 1, 33rd Congress, 2nd session, Serial 747*, p. 633.

The Cover Corner

J. DAVID BAKER, *Editor*

Answer to Problem Cover in August 1968

There appears to be no one who has the absolute answer to this question. It is our opinion that the "U.S. Gov't" handstamp was manufactured and applied in the twentieth century by someone who has enjoyed adding postal markings to inexpensive old covers. The owner should check all markings under ultraviolet light.



Our New Problem Cover

This cover was sent to your editor by Herman Herst, Jr. The problem question here is "Why did someone try to remove the 1¢ stamp?" (Particularly what looks to have been a beautiful centered margin copy!)

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