THE CHRONICLE May 1975 (No. 86)

The Chronicle of the U.S. Classic Postal Issues

May 1975 Volume 27, No. 2 Whole No. 86

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IN THIS ISSUE

THE EDITOR'S PAGE

Welcoming new authors to the pages of the *Chronicle* is a pleasant editorial task. Several are represented in this issue. Walter I. Evans has a short but informative article on 1847 issue prices. Mail difficulties in Florida amid tensions of the approaching Civil War are dramatically recounted by John D. Kohlhepp. Jeremy Wilson provides comprehensive treatment of the 5c Taylor of 1875. Although the anonymous author of "Beer Break" cannot be named, he offers an entertaining and instructive lesson for all of us. The section editors are always glad to encourage new writers—perhaps you have information to share with your fellow collectors. We'd like to hear from you.

Two authors welcomed back to these pages are Hunter M. Thomas, Jr., with a short report on an unusual straightline postmark, and David L. Jarrett, whose photo essay illustrates the varied postmarks of Cloverport, Ky.

In addition, three important articles by regular contributors deserve special mention. Bert Christian discusses the problems of color identification and suggests a workable approach. Our understanding of mail services to the Far East and the Pacific is considerably advanced by two fine articles: one by George E. Hargest and Charles J. Starnes on a Prussian Closed Mail cover to Hong Kong, accompanied by a valuable rate chart, and the other by Michael Laurence on the 10c rate to New Zealand.

Several changes in the editorial staff of the *Chronicle* are in progress. In the interests of orderly transition most of them will take effect with the August issue. Charles J. Starnes and Walter Hubbard will become associate editors of the Foreign Mail section, while George E. Hargest will become editor emeritus. Scott Gallagher will be new editor of the Cover Corner. The appointment of Dale R. Pulver as advertising manager is effective immediately. We are all grateful to Cliff Friend for his excellent service to the *Chronicle* and happy to have Dale and Scott join us.

Unhappily it is also my duty to announce the resignation of Creighton C. Hart as editor of the 1847-51 section for personal reasons. The value of his discoveries and contributions over the years to our knowledge and appreciation of the 1847 issue—not just in this journal but in the whole field of U.S. philately—is too great to be expressed in a few sentences. Everyone in the Society is in debt to him for dedicated service to the *Chronicle* and for his many other enthusiastic activities on behalf of philately.

To those who—like me—have difficulty contemplating the *Chronicle* without Creighton's writings, I want to express the hope that his absence will be only temporary—in the nature of a "sabbatical." Meanwhile, I am assuming editorship of the 1847-51 section myself in an effort to continue its fine tradition. Your suggestions and contributions will be appreciated.

THE 1847-51 PERIOD

CREIGHTON C. HART, Editor

ISSUE OF 1847 AUCTION PRICES REALIZED 1968-1974: STAMPS AND COVERS

WALTER I. EVANS, R.A. 1099

This analysis was made with no intention of proving anything. I do believe it succeeds in that. Except for one thing. And I don't think this will be a bombshell of brand-new information to the readers. Prices have gone up.

Sources: Robert A. Siegel Auctions 1968-1974.
H. R. Harmer Auctions 1970-1974.

Condition of Stamps: All stamps had to be completely free of defects. Stamps had to have four complete margins. Manuscript cancellations not included. Stamps on cover had to be tied. Letters and/or envelopes had to be free of major defects, e.g., envelopes with missing flaps, or cover fronts only, were not included.

FIVE-CENT 1847—OFF COVER

YEAR	CATALOGUE PRICE	AVERAGE REALIZED PRICE	o/o OF REALIZED PRICE TO CATALOGUE	YEAR OVER YEAR o/o INC. IN CAT. PRICE	YEAR OVER YEAR o/o INC. IN REALIZED PRICE	NUMBER OF STAMPS IN ANALYSIS
1968	$55.00	$ 48.02	87.3%			24
1969	$57.50	$ 53.56	93.14%	4.54%	11.54%	29
1970	$60.00	$ 59.83	99.71%	4.34%	11.70%	48
1971	$65.00	$ 71.68	110.27%	8.33%	18.13%	45
1972	$67.50	$ 87.03	128.93%	3.84%	28.74%	53
1973	$70.00	$ 93.27	133.24%	3.70%	7.16%	29
1974	$85.00	$111.56	131.24%	21.42%	19.60%	48
1968 1974				+54.54%	+132.31%	

TEN-CENT 1847—OFF COVER

1968	$165.00	$137.95	83.6%			11
1969	$175.00	$181.00	103.42%	6.06%	31.2%	9
1970	$190.00	$215.23	113.2%	8.57%	18.91%	21
1971	$200.00	$207.20	103.6%	5.26%	—3.73%	25
1972	$225.00	$263.39	117.06%	12.5%	27.11%	31
1973	$250.00	$303.94	121.57%	11.11%	15.39%	19
1974	$300.00	$357.33	119.11%	20%	17.56%	15
1968 1974				+81.81%	+159.02%	

Conversely stamps and/or covers with factors creating exceptionally high prices were eliminated. Unusual cancellations, railroad, ship and foreign use were eliminated. Sheet and corner margin copies, rare plate variations such as short transfers and double transfers were also eliminated. In the latter group the "Dot in S" variety was not eliminated.

The restrictive condition requirements by no means eliminated a wide swing of prices. In all four categories, 5c on and off cover and 10c on and off cover prices ranged from a fraction of catalogue to as much as four times catalogue.

Despite the restrictive conditions one auction in 1969 was enough to send that year's prices abnormally high. This was the sale of the Miss Katherine Matthies collection, Robert A. Siegel, May 20/21, 1969. Again in 1972 the H. R. Harmer auction of the F. R. Mayer collection, May 23, 1972, sent prices skyward. Both of these collections had material so magnificent that just about every item in each collection induced highly competitive bidding.

FIVE-CENT 1847—ON COVER

YEAR	CATALOGUE PRICE	AVERAGE REALIZED PRICE	o/o OF REALIZED PRICE TO CATALOGUE	YEAR OVER YEAR o/o INC. IN CAT. PRICE	YEAR OVER YEAR o/o INC. IN REALIZED PRICE	NUMBER OF COVERS IN ANALYSIS
1968	$ 70.00	$ 61.75	88.21%			34
1969	$ 75.00	$107.15	142.8%	7.14%	73.52%	43
1970	$ 80.00	$ 93.21	116.51%	6.6%	—13.00%	21
1971	$ 85.00	$ 91.50	107.64%	6.25%	—1.83%	45
1972	$ 90.00	$127.50	141.66%	5.88%	39.34%	36
1973	$100.00	$150.92	150%	11.11%	18.11%	19
1974	$125.00	$186.36	149.08%	25%	23.48%	33
1968 1974				+78.57%	+302.42	

TEN-CENT 1847—ON COVER

1968	$200.00	$244.37	122.18%			8
1969	$225.00	$250.00	111.11%	12.5%	2.49%	23
1970	$235.00	$278.57	118.5%	4.44%	11.42%	7
1971	$250.00	$231.38	92.55%	6.38%	—16.94%	25
1972	$275.00	$398.64	144.96%	10%	72.28%	11
1973	$300.00	$430.71	143.57%	9.09%	8.04%	7
1974	$400.00	$487.50	121.87%	33.33%	13.18%	6
1968 1974				+100%	+99.49%	

PROPOSED RECORD BOOK REPRINT

Many readers are familiar with the *Official Record Book* which lists in chronological order from July 1, 1847, to June 30, 1851, the supplies of the 1847 issue sent to the various towns and cities, and the dates sent and received in each case. This information was condensed by Robert Truax and published in tabular form in *Postal Markings* in 1940—long out of print. Many collectors have wanted this information in greater detail and in a more useful format.

Henry Wenk III has for some time been transcribing and organizing the data for his own use and for friends. He is considering publishing the results by photo-reproduction methods for sale at cost to *Chronicle* readers if there is sufficient interest to make the project feasible. The proposed handbook would consist of four or five divisions:

1. A listing by states and cities within states in alphabetical order indicating the date first shipped, the date first received, the city, the postmaster, and the total stamps of each denomination.
2. The complete abstraction by States, showing date shipped, date received, the city, the postmaster, and the quantity of each denomination in the shipment.
3. A list of corrigenda and addenda to the Truax listings.
4. and/or 5. A copy of all the linear notations and accountings as they appear in the original. The inclusion of pertinent information from other sources is being considered.

Because the ultimate cost depends largely on the number of copies ordered, Mr. Wenk would like an expression of interest from the membership before proceeding. The book as outlined would contain about 125 pages and would be ready about six months after a decision on the number to order. Estimates for heat-bound leatherette copies 5″ x 7″ are $15 if 25 are produced or $7 if 100 are ordered. For stitch-bound copies, estimates are $20 and $12 respectively. If you would be interested in obtaining a copy of the projected book please write directly to H. L. C. Wenk III, 5 Keenan Place, Garden City, N.Y. 11530.

THE 1851-60 PERIOD
THOMAS J. ALEXANDER, Editor
DAVID T. BEALS III, Assoc. Editor

O DAY OF WRATH!—THE DIES IRAE LETTERS

The correspondence of Thomas H. Looker, USN, to his wife in Cincinnati from Pensacola Bay, March 10 to March 18, 1861.

JOHN D. KOHLHEPP

Santa Rosa Island is a narrow forty mile expanse of semi-wasteland stretching along Florida's Gulf coast from Pensacola to Choctawhatchee Bay. Since 1834, the stone fortification known as Fort Pickens had stood on its western tip, guarding the entrance to Pensacola Bay. When the stormy year of 1861 began, Fort Pickens was deserted. United States troops in the area, some fifty artillerymen under the command of Lt. Adam J. Slemmer, were quartered on the Pensacola mainland around ancient Fort Barrancas. After Florida seceded on January 10, Slemmer evacuated Fort Barrancas and moved his troops out to Santa Rosa Island just before the Florida and Alabama militias seized Barrancas, the Pensacola Naval Yard and Fort McRee, which stood at the harbor mouth facing Fort Pickens. While the Southerners built new batteries, Slemmer was reinforced by thirty refugee sailors from the Naval Yard. These worthies eventually mutinied and sat sullenly in Fort Pickens refusing to perform any duties. Slemmer knew his position was hopeless if the State Militias assaulted in force and he further knew that such an attack was being planned. On January 12 he rejected the first demand for the surrender of the fort. From this point on, Pensacola vied mightily with Charleston for the distinction of hosting the grand opening of the American Civil War.

However, help was on the way. Late in January, the Buchanan administration sent the USS *Brooklyn* and three other warships with troops and supplies to reinforce Slemmer's beseiged forces. Florida's Senator Stephen R. Mallory, later Confederate Secretary of the Navy, hearing that Federal warships were enroute to Fort Pickens, wired Louisiana Senator John Slidell, a confidant of President Buchanan, that if reinforcement were attempted, "resistance and a bloody conflict seem inevitable." On January 28, Mallory, fulfilling the wishes of the majority of Florida's statesmen who desired that the simmering war not erupt in their state, and Buchanan, striving desperately to maintain the peace in his final days in office, reached a "gentlemen's agreement" which pledged, in essence, that the North would provision, but not reinforce Pickens if the South would not attack it. On the 29th, the Secretaries of the Navy and War Departments ordered that the Marines and troops on board the *Brooklyn* and other ships not be landed to reinforce Fort Pickens unless the fort was attacked by the secessionists. Between February 6th and 9th, the USS *Brooklyn, Macedonia, Sabine* and *St. Louis* arrived off Pensacola, but reinforcements were not put ashore at Santa Rosa in compliance with the order of January 29th. The status quo was thereby maintained: Forts Barrancas, McRee, and the Naval Yard remained in Confederate[1] hands while the Unionists held Fort Pickens on Santa Rosa Island. An uncertain and uneasy "cold-war" type of peace descended on the area.

On March 4, just after taking office, Lincoln, considering Buchanan's "gentlemen's agreement" as not binding on the new administration, gave a verbal order that Pickens be reinforced and on March 12, he repeated it in writing. Communications with Pickens proved a major obstacle, however, and a delay in sailing combined with inclement weather delayed delivery until April 1. Had this order been implemented, the Buchanan-Mallory agreement would have been violated, and the war almost certainly would have broken out in Florida.

Meanwhile, on March 7, Jefferson Davis had appointed Braxton Bragg to take command at Pensacola and the general responded by assembling thousands of troops in the area and by strengthening the artillery along the waterfront. On March 18, in an effort to put a halt to the traffic in goods and supplies between Florida merchants and the enemy in the harbor, Bragg issued General Order Number 4:

GENERAL ORDERS, No. 4.

HDQRS. TROOPS CONFEDERATE STATES, *Near Pensacola, Fla., March* 18, 1861.

The commanding general learns with surprise and regret that some of our citizens are engaged in the business of furnishing supplies of fuel, water, and provisions to the armed vessels of the United States now occupying a threatening position off this harbor.

That no misunderstanding may exist on this subject, it is announced to all concerned that this traffic is strictly forbidden, and all such supplies which may be captured in transit to such vessels, or to Fort Pickens, will be confiscated. The more effectually to enforce this prohibition, no boat or vessel will be allowed to visit Fort Pickens, or any United States naval vessel, without special sanction.

Col. John H. Forney, acting inspector-general, will organize an efficient harbor police for the enforcement of this order.

By command of Brig. Gen Braxton Bragg:

ROBERT C. WOOD, JR.,
Assistant Adjutant-General.

Thus we have the setting for the correspondence which follows: the troops in Pickens and on the surrounding warships await the war that has become inevitable; the Confederate build-up on shore grows more formidable daily; Lincoln's order to reinforce Fort Pickens is limping slowly down the Atlantic seaboard; and Braxton Bragg has severed all traffic and communications between the Unionists and the mainland. And to further lower the morale of the Union forces, no mail had arrived from the North since the Federal warships left Norfolk in late January.

It was during this cold-war period that Thomas H. Looker, a young naval officer assigned to the *Brooklyn*, wrote his wife, nicknamed "Sissy," in Cincinnati:

(Dies Irae) [2]

U.S. Str Brooklyn,—
Off Ft. Pickens Mch 12/61
(Near Pensacola, Fla., *U.S.*) [3]

My Own Dear Darling Little Wife:

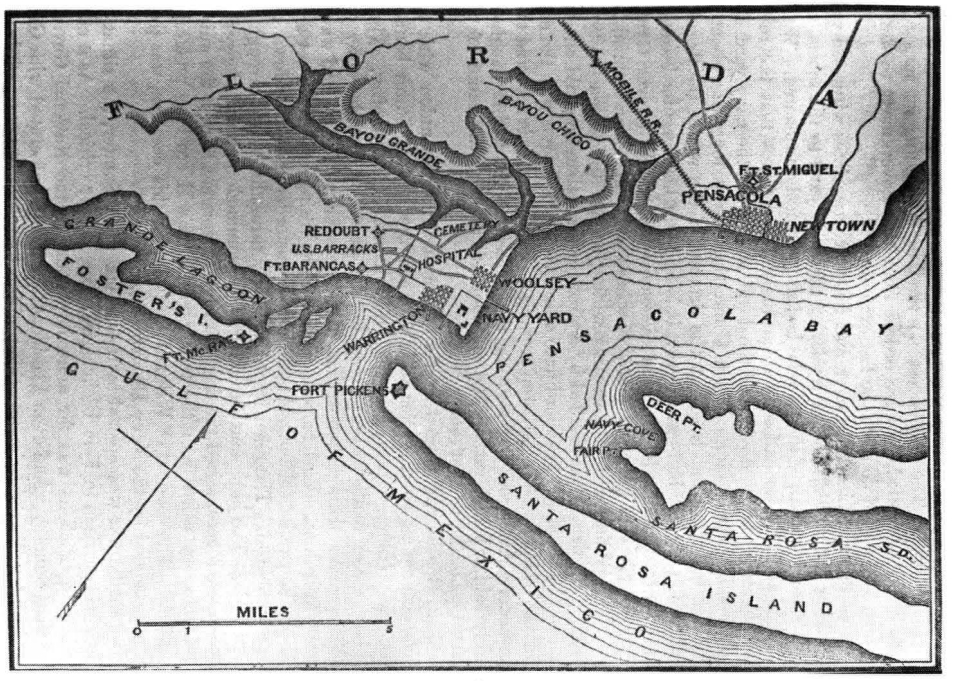
I was made oh so very happy today—and have been all day long, by two dear welcome letters from you & from Mother!—And such late dates!—1st Mch & 27th Feby.—the former from you!—Oh! I have been so joyful & so thankful. . . .

I am the only favored one, I believe, today. My plan succeeded—"direct to Warrington, Fla. the duplicate," I told you—& it came,—& Mother's. Try it yet again, dear Sissy:—a duplicate only, mind you (once a ½ month). The mails to that place seem now to have gotten underway again; & then I know the Postmaster Col. Lamberton. Direct as before, be sure. My messmates and shipmates eyed me with longing eyes today, with my treasures.

This letter of yours—Mch 1st—is the only one I have rec since left Norfolk—expect N.O.'s letrs in 2 or 3 days. You say "Mother L. [Looker] brought me your [my] letter, directing to send duplicate letters to Warrington":—I wonder why you didn't get yours?—Rec[eived] since,— no?. . . .

In essence, Looker is stating that no mail had arrived on board the *Brooklyn* since it left Norfolk in late January until March 12, when he alone received two letters. However, they did not come by the expected route via New Orleans; that mail is still two or three days away. These letters came through Warrington, Florida, a small town on the bay just west of Pensacola, and were forwarded through the efforts of a Col. Lamberton, the Warrington postmaster. An earlier letter from the same correspondence, dated Feby. 17, 1860, and headed "On shore. Warrington Navy Yd. Fa." indicates that Looker had served in the Warrington area on a previous tour of duty and was no stranger to the inhabitants there.

The next item from this correspondence is a short note dated March 14, 1861. It indicates Looker's growing anxiety over the approaching war and spells out in greater detail the method to be followed in routing mail to the *Brooklyn*.



Mch 14 / 61

The news is peaceful—peaceful! O that it may be true! Thank God for even the hope!

I have learned that you can now write with safety to me, *direct, here.* To make it *sure*—enclose to

Col. Lamberton,
Postmaster
Warrington, Fla.

& he will see that they get to me safely. Tell Mother. Write alternately week & week about.

Do you understand? Address yr. letters to me, at Warrington, Fla.—with 3¢ stamp on; & then *enclose* in another envelope (prepaid also) directed to Col. L., as before said.

All well. Brooks[4] has just returned from a visit into Ft. Pickens.

Ever yr loving
Husband.

Love to all.

Thus the "double envelope" method of forwarding letters, generally known in connection with prisoners' mail and other "flag of truce" or "through the lines" mail from the summer of 1861 until the end of the war, was in fact being used by the Looker family a month before the war actually began.

This double envelope system would, of course, ensure the secrecy of the plan and protect Looker's friend, Colonel Lamberton. With the war only days or weeks away, and the foe blockading the harbor in plain sight of the shore, the Warrington postmaster would hardly wish to be known as the gentleman who was passing the enemy's mail through Florida, particularly since it could contain restricted information.

Again on March 18th, Looker penned six more pages to his beloved Sissy:

"Dies Irae"
U.S. Str. Brooklyn
Off Ft. Pickens, Near Pensacola, Fla
(U.S. *Still*) —Mch 18 / 61

My own loved wife:

Yr. & Mother's dear dear letters have come to hand—those you sent to New Orleans. I believe they went via Key West. I am now fully posted up to the 1st of this month. No one has such good fortune as I—would they had! My darling we are all well & all is fine and right. Thank God again and again! These people ashore are very kind about our letters etc. Somebody aboard has been writing to the Northern papers abusing them most shamefully & have excited them madly against us. I wrote to the Postmaster however & I enclose a letter pub. in one of the Pensacola papers referring to my note to the P.M. (private).

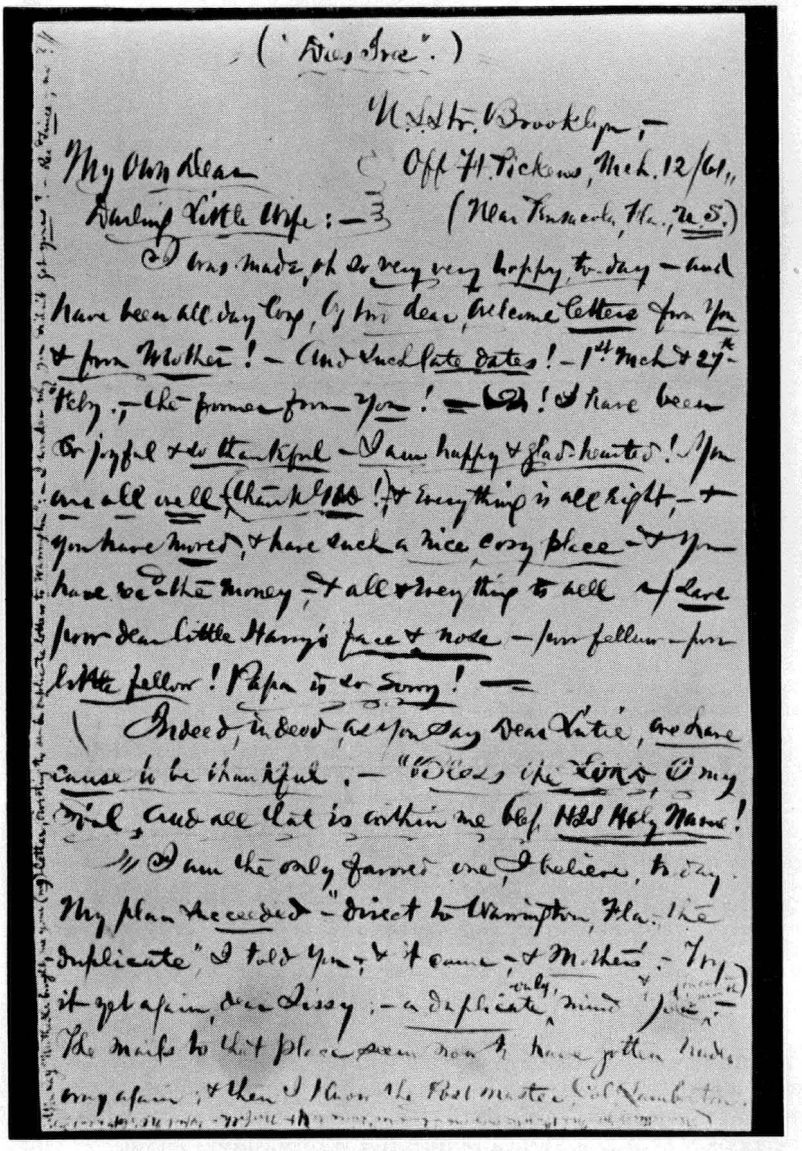


Figure 1. First page of the letter of March 12, 1861.

We were thrown into quite a state of excitement last night about 10 o'clock—a clap or two of thunder, exactly like *guns*, made us for a moment fancy they had commenced the attack of the fort but it was soon discovered to be fancy only. Thank God for it. I was on my knees in prayer when it was heard & when all who heard it were flying about excitedly etc: & I prayed Our Father to "let it not be." If it must come, we will do our duty, be assured, all is ready—the war spirit is rife—but I do trust in the mercy & love & goodness of God to avert it, if it be possible. I interpret the President's inaugural as indicating a peaceful policy on the part of the Govt. He will maintain this, except the secessionists *compel* a war policy & this by their taking the initiative. If Civil war comes, they strike the first blow.

I think Ft. Sumpter [sic] at least will be evacuated. The Govt. however will still possess it—will not yield up the right and title to it. I feel sure the Govt. will not attempt now to reinforce it; nor will the President order Fts. Moultrie, Barrancas, the Navy Yds to be *retaken*. He may reinforce Ft. Pickens, altho I doubt it. This may be done: Ft. Sumpter ordered to be evacuated simply as a military necessity—there being no use for a garrison there (now) on account of the Govt—& also because it is necessary in order to save Major Anderson's brave party from starving. But as for giving these forts up—never! However, may GOD direct & ensure the right course! I also think we shall blockade.

When you write—(and tell Mother)—please always enclose my letters to the Postmaster of Warrington:—so that my name or ship may not be known (or) seen

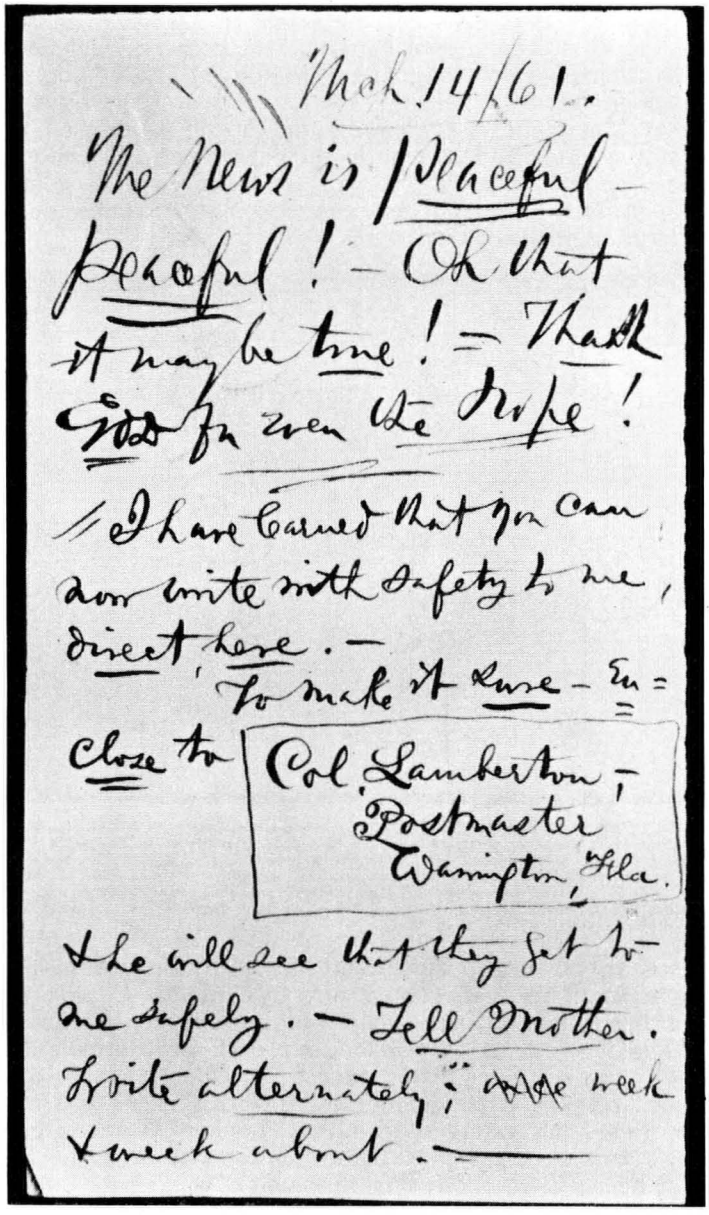

Mch 14/61.
The News is Peaceful –
Peaceful! – Oh that
it may be true! – Thank
God for even the Hope!
I have Learned that you can
now write with Safety to me,
direct here. –
To make it sure – En =
close to Col. Lamberton –
Postmaster
Warrington Fla.
He will see that they get to=
me safely. – Tell Mother.
Write alternately; one week
& week about. –

Figure 2. First page of the note of March 14, 1861.

by anyone:—he is a friend of mine, & will under all circumstances get them to me. He knows that I am an honest foe, at all events: & altho' he knows I feel it right to be thus opposed to him & his people, he & they know also I do most deeply deplore the whole matter—its necessity, etc.—Direct to me as usual: then envelope directing to: (Prepay) —

Col. W. H. Lamberton
Postmaster,
Warrington, Fla.

And send them direct hereafter:—except every now and then sending a duplicate of one of these to Gifford Parker (under cover as before) New Orleans, La.—I suggest this because the Warrington mail may for some reason soon be cut off from the North.—I don't think the New Orleans will at all, under the circumstances.—But direct Warrington plan is best, until we know otherwise. Tell Mrs. Brooks, too. By our nice plans, I am getting letters finely [finally?]; & the others are growling.

This final letter concludes with four pages of personal news.

All four letters from this correspondence were written on the same thin, lightweight paper and were all apparently enclosed in one envelope which is

franked with a 3¢ type IIa of the 1857 issue and addressed in Looker's distinctive hand. It was posted at the Confederate capital, Montgomery, Alabama, some three hundred miles north of Warrington on March 24, 1861. Looker apparently used two envelopes also, an "outside" addressed to the Warrington Postmaster or a contact at Montgomery, containing the "inside" addressed to his wife. Again, in this way, a local resident who happened to see the envelope in Lamberton's possession would not realize it was the enemy's mail going to Ohio. We can reasonably assume the Alabama connection was Lamberton's, possibly the postmaster at Montgomery.

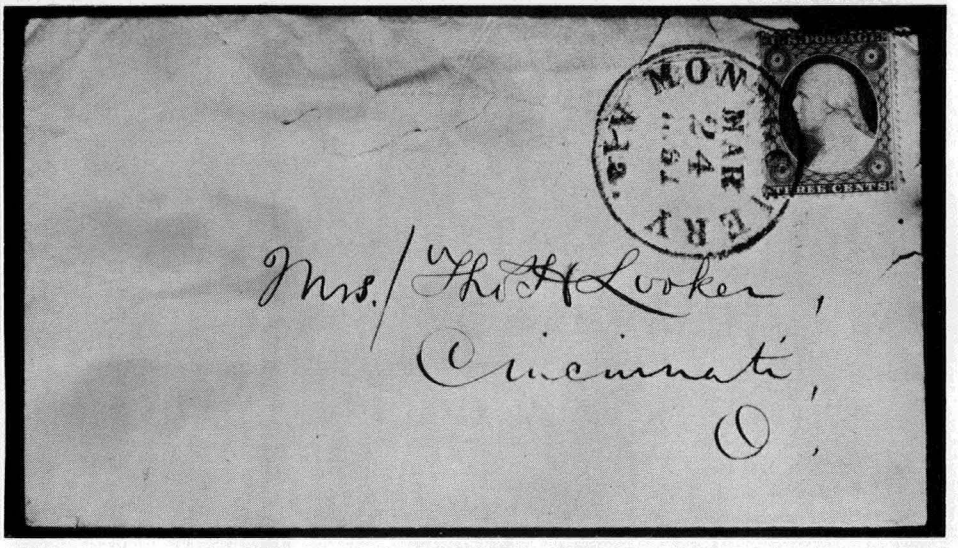


Figure 3. Cover bearing a type IIa of the 3c stamp of the 1857 issue postmarked March 24, 1861, to Mrs. Thomas H. Looker in Cincinnati, Ohio. This cover originated on board the USS "Brooklyn" in Pensacola Bay on March 18, 1861, the date General Braxton Bragg issued his Order No. 4 prohibiting all traffic between the Florida mainland and the Federal personnel in Fort Pickens and onboard the warships in the harbor. Carried past this blockade to Warrington, Florida, it was forwarded to Montgomery, Alabama, and there posted to Cincinnati. It may be the only piece of Federal mail which was routed through a Confederate blockade and also the earliest recorded through-the-lines cover of the Civil War.

Looker therefore used to advantage his friendship with the postmaster of Warrington, Florida, to have his mail routed directly through Florida at a time when impending hostilities and the troop buildup in the Pensacola area had effectively blocked the U.S. naval personnel's use of the Florida post offices. The fact that the date of the last letter, March 18, coincides with the date of Braxton Bragg's order to seal off communications with Pickens and the U.S. ships in the harbor, raises interesting speculations. Looker obviously got his mail into Lamberton's trustworthy hands before Order No. 4 could be effectively implemented. The need for secrecy in this matter was also vital. It points up the fact that the posting of Looker's letter could not be done in a normal way in the Pensacola-Warrington area in March of 1861, because as Looker himself put it, "the war spirit is rife." The only choices were to wait for the painfully slow New Orleans-Key West ship to come through, or use the Looker-Lamberton-Montgomery, Alabama route. Because the forwarding of this piece of mail required special, secretive handling and routing which was not generally available to U.S. military and naval personnel in the area, and because it was passed in violation of Braxton Bragg's order No. 4 which theoretically blockaded such traffic, this cover merits recognition as the earliest recorded "through-the-lines" usage, and possibly the only Federal cover in existence to run a Confederate blockade.

A chronology of events in the Pensacola area from March 18 until April 17 follows:

April 6. Lincoln sent the USS *Powhatan* to reinforce Fort Pickens.

April 7. Lt. John Worden, USN, departed Washington by rail with orders for the *Sabine's* commander, Captain Henry Adams,

to reinforce Fort Pickens. Lincoln considered Buchanan's agreement with Mallory void as of Buchanan's last day in office.

April 12. Worden received safe passage through the Pensacola area and delivered orders to Captain Adams. Israel Vogdes reinforced Fort Pickens with the 1st U.S. Artillery and Marines.

April 13. The *Sabine* blockaded Pensacola Harbor. Worden,[5] on his way back to Washington, was arrested at Montgomery, Alabama.

April 17. 600 additional troops were landed at Fort Pickens, completing the reinforcement.

Lincoln had stated, "I want that fort saved at all hazards." The president's desire was realized and the South was deprived of the use of the best harbor on the Gulf of Mexico for the entire war, while the fort served the Union effectively in the blockade and in the series of naval attacks that divided and destroyed the Confederacy.

Footnotes

1. On February 4, the delegates of Florida and five other Southern states convened at Montgomery, Alabama, and formed the Confederate States of America.
2. The "Dies Irae" is a hymn from the Mass of the Dead which contains a powerful description of Judgement Day and a prayer to Christ for Mercy. Looker's analogy to the impending tragedy of Civil War was most fitting.
3. The first letter in this correspondence is dated March 10th and contains only personal news.
4. Brooks was Looker's superior officer.
5. Worden was released and eventually commanded the Union *Monitor* against the *Merri mac* or *Virginia* in the first battle of ironclad vessels in Hampton Roads, March 9, 1862.

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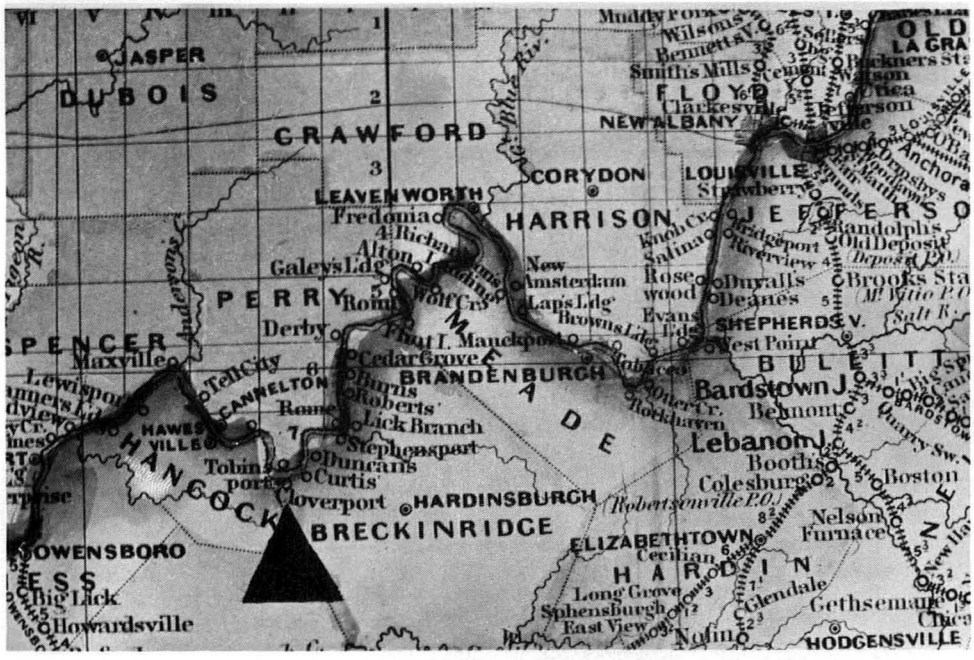
PRIVATE PERFORATIONS

The horizontal strip of four of the 3¢ 1851 (S2) shown here was sold at a recent Robert A. Siegel auction. The townmark is Washington, D.C. Can anyone give us any information on this extremely deep sawtooth private perforation? We would be most interested in knowing if a similar perforated copy exists on cover from Washington.

THE FANCY TOWNMARKS OF CLOVERPORT, KENTUCKY

DAVID L. JARRETT



While fancy and unusual townmarks and cancels are recorded from many towns during the nineteenth century, only a few post offices are known to have extensively used a wide variety of such markings. Undoubtedly the most celebrated fancy cancels come from Waterbury, Connecticut, during the 1860s and very early 1870s. However, the post office at Cloverport, Kentucky, is believed to have used a greater number of fancy and unusual townmarks than any town during either the preadhesive or stamp period. This writer knows of eleven different unusual townmarks used at Cloverport during the 1850s, most of which are extremely scarce or believed to be unique. All are illustrated, in

(Text continued page 85)

Figure 1. CLOVERPORT KY (1852) 31mm black circle. Alan T. Atkins Collection.

Figure 2. CLOVERPORT KY (1852) black straightline within fancy border (perhaps with eagle at top). Lot #778, Robert A. Siegel Auction Galleries January 9-12, 1968, auction.

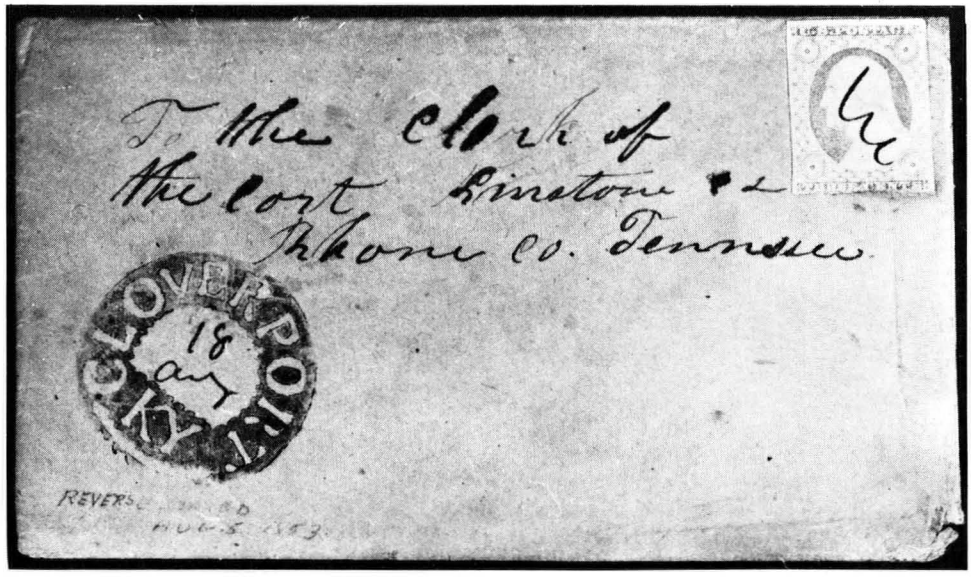


Figure 3. CLOVERPORT KY (1853) negative lettering on fancy 35mm black circular band. Alan T. Atkins Collection.

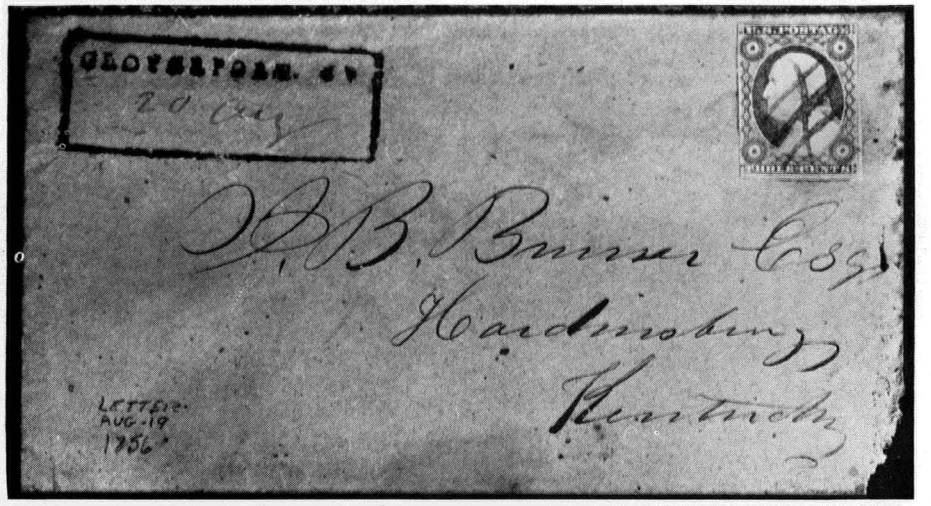


Figure 4. CLOVERPORT KY (1856) 52 x 19mm black boxed straightline. Alan T. Atkins Collection.

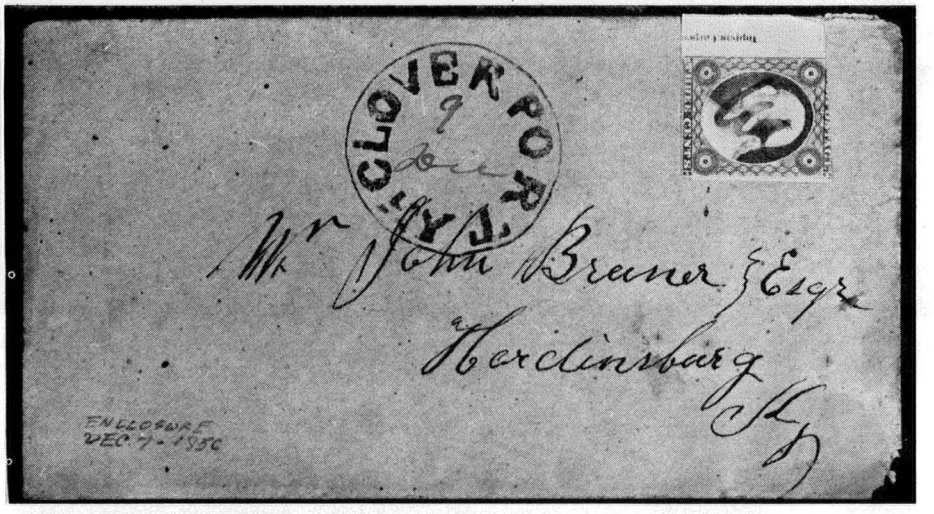


Figure 5. CLOVERPORT KY (1856) 35mm black circle. Alan T. Atkins Collection.

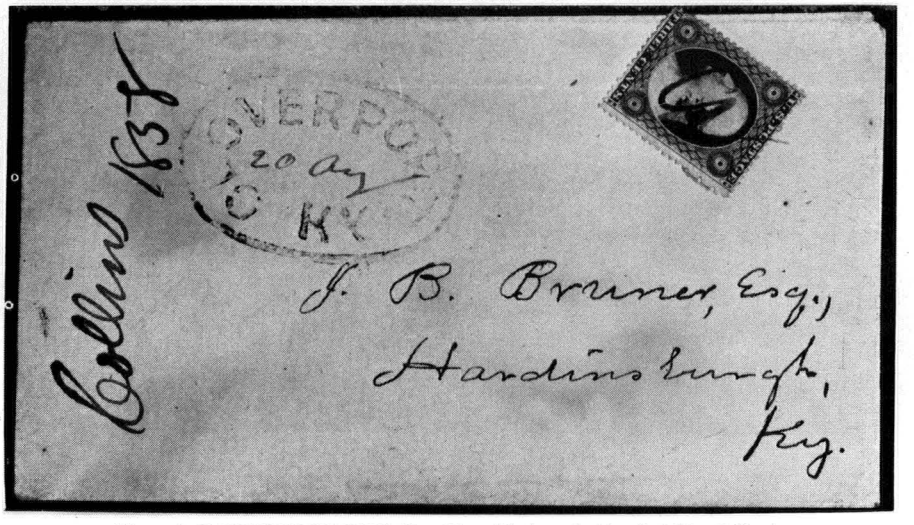


Figure 6. CLOVERPORT KY (1858) 45 x 31mm black oval. Alan T. Atkins Collection.

Figure 7. CLOVERPORT KY (Not year dated but same townmark seen dated March 30, 1860 in olive green) 33mm black rimless circle. Alan T. Atkins Collection.

Figure 8. CLOVERPORT KY (Not year dated) 33mm black rimless circle with a three leaf clover cancel just tying stamp. West coast collector.

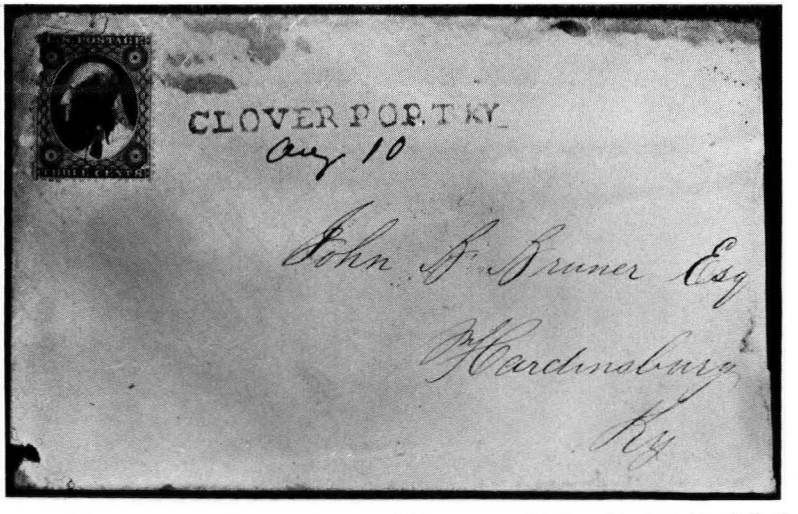


Figure 9. CLOVERPORT KY (1860) 53 x 4mm true bright green straightline. Alan T. Atkins Collection.

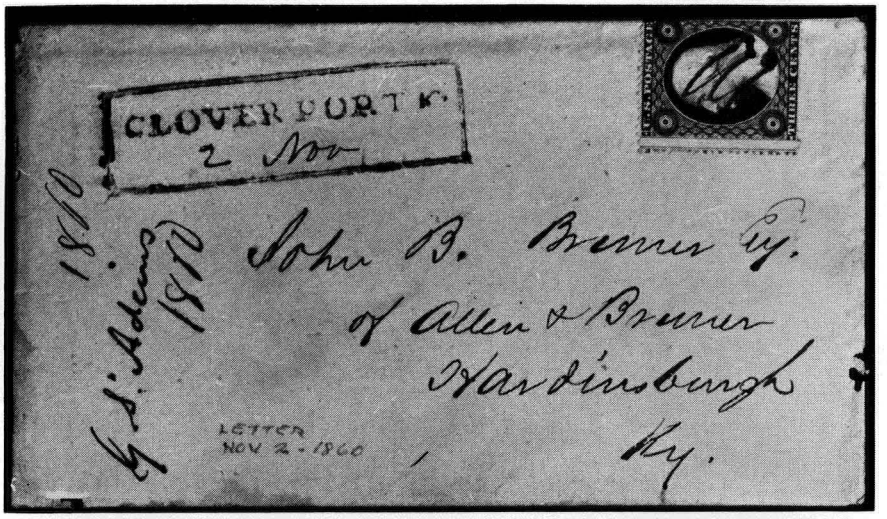


Figure 10. CLOVERPORT KY (1860) 58 x 17mm olive green boxed straightline. Alan T. Atkins Collection.

Figure 11. CLOVERPORT KY (1860) 35 x 32mm green horseshoe. Alan T. Atkins Collection.

Figure 12. CLOVERPORT (not year dated) 65 x 25mm black boxed scroll. From the files of Henry A. Meyer.

Figure 13. CLOVERPORT KY (not year dated) 35 x 32mm black oval. Alan T. Atkins Collection.

Figure 14. CLOVERPORT KY (1861) 30mm black circle. Alan T. Atkins Collection.

addition to two regular circles, principally through the courtesy of Mr. Alan T. Atkins, who is the owner of much of the material. Also illustrated is the only recorded example of the three leaf clover fancy cancel.

Cloverport at the time was a small Ohio River town located approximately sixty miles southwest of Louisville (see map). During the 1850s the postmaster was a George LaHeist, who probably was the creator of the various handstamps. His annual compensation ranged from $101.04 to $280.32 for the years 1851 ($124.35), 1853 ($101.04), 1855 ($193.49), 1857 ($280.32), 1859 ($214.73), and 1861 ($220.68), which was approximately one tenth of the compensation received by the Louisville postmaster.[1]

1. *Register of Officers and Agents, Civil, Military and Naval, in the Service of the United States on the Thirtieth of September, 1851, 1853, 1855, 1857, 1859, 1861.*

HAGAMANS MILLS, N.Y. STRAIGHT LINE

HUNTER M. THOMAS, JR.

Located in Montgomery County, New York, about 35 miles from Albany, Hagamans Mills came into being on April 14, 1827. Prior to that date the settlement on this site was called Centre Amsterdam.

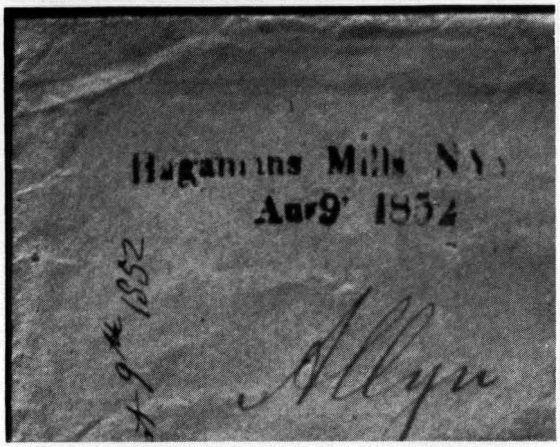


Figure A

For a short period of time in 1852 Postmaster Henry Pawling used a straight line type set townmark shown in Figure A. Not only is this marking unusual for being a straight line, but its outstanding feature is the inclusion of the year 1852 on the dateline. Only three other towns are known to have used a year date in 1852.

The author has a record of but three covers bearing this marking. The addressee on all of them is Allyn Kellogg Esq., Vernon, Connecticut. Each is docketed with the initials "A.K.L." (presumably the initials of the sender) and a date which is identical with the date in the townmark.

The earliest cover is dated August 9, 1852, and bears a 3¢ 1851 stamp, position 79L3, which is pen cancelled and which does not tie to the cover.

The next date is August 25. This cover also bears a pen cancelled 3¢ 1851 stamp (position 80L3) which is not tied.

The last date is October 20, 1852. The cover, illustrated as Figure B, is quite unusual. Sometime between late August and October, the postmaster acquired a PAID handstamp which was used on this cover to cancel the stamp. Since a combination of this townmark and a separate handstamped PAID is recorded in the *American Stampless Cover Catalog,* it is assumed that this combination is known on stampless mail. However, this is the only example of which the author is aware on a cover bearing a postage stamp.

If any readers can add information regarding these markings or can add to the list of covers known, the writer would appreciate their assistance.

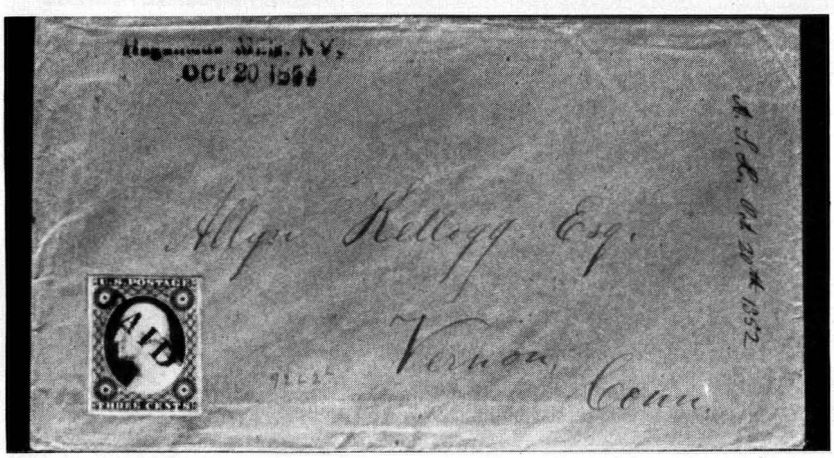
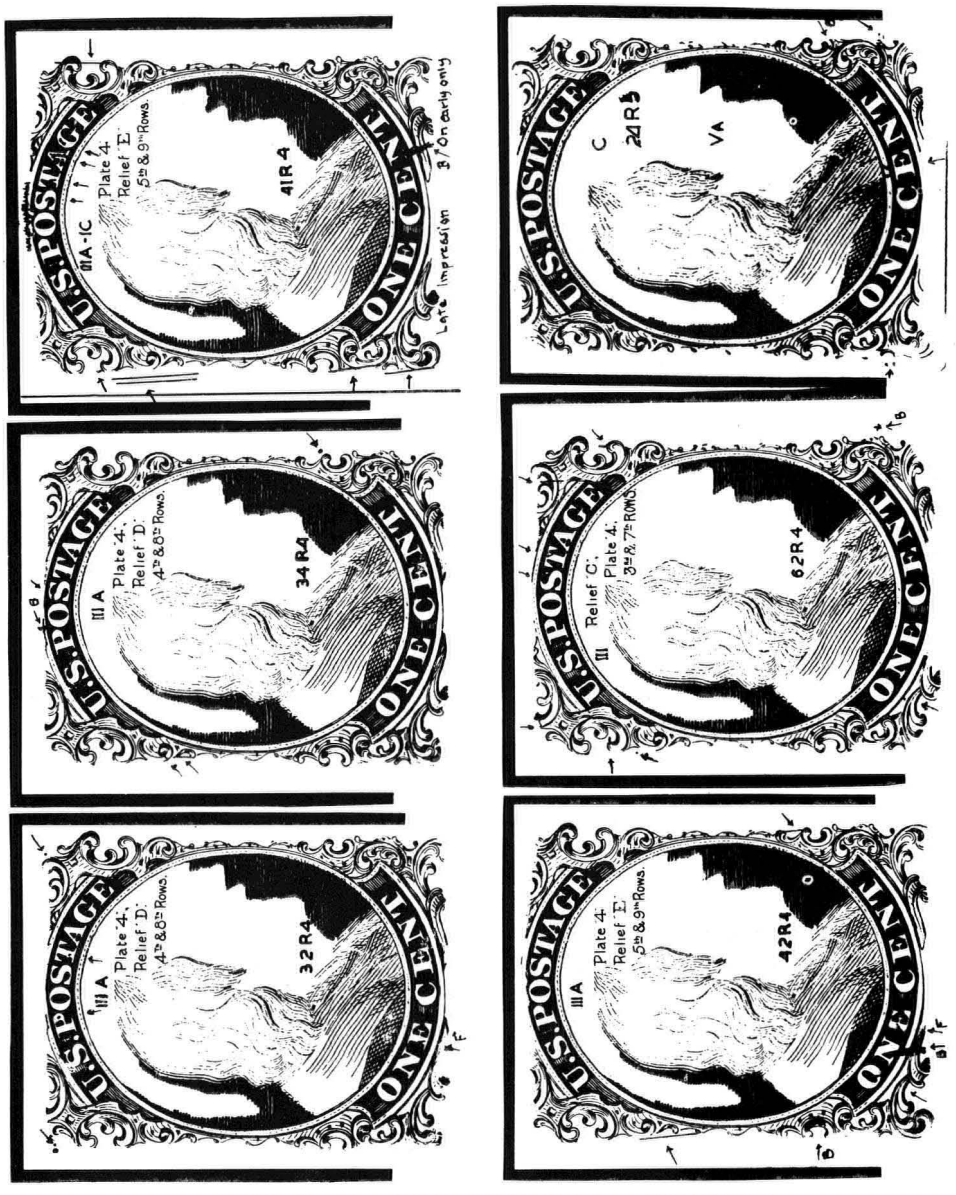


Figure B



ONE CENT BOOK—IMPROVED DRAWINGS

Mortimer Neinken has sent several corrected or improved plating diagrams to replace drawings in the *One Cent Book*. It was possible for Mr. Neinken to recheck many Plate 4 positions through the courtesy of Robert A. Siegel who made available for study a block of 28 from his 1975 Rarity Sale.

The new diagram of 24R5 shows a plating mark omitted in the original drawing over the E of CENTS. The original drawing for 41R4 was taken from a very early impression. Many plating marks have disappeared on later impressions. The new diagram should be easier for collectors to use.

Mr. Neinken notes that it is not unusual for some examples of a certain position to show marks not on the diagrams and for others to lack marks appearing in the diagrams. "Earlier impressions generally show many more markings than do late ones. Whenever a plating mark is consistent on a number of examples it has to be noted. Later on it may disappear."

THE 1861-69 PERIOD

RICHARD B. GRAHAM, Editor

STAMP COLOR DETERMINATIONS

RICHARD B. GRAHAM

For some time, the editors of the *Chronicle* have run an occasional article on color. The subject is not an easy one to treat in print; until we actually have effective means of illustrating color in a magazine such as this *accurately*, even neglecting the economics of the situation, the subject will remain difficult to deal with in any depth.

With this issue, a series of articles is being commenced on the subject of stamp colors. Bert Christian's article about color charts deals with part of the greatest problem: communication from one individual to another or to many, of the visual impressions we identify as color. In future issues, we expect to run articles about specific stamp colors, and methods of viewing color, and light sources, which are just as important as are color standards. A few years ago, a group of about a dozen collectors, including the author, David Beals, Tom Alexander and Cliff Friend, of the *Chronicle* staff, conducted an experiment with each making comparative color chart evaluations of a set of samples of the 3¢ and 5¢ 1861 stamps. Even though two of the dozen collectors were color blind, the results agreed surprisingly well. The evaluation was done using Methuen handbooks, as described in Mr. Christian's article, and there was no doubt in the minds of anyone in attendance that use of the books, under the proper (and consistent) modes of viewing the samples, established a very effective means of identifying and communicating stamp colors. While this experiment needs to be extended to other bands of the spectrum, the project will be reported as soon as an adequate supply of handbooks and "standard" light sources at reasonable cost can be assured. In the meantime, further articles on this subject will appear from time to time.

YESTERDAY'S COLOR CHARTS

C. W. CHRISTIAN

(Photos by Steve Cullum, City Photo)

There has been no change in the fundamental scheme of color but a change is evident in the requirements of philately for a new and more accurate system of charts with which to define color shades. The change that is developing concerns the need by more and more collectors for a new and totally efficient system for determining shade differences without relying on a "memory chart."

The refraction of white light through a prism still produces the spectrum of basic colors—red, orange, yellow, green, blue and violet and in the earlier days of collecting these spectrum colors, plus a few compound color-names such as light-red, dark-orange, blue-green, etc., sufficed the needs of most collections. Contemporary trends, tending toward deep specialization, the study of a single issue or even a single stamp, have made requisite a system far more comprehensive yet simple enough to encourage general philatelic use.

The fact that an updating of the present system of color definition is long overdue is not news. A number of monographs on the subject and a variety of color charts have been published during the last fifty years. Some of the charts contained a very meager assortment of color spots or samples to serve as a comparison guide while others showed actual mounted stamps. The charts offering postage stamps in place of printed color samples were usually confined in scope to the very basic shades.

"A Color Chart"

An 80 page, hard-bound booklet, very simply called, *A Color Chart*, was produced in 1884 by the National Philatelic Society. Printed on a light buff paper, the samples may have had some value 90 years ago but would serve no

Figure 1. Page from NPS chart.

Figure 2. Vroom chart.

useful purpose today. The chart presented 150 hues and six intensities of each with a nomenclature in English, German, French and Spanish, as shown in Figure 1.

Indicative of the many years that color has been in controversy among philatelists is a paragraph from the preface of the N.P.S. Chart which states, "There has always been disagreement among philatelic writers and compilers of catalogues, in naming the colors of stamps. As a single illustration, we find in examining ten catalogues that seven different names are given to the color of the 2½d stamp of Great Britain, 1874, although the color of this stamp varies as little as any that might be chosen." In concluding the preface the Society expressed the hope that this chart would become the world standard for philatelists.

"Guide to the Colors of Postage Stamps"

Such was the title of a small album produced in 1897 by Charles Stewart, a member of the American Philatelic Association. The *Guide* was a bound paperback album with spaces for mounting 120 designated stamps with a color name printed below each space. Furnished with the album was a list of stamps of the world with which to fill the indicated spaces. The color "samples" were selected from the 1897 *Standard Catalog* and at that period the average cost was about three cents per stamp. The publisher charged ten cents for his 36 page guide and stated therein that, for the most part the spaces could be filled from one's duplicates.

Commercial Color Samples

Several pocket size commercial color-sample books of an early vintage were located in the files of a large philatelic library, suggesting that there may have been some effort to adapt them to philatelic use. Such charts were prepared by paint and ink producing companies and, even if the color samples had been useful, the nomenclature was at wide variance with the color names familiar to collectors. In some instances the color plates were printed on an off-color paper, others on semi-gloss stock, either of which contributed confusion to true shade comparison. For today's use color samples printed in flat tone on a non-gloss white paper offer the most practical chart for comparison viewing.

German and English Charts

A card folder produced in Germany was basic at best in its usefulness, containing only 40 colors represented by an assortment of used and unused stamps.

Another early chart, in which no publication date was printed, was developed by Stanley Gibbons. This pocket size folder presented 45 color names with mounted stamps to illustrate. The Gibbons chart did not pretend to be the ultimate answer to shade classification for in the printed instructions concerning the use of the guide it was stated, "We have here attempted to provide, from actual stamps, a key to the correct classification of the most prominent colours met with in philately." Such a color guide, complete with 45 mounted stamps, for the modest sum of two shillings, no doubt served its purpose in the early part of the century.

Yesterday's color guides with only fifty to a hundred samples fall far short in defining shades for the highly specialized collection of today. This is especially true in the area of the Classic issues where the tendency is to carry out color gradation to a very fine degree. Modern catalogs may list a given item as blue and sublist four or five shades of blue but for those who want to carry the notation even further, with the use of an up-dated color system, as many as half a hundred tones and intensities can be found of the stamp that is basically blue. Color shading to that extent requires much more than a simple list of basic and compound color names.

Munsell System

In the early part of the century a guide which found some use in philately was the *Atlas of the Munsell Color System*, 1915. It contained many hundreds of color samples but no color names. Identification was based entirely on a letter-number system. An abridged edition containing only 382 samples was released in 1929. Both editions are out of print and unavailable. There is no doubt the Munsell study made a considerable contribution to the industrial needs in color but the system was complicated and not readily adaptable to philatelic use.

Ridgway, the First Useful System

One of the most practical and comprehensive color guides for use by collectors was prepared by Robert Ridgway, Curator of the Division of Birds, U. S. National Museum. Published in 1912 in the very limited edition of 200 copies, the book has long been out of print and upon the rare occasion a copy

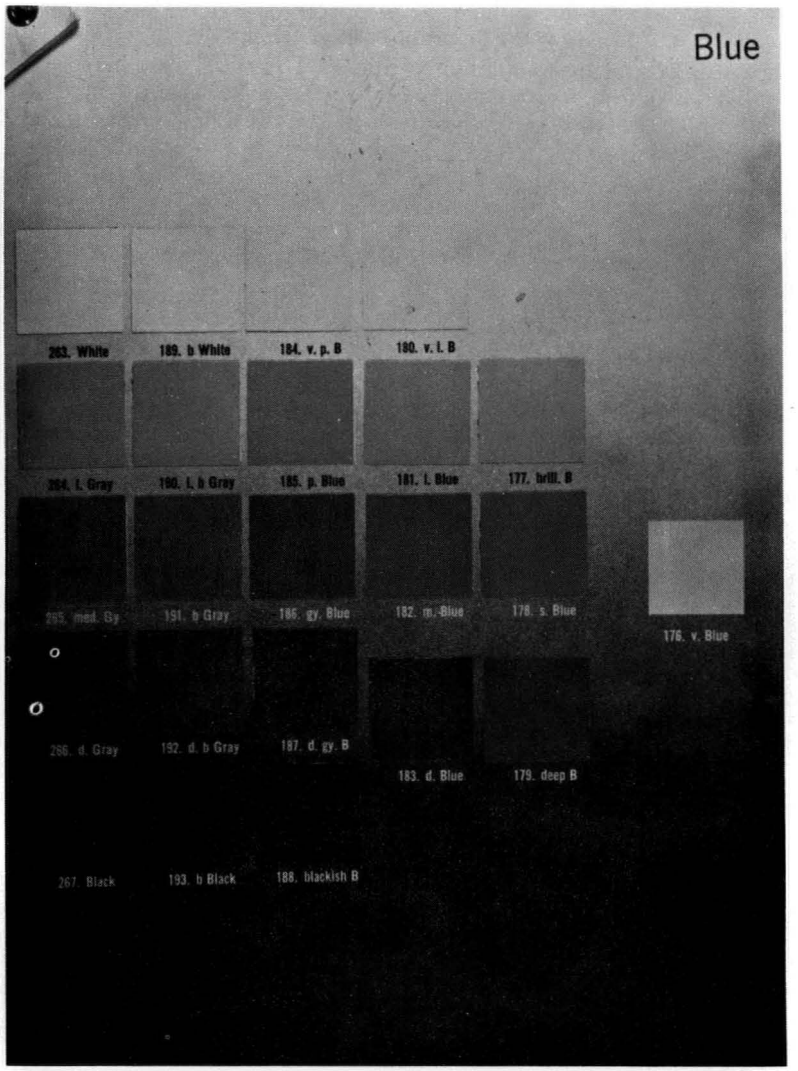


Figure 3. Blue page of NBS chart, showing no ultramarine.

shows up in auction the lucky bidder can expect to spend about $300.00 acquiring it.

The Ridgway system was not intended for philately but rather for descriptive use in the study of birds. However, it is still in use today by collectors fortunate enough to have access to a copy. Containing 1,113 named colors and samples, Ridgway is unique among color guides in that each sample is a flat color actually made from carefully mixed paints.

Color Charts, the Least and the Largest

Two very small charts, obviously intended for collector's use, were published by H. A. Vroom. The first, in 1934, offered 45 round shade samples the approximate size of a nickel. The colors were dull, had a resemblance to flat paint and each was named.

His second effort in 1940 was a card holding 48 shades in size and shape of the everyday gummed reinforcements (Figure 2). One could overlay the card upon a given stamp and make a comparison view through the center opening.

In searching for a practical color system the most extensive one found was a 1930 edition by Maerz and Paul called *A Dictionary of Color.* Contain-

ing more than 6,000 shades, it was quickly evident that a system could become too large for philatelic use. With 6,000 minor shades divided among six basic or "pure" colors the variance becomes so minute the human eye can not always distinguish the change in intensity. Added to this is the futility of finding useable color names. It would be difficult to associate the shade of a Classic stamp with some of the nomenclature picked at random from the Dictionary—Folly, Water Sprite, Geisha, Chantilly, or Elephant's Breath.

National Bureau of Standards

Available from the Superintendent of Documents, U. S. Government Printing Office, is the ISCC-NBS Chart prepared by the Inter-Society Color Council. The NBS chart, published in 1931 and reprinted in 1965, seemingly enjoys some limited philatelic use though not definitely published for that purpose. The writer found it impractical for philately in that it offered very limited color samples, 251 in number, and all printed in high gloss, whereas comparison must be made with stamps that are in dull or flat tone (Figure 3).

The system seems more adaptable to scientific and industrial uses, stating in fact that its purpose was coordinating merchandise colors and the describing of drugs, chemicals, and building materials.

A point in the text may be well taken by the student of color who wants a very critical match-up. Relative to viewing techniques the NBS recommends "making comparisons out of doors under the diffused light of a large expanse of the sky or under artificial daylight illumination mounted at 45 degrees to the viewing surface and capable of providing even light over a large area." The recommended ideal out of doors lighting conditions are not always available when needed, but a critical light source for home use, that approximates this ideal, is now available.

"Seeing" the Intermediate Shades

The average observer with normal vision, upon viewing a rainbow or the spectrum of colors produced through a prism, will see the primary colors very distinctly. What he will not see is the infinite variety of intermediate shades subtly blending one into another, completing the transition of primary colors, without showing any definite point of demarcation.

To further complicate "seeing" colors in their true dimension many, if not most, persons will fail to reach the same shade-decision on a given color sample. As an example, blue and green are adjacent in the spectrum scheme, each of them being a primary or true color. As these two pure colors blend one into another from blue to green a wide variety of shades result. From blues through a series of greyish-blues into greenish-blues and as green becomes more dominant the shades become bluish-green, greyish-green and, when saturation is complete, the primary green emerges. The same is true in reverse order. In the blue to green transition a given color sample may appear as bluish-green to one viewer while another will see it as greenish-blue. This variance of opinion on blue to green shades is cited only as one example. Divergent shade decisions can occur on some of the intermediate shades of any of the pure colors.

When the intermediate shades are reproduced as color samples and arranged in logical sequence of color, tone, and intensity, the average observers can readily separate several hundred varieties of shade though there will not be complete agreement in naming them. To bear this out a quote from a brochure on color produced by the General Printing Ink Co. states: "There are several color variations for which common usage has prescribed definite terms. Pink is one example. Few average humans will look upon a pale or light red as being anything other than pink. Deep or dark orange will invariably be called brown."

Color shades and color names as they apply to chemicals, building materials, textiles, etc., are a descriptive factor. When applied to the classic postage stamp, a correct, carefully compared notation from a comprehensive sample chart more often than not will affect the value of the stamp, offer

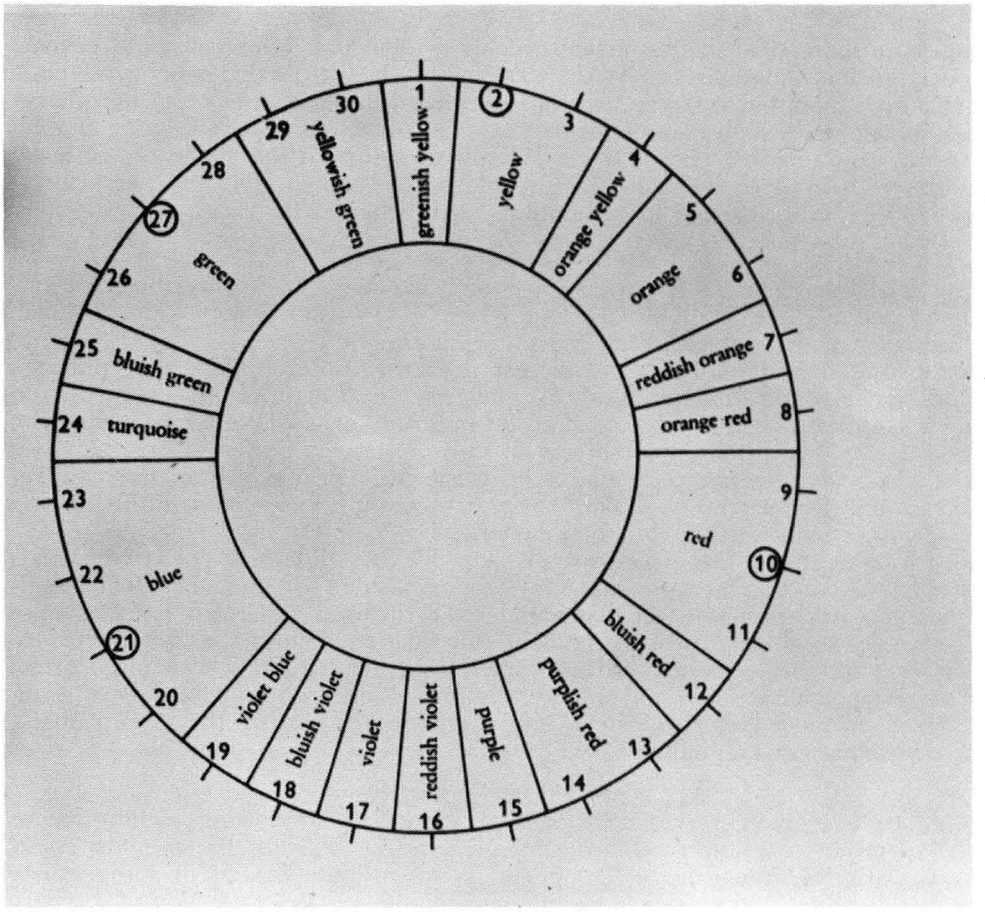


Figure 4. Methuen color wheel.

aid in establishing the period of use, and may even serve purposes of authentication.

Memory Charts or a System?

How accurate is the memory in charting shades? Given enough prior experience and association with certain stamp shades the average individual can reliably identify but very few from memory alone. A few people enjoy a talent above average in this direction, in having what may be called a color-sense which allows their memory-decisions to be more effectual. For the most part the further one diverges from the specific pure color the sooner he must resort to comparison with accepted shade samples to achieve any accuracy.

The specialist in Classic stamps today has use for a color system that exceeds the best in memory-talent and a notation method far more comprehensive than the nomenclature currently in use. The accepted color names in use today are those handed down through the years by various catalog makers and in the wider sense by a few eminent specialists in certain limited fields.

That there is a great variance in choosing color names is evident in a comparison of the charts made by some of the students and catalog authors who have had the strongest impact on the hobby. Taking as a sample a stamp well known to all and a favorite study of many, the 3¢ imperforate variety of 1851-57, it will be found that the Scott catalog lists nine named shades. For the same stamp John Luff listed eleven shades and Dr. Carroll Chase thirteen. In no instance is a common color name used on all three lists. Orange-brown and brownish-carmine are the only two shades common to the lists of both Dr. Chase and the Scott catalog. Comparing the shade choices of John Luff and Dr. Chase shows no matching nomenclature.

A Solution by Methuen Notation

The *Methuen Handbook of Colour* offers today's collector a ready solution to color confusion. Well bound and compact, the 5″ by 7″ volume of Methuen is the most adequate and adaptable tool for the study of shades the writer has been able to find and not the least of its advantages is availability for a modest fee.

This dictionary of color provides 30 color plates containing 1,266 samples, amply sufficient for the most exacting student of shades. If all of these color plates were arranged numerically in a circle, 1 through 30, a color wheel would be formed such as Figure 4, graphically illustrating the transition of primary colors and the intermediate shades that result.

Tables are included to convert the Methuen color samples into Munsell notation and to the British Standard system. As the major color standards have all been translated into the Munsell system, it is further possible to convert a color study from the Ridgway system into Methuen by way of the Munsell translation. This requires the use of an additional conversion table.

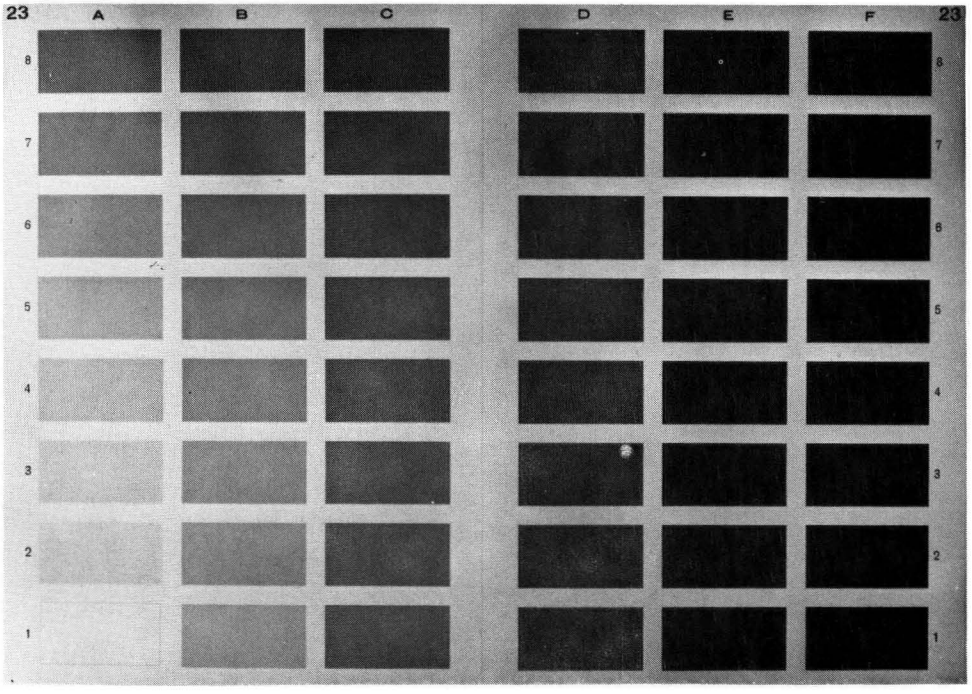


Figure 5. Methuen color plate 23.

With the use of the Methuen "finder," which is included with each volume, a stamp can be adequately matched against a color sample from one of the 30 plates. Figure 5 is typical of the Methuen color charts. When the best match-up between stamp and color sample has been located the precise shade of the stamp may then be indicated by plate number, column letter and row number, *i.e.*, 23C7, which by Methuen color name would be Cerulean Blue. Identical numerical and alphabetical progressions are carried out on each color plate to facilitate this simple identification.

Applying the Methuen Nomenclature

For the student of shades who is more comfortable with a color name for a stamp than the more precise identity allowed by using a letter-numeral system there are 580 color names provided in the Methuen nomenclature.

After having become familiar with the Methuen procedures a student may well find that a combination of the two is the most practical, that is, combining a color name with a letter-number for identification. Plate 13, shown in Figure

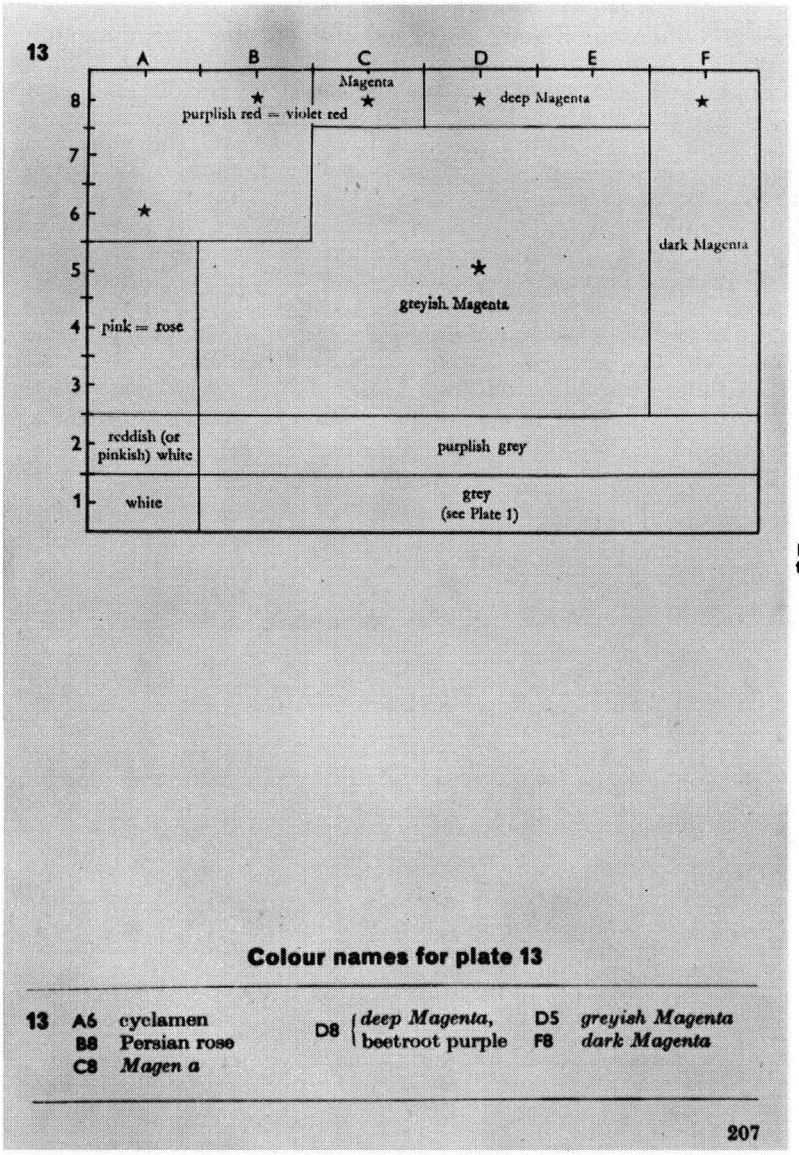


Figure 6. Methuen table for plate 13.

6, illustrates a simple example of this process. Note that the large area in the center contains 18 color samples all of which lie generally in a field called Greyish-magenta, the 18 samples being of varying hues and intensities of the named shade. However, out of the 18 samples one only, as indicated by the star, is the most typical greyish-magenta and would be indicated as 13D5. In comparing stamp to sample if the match-up fell short of the true greyish-magenta (D5) and proved to be more nearly identical to sample C6 then the stamp could still be identified as greyish-magenta but could be pin-pointed at 6C, indicating a slight difference in tone and intensity. The C6 sample is cited only as an example for the same identity formula would apply to all 17 remaining samples in the greyish-magenta field.

Figures 7 and 8 offer one method of introducing color study into the stamp album or an exhibit, if one so chooses to document his efforts. It will be noted in Figure 7 that the color plate reproductions have been reduced by two number rows, thus leaving out a total of 12 samples. This was done for the purpose of simplification. In the case of the stamp under color study the two eliminated rows were of intensities that served no useful purpose. In Figure 8 the stamps

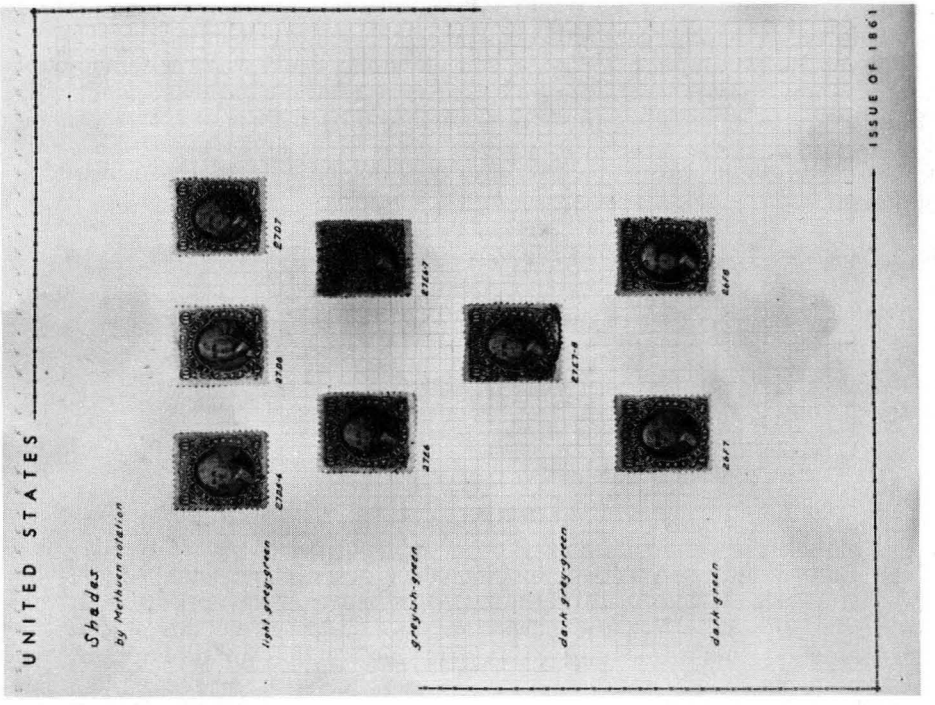


Figure 6

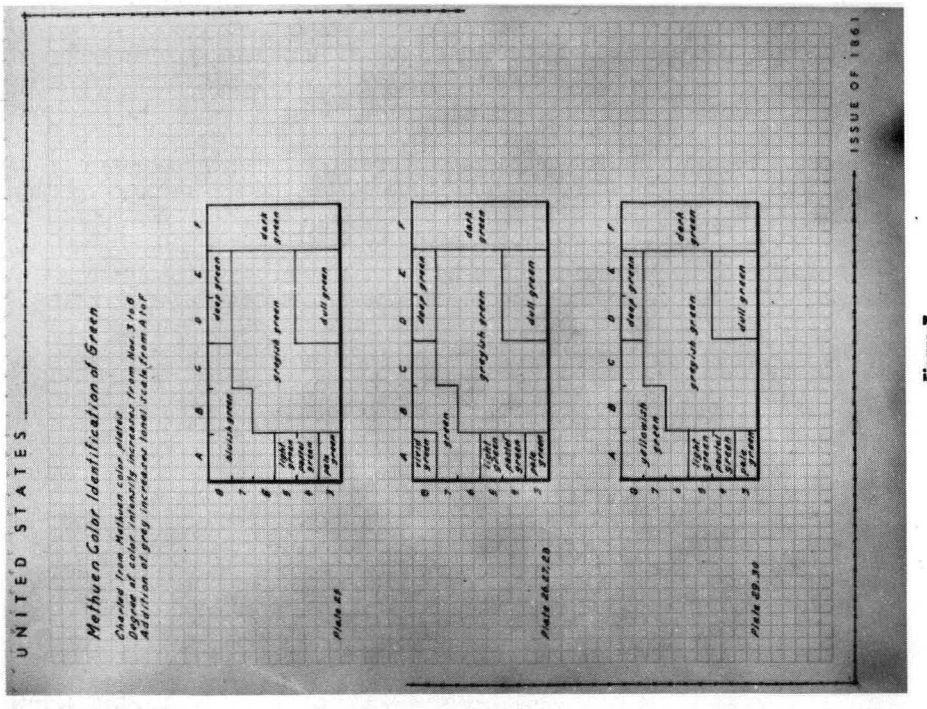


Figure 7

have been given full shade identity by the use of both color-name and letter-number.

Much more could be written about the practical aspects of the *Methuen Handbook of Colour* but the best proof lies in personal application of the system. There is an obvious natural preference to use the basic color names learned in childhood rather than to adopt a more complex system of letter-number combinations. One of the early authors, in writing on the subject of color as

related to stamps, theorized, "it might take two generations to establish a new nomenclature that would gain universal acceptance by collectors."

Applying the Methuen color system to philatelic shade study is tantamount to the use of any special "tool" required to achieve the best results in practically any field of endeavor. With a more optimistic approach than the "two generation" transition, a better general understanding of color and a concerted effort by interested students, it may very soon be possible to replace "Yesterday's Color Charts."

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———————— *Postage Stamp Colors,* 1940.

EDITORIAL

It is probably a reflection of the times that our occasional editorials commenting about a few selected auction lot cover descriptions fetch what is by far the heaviest mail—nearly all enthusiastic—of any subject appearing in this section of the *Chronicle.* Yet, the purpose of the analysis is not to criticize the auction describers, but to suggest to readers that auction lot descriptions can be used more meaningfully when separated into segments best designated as description and interpretation. This is particularly true with respect to postal history lots.

The descriptive segment is just what the word implies—the cover's appearance, the stamp, postmarks, address (sometimes), colors and condition. Any damage or deviations from condition norms are stated. The terms in which condition is presented, such as "fine, very fine," or "fine, except for . . ." are well understood by most bidders and a good describer will not encounter much controversy. The fact that errors are grounds for a buyer, bidding by mail on the basis of the description, to return a lot demands efficient work.

The interpretive segment is another matter. This part of the paragraph intended to convey the impression of the lot to an absent buyer is more a matter

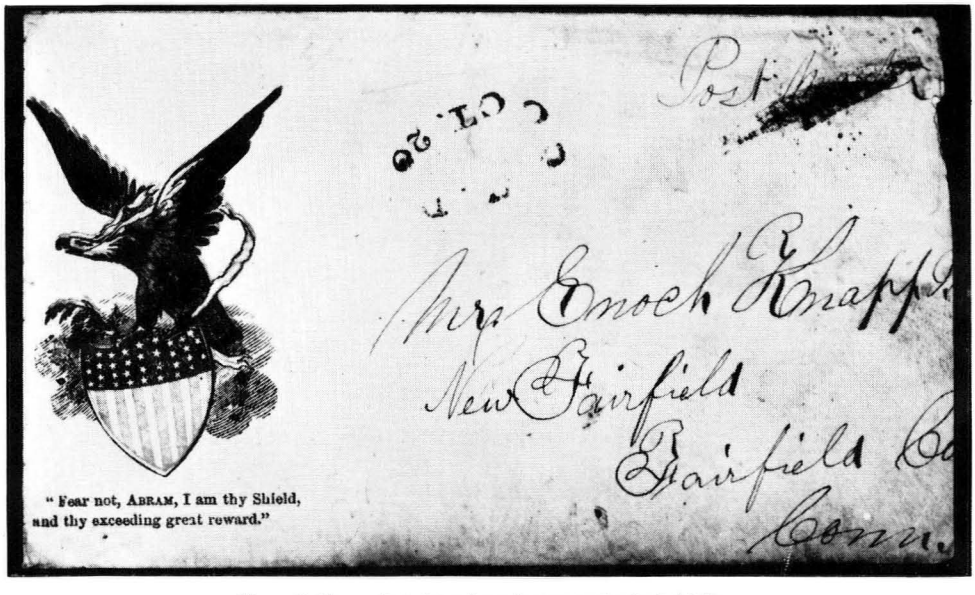


Figure 1. The earliest date of use known to the Period Editor.

of opinion, and invariably includes a statement of scarcity of the item, plus additional information about the lot intended to point out matters not obvious or inherent in the appearance which are of interest. Usually, lots are not returned because a buyer decides a lot should have been described "scarce" instead of "very rare." In fact, the impact of the rest of the description and an estimated or catalog value usually mean much more than such terms.

With this in mind, the following description noted in a recent auction catalog is of interest:

1509 [cover] G. B. D., Oct. 30, (Gen. Banks Division) Bold Rimless oval, newly discovered type, fairly clear strike ties 3c Rose Pink (64b) R. perfs. worn at edge of Patriotic Cover, Colorless Embossed portrait of Gen. Winfield Scott, Flag & Slogan. Back flaps edged in color. Fascinating War letter enclosed, detailing troop movements, actions, etc. From a soldier in a regiment of Bank's Division, given in his return address. Very Fine, A remarkable new type war pmk. ..... (Photo) E. VII

The reader's attention is called to the dual comments in the description of "newly discovered type" and "A remarkable new type of war pmk." In other words, as we read these interpretive comments, they state that the marking on this cover is the first of its type known to postal history collectors in the 113 years since the cover was sent, and is thus a unique item. The cover is illustrated in the auction catalog; the marking is of the same type as those shown on the covers of Figures 1 and 2, being the same date of use, Oct. 31 (1861) as that of Figure 2. Obviously other examples do exist; where have they been recorded or were they hidden so that no one has seen one previously?

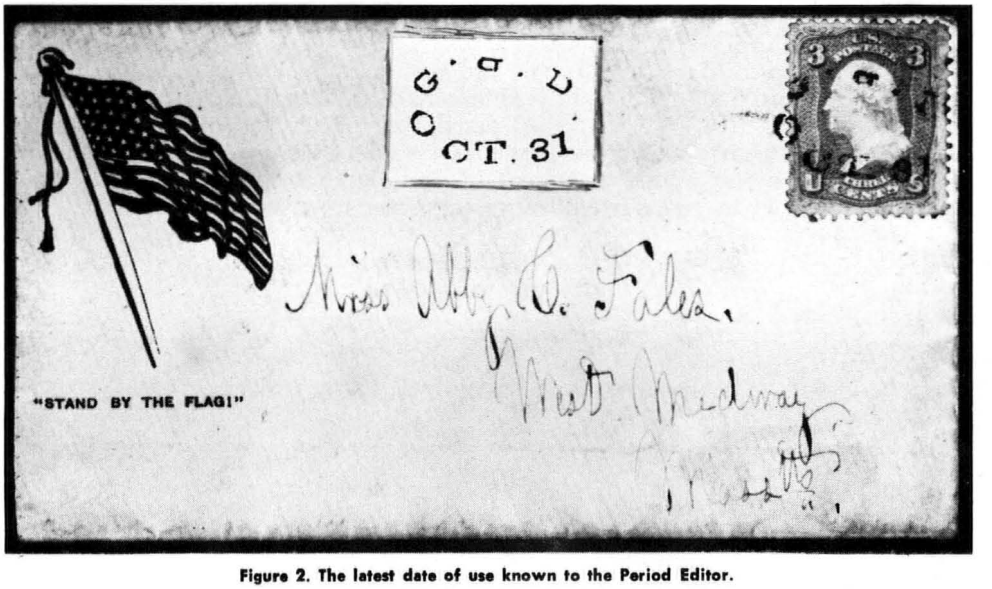


Figure 2. The latest date of use known to the Period Editor.

The earliest reference known to the writer is Figure 1, on page 854 of Elliott Perry's *Pat Paragraphs* No. 31, issued in May of 1937. For more contemporary listings, the Period Editor wrote up all the Banks' Division markings known to him in the *Chronicle* of August 1968, No. 59, and an abridged version of the same article appeared in the "Classics Corner" of the *American Philatelist* for April 1969. Both writeups included covers with this particular marking and both were titled as pertaining to Banks' Division markings.

As listed, the type described was in use from Oct. 20, 1861, to Oct. 31 of that year; but 12 days. The Period Editor has recorded the ten examples he usually records before discontinuing such detailed attention, but others have been seen since. Many soldiers used the Banks' Division army field post office, and Civil War soldiers wrote large numbers of letters.

We have gone into considerable detail here, simply to emphasize that

statements of rarity in an auction description, when presented in this way, mean absolutely nothing unless a reference is given. "A remarkable new type" . . . new to whom? Also, Question: Is the cover returnable as misdescribed?

Another lot offered in a recent auction presents a somewhat different example of the interpretive aspect of auction describing. It reads:

> 9 "R. B. Hayes." A. L. S. on Executive Mansion Stationery Washington (1879) while he was President, with Executive Mansion Envelope, Addressed in his hand, 3c Green Banknote tied, Private in his hand to Gov. of Illinois, "declaring to attend his Fair" As this was Private Correspondence, Pres. Hayes, did not use the *Free Franking Priviledge,* Partial Separation at Letter Folds V. F. ..... Est. 50.-75.00

Attention is called to the last sentence of the description, giving the describer's interpretation of why the President of the United States, in 1879, failed to use his franking privilege on a personal letter sent from the White House. This explanation, stating the free frank was not used because the letter carried personal correspondence, is about like the answer of a man whose dog had just been accused of biting someone; "In the first place, my dog never bites, and in the second place, I have no dog."

With respect to the franking privilege of Presidents of the United States, this was always a *personal* privilege, which meant they could frank any letter they desired, personal, private or some one else's—in the years when they had the franking privilege. However, that privilege was abolished in 1873, six years before Hayes sent his letter, and has never been restored to the executive branch of our government, with one exception. The exception is that the Vice President may frank official mails, in his capacity of President of the United States Senate, which is the case yet today. This came about when the Congress restored to itself, after a few years of paying postage, the franking privilege for business mail, only.

In other words, President Hayes did not frank his letter, because he did not have that privilege. The White House had used the Executive Dept. official stamps from 1873-1877, and used penalty envelopes and other means later. We believe that nearly all Hayes' letters as President were franked with stamps. We also believe the added comment of the lot description detracted from, rather than added to, the desirability of the cover to a potential bidder.

A "PSEUDO" CONFEDERATE PATRIOTIC

RICHARD B. GRAHAM

The illustration accompanying these notes shows what is usually taken for a Federal use of a Confederate patriotic envelope. Others call it an "anti-

Confederate," which is classifying the cover as a genuine Confederate patriotic cover, converted to anti-Confederate sentiment by the addition of a legend indicating Union preference.

There are also those, digging a bit deeper, who find that none of the authorities on Confederate patriotic covers, such as the late Van Dyk MacBride, who wrote at length on the subject, had recorded this identical design. The next question is that of authenticity. There is a 3¢ 1857 stamp placed in the center of the circle of stars, with a Washington City, D.C./ FREE postmark neatly tying it. In addition, the cover bears a manuscript "Due 3" and has the legend "The Pirate Flag" neatly lettered in black ink in the upper right hand corner. The cover is addressed to Eaton, in central New York state, and is docketed on the back, "Alfred L. Childs/ Candagana,"—the latter word possibly being a mispelling of "Canandaigua."

A careful examination of the cover indicates that there are words under the stamp, in relief, reading "The Pirate Flag." Apparently the writer of the letter placed his stamp in the center of the circle of stars, and then, realizing that he had covered up the legend that really explained the sentiments of the cover, lettered the words in the upper right hand corner. Being printed in relief, in a field of very dark blue ink, which ran a bit, the letters of the wording are quite thin and fuzzy but still clear. There is no evidence, in microscopic examination, of any tampering with the design or the placement of the stamp. The Washington City postmark, being struck in black ink on the stamp and dark blue cover portion, is not entirely clear, but can be distinguished well enough to be traced. The use of the Washington City, D.C./FREE marking on a stamped cover was not unusual; the writer owns another cover from Washington with the same postmark tying a 3¢ 1857 stamp, dated July 16, and has others on free franked mail.

While the overall design bears a great deal of resemblance to well known Confederate flag patriotics, the basic design differs somewhat from the known designs. The Confederate originals usually added the titles of Jeff. Davis and A. H. Stephens to their names. A flagstaff was often used. The type used for the wording was with serifs, and was much more easily read.

In the writer's opinion, the cover was intended as a parody on the Confederate seven star patriotic designs then circulating in the South, and which could have been sent into the north, until late June of 1861. Probably the writer was a soldier—several upstate New York regiments had been brought to Washington by early July. The manuscript "Due 3" could represent the unpaid postage on a slightly overweight letter.

Do any other examples of the "pseudo-patriotic" exist? And, for that matter, can anyone think of a better name for the design?

ONE CENT 1861 STAMPS ON VERTICALLY LAID PAPER

Mr. C. W. Christian sent us, some time ago, a picture of a beautiful mint block of six of the 1¢ 1861 stamp on vertically laid paper. The laid lines show clearly in the photo, and we believe they will show in the illustration. Oddly, in the 1975 Scott *United States Stamp Catalog Specialized,* the 1¢ stamp on either horizontally or vertically laid paper is cataloged as No. 63c. The stamp is listed only in used condition, and is priced at $60.00 per single. Multiples are not mentioned.

The Period Editor often suspects that these paper varieties are not as scarce as the catalog listings make them out to be. The problem is that collectors do not look for such items, and they do not know paper. Many sleepers can be picked from stocks of dealers who have not examined purchases closely prior to placing them in stock.

At the time it was sent along to us, the block belonged to a California dealer, Stanley M. Piller, who comments "for accuracy, this was originally a block of eight, but the top two stamps were separated, and the top right stamp damaged, so they were removed. From the other stamps in the lot from which this piece came, the cancel is probably that of a Kansas town." Our thanks to both Mr. Piller and Mr. Christian for sending this along.

THE 1869 PERIOD

MICHAEL LAURENCE, Editor

JUNE TO NOVEMBER, 1870: 10c RATE TO NEW ZEALAND

On covers to foreign destinations, the 10¢ 1869 stamp sometimes paid what is called the "blanket" rate of 10¢ per half ounce. This rate was enacted by Congress in 1864, to apply to correspondence from the U.S. to any nation with which the U.S. did not have a postal treaty, but to which there was regular mail carriage. The most commonly seen examples of this rate, with 10¢ 1869 stamps, are covers to France during 1870—after the treaty with France had expired.

The blanket rate was established by Section 8 of the Act of Congress effective July 1, 1864, and continued in effect all the way up to the Universal Postal Union. This particular section has been widely paraphrased in previous writings, but for the record we quote it here in full:

> The uniform rate of United States postage, without reference to distance, upon letters and other mailable matter addressed to or received from foreign countries, when forwarded from or received in the United States by steamships or other vessels regularly employed in the transportation of the mails, shall be as follows, *viz.*: ten cents per single rate of half an ounce or under, on letters; two cents each on newspapers; and the established domestic rates on pamphlets, periodicals, and other articles of printed matter; which postage shall be prepaid on matter sent, and collected on matter received; *Provided, always,* That these rates shall not apply to letters or other mailable matter, addressed to or received from any foreign place or country to and from which different rates of postage have been or shall be established by international postal convention or arrangement already concluded or hereafter to be made.[1]

Note the clause to the effect that the rate applied only to mail carried by ships *"regularly* employed in the transportation of the mails," and note the closing section to the effect that the 10¢ rate applied only to correspondence with non-treaty nations. As it happened, both these provisos were to affect the postal rate on direct service between the United States and New Zealand in 1870. And as a consequence, the 10¢ blanket rate was available for only six months.

As the U.S. transcontinental railroad neared completion, merchants and politicians in New Zealand perceived the benefit that would accrue from a steamship line connecting San Francisco with New Zealand. According to Howard Robinson: "E. W. Stafford, the Prime Minister of New Zealand, was certain that this route would soon be a great commercial highway for commerce with Europe, because of the rapid crossing of North America by rail, and the use of the fast Cunard steamers on the Atlantic."[2] In 1869, a committee in the New Zealand House of Representatives reported that the San Francisco route would be quicker than any other route to England. "Mail could reach San Francisco in three weeks, cross the United States in six days, and take nine or ten more to cross the Atlantic. Allowing two days for stoppages at Tahiti and Hawaii, the mail should take less than 40 days."[3] A contract was duly executed between the New Zealand Postmaster-General (Julius Vogel, who was subsequently Prime Minister) and an American promoter named Hayden Hezekiah Hall, who was U.S. Consul General in Sydney. Hall owned no ships, but leased some steamers which had been plying the Australian coast. By June 1870, just one year after the U.S. transcontinental railroad had gone into operation, the Hall Line had assembled ships enough to connect the railhead at San Francisco with the distant colonies in the South Pacific. The plan was for monthly service between San Francisco and Sydney, with stops at Honolulu and Auckland.

The following announcement, dated May 27, 1870, and signed by Joseph Blackfan, superintendent of U.S. foreign mails, appeared in the pages of the *United States Mail and Post Office Assistant:*[4]

Correspondence for New Zealand, New South Wales or Australia, may be forwarded to destination, via San Francisco, by the direct line of Colonial mail packets appointed to sail from San Francisco on the 10th of each month, commencing on the 10th of June next.

The following rates of United States postage *must be prepaid by stamps,* at the mailing office, on letters, newspapers and printed matter intended for transportation by this route, viz.:

10 cents, per each single rate of half an ounce or under, on letters; 2 cents each on newspapers, and the regular rates of U.S. domestic postage on other articles of printed matter.

By order of the Postmaster General.

Sharp-eyed readers will note that the phraseology in the third paragraph of the official *U.S. Mail* announcement is virtually identical to the rate information given in the Act of July 1, 1864, quoted above. The announcement was simply an official acknowledgement that the terms of the 1864 act had been complied with. Regular sailings to New Zealand having been assured, via "the direct line of Colonial mail packets appointed to sail from San Francisco on the 10th of each month," the 10¢ rate went into effect.

However, this rate was clearly intended to be no more than temporary. Negotiations were already underway on a postal treaty between the United States and New Zealand. This treaty was signed at Wellington on August 3, 1870, and subsequently at Washington on October 5. The treaty went into effect on December 1, 1870. Among other things, it called for a rate of 12¢ per half ounce.[5] The 12¢ rate remained in effect up to the Universal Postal Union,[6] though it may in fact not have been continuously available, since the Hall Line collapsed in 1871 and efforts to revive the service were only fitfully successful.[7]

Figure 1. The short-lived 10c rate from the U.S. to New Zealand, here shown on a double-rated whaling cover from New Bedford to Bay of Islands, The 10c "blanket" rate was available to New Zealand only between May 27 and December 1, 1870. The New Bedford circular date stamp on this cover reads "JUN 28" and New Zealand backstamps confirm 1870 use.

Of course, once the treaty with New Zealand went into effect, the 10¢ blanket rate no longer applied. Only six crossings could have been made to New Zealand on the Hall line at the 10¢ rate: the sailings from San Francisco on June 10, July 10, August 10, September 10, October 10 and November 10, 1870.

The cover shown as Figure 1 shows this short-lived 10¢ rate. The cover is double-rated, and bears a black "NEW BEDFORD MASS. JUN 28" circular date stamp. The pair of 10¢ 1869 stamps is just tied by two strikes of a heavy black four-wedge killer that has been seen on other covers from New Bedford

during this period. The cover comes from a whaling correspondence ("Mr. Manuel Castane, on board Barque Eliza") that yielded a number of interesting 1869 covers to various Pacific ports of call. The cover is routed "via San Francisco" and on the back bears two New Zealand receiving stamps, one showing August 14, 1870, the other showing August 18, 1870. An offset of one of these backstamps appears on the left front of the cover, in which "NEW ZEALAND" and "1870" are legible, if the cover is held to a mirror. This cover must have been carried on the July 10, 1870, sailing from San Francisco.

So far, this is the only cover your Period Editor has seen, showing the short-lived 10¢ rate to New Zealand paid by 1869 stamps. (The 10¢ blanket rate continued to apply to covers to the Australian colonies, after the treaty with New Zealand went into effect, so these are more frequently seen.) Many more 10¢ covers to New Zealand presumably exist, perhaps unrecognized for what they are. Such covers would date from the appropriate months of 1870. They would bear 10¢ in postage (or multiples of 10¢). They might or might not bear San Francisco markings, but in no case could they bear London markings, since they were not routed via England. It seems a likely possibility—though not provable at this point—that these covers passed through the hands of the British consul at San Francisco.[8] Your editor would be very happy to examine other covers showing this 10¢ rate, with a view toward doing a more comprehensive write-up at some point in the future.

Footnotes

1. 13 *U.S. Statutes at Large,* 337. I am indebted to Charles J. Starnes for calling this citation to my attention, and for additional help in shaping this write-up.
2. Howard Robinson; *Carrying British Mails Overseas,* New York University Press, 1964, page 213. Most of the background information in this paragraph is taken from Robinson's worthy and interesting book.
3. *Ibid,* page 213.
4. *United States Mail and Post Office Assistant,* June 1870, page 2.
5. 16 *U.S. Statutes at Large,* 1121-1123. The treaty is also summarized in the November 1870 issue of *United States Mail and Post Office Assistant,* page 2.
6. George E. Hargest; *History of Letter Post Communication Between the United States and Europe, 1845-1875,* Smithsonian Institution Press, 1971, page 220.
7. Robinson, *op. cit.,* pages 214-215. Needless to say, service via the British mails continued throughout this period, at various rates via various routes, all of which are described in the rate chart in Hargest's book (note 6).
8. Robson Lowe, publisher, *The Encyclopaedia of British Empire Postage Stamps,* Volume V, page 732.

BEER BREAK

Note from the Period Editor: The author of this charming confessional is an old-time collector (and member of our Society) who prefers to remain anonymous.

Years ago, I was responsible for an error that deserves correction. I bought the cover shown as Figure 2 in the fall of 1930, and exhibited it in March 1932 at the Waterbury, Connecticut, stamp club, as part of my collection of 3¢ 1869 covers showing fancy cancellations. The date on the cancel is not clear, but seems to say DEC 28. From the evidence of other covers, we know that the year is 1869. The 3¢ 1869 stamp is well tied by the handle of the well-known Waterbury beer mug, but, as the photo shows all too well, the body of the mug is not well struck.

When the Waterbury stamp club decided to publish the Waterbury check list,[1] they invited me (and other collectors) to make tracings of our Waterbury markings. At the time, I was living in the foothills of the Adirondacks, in a very isolated mining town, and had no access to photographic facilities. I made the tracings longhand, and one of the results became a variety of Waterbury beer mug that never in fact existed.

Figure 3 shows a copy of my original faulty tracing. Note that the black vertical bars connect with the black upper portion of the mug. When I did my tracing, I just guessed that this was the case, from the poor strike I was working with. The bad tracing is listed as Type 71 in the Waterbury check list, and the error was picked up (as type V-3) in the Postal Markings handbook published in 1940.[2] Such a Waterbury marking is entirely imaginary. Anyone who might own a copy of this strike can be sure that what he has is an example

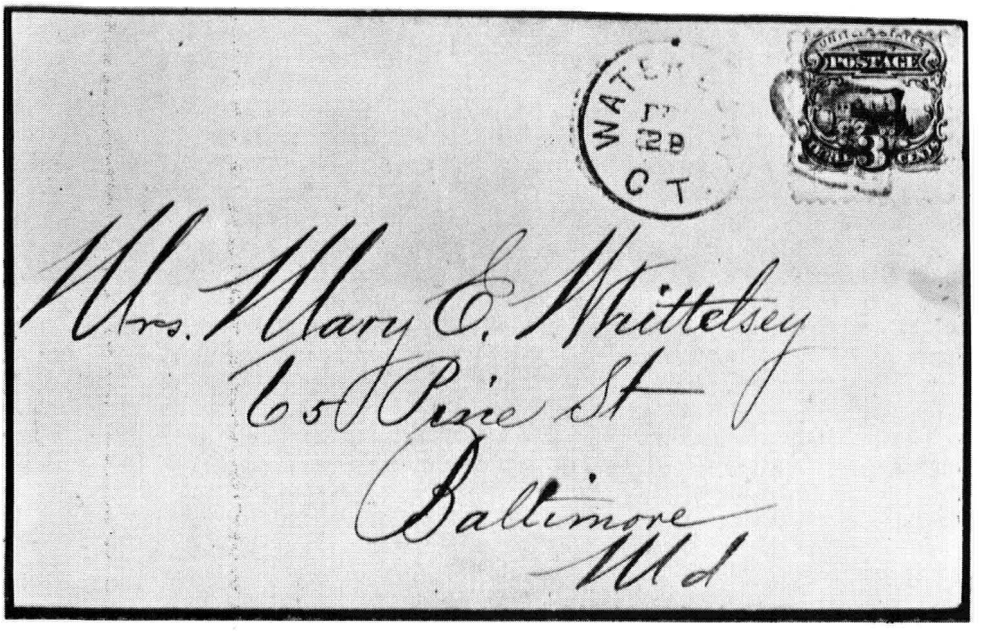


Figure 2. December 28 (?) 1869—3c 1869 tied by a less-than-perfect strike of the Waterbury beer mug. This cover was the source of the bad tracing shown in Figure 3.

Figure 3. The bad tracing—black rectangular bars connect the black upper part of the mug. This strike never existed.

Figure 4. The real Waterbury beer mug. The vertical bars do not join the upper part of the mug.

of art imitating art. The *real* Waterbury beer mug, shown in a good clear strike on the 3¢ 1869 stamp in Figure 4, has bold black rectangles that do not connect with the black upper part of the mug. This marking is properly recorded as Type 64 in the Waterbury check list and as Type V-2 in the Postal Markings handbook.

The lesson here, for future generations of philatelists, is that tracings are never a substitute for the real thing. Especially when we're dealing with complex and subtly distinctive postal markings, a good photograph of a solid on-cover strike is the only definitive record.

Footnotes

1. *John W. Hill and the Waterbury Cancellations: A Check List,* published by the Mattatuck Historical Society, Waterbury, Connecticut, 1938.
2. *The Cancellations of Waterbury (Connecticut) 1865-1890,* Mannel Hahn, editor; published as Postal Markings Handbook #3, Chicago, 1940.

LARGE 1869 MULTIPLES: CORRECTIONS AND REVISIONS

In *Chronicle* 81, in which this 1869 section first made its appearance, your Period Editor declared his inadequacies and called on the help of other 1869 collectors, to fill in the areas where he is not knowledgeable. Such assistance has come forth, and to those who have provided it, heartiest thanks. Their help enriches the record; it also underscores your editor's deficiencies.

Specifically, in *Chronicle* 84, this section illustrated a block of nine of the 12¢ 1869 stamp, described as "the largest multiple known to your Period Editor." Route agent Millard Mack, whose interest in the 1869 stamps goes back more than two decades, amiably pointed out no fewer than three large 12¢ 1869 multiples your editor was unaware of. These are two blocks of 12 and an imprint block of nine. The blocks of 12 were both in the collection of P. G. Rust, auctioned by H. R. Harmer on November 26, 1956. In this sale a very nice unused vertical block (3x4), described as original gum with slight reinforcement, sold for $420; and a used horizontal block (4x3), designs cut in and described as having "slight faults," sold for $77.50. Mr. Mack's third citation was an off-center bottom imprint block of nine (3x3) described as o.g., from the collection of Dr. Tello D'Apery, sold at auction by J. & H. Stolow on June 2, 1954. Unfortunately, we do not have a price realized for this piece, though it then cataloged $252.50 and the auctioneer's estimate was $185.

In *Chronicle* 83, we made reference to a complete sheet of 150 of the 3¢ 1869 stamp, from position 26R, and said "at least one other 26R sheet also exists." John Birkinbine II, whose association with the 1869 stamps also goes back many years, in an equally amiable letter, pointed out that to his good knowledge four or possibly five such sheets exist. We are happy to add this information to the record. In this same brief write-up, your editor also mentioned a square block of 16 of the 6¢ 1869, calling it the largest known multiple of this stamp. That appellation (so far as your editor knows) may be technically true, but it is not the whole truth, since at least one other block of 16 exists. This one was illustrated in color in the catalog for a sale held by Roger Koerber on September 13-14, 1974. The block was withdrawn, so no price was realized. However, your editor understands that this piece will shortly be offered again, this time with a Foundation certificate.

Mr. Birkinbine also suggested—and your Period Editor entirely agrees—that the concept of "largest known multiple" contains a built-in time-bomb, because large multiples, over time, tend to spawn smaller ones. Thus, what was the largest known multiple in 1945 may have given birth to quadruplets a generation later. Such inexorable diminishment makes consideration of large multiples, in an enduring document of record such as this *Chronicle*, a seemingly futile task. Unless your Period Editor hears to the contrary from readers of this section, he will reluctantly refrain from writing further about them.

1869 NOTES

• For an upcoming article, your Period Editor would like to examine any covers bearing both the 10¢ 1869 stamp and the Hiogo double-circle cancellation. Your editor has photographic evidence of the existence of four such covers, but has never seen any of them with his naked eyes. Can someone help?

THE BANK NOTE PERIOD

MORRISON WAUD, Editor
ARTHUR VAN VLISSINGEN, Assoc. Editor

THE 5c TAYLOR

JEREMY WILSON

From the time the 5¢ Taylor appeared in 1875 down to the present, collectors and non-collectors alike have criticized this adhesive for a variety of reasons. The stamp has been faulted for its color and design; lack in appropriateness as an adhesive designed for international mail usage; and lack of originality.

It is not my purpose as a student of this stamp to argue with any or all of these objections which are wholly subjective. Beauty in stamps, like anything else, lies in the eyes of the beholder. Rather, allow me to point out several reasons why the 5¢ Taylor is not only exceptionally interesting, but also a distinctive stamp.

The 5¢ Taylor, to the best of my knowledge, was the first United States postal issue intended to meet the precise requirements of a multinational treaty: namely, the Universal Postal Union. Secondly, the stamp was planned, designed, printed, and distributed in less than sixty days in order to be available for its first day of official use on July 1, 1875, when the Universal Postal Union Treaty became effective. Lastly, the stamp bore a full face portrait of General Zachary Taylor, who was a hero in the estimation of many Americans, both North and South, who lived in the post-Civil War period when sectional animosities still ran high.

So how did the 5¢ Taylor come about? The need for it surfaced when the General Postal Union Treaty was signed in Berne, Switzerland, on October 9, 1874, by the representatives of twenty-one countries. As is well-known, the General Postal Union Treaty (known as the Universal Postal Union after 1878) provided for an international mail rate of 25 centimes which corresponded to 5 American cents or 2½ British pence. The nickel rate established by the General Postal Union remained effective until November 1, 1953, when inflation made it obsolete. In the fiscal climate of a century ago when a nickel was worth a nickel, the 5¢ international mail rate managed to survive for an incredibly long period of time: 78 years!

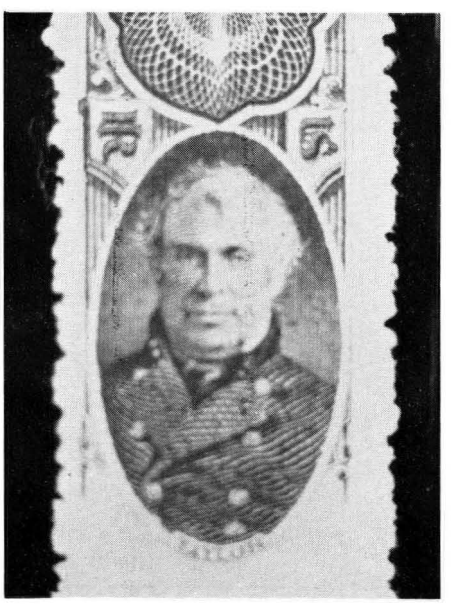


Figure 1. Vignette from tobacco stamp. (Not used).

The United States Congress did not ratify the General Postal Union Treaty until May 3, 1875, which explains, in part, why the 5¢ Taylor was such a hurried production: less than two months remained for the Continental Bank Note Company to make a 5¢ stamp available for the day the new rate would become effective on July 1. The question, then, was not whose portrait would appear on the new 5¢ stamp, but rather how to get it manufactured and distributed in time to meet the July 1 deadline. The Continental Bank Note Company answered this question by simply lifting the frame from the current 10¢ regular postage stamp and adding the vignette from the portrait of Taylor on a revenue stamp used to collect the federal excise tax on snuff (Figure 2). The tardy ratification of the General Postal Union Treaty by Congress made it impossible for the Continental Bank Note Company to prepare new dies on such short notice. The fact that little time was spent by the Continental in preparing the new stamp design is borne out by Clarence Brazer in his *Essays for Adhesive Postage Stamps of the U.S.* in which both essays of the 5¢ stamp were simply portraits of Taylor from the snuff stamp surrounded by ornate frames. M. Jack Reinhard offered the theory that "possibly the Continental did not want to spend too much time working on a stamp design which might not be used, or a rate which might not be approved."[2] It is interesting to note that the Continental Bank Note Company had another portrait of Taylor available from a tobacco revenue stamp of the period (Figure 1, & 2, center), but it was clearly inferior in execution to the snuff stamp vignette, and therefore not considered.

Figure 2. Vignettes from snuff stamps as used and vignette from tobacco stamp not used.

Logically speaking, the Continental Bank Note Company should have engraved a new frame and left profile of Taylor to match the rest of the regular postage series. The Director of the Mint owned a left profile portrait of Taylor in the form of a medal awarded the Mexican War General by Congress in 1842, but there is reason to believe that the medal was not in official hands when the Continental needed it the most (see *Times* report quoted below). Evidence from newspapers suggests that the Mint had earlier forwarded the medal bearing Taylor's left profile portrait to the stamped envelope contractors in Hartford who, in turn, were preparing a 5¢ envelope scheduled to appear the same day as the stamp. Since the medal was probably not currently available to the Continental Bank Note Company, reliance was made, instead, upon the snuff stamp portrait of Taylor.

Notwithstanding the production problems surrounding the stamp, collectors and noncollectors have persistently objected to the use of Taylor's vignette on a stamp intended primarily for international mail use. In comparison with the other more famous people portrayed on the 1870 Banknote Series like Lincoln, Jefferson, and Washington, General Taylor was certainly less known to foreigners, and therefore inappropriate. Let it be pointed out, however, that the Post Office Department and Bank Note Companies in the last century paid little attention to the esthetic qualities of our stamps. Postage stamps were issued solely for the purpose of prepaying postage, not for educating people about famous Americans; hence there was little concern for whose portrait would grace the new stamp.

If Taylor was not as famous as other people pictured on the regular postage stamp series of 1870, it should be noted that he was more popular then than now. Only a generation earlier, General Taylor emerged a true military hero from the Mexican War. In 1848 he was elected President and served ably for eighteen months before dying suddenly in office. Historians today concede that Taylor was the strongest president of this country between Jackson and Lincoln. Although Virginia-born and a slave-holder, General Taylor remained steadfastly loyal to the Union and the Constitution. General Taylor was an appealing figure to Americans living in 1875 when scandal after scandal rocked the Grant administration. Northerners viewed General Taylor as a Virginia-born president who had protected the integrity of the Government and the Constitution from the rising encroachments of pro-slavery politicians. Southerners found in General Taylor an authentic military hero who was never defeated in battle during the Mexican War.

From the *Congressional Quarterly* of 1875, we gather how popular General Taylor was. In that year, R. C. McCormick, a Congressman from Arizona, proposed that Congress appropriate money to erect a statue in Washington honoring Taylor.[3] A year earlier former Union General John Crittenden had made a speech in Pittsburgh praising his former Mexican War commander in extravagant terms: "He is a man you can not buy, a man you can not sell, a man you can not scare, and a man who never surrenders."[4] Former Confederate generals echoed similar profuse and extravagant enconiums of the former Mexican War general.

Contemporary newspapers shed further light upon why Taylor's portrait was adopted for the stamp to prepay the international mail rate. The New York *Times* of April 3, 1882,[5] devoted some space to the unpopular Taylor stamp which was then about to be superseded by the 5¢ Garfield issue:

> The rates for the international postage had been decided upon as 5¢, the United States series of postage stamps had not such a value. Mr. Jewell, the Postmaster General at the time, suggested to President Grant the propriety of having his portrait on the new stamp of the required value. General Grant did not agree with his cabinet officer. Finally he suggested that if Mr. Jewell would insist upon consulting his wishes, he (General Grant) would be well pleased if the portrait of old Zack Taylor, with whom he served in the Mexican War, would be used on the new stamp. Instead of instructing the then contractors to prepare a portrait of General Taylor which would be in harmony with the other stamps of the series, Mr. Jewell found in the Bureau of Engraving and Printing, a portrait of Taylor, which had been used on the old tobacco strip series. This portrait was transmogrified into the 5¢ stamp. It was badly engraved and of a wretched color.

In Tiffany's 1887 *History of the Postage Stamps of the U. S.*, that article was cited at some length.[6] Later, Lester Brookman recalled the same story in his chapter on the Continental issue of the 5¢ Taylor, but could not pinpoint the source.[7] No further evidence is known to corroborate this Grant story; it may well be apocryphal. Notwithstanding his fame as a Civil War general, there is no evidence that Grant ever had any interest in postage stamps, their designs, or their esthetic qualities.

Another controversy surrounding the 5¢ Taylor is simply, "When was it first issued?" The 5¢ rate did not become effective until July 1, 1875. Both Scott's *Specialized U. S. Catalog* and Brookman's exhaustive work separately

note the earliest recorded use as June 21, 1875. I have never seen so early a cover, but its existence seems entirely possible in view of other known facts. Even though the contractor had such a short time for manufacturing the 5¢ stamp from scratch, the first press runs apparently were printed and in the hands of the Stamp Agent in New York ready for distribution to post offices as early as mid-June 1875. This possibility is at least partially indicated by an unsigned news story in the New York *Times* of June 11, 1875;[8]

> The Post Office Department has adopted a design to be used on the stamped envelopes for the new foreign 5¢ postage. The [adhesive] stamp bears a front face likeness of Gen. Taylor, while the [stamped] envelopes will bear a profile view from a portrait of the General taken from a medal voted him by Congress in 1842 which is now in the possession of Dr. Lunderman, Director of the Mint. The stamps and envelopes will be ready for issue on the first of July.

Note the reporter's wording: "The stamp bears"; "the envelope will bear." Taken literally, his choice of words indicates that he had actually seen the adhesive, but that the envelopes were not yet available for him to see. We cannot be certain that he had seen the adhesive, of course, but it seems a fair surmise. It is also significant that this newspaper announcement appeared 10 days before the Post Office Department sent out a circular announcing the new foreign mail rate and describing the new 5¢ stamp. There is a very real probability that the Stamp Agent or the Continental Banknote Company sent to the *Times* "for the record" what today would be called a news release or handout.

Figure 3. Double transfer, mainly in "Five Cents" (5c).

Examination of the *New York Times Index* for the 1870-1880 decade discloses a succession of news stories indicating a working relationship between postal authorities and the news side of the *Times*. Also evident is the continuing news interest of the paper in the mail service, postage rates, mail handling, and other matters of direct concern to those readers in the many New York banks and mercantile houses engaged in foreign trade and finance.

The June 21, 1875 "first day" use of the stamp corresponds—probably by mere coincidence—with the date of a Post Office Department circular from the Third Assistant Postmaster General announcing the international mail rate to take effect 10 days later:[9]

> Washington, D.C.,
> June 21st, 1875
>
> The Department is prepared to commence the issue of postage stamps of the denomination of five (5) cents to meet the new rate of postage, under the treaty of Berne, to the following countries, viz:
>
> [List]
>
> The new five cent stamp is designed from a bust of Gen. Zachary Taylor in full face, and printed in dark blue color. The changes in foreign postages will

render unnecessary the further use of the 7, 12 and 24 cent stamps, and they will be accordingly discontinued.

In order to avoid the liability to mistake caused by the near similarity in color between the two cent and ten cent stamp, the former will in future be printed in vermillion, the color of the discontinued seven cent stamp . . . ."

The June 21 circular did not specifically prohibit sale of the 5¢ stamp prior to July 1. Quite probably the June 21 cover exists because some post office beat the gun. Certain pre-U.P.U. foreign postage rates included multiples of 5¢; that denomination could therefore be put to use by mailers even before July 1. The Postmaster General's *Annual Report* for fiscal 1875 stated that 363,180 copies of the Taylor had been delivered to postmasters prior to June 30, 1875. It is therefore likely that some of these were in mailers' hands prior to the effective date of the rate. Luff noted that the stamp was illustrated and described as "come to hand" in the *American Journal of Philately* for June 20, 1875 (page 90).[10] If any other pre-July 1 uses are known, the author is unaware of them and would appreciate learning of them. Also, if any of our readers have any Taylor copies with June or July dates, it might pay to check them for year of use.

Figure 4. Illustration of low spots in plate on right side of stamp.

Like the other denominations of the Banknote series, the Taylor measures 20 x 25 mm and was printed from plates of 200 subjects. In all, Continental Banknote Company prepared six 200-subject plates of the Taylor: Numbers 243, 244, 247, 248, 284, and 306. When the stamp printing contract was shifted to the American Banknote Company in February 1879, the firm prepared four plates for the Taylor: Numbers 325, 326, 379, and 380. Whether American printed any Taylors from Continental plates is unknown, and will remain so until and unless a sheet margin copy on American soft paper bearing a Continental imprint or plate number is some day unearthed.

No imprint blocks of the Continental Taylor are known to the author—indeed Scott's *Specialized* does not even list them. A few imprint blocks showing American Banknote origin are known to exist, and are expectedly very rare.

Despite its hurried preparation and relatively long period of active use stretching from 1875 to 1882, the Taylor stamp is comparatively free of major plate flaws. Of the plate varieties recorded, all occur on Continental printings. The first is the double transfer variety (Figure 3); the transfer is noticeable at the bottom of the stamp under the numeral of value, and bits of color show throughout the letters in FIVE CENTS.

A better known but scarce variety is the cracked plate, of which Brookman states that it "extends vertically through four stamps and just touches the fifth stamp." The crack is prominent.

A third major variety consists of a vague line to the lower right of the stamp. It is fairly common and is recognized as having originated with a low spot on the original plate. It is also found on plate proofs (Figure 4).

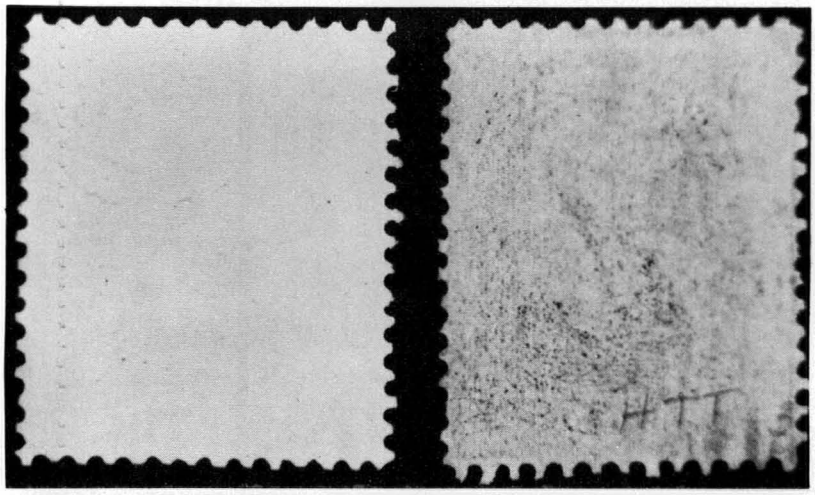


Figure 5. Illustration of pelure paper (on right) vs. regular paper.

Besides the three major plate varieties, many guidelines can be faintly discerned close to the top, bottom, and side margins. Most of these occur on American printings. Many trivial flyspeck varieties caused by dust and other impermanent accidental foreign matter on the printing plates can be found on both the Continental and American printings. Other trivial varieties such as plate scratches, minor printing shifts, worn plates, and fingerprint smears are noted.

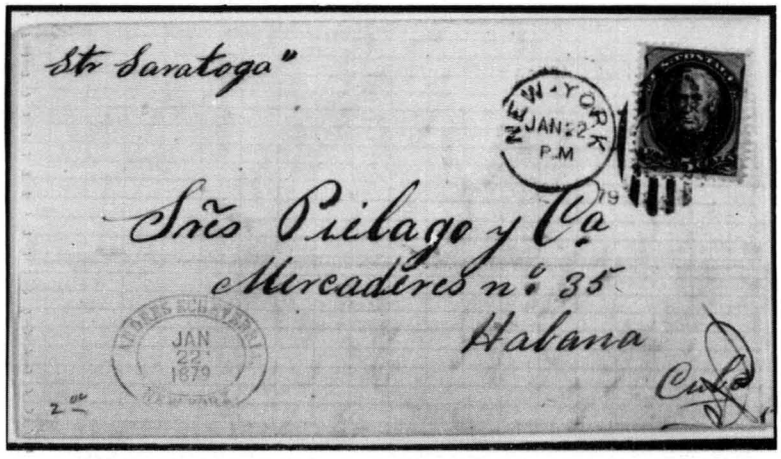


Figure 6. Use to Cuba.

The exact number of Taylors printed can be determined from the annual listings in the Third Assistant Postmaster General's Reports (included in the Postmaster General's Annual Reports).[11] These show that Continental delivered a total of 39,022,960 5¢ Taylor stamps to the Stamp Agent between 1875 and 1879 while American delivered 46,377,680 between 1879 and the spring of 1882, when the Garfield stamp was introduced to replace the Taylor.

The easiest way to distinguish between the two banknote company printings is by holding copies up to the light. The American printings are on a soft paper which is much less translucent than the hard wove paper used by Continental. An intermediate paper was also used probably around 1878 by Continental apparently trying to improve the quality of the impression of its stamps which were being criticized by the Post Office Department. Besides the two major types of paper there are, however, a few other kinds of paper in the picture. Continental made some experimental printings on silk and laid papers; these are known only used. A pelure paper variety is also noted along with the others; it probably was made by Continental (Figure 5).

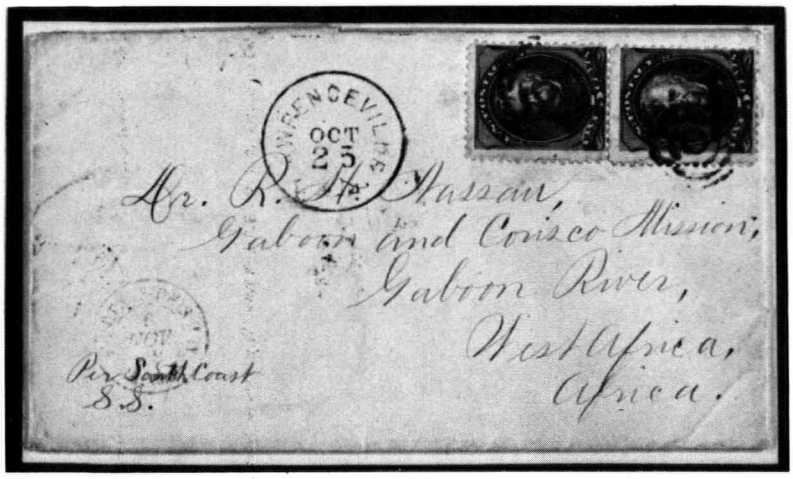


Figure 7. Use to Gabon, Africa.

As noted in Scott's *Specialized,* Continental also printed the Taylor in an experimental J Grill, measuring 7 x 9½mm or 10 x 12 points. An end roller variety likewise exists. The grilled stamp was never issued, and should be considered an experimental essay. The strong impression of that grill often broke through the paper; it is not surprising that the Post Office Department decided against using it.

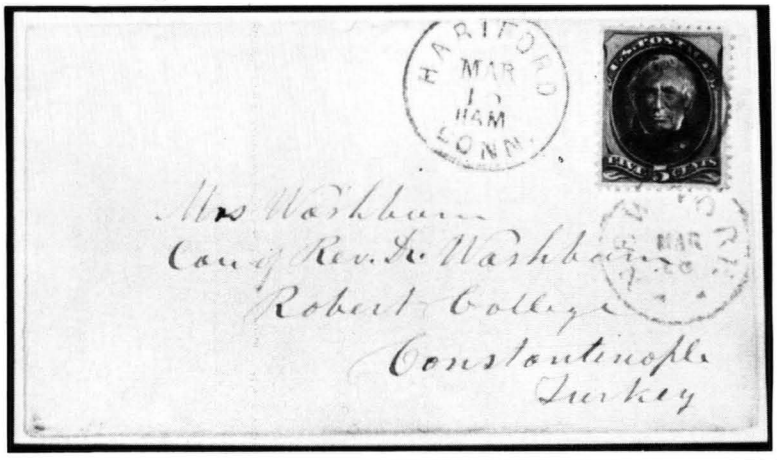


Figure 8. Use to Constantinople, Turkey.

Figure 9. Use to Foo Chow, China.

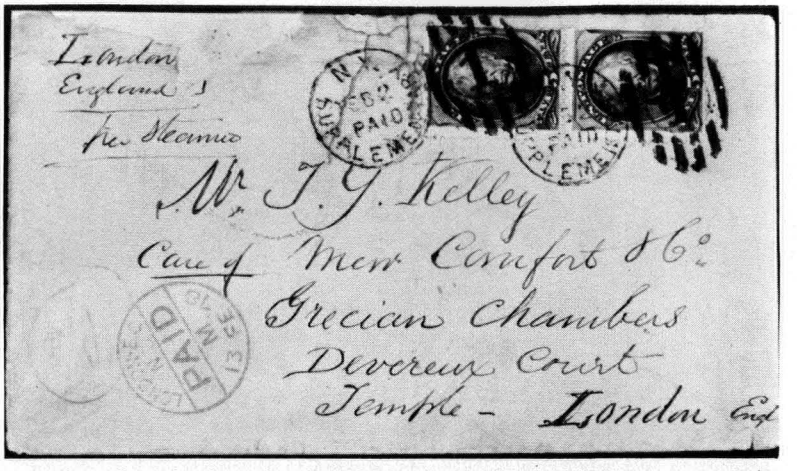


Figure 10. Supplementary use to London.

The most frequent use of the Taylor was a single copy prepaying a letter addressed to a U.P.U. foreign country. (Examples to Cuba, West Africa, Turkey and China are shown as Figures 6, 7, 8, and 9). Of letters with two Taylors, a considerable proportion were sent by the Supplementary Mail rate, which required double postage to prepay mail posted after the closing hour for a specified ship or train. Last minute mailers in New York had to take their letters to the dock from which the ship would sail. A post office clerk was on duty there to accept and postmark mail until just before the hawsers were cast off (Figure 10). If a cover carries three or four Taylors, this usually indicates that it is a registered letter to an overseas addressee. A fine block of 4 with a Supplementary Mail Cancellation in red is illustrated in Figure 11. One interesting foreign use resulted from the U. S. Postal Agency at Shanghai maintaining a stock of stamps for eastbound mail (Figure 12). Taylors on letters from Japan also are noted in Scott's *Specialized*.

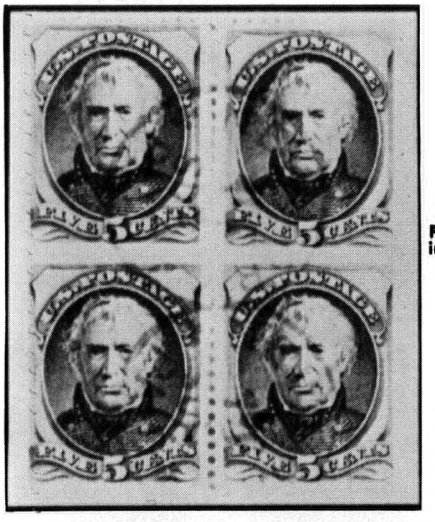


Figure 11. Block of four with supplementary mail cancellation in red.

Two singles or a pair of Taylors are not infrequently found on registered letters, along with either a 3¢ Green adhesive or stamped envelope paying the domestic rate. Most such registered covers originated from small town post offices which did not have a stock of the higher values of Banknote stamps (Figure 13). Interesting combinations of the Taylor with other stamps occur on some domestic registered covers. One example is a Stoneham, Massachusetts, cover bearing a 2¢, 5¢, and 6¢ stamp to prepay the 13¢ total required

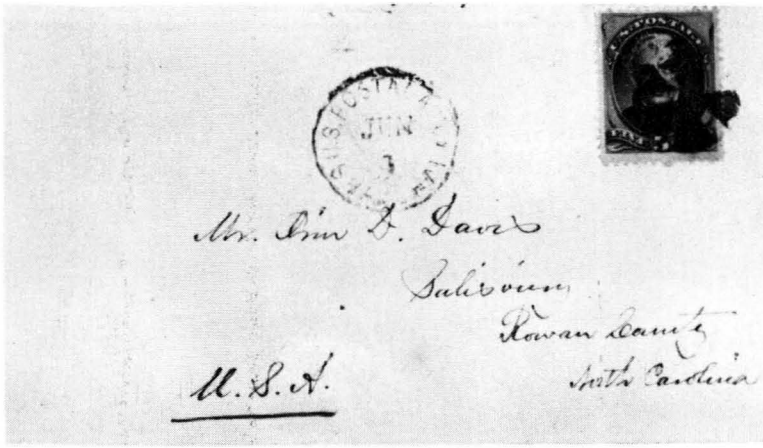


Figure 12. U. S. Postal Agency use from Shanghai.

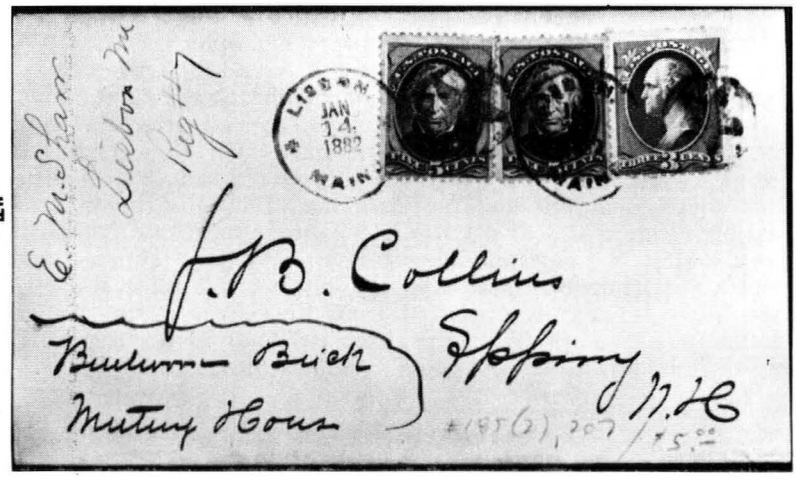


Figure 13. Pair of 5c Taylor with 3c—used for registered mail.

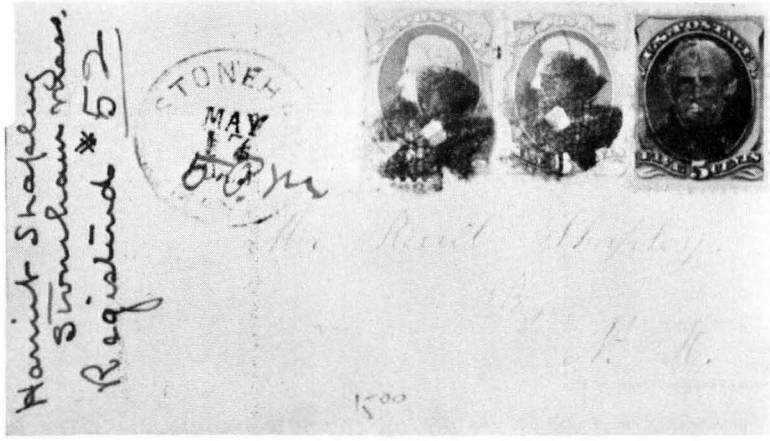


Figure 14. 5c Taylor used with 6c and 2c for registered mail rate.

(Figure 14). Another domestic use occasionally seen is to prepay the 5¢ periodical rate; it can occasionally be found on wrappers.

The 5¢ Taylor was issued shortly after the Post Office Department decided to eliminate locally designed cancellations in favor of more uniform—and lackluster—killers. Consequently this stamp received fewer of the fancy types

Figure 15. Cancellations on 5c Taylors.

which are relatively plentiful on the contemporary 1¢, 2¢, and 3¢ denominations. Of the more than 130 New York Foreign Mail Cancels noted by Waud and Van Vlissingen,[12] while 40 types are known in use after June 21, 1875, the 5¢ Continental Taylor is found with only a very limited number of these NYFM markings. No examples are known on the 5¢ soft paper Taylor. New Orleans also used a variety of geometric and other fancy cancellations on the Taylor. Figures 15 and 16 illustrate some of the cancellations found on the 5¢ Taylor.

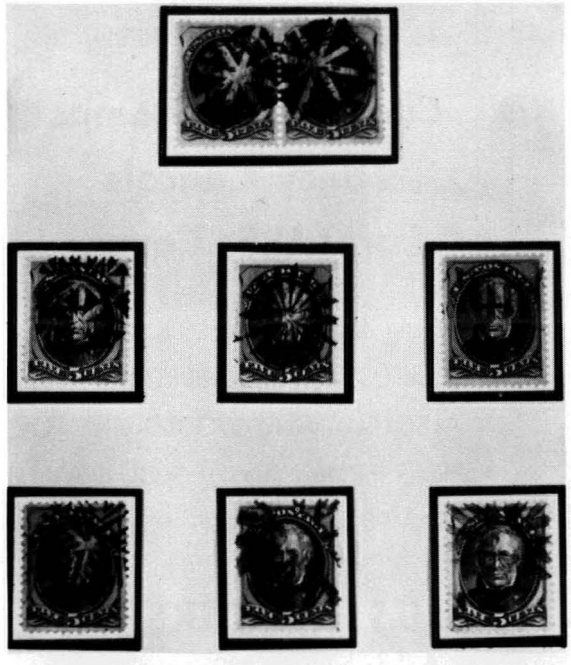


Figure 16. Cancellations on 5c Taylors.

Collectors so minded will doubtless continue to regard the 5¢ Taylor as a stepchild within the Banknote family. Nonetheless many other collectors, including this author, consider it a particularly interesting stamp and treasure their specialized collections of both the Continental and American printings.

In his nomination speech in 1848 General Taylor stated: "I have no private purposes to accomplish, no party projects to build up, no enemies to punish, nothing to serve but my country."[13] Even though the Taylor was highly unpopular by the time in 1882 when it was phased out of use, this adhesive faithfully fulfilled the purpose for which it was issued.

Zachary Taylor probably would have been well pleased knowing that his portrait went to every corner of the world in serving his country as the first United States postage stamp to prepay the U.P.U. international rate.

References

1. Clarence W. Brazer, *Essay of U. S. Adhesive Postage Stamps* (Handbook Committee, American Philatelic Society, 1941), p. 107.
2. M. Jack Reinhard, "The Five Cent Taylor (1875-1882)," *The New Orleans Collector,* Vol. XXVII, No. 2, NOPEX '74 (Crescent City Stamp Club, Inc., New Orleans, La., 1974), p. 21.—a fine article!
3. Hon. R. C. McCormick, "Zachary Taylor Statute," (10 February, 1875), *Appendix to the Congressional Record,* Vol. 3, part 3, (43rd Congress, 2nd Session, February 23 to March 3, 1875) U.S. Government Printing Office, Washington, D. C., 1875, pp. 54-5.
4. *Ibid.,* p. 55.
5. Anonymous, "The Garfield Postage Stamp," *The New York Times,* Vol. XXXI, No. 9538, (April 3, 1882) p. 1.—also cited in Tiffany, John K., *Postage Stamps of the United States,* (S. H. Meekel, St. Louis, 1887), pp. 177-8.
6. Tiffany, pp. 176-7.
7. Lester Brookman, *Nineteenth Century Postage Stamps of the United States,* (H. L. Lindquist Publications, New York, 1968), Vol. II.
8. Anonymous, *The New York Times,* Vol. XXIV, (11 June 1875), p. 1.
9. Tiffany, *op. cit.,* pp. 176-7.
10. John N. Luff, *The Postage Stamps of the United States* (The Scott Stamp & Coin Co., Ltd., New York, 1902), p. 133.
11. *Annual Report(s) of the Postmaster General,* (U. S. Government Printing Office, Washington, D. C., 1875-1882),—stamp production figures given in the Report of the Third Assistant Postmaster General in each *Report.*
12. A. Van Vlissingen, and M. Waud, *New York Foreign Mail Cancels, 1870-1876,* (The Collectors Club, Chicago, 1968) pp. 32-3.
13. McCormick, *op. cit.,* p. 54.

RAILROAD POSTMARKS

CHARLES L. TOWLE, Editor

(1) Auction Realizations

On Jan. 29, 1975 the Robert A. Siegel 464th Sale featured 25 lots of railroad material combining lots from the Remele period and Towle-Meyer period. Results were mixed and somewhat difficult to understand.

In the later period some very strong prices resulted. A lot consisting of a *Crooks & Devils Lake R.P.O.* and *Long Pine & White R. P. O.*, both with US 210, sold for $85—probably due to the territorial status. An *O. to C. Un. Pacific R.R.* (932-D-3) sold for a respectable $35. Another territorial lot consisting of *Tracy & Pierre Agt.* and *Tracy & Volga Agt.* (866-D-1, 866-E-1) sold for $32.50. A *Sl. Eye & Watertown Agt.*— listed as not in Towle-Meyer—sold for a strong $55, although listed in *Chronicle* 68 as 866-I-1.

Remele period results were mixed with some items moving at bargain prices and others very strong. A *Virginia Central R.R.* (V-3b) with clear strike of a rare marking brought $125.. A rather worn cover with clear strike of *Indianapolis & Bellefontaine R.R.* (I-3) brought only $37.50 in spite of extreme rarity. A *N. Hav. & Bellows Falls R.R.* (N-4c) with beautiful strike on a fine cover brought only $50 in comparison with an example of *Canal Railroad* (C-1) with a perfect bold strike on cover front only which realized the astounding price of $575—a new record for this one.

The improving strength of manuscripts was demonstrated by an *M. & M.R.R.* June 21, 1859, manuscript tying US 26 to cover which brought a strong $52.50. Results of further auctions of transit marking material will be reported when items of interest change hands.

(2) The U.S. Transit Markings Catalog

In *Chronicle* 85 (pg. 51) we outlined changes in catalog policy eliminating further listings of transit markings addenda for the Remele and Towle-Meyer catalogs. To conclude such listings this issue contains a comprehensive index of all addenda listings, concluding the Towle-Meyer Catalog, covering plates 1 to 37 as issued in various *Chronicles* from No. 56 to No. 85.

A new comprehensive catalog of U.S. Transit Markings 1837 to 1874, authored by your section editor, will commence publication shortly as a supplement to the *Transit Postmark Collector* issued by the Mobile Post Office Society. This catalog will be issued serially in loose-leaf format for binding in three-ring binders, and supplements will be issued to keep the catalog current with markings as recorded. The U.S. Transit Markings Catalog will list all known transit markings except Highway Post Office—covering railway agent and R.P.O. markings, waterway agent and R.P.O. markings, station markings, trolley car R.P.O. markings, and both agent and clerk transfer markings. Volume I covering the first fifty years (1837-1886) will be issued starting in May 1975 and, through cooperation of U.S.P.C.S., will up-date both Remele and Towle-Meyer catalogs. Volume II covering the period 1887-1974 will follow late in 1976 and will provide the first comprehensive listing of R.P.O. and Transfer markings of the period. Catalogs will list catalog number, dimensions, shape if other than circle, color or colors, special notes, dates of use recorded, scarcity or value factor, terminal points of routes or location of stations, mileage of route and railroad or railroads in route. Thus the complete catalog will provide for all markings recorded a valuable reference source that can be up-dated and will provide a basis for local, period or type studies in detail.

For information on obtaining the U.S. Transit Markings Catalog interested collectors should contact Ed Bergman, Membership Director, Mobile Post Office Society, 5030 Aspen Drive, Omaha, Nebraska 68157.

Editor's Note: Publication of the comprehensive railroad markings index has been postponed until the next issue because of space and technical problems.

THE FOREIGN MAILS

PRUSSIAN CLOSED MAIL TO HONG KONG

GEORGE E. HARGEST AND CHARLES J. STARNES

Classic covers to China from the United States have survived in relative quantity, preserved in the files of the great mercantile houses at Hong Kong and Shanghai and in family caches of private mail. Judging from what has been offered at auctions and seen in collections, British-treaty mail accounted for at least 90 percent of China correspondence before 1867, and for most of the China mail up to 1875 that was not sent via San Francisco. A broad survey article on the British-treaty mails to China, including a comprehensive rate tabulation, is readily available.[1] To complete the picture, we append herewith a summary of U.S. rates to China by all the other mail systems.

Figure 1. September 7, 1864, Meadville, Pennsylvania, to Hong Kong, showing the 36c rate via Prussian Closed Mail, paid with a 12c stamp and a 24c stamp of the 1861 series.

The Collectors Club of Chicago has commenced a study of classic U.S.-China covers,[2] in hopes of publishing an illustrated book on the subject. This project is being coordinated by Michael Laurence, our 1869 editor. A fine Prussian Closed Mail cover, from this study, is shown as Figure 1. This cover is franked with a 12¢ 1861 stamp and a 24¢ 1861 stamp, paying the 36¢ rate to Hong Kong (see chart). It was posted at Meadville, Pennsylvania; the Meadville circular date stamp reads "SEP 7, '64." A false directive ("via San Francisco," partially visible at lower left) was stricken out, and the letter was sent to the New York exchange office. There it was first erroneously credited with 7¢ (red circular "N. YORK AM. PKT. SEP. 10 7 PAID" at lower right). This is the marking that would have been applied had the letter been addressed to a destination within the German-Austrian Postal Union. This handstamp was marked out and a red circular N. YORK AM. PKT. SEP. 10 PAID marking was applied, overlapping the Meadville circular date stamp. A magenta pen manuscript credit marking of "15" was applied at the left of the cover. This

was a credit to Prussia, derived from the treaty regulations,[3] and it can be broken down as follows:

	RATE	CREDIT TO PRUSSIA
International postage	28¢	7¢
Foreign postage (beyond GAPU)	8¢	8¢
totals	36¢	15¢

Transatlantic carriage was by an Inman Line steamer (an American-contract packet) leaving New York for Liverpool on September 10, 1864. From Liverpool the closed mail went British transit to Ostende and Belgian transit to Aachen, where the closed mail bags were opened. There the letter was also marked with the foreign postage credit—the manuscript "f 3" (in blue) at lower left. The meaning is "franco 3 silbergroschen," representing a credit in the equivalent of 8¢ for carriage from Trieste to Aden. Aachen routed the letter through Austria to Trieste, and it was backstamped at Trieste on September 26. The Trieste office also added the black crayon manuscript one shilling marking (it looks like a reverse N across the address) indicating one shilling for future British collection. The mails were then closed and sent by British packet to the Austrian exchange office at Alexandria. From there the carriage was overland to Suez and thence to Aden, the British exchange office. This transit from Trieste, with exchange of mails at Aden, was defined by the terms of the Anglo-Prussian treaty effective January 1, 1863.[4] At Aden the letter was shipped by the British Peninsular and Oriental Steam Navigation Company, via Ponte de Galle and Singapore, to Hong Kong. A circular Hong Kong backstamp, not clear, indicates the letter reached Hong Kong sometime in November.

The one shilling due (equivalent to 24¢) was presumably collected on receipt. Thus, a total 60¢ postage was paid on this letter, and the portions which were *retained* by the postal organizations involved can be estimated as follows:

Great Britain:

Territorial transit (bulk rate, 12½¢ per ounce, 0.4 ounce letter) paid by U.S.		5¢
Mediterranean transit paid by Prussia		X
Aden to Hong Kong transit paid by addressee		24¢
	TOTAL	29¢ plus X

Prussia:

15¢ paid by U.S., less 2¢ Belgian transit, less X		
	TOTAL	13¢ less X

Belgium:

2¢ transit from Ostende to Aachen paid by Prussia		
	TOTAL	2¢

United States:

36¢ paid in stamps, less 15¢ Prussian credit less 5¢ British territorial transit at bulk rate		
	TOTAL	16¢
	TOTAL POSTAGE PAID	60¢

Footnotes

1. G. E. Hargest, "Postal Rates Between China, Hong Kong and United States, Via England: 1849-1875" *The American Philatelist*, volume 82, number 10, 871-882.
2. *Chairman's Chatter*, 80, 6.
3. G. E. Hargest, *History of Letter Post Communication Between the United States and Europe, 1845-1875*, 85-92, 140-141.
4. *Ibid.*, 141-143.

UNITED STATES LETTER POSTAGE RATES TO CHINA, EXCLUSIVE OF BRITISH-TREATY MAILS

(Rates are listed per ½ ounce or per ¼/½ ounce.)

TO CHINA (ALL POINTS)

Prussian closed mail:	62¢—October 1852 through *e* April 1857
Bremen-Hamburg via Trieste:	55¢—July 1857 through December 1867
Bremen-Hamburg via Marseilles:	40¢/72¢—July 1857 through January 1867 37¢—February 1867 through December 1867
North German Union, direct:	27¢—July 1868 through June 1870 †24¢—July 1870 through September 1871 23¢—October 1871 through June 1875
North German Union, closed mail:	32¢—July 1868 through June 1870 27¢—July 1870 through September 1871 24¢—October 1871 through June 1875
North German Union, direct via Brindisi:	24¢—March 1871 through September 1871 23¢—October 1871 through January 1873 *20¢—February 1873 through June 1875
N. G. U., closed mail via Brindisi:	27¢—March 1871 through September 1871 24¢—October 1871 through January 1873 *21¢—February 1873 through June 1875
French:	30¢/60¢—April 1857 through December 1869
Private ship via San Francisco:	6¢—*e* July 1854 through *e* July 1855 10¢—*e* July 1855 through June 1863 3¢—July 1863 through June 1867
American Packet via San Francisco:	10¢—July 1867 through June 1875

TO HONG KONG ONLY

Prussian closed mail:	38¢—October 1852 through April 1863 36¢—May 1863 through February 1867 35¢—March 1867 through December 1867
Bremen-Hamburg:	30¢—July 1857 through December 1867

TO HONG KONG AND SHANGHAI ONLY

North German Union, direct via Brindisi:	20¢—October 1871 through January 1873
N. G. U., closed mail via Brindisi:	21¢—October 1871 through January 1873

* = prepayment optional. *e* = earlier than. † = no service August through October 1870.

Editor's Note: The table herewith lists non-British-treaty postal rates from the U.S. to China in effect between the early 1850s and the mid 1870s. Many of the rates shown (excepting the fairly common 30¢/60¢ French mail rates and the 10¢ American packet rate from San Francisco) have yet to be represented in the Chicago study. Collectors who possess covers showing needed rates are urged to report them to the China Study Group at the Collector's Club of Chicago, 1029 N. Dearborn Street, Chicago, Illinois 60610.

NOTES ON THE ARRANGEMENTS MADE FOR THE CARRIAGE OF THE UNITED STATES MAILS TO EUROPE BY PACKETS OF THE CUNARD LINE IN 1868

WALTER HUBBARD

When the 12 cent rate to Great Britain came into force on 1 January 1868, apart from the fact that the United States Postmaster-General was restricted by law from paying the Cunard Company more than 8 cents per ½ ounce letter, not much is known of the terms which were agreed between them. The following notes throw a little light into this small corner of postal history.

As Prof. George E. Hargest has written, Article II of the new U.S.-British convention, signed in London on 18 June 1867, stated: "Each office shall make its own arrangements for the despatch of the mails to the other office by

well-appointed ships sailing on stated days, and shall at its own cost remunerate the owners of such ships for the conveyance of the mails."*

In the contract which the British Post Office made with the Cunard Company to implement, in part, their side of the above undertaking, there was a clause which stipulated that the Cunard Company "should repay to the British Government the sums received by them from the United States for the conveyance of the homeward mail on Wednesday."

The contract was for 1868 only and, by 1 January 1869, a revised one had become effective. Although the new contract, from the Post Office's point of view, showed a considerable improvement over the previous one, the Government of the day subscribed to the American view that the amount of sea-postage earned should be sufficient remuneration to the shipping companies involved, and considered that large subsidies were no longer necessary "to secure a regular, speedy and efficient postal service."

Early in 1869, therefore, a Select Committee was appointed to look into the matter, and it was in evidence put forward to this Committee that the amount received by the British Government from the Cunard Company for carrying the American mails from New York under the 1868 contract was discussed. In the negotiations, the British Post Office had assumed that the American Post Office would pay to the Cunard Company the whole of the sea-postage earned and, on that basis, had estimated that they would make a loss of £5,000 on the year. In the event, the accounts having been credited with the amounts received from the Cunard Company for the eastward bound mail, and the whole of the sea-postage on the westward, the deficit amounted to the much larger figure of £35,586. The Post Office attributed the failure of their estimate to (1) the fact that the American Post Office had departed from their practice of paying the whole sea-postage and (2) to the fact that, after the calculation had been made, a contract had been given to the Hamburg American Line, thus reducing the proportion of the correspondence carried by the Cunard Company.

In their Report, published in London on 31 March 1869,† the Select Committee said that the payments made to the Cunard Company "when compared with those made by the American Post Office for the homeward mails are widely different, insomuch as the American Post Office have hitherto paid only for actual service rendered at about half the rate of the British Post Office when paying by the quantity of letters carried." If this statement is correct, as the British were crediting the full sea-postage of fourpence per ½ ounce letter, it can only mean that the United States had paid the Cunard Company at the rate of about four cents per ½ ounce letter.

Some support can be given to this statement from figures quoted in the Report. In 1868, the Hamburg American Line had taken about one third of the westbound mail, and if the Cunard Company had carried something over one half of this and had received full sea-postage from the United States Post Office, the deficit would have been reduced from £35,586 to a figure very near the estimated loss of £5,000.

But anything can be proved by statistics and, until more precise information is available, it is probably best to let the Report's statement stand on its own. It is, nevertheless, interesting that for the whole of 1868, the British tax-payer, who for some time had been unrepresented in the United States, had subsidized the American mail from New York to Europe by the Cunard Line to the probable extent of fifty *per cent.*

The attention which was drawn by this Report to the change in American practice was undoubtedly a major cause of the "postal strike" of 1870, when both the Cunard Company and the Inman Line (with the two German Lines joining in for a few token weeks) refused to carry the United States mails to England. But that is another story and outside the scope of these notes.

References

* George E. Hargest, *The Thirty-Eighth American Philatelic Congress Book* (1972), p. 96.
† *The Times*, April 1, 1869.

THE COVER CORNER

SUSAN M. McDONALD, Editor

PROBLEM COVER FOR THIS ISSUE

The cover shown here was submitted quite some time ago by Douglas Smith, RA 1305. The reason that the stamps have a slightly faded appearance (contrary to their actual appearance) is that Doug, who made the photograph, used a red filter in order to bring out the blue postmarks.

The postmark on the righthand stamp reads BETHANY VA. MAY 18. That on the lefthand stamp reads GREENSBOROUGH N.C. (?) 17; the month is not well struck up, but a faint letter seems to be N, presumably in JUN. There is nothing on the back of the envelope and no sign that it was readdressed. The enclosure is headed "Bethany College Va. May 15," but does not have a year date. However, the stamps are late 1851 colors—the righthand one probably being the experimental orange brown from 1L—so that 1852 is the likely year of use.

The chief question is: what function does the left stamp perform? Is it an overpayment of the "Ad 1" fee? Why the overpayment? Could such fees be paid by stamp? If the stamp does indeed pay the advertising fee, how did

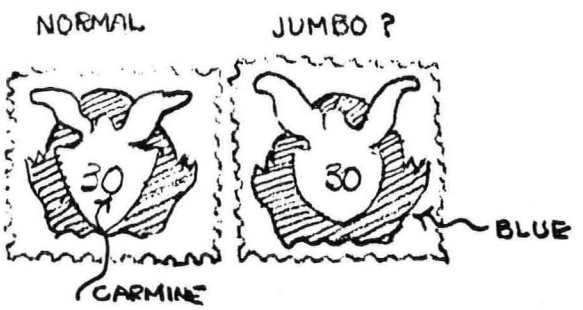
it come to be affixed to the envelope and why is it postmarked? If it is not related to the advertising fee, what payment does it represent?

SOLUTION TO THE CASE OF THE NARROW MARGINED JUMBO

THEODORE W. DAVIS

ANSWER: Scott #121, 1869, 30¢ blue and carmine.

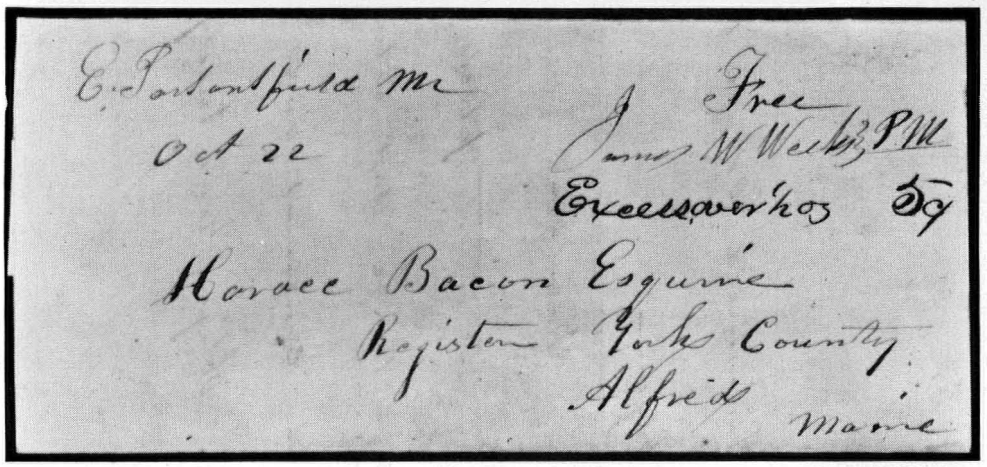
Explanation: The stamp is a bicolor. Each sheet was printed on twice, once for the blue and once for the carmine. The height of the engraving for each color is almost identical. Therefore, the minimum height of the printed design occurs when the bottoms of both colors are equally low (the tops would be equally high). More frequently one color was printed higher than the other, usually the carmine, and of course the design height became greater.



FURTHER NOTES ON FRANKING

In *Chronicles* 82 and 83 a problem cover submitted by Dr. James Milgram of Chicago was illustrated and discussed. Part of the discussion centered on the franking privilege .The cover in question had been sent by a member of Congress under his frank but the frank was disallowed because more than sixty days had elapsed since the adjournment of Congress.

Another cover involving franking was reported by Dr. Milgram at the same time, but had to be omitted from the previous discussion because of lack of space. It is now illustrated here.



The folded letter was mailed on Oct. 22, 1847, at E. Parsonsfield, Me., marked "Free" over the signature of the postmaster, James W. Weeks. It reflects an interesting application of the franking regulations. A postmaster's right to send mail free extended only to the first ½ oz. (single rate), extra postage being charged at the regular rate. Since this letter was between ½-1 oz., it was marked "Excess over ½ oz. 5¢"—to be collected from the addressee.

The regulations governing franking by postmasters were stated in the *Laws and Regulations* (1847 edition, pp. 39-40) as follows:

> 273. All postmasters throughout the United States are also authorized to send all letters and packets which it may be their duty, or they may have occasion, to transmit to any person or place, which shall relate exclusively to the business of their respective offices, or to the business of the Post Office Department. But, in every such case, the postmaster shall endorse thereon, over his own signature, the words "Post Office business."
>
> 274. All postmasters whose compensation did not exceed $200 for the year ending the 30th June, 1846, may also send free, through the mails, letters written by themselves, and receive free, all written communications, on their own private business, not weighing over one half ounce. This includes all the postmasters in the United States, except those named in the list published.—*See Appendix.*

The cover shown here was not, of course, on Post Office business and was free on the basis of the conditions stated in regulation 274. According to the *Official Register* for 1847, the proceeds of the E. Parsonfield (correct spelling) office for the year ended June 30, 1847, were $34.11, the postmaster's compensation being $29.44.

The Appendix referred to above in regulation 274 occupies ten pages in the *Laws and Regulations* and lists by states those post offices where the compensation of the postmaster exceeded $200 for fiscal 1846. It includes 35 Maine offices, but neither E. Parsonfield nor Alfred is among them.

We can only speculate who recognized the overweight and assessed the charge. Probably it was the Alfred postmaster. In any case, the recipient bore the cost. Such violations—especially when caught and rectified—cannot have been common.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