OPINIONS

Philatelic Expertizing — An Inside View

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Edited by Elizabeth C. Pope

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Preface

The Philatelic Foundation and its Board of Trustees are pleased to present to the philatelic community this first edition, a gathering of philatelic knowledge based upon opinions rendered by the Expert Committee of The Foundation. It is hoped that this venture will be followed by similar such collective essays in the future, and that we are hereby embarking upon a new path of philatelic education and sharing of knowledge that will come to be anticipated in the stamp collecting community on a regular basis.

Special thanks and gratitude are due to the initiators of this project, the Planning Committee of The Foundation and its chairman Elizabeth C. Pope, and to those members of the Publications Committee who persevered over the past two years in bringing this edition into being. Particular thanks are owed to Henry S. Stollnitz, without whose determination and guidance this project might well not have succeeded. And finally thanks are due to the many writer contributors whose efforts have made this the truly cooperative effort that has been envisioned from the beginning.

In embarking upon this new endeavor, The Philatelic Foundation continues to explore new paths for the dissemination of philatelic knowledge to an ever increasing and demanding public. It is hoped that serious students will find something of particular interest in the writings that follow, and that at the very least the shared methodologies and disciplines leading to the opinions may be of significant use to all in our mutual efforts to arrive at standards of philatelic truth.

William H. Miller, Jr.
Chairman, the Board of Trustees

Introduction

"OPINIONS" brings into reality a publication project requested by the philatelic community for many years.

Stamps and covers of significant philatelic and financial value are submitted regularly to the Expert Committee of the Philatelic Foundation for opinions. The Publications Committee of the Foundation has endeavored to put into this book some of the most interesting of these opinions.

As "patients" passed over the desks of the curatorial staff at the Foundation, items of potential interest for inclusion in this book were called to the attention of the Publications Committee. After selection of the subjects, writers knowledgeable in the subject matter were invited to participate in preparation of "OPINIONS".

The names of the authors are recognized throughout philately, and all segments except one were written especially for this book. The first article originally appeared in "The Chronicle" in 1975, but we felt that this Primer provided the firmest possible foundation for understanding and analysis of the rest of the book.

We acknowledge an incalculable debt to the authors represented in this book, and to the members and consultants of the Expert Committee. Their level of knowledge and generosity of spirit epitomize all that is best in philately.

ELIZABETH C. POPE
Editor

Chapter 1

An Overview

Forgeries, Counterfeits, Alterations; A Primer

By Hans Stoltz

Forgeries and counterfeits have been the subject of a great many articles, which describe them, as well as the genuine stamps, with the utmost exactness. These monographs are invaluable because they detail the results of thorough and painstaking investigations by serious students. Indeed, the subject of authenticity is a matter of genuine concern to all philatelists.

These articles are usually highly specialized, dealing with only one particular stamp or issue at a time. Moreover, most of them are confined to overprints or counterfeits. Very little has been written about the ingenuity or the methods of those who aim to defraud. Possibly this is one of the reasons collectors' attitudes toward this subject vary so widely. They run the full gamut from total disregard to excessive caution.

Obviously, it is not wise to ignore the possibility that a stamp or a cover may not be genuine. Spurious items have caused many collectors to suffer great financial loss and destroyed much of their pleasure in collecting. Neither is it advisable to espouse the other extreme. An exaggerated fear of forgeries can make collecting a worrisome affair, thereby considerably reducing the pleasures and satisfactions philately can afford.

It is generally felt that the existence of forgeries constitutes an unfortunate and fretful hazard. It is my conviction that mere concern is not sufficient. I believe that it is necessary to have an understanding of their manufacture. In order to defend ourselves successfully against this menace, it is essential to know the enemy, rather than to fear him.

Sometimes apprehension is voiced that an article such as this might be used by aspiring counterfeiters as a how-to handbook. I do not think so. The knowledge of how a forgery is made supplies the collector with the means to recognize it.

In the early 1930's several European experts concluded that a number of new and very dangerous counterfeits had stealthily appeared on the market. Many were signed, some had certificates. Their variety was enormous, seemingly extending to all nineteenth century issues of the world. Many of these fakes, although extremely well executed, were identifiable by the simple fact that they were lithographed, whereas the genuine stamps were either engraved or typographed.

Nevertheless, in the opinion of the then prominent dealers, these counterfeits were so deceptive and so numerous, that they considered it imperative to keep their existence secret. At a council meeting of the British Philatelic Association in 1932, it was decided that no description of these dangerous reproductions should be allowed to reach collectors. The divulgence of the facts, it was reasoned, would cause hysteria, would bring about a collapse of the stamp market, and would incite many to open up their own workshops. Their views prevailed and all information was suppressed. This regrettable decision gave Jean de Sperati another ten years of undisturbed activity. Finally, in November 1942, it was Sperati himself, who, tongue in cheek, exposed his creative art and made it known to the world.

More than thirty years have passed since then. It might be enlightening to test the 1932 reasoning against today's facts. For example we might examine a popular United States stamp, the 10¢ 1847. We can then observe that

(1) no hysteria occurred; to the contrary, knowledgeable collectors have no difficulty in recognizing the Sperati imitation;

(2) the market value did not collapse; to the contrary, the value of this stamp has multiplied almost tenfold since then;

(3) the exposure has not provoked an avalanche of new products; to the contrary, it has discouraged the manufacture of further bogus copies. None have appeared since.

It is safe to conclude that the exposures of forgeries and forger's techniques has stimulated philatelists to study their stamps, thereby enriching their knowledge and making their hobby more rewarding.

Among the many fraudulent practices used to deceive the collector, there are a number that deserve closer scrutiny.

FORGED OVERPRINTS. The practice of applying an overprint to an inexpensive stamp, so that it will resemble a more valuable item, is one of the most enduring forms of forgery. It is being done to this very day. An overprint can be made with relative ease and little expense, and this accounts for the large quantities that exist. Understandably all collectors distrust overprints. There is hardly any need for explaining how they are made, nor for warning against them.

Paradoxical as it may seem, if I were to warn at all, it would be against blind distrust of all overprints. The surprising fact is that many overprints do not exist forged. For example China #83 catalogs $3500.00. That would certainly be enough money to worry a little. There is no need; this overprint is always genuine. It cannot be forged because the basic stamp, a deep intaglio gravure, is not available. Only four stamps without overprint are known and they are much too valuable to use.

Something to bear in mind also is that governments as a rule did not overprint stamps because they were burdened with unsold remainders. Quite to the contrary, very often a second printing of the basic stamp had to be made. Even when colors or designs remained unchanged, these second printings sometimes differed significantly from the original issue. In such cases examination of the basic stamp is conclusive.

In 1931 Germany decided to commemorate the Polar flight of the Graf Zeppelin by issuing an overprinted set, using the same design as the earlier Zeppelin issue. As it turned out the 2 mark and 4 mark values were no longer on hand in sufficient quantities. A second printing was made. It has vertical watermark and vertical gum ridges, whereas on the original 1928 issue they are horizontal. Therefore a 2 mark or 4 mark Polar flight with vertical watermark and gum ridges is always genuine.

FORGED CANCELLATIONS. The forged cancellation is much like the forged overprint. It is applied to a genuine stamp for the same purpose — to increase its value. It is the preferred method of the budget minded forger and has been practiced with great assiduity.

Among those issues where the canceled stamps are more expensive than the unused there is hardly one left that has escaped forgery. On some issues the faked cancels literally outnumber the genuine. All collectors are quite aware of this. There would appear to be no need for warning. But there is.

One reason is that in recent years a new and different use for false cancels has arisen. As a result of the mint never hinged fad, modern unused stamps are worth considerably less when hinged, often less than the used stamps. When heavily hinged or without gum, they are virtually unsalable. In those cases the cancels come in very handy, improving if not value then at least salability.

The real danger lurks in a different corner, namely in a strange philatelic phenomenon. For some inexplicable reason collectors distrust a cancel much less when the stamp is on piece. Why a piece of paper, glued to the back of a stamp before it was canceled, should make it more trustworthy is an enigma.

More mysteriously still, faith in a cancellation seems to grow proportionately with the size of that piece of paper, reaching its highest degree when the stamp has a whole cover affixed to its back. The almost automatic acceptance of a cancel because it is on cover borders on credulity.

It may greatly benefit collectors to contemplate a cover in a different perspective and perceive it as a stamp whose value has been enhanced by a cancellation, a cancellation that possibly could use an expert opinion.

COUNTERFEITS. This is a far more sophisticated product. The counterfeit is a reproduction, resembling the genuine stamp, and therefore likely to be mistaken for it. It is virtually always made with intent to deceive.

A notable exception among counterfeiters was Fournier. Several generations ago, during the dawn of philately, he made imitations to serve as space fillers and sold them for that purpose. Others were quick to recognize that this practice bore the possibilities of a more lucrative exploitation. Soon counterfeits proliferated to such an extent that chaos threatened.

But collectors were not quite prepared to witness the demise of philately. Articles and books started to appear in great numbers, describing the genuine stamps and their distinctive characteristics. Knowledgeable students offered their services as experts.

Counterfeits occur in all grades of quality, ranging from coarse look-alikes to extremely well-executed reproductions, many of which are exceedingly dangerous. The most perfect ones ever to see the light of day were the work of Jean de Sperati.

Sperati was a very gifted gentleman, combining technical propensities with uncanny ingenuity. His reproductions, particularly those he produced during the 1930's, were of the highest standard. Paper, design, color, watermark, gum, cancel, perforations, all showed the distinctive characteristics to perfection. The tests normally used for detecting forgeries proved totally ineffective. (Figure 2)

Figure 2.
The stamps at left and right are genuine, the middle stamp is a Sperati counterfeit.

One of Sperati's more simple creations was the 10 shilling brown violet of Lagos (Scott #37). It was among the eighteen reproductions that were the cause of the famous Sperati trials. It is worthwhile to examine the techniques involved in making this stamp. Let's retrace Sperati's steps in producing it.

The first one is the printing plate. A genuine stamp, soaked in carbon tetrachloride to raise the transparency of the paper, is placed face down against the emulsion side of a photographic film and contact printed in a suitable frame by a point size light source. The resulting negative is processed, dried, and examined under high magnification for possible traces of paper flaws or air bubbles. It is then retouched where needed. Next the negative is contact printed in the same manner. This gives a positive image, absolutely identical with the genuine stamp in design and dimensions. Several negatives could be combined should a multiple or a téte-béche be desired. This positive is then placed against a zinc plate coated with a layer of photosensitive material, such as an albumin-bichromate solution, and again contact printed, this time by a carbon arc lamp. The photosensitive surface responds to this exposure by becoming slightly hardened and insoluble in water where exposed. A water rinse is used to remove the unexposed portion, which is the mirror reversed image of the stamp. The hardened areas remain. They will act as a protective coating when next a weak acid is applied. This acid etches the unprotected portions and gives it the necessary bite. The plate is then thoroughly rinsed, dried, and rubbed with a special lithographer's developing ink, which is greasy and water repellent. The hardened areas are then removed by brushing away the insoluble coating. Since these clean areas will attract either water or ink, the plate is now coated with a gum arabic solution. This solution, by virtue of its water content, is repelled from the etched inked surfaces, which from here on are the only parts to accept the printing ink. The plate is now ready to print.

We will assume at this point that we happen to have the correct printing ink, one that is identical in constitution and color, in daylight as well as in incandescent and ultraviolet light. Sperati made his own inks.

Our third step is the paper. This is obtained from a 1903 Crown Colony chalky paper issue, such as a halfpenny or one penny Edward. The chalk layer with the image is washed off. This can be done with a simple household product such as Clorox. Next the paper must be re-sized. If we simply rinsed and dried it, it would reveal its chemical treatment. It would have a porous, blotter-like quality and appear grayish or bluish under ultraviolet light. This evidence must first be removed. To restore the natural white color that the genuine stamp has under ultraviolet light, our piece of paper is immersed in a solution of fluorescent material, similar to those used in textile manufacture. Next the paper is thoroughly heat-dried and then dipped in a hot concentrated solution of gelatin to which a small amount of alum has been added. This restores the consistency of the paper. The alum protects the gelatin from future bacterial deterioration and also helps harden it. Finally the paper, saturated with the gelatin, is pressed face down against a chromium plated ferrotype tin and left to dry. This last operation restores the smooth surface the paper originally had. We now have a piece of blank paper of the correct thickness and size with genuine Crown and CA watermark and genuine perforations.

All that remains to be done is printing our design on this piece of paper, slightly off center, a desired subtlety, and we have made the perfect reproduction, identical with the genuine stamp. Identical in all respects but one: the reproduction is lithographed, the genuine stamp typographed.

The described procedure completely misled unsuspecting philatelists. Among these was the court-appointed expert Dr. Edmond Locard, a physician. He testified at the first Sperati trial. The report of his findings, dated

January 4, 1944, makes for hilarious reading. Dr. Locard, after using a whole paragraph to sum up his qualifications, describes at length how he carefully measured thickness and mesh of paper, size of watermark, shape of perforations, details and dimensions of design. The report concludes with his final authoritative statement that the stamp is genuine. Not surprisingly he also pronounced authentic the other seventeen counterfeits. It was certainly unfortunate that he did not know how to distinguish one printing process from another.

Actually, Sperati did not have to depend on chalky paper. His methods were far more refined. His most remarkable achievement was to remove the printed image by dissolving it. Bleaching of course, would not remove the image, it would only turn it colorless through chemical change. Some of his image-dissolving formulas had the added advantage of not affecting the gum. This enables him to make use of an almost limitless supply and variety of papers, some with original gum.

Sperati was not devoid of humor, although his manifestations of it were devious. The creation of this impossible arrangement of a téte-béche pair (Figure 3) must have provided amusement for him:

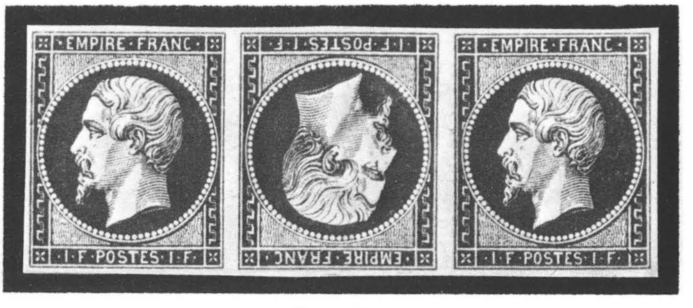


Figure 3.
A Sperati creation. The inverted cliche was position 131, the first stamp in the fourteenth row. It cannot have a stamp to its left. The strip is impossible.

Sperati never applied overprints (he considered himself above this), but he did make a few overprinted stamps, such as Gibraltar #7, the one shilling brown. He dissolved the image from a used low value of the 1886 issue, leaving the genuine overprint and cancellation on the blank watermarked and perforated paper. Then he printed the one shilling Bermuda design on it. For this stamp the paper was left porous and the ink of the impression, having been absorbed into the overprint and the cancellation, gives the appearance of being beneath them. This most unorthodox manner of producing an overprint floored many an expert.

Ingenious too were his inverted heads of Naples and Sardinia. By dissolving the frame and printing a new frame upside down, he led the experts down the garden path. They examined the embossed heads, which naturally were genuine.

One final note. Most Sperati counterfeits in reference collections are of post-1942 vintage. These are of inferior quality. After 1942 Sperati began to receive orders from collectors and dealers. Many wanted large quantities. As a result he went into wholesale production with the inevitable deterioration of his previous quality standards.

ALTERATIONS. This is an entirely different type of forgery. Here we deal with a genuine stamp which has been subjected to a mechanical or chemical operation. This treatment, however, can be applied for two different reasons. It can be done to improve the stamp's condition or appearance, or it can be done to make it resemble another more valuable stamp. The former is a repair; the latter is a forgery. The distinction is important. Although the subject of repairs is not within the province of this article, a few words ought to be said about it.

Let me say by way of preface that I consider a repair a perfectly legitimate and respectable operation. By definition a repair restores the stamp to its original appearance. Anyone who has ever seen the pitiful remnants of an Hawaiian Missionary stamp which survived the ravages of time will appreciate the artistry and craftsmanship needed to restore it (Figure 4).

Figure 4.
The Hawaii 5 cent Missionary.

In this country the restoration of stamps has not yet received the same recognition that is duly accorded the restoration of rare paintings, etchings, porcelains, furniture, etc. Some hold the viewpoint that a repaired stamp affords the unscrupulous a means to defraud the public, and equate the repair with the possible fraud that could be committed with it. The premise is wrong.

An alteration is exactly the opposite of a repair. It changes, rather than restores, the stamp's appearance. This is accomplished by altering certain parts of the stamp. Without exception the intent is deceit. It is an extremely popular activity, and the number and variety extant attests to an impressive inventiveness.

Probably the simplest form of alteration is done with scissors, trimming the perforations so the stamp appears to be the imperforate one, or clipping only two sides to make a coil.

When the perforated variety is more valuable, then the imperforate stamp is perforated. We are often led to believe that costly machinery is needed, but the tool most often used is a sawed-off injection needle. Equipped with a set of needles in different diameters and using a perforated stamp as a gauge, one can imitate any size of perforation.

The color of paper can be changed by dyeing, to make such items as the U.S. 1909 bluish papers. The wide range of available coloring matter includes some surprising items: Baden #4 soaked in coffee becomes #1; in tea, the even scarcer #1a.

The color of ink is changed chemically to make rare color errors or trial color proofs. This is usually done with acids, sometimes with fumes. The vapor of a drop of mercury, in a tightly closed jar, will turn certain colors a bright red.

Missing colors are made by bleaching, some with chemicals, others by exposing the stamp to sunlight. Gold embossed heads are loosened by heat.

Embossings are pressed into the paper to resemble grills. Some may strike us as weird, such as 1869 re-issues that received forged grills to resemble the regular stamps. But there was a time when the grilled issue was more expensive.

Scraping changes the design. It can turn a U.S. two cents carmine type III into type II. It can even make margins larger by scraping off the frame line, often done on such closely printed stamps as the Geneva small eagle, early Baden or Wurttemberg.

Manuscript cancellations are removed with ink eradicator to make the stamp appear unused. Norway #1 with manuscript cancel is now so scarce that it warrants a premium.

Overprints too can sometimes be removed. Noteworthy are the Sweden 55 öre and 80 öre 1918. All but one thousand of each were overprinted with an ink that dissolves in kerosene. Usually when specimen overprints are removed, cancellations are added to hide the traces.

The drawing in of center lines can improve a block of the 2¢ Harding imperforate, or make a forged 10¢ yellow 1909 coil more believable. One artistic gentleman even made forgeries of the rare Naples ½ tornesi blue by carefully painting over a genuine ½ grana lake, line by line.

The list is endless but, I think, more entertaining than frightening. I do not believe that the knowledgeable collector will be misled so easily.

Far more dangerous are those alterations where the techniques commonly used in repair work are applied. An example will show how deceptive these can be.

A pair of Argentina #13, the perforated 15 centavos Rivadavia, is shaved so that a very thin top layer with the design remains. Next the two images are cut precisely to size. Then a pair of the imperforate 5 centavos, #8, is sliced horizontally to furnish the thick bottom layer of watermarked paper. The two 15 centavos images are then affixed to this base. With the proper adhesive, such as an extremely thin layer of porous heat sensitive plastic, and applied pressure the two images merge with the bottom paper, leaving only a very slightly raised edge at the frame lines. This slight relief is not objectionable, it happens to be characteristic for an engraved stamp. Finally the missing parts of the cancellation are painted in and a signature is added to the back. The inexpensive perforated pair has become a very rare and expensive imperforate pair of #10. Dipping in fluid will not betray the operation and since it is a pair there is no fear of clipped off perforations. Besides, it is signed, isn't it?

More obvious and more easily detectable are inverted centers. These are made in much the same manner. Two identical stamps are used. One furnishes the bottom layer of paper and the frame, the other the center. It should be noted that this operation does not disturb the gum. A mint condition therefore does not guarantee authenticity.

Figure 5.
The genuine Invert.

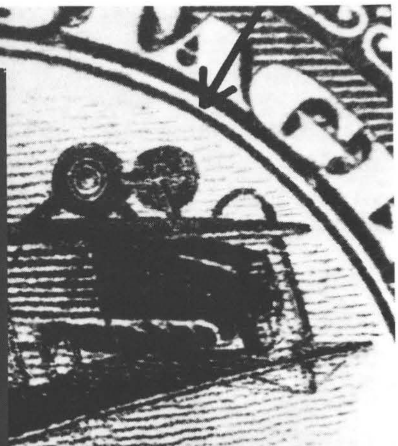


Figure 6.
Note that the center design does not extend into the frame line (arrow) on this forgery.

But genuine inverted centers do have a particular characteristic. Frame and center are printed separately and will almost always overlap in one or more places. A center that has been inserted mechanically can never extend into the frame.

Figure 5 shows a genuine 24¢ air post with inverted center; Figure 6, a partial enlargement of a forgery. The photograph shows that the design of the center ends at the frame line. It does not cross it. Comparison with a regular 24¢ air post stamp will show unequivocally that this center design is incomplete, a phenomenon so unnatural as to provide a most simple means of recognition.

One might query the purpose of making this forgery. Wouldn't it surely be carefully examined? Sometimes it isn't. The truth is that the skillful swindler can avoid examination. By relying on the victim's greed he can plant it in a collection as a sleeper or use it as collateral for a loan. It has been done with worse imitations.

THE DETECTION OF FORGERIES. The serious and profound study of forgeries is the province of the expert. It is beyond the scope of the amateur's possibilities. But a moderate understanding of forger's techniques will greatly enlarge the cognition of the collector, who then will be well equipped to carry out a systematic examination. This enables the collector to discover what it is that should be investigated. There is a great deal of joy and satisfaction to be derived from this, as well as an efficient protection against fraudulent items.

The examination of a stamp starts with the assumption that it is a forgery and attempts to prove this. A step by step investigation of all possibilities will then always indicate the critical areas. Generally a good question to ask is: What can it be made of? It is surprising how often this simple question leads directly to the heart of the matter.

Figure 7.
The Switzerland Double Geneva. One of the finest known examples.
Ex-Caspary, Lilly.

The methodical examination is of inestimable value, even in the most difficult situations. Such a case may occur when a collector is confronted with a notoriously dangerous item, one of which there are more fakes than genuine, one that he possibly has never seen before. A good example is the Switzerland Double Geneva (Figure 7).

The sections about overprints, cancellations and alterations can be ignored. They do not apply here. But the possibility of being a counterfeit has to be considered.

The genuine stamp is lithographed. This is our first point of investigation. If the item has been printed by any other process — typography, engraving, heliogravure, collotype, offset, etc. — then it can immediately be pronounced a counterfeit.

We will assume our copy is lithographed. The next step is the examination of the design. The image of the original drawing was transferred to the printing stone one at a time. The design is constant in all positions. This stamp has been extensively described in philatelic publications. From these we can study the distinctive characteristics, such as: the first A in Cantonal is an inverted V, the second A has the top part filled in; the dividing line in the middle is slightly off center to the right; the first l in local is under the point of the shield on the right stamp, to the left of it on the left stamp; and so on, the banderoles, the B in tenebras, the breaks in the lines, etc., etc., etc.

We will assume that all characteristics check out correctly. We have reached a situation where we have exhausted our means and we have not been able to identify the item positively as a counterfeit. We must now consider the possibility that it might be genuine.

At this point the collector is advised to take recourse to the services of a recognized expert. The final conclusive evidence is to be found in the so-called lithographic flaws. These flaws take the form of minute imperfections or tiny colored specks. They are caused by irregularities in the oily ink or by tiny splashes of it. Some occurred during the transfer process, and these are constant on all positions. Others occurred on the stone and are constant only for a particular position. Still others were formed during the printing of the stamps, and these may or may not show on a particular position. These flaws are microscopically small and do not always show clearly. On all lithographed counterfeits, including Sperati's, most or all of the characteristic flaws are missing, while others, not found on the genuine stamps, have made their appearance. This final conclusive examination should only be performed by a person thoroughly familiar with this stamp and having the necessary reference material.

Limitations of space have not permitted this article to do more than scratch the surface of the subject. Much had to be left unsaid.

It is my hope that my readers will gain in knowledge and understanding from these pages and that some will be stimulated to greater proficiency in their own fields. It cannot be over-emphasized that there is no substitute for knowledge. I hope this article serves as a primer — an elementary introduction — from which we go on to higher levels of learning in this subject.

Chapter 2

The United States of America

A Fraudulent Provisional Cover

A New York Postmaster's Provisional Cover, Postmarked 15 July (1845)

By Philip T. Wall
Certificate 104 139

Robert H. Morris, Postmaster, of New York City received the first consignment of New York Postmaster provisional stamps on July 12, 1845. Records do not disclose when the stamps were first placed on sale to the public, but we know both from an editorial and an advertisement that appeared in the New York Express, a leading newspaper of the 1840's, that the stamps were on sale on Monday, July 14, 1845. Covers could exist postmarked July 12, 13 or 14, (1845), but the earliest confirmed covers are postmarked July 15, 1845. I have a record of seven covers that I believe to be genuine that are postmarked July 15, (1845), plus a fraudulent cover shown in Figure 1. Strange as it may seem, all eight of these covers are addressed to various European countries.

Shown in Figure 3 is a cover addressed to London and in Figure 4 a cover addressed to Lyon, France. Both of these covers are from well known correspondences and have long pedigrees. It will be observed that the stamps on both of these covers do not bear validating initials and are of the type catalogued by Scott as 9X1d. The first validating initials are the RHM variety believed to have been signed by Postmaster Morris. Covers bearing stamps with these initials are not known postmarked prior to July 17, 1845.

By contrast, the stamp on the cover in Figure 1 bears the initials ACM which are not known to have been used on genuine covers postmarked prior to July 28, 1845. The cover in Figure 1 first surfaced in 1981 when it was included in a sale held by a well known New York auction firm. Subsequent to that sale I realized that the cover was highly questionable and advised the head of the auction firm that it should be expertised. He recalled the cover from Europe and it was submitted to the Philatelic Foundation for an expert opinion. The Expert Committee found that the stamp did not originate on the folded letter and that the tying PAID is fraudulent.

In summary, there are no genuine New York Postmaster provisional covers postmarked July 15 (1845) bearing stamps with the initials ACM. As a further word of caution, the only other New York Postmaster provisional cover addressed to the Delahanto firm of which I have a record is also fraudulent; and I suggest that anyone who is considering purchasing covers from this correspondence have them submitted to the Philatelic Foundation for an expert opinion.

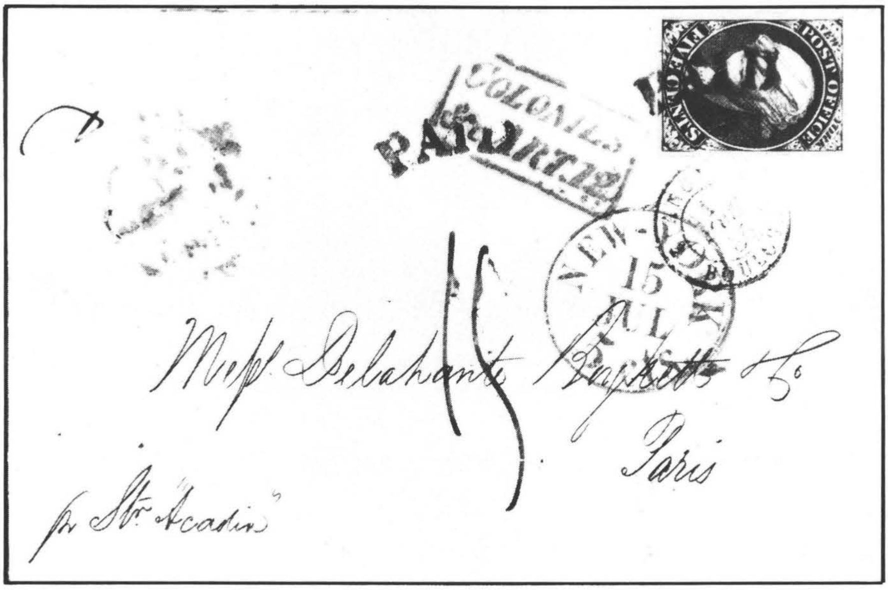


Figure 1.
A fraudulent cover.

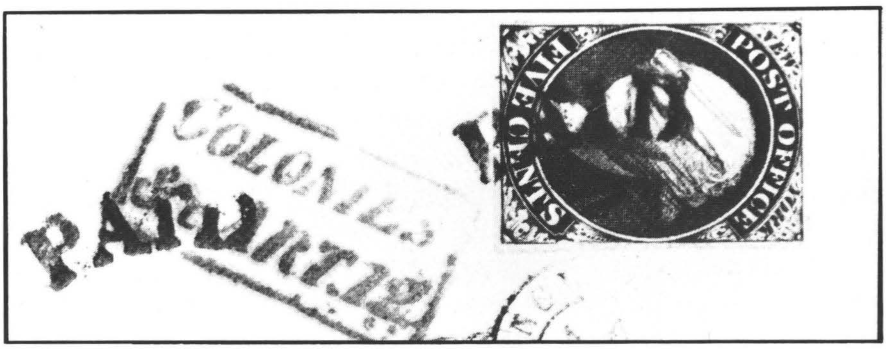


Figure 2.
Note the ACM initials on the stamp in Figure 1, which are not known on cover prior to July 28, 1845. The tying "PAID" is fraudulent. (Certificate 104 139)

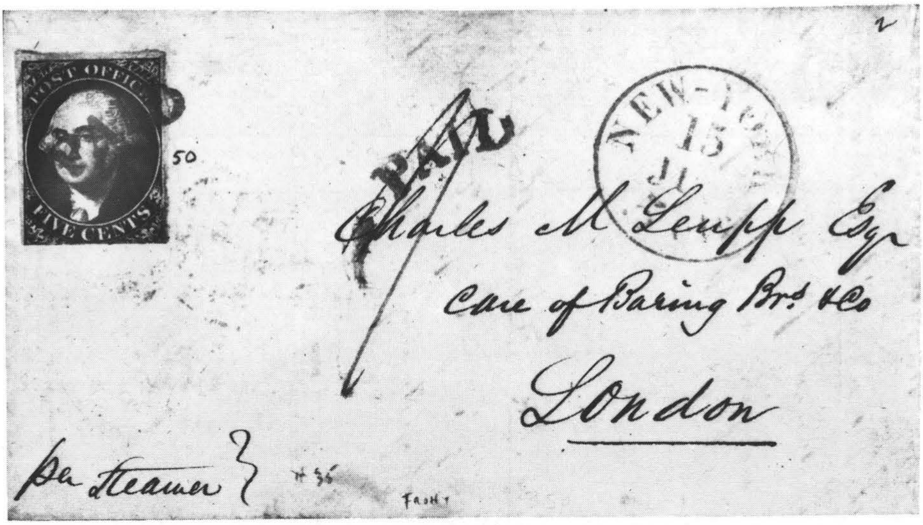


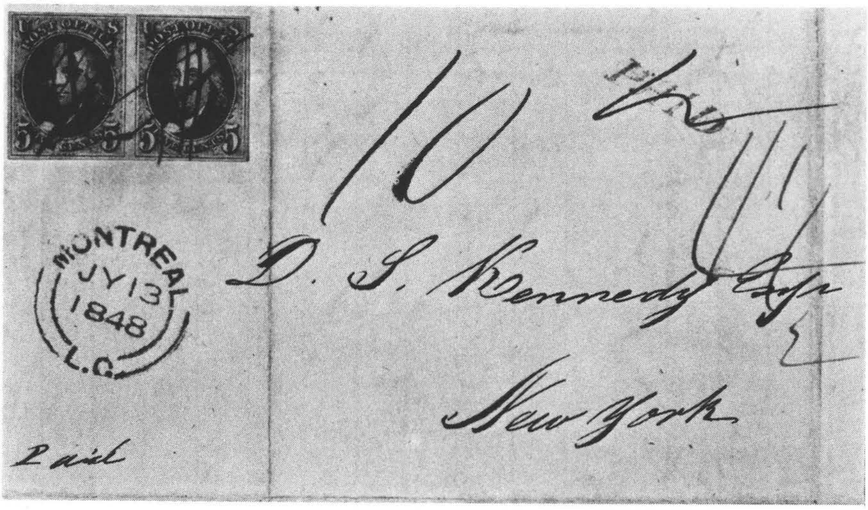
Figure 3.
A genuine Postmaster's Provisional Cover.

Figure 4.
Another genuine Provisional Cover.

Spotting A Doctored Cross-Border Cover

The 1847 5¢ Issue On Cover

By William T. Crowe



Certificate 37 557

In 1792 the United States and Canada formally established postal relations. Under the terms of the convention it was possible to mail a letter from Canada to the United States either fully prepaid or prepaid to the border of the United States, thence going as an unpaid letter to its destination. The postage to the border (or "TO THE LINES") had to be prepaid as there was no provision for keeping track of the Canadian postage due in the United States. A cover could be sent fully prepaid, as the Canadian Post Office was considered to be an agent of the United States Post Office and as such entitled to keep 20% of the U.S. postage collected as a commission.

This arrangement continued until November 16, 1847, at which time the convention was annulled by the Canadian Post Office by the order of T.A. Stayner (Deputy Postmaster General of Canada). The Stayner order of October 25, 1847 became effective November 16, 1847. This order was an extension of the postal difficulties with Great Britain known as the "Retaliatory Rate Period". At that time the postal convention between the United States and Great Britain was annulled, and it was spelled out in a

A fuller and more detailed analysis of this cover can be found in an article by Susan M. McDonald in the August 1972 issue of *The Chronicle of U.S. Classic Postal Issues* (Volume 24, No. 3, pages 163-167).

letter from the General Post Office of London on August 17, 1847 that relations between the United States and Great Britain or any subordinate offices would also be annulled. As a consequence it became impossible to fully prepay a letter from Canada to the United States in cash at the Canadian Post Office.

Fortunately, the United States had issued its first adhesive postage stamps in July of 1847, and should a correspondent in Canada wish to prepay the entire postage, he could. By affixing the proper U.S. postage in adhesives (5¢ for under 300 miles from the border to the United States or 10¢ for over 300 miles from the border to the destination) the sender could prepay the U.S. postage. The letter would then be taken to the Canadian Post Office and the postage to the Canadian-United States border paid in cash.

Canada did not issue its first postage stamps until April 6, 1851, so the postage had to be paid in cash. The letter could not have been sent with the Canadian postage unpaid and the U.S. postage paid as there was no provision for collecting Canadian postage in the United States. This condition continued to exist until May 15, 1849, at which time the United States reestablished postal relations with Canada. The majority of covers from Canada that exist with the U.S. postage prepaid with adhesives come from banking houses or other commercial concerns. The most likely reason for this is that they possessed the contacts in the United States to acquire U.S. stamps and would feel that their letters were of sufficient merit to warrant fully prepaying all postage.

Such a cover was submitted to the Expert Committee of the Philatelic Foundation as 'patient' 37 557. This cover was from "La Banque du Peuple" of Montreal, dated July 13, 1848, to D.S. Kennedy of New York. D.S. Kennedy was an agent in New York for many Canadian banks. This cover bears a pair of Scott U.S. #1 canceled in black with several pen strokes and just barely tied at bottom by a single stroke. It bears a "MONTREAL"/JY 13/1848/L.C." double circle marking in red, a blue manuscript "10", a red handstamp "PAID" crossed out in blue and a manuscript "4½" in red. The above information is sufficient to determine the genuiness of this cover.

This cover falls into the period between November 16, 1847, and May 14, 1849, when the United States postage could only be prepaid in Canada with United States stamps. Therefore, it is not unexpected to find U.S. stamps on this cover, even though such a usage is very scarce. The Canadian postage was prepaid in the amount of 4½d (currency). The correct Canadian postage at this time for a letter sent up to 60 miles was 4d sterling which equaled 4½d currency. The distance from Montreal to the border is less than 60 miles.

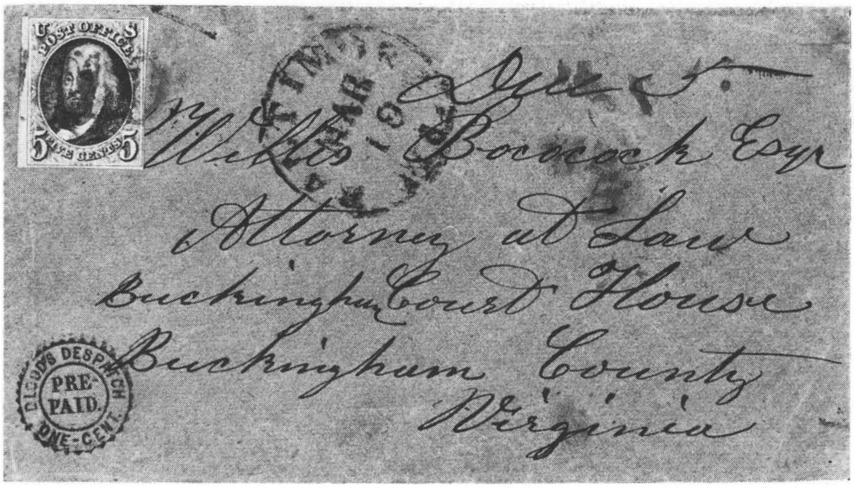
The red Montreal circular date stamp, red handstamp "PAID", and red manuscript "4½" show that the Canadian postage was correctly prepaid. When such a letter arrived in New York (bearing U.S. stamps) the stamps would be canceled and the rest of the marking left alone by the United States Post Office. However, had there been no additional postage paid outside of the Canadian postage, it was the practice of the United States Post Office to cross out the Canadian handstamp "PAID" (to avoid confusion) and to mark the correct amount of U.S. postage due on the cover. For a cover originating in Montreal, as this cover did, the postage due would be 10¢ for a distance of over 300 miles from the Canadian-U.S. border to New York City. By looking at the photo of this cover, it can be seen that the handstamp "PAID" was crossed out (with blue ink, a color typically used by the New York post office) and rated "10" for 10¢ postage due. The only possible explanation for this is that the pair of stamps was not on this cover at the time it arrived at the post office in New York. A reinspection of the pair shows that the stamps are canceled in a different ink from the ink used to cross out the handstamp "PAID" and that the "tie" is extremely tenuous and a slightly different shade from the ink used to cancel the stamps.

Therefore, the Expert Committee of the Philatelic Foundation rendered an opinion that "THE STAMPS DID NOT ORIGINATE ON THIS COVER."

A Misleading But Genuine Way Marking

The 5¢ 1847 Issue On Cover From San Francisco

By William T. Crowe



Certificate 65 025

The 1847-1851 time period offers the chance to find some unusual domestic usages. This was a time of great changes in the United States postal system. In 1847 the post office introduced the idea of prepaying mail with postage stamps and, at the same time, many private local firms began to spring up to take care of important letters for commercial establishments. One such company was D.O. Blood and Co. of Philadelphia. Blood's came into existence in July 1845 when Daniel O. Blood purchased the "City Despatch Post" and changed its name. This company was one of the more long-lived of the local post companies and lasted until approximately 1862, at which time postal legislation tried to put it and other local post companies out of business.

The cover submitted to the Expert Committee of the Philatelic Foundation as "patient" 65 025 is quite an unusual usage and bears several interesting postal markings. It is franked with a 5¢ 1847 tied by a red numeral "10", has a blue "Baltimore/Mar/19/Md." cds, a red "WAY/5", a manuscript "DUE 5" and a double circle "BLOOD'S DESPATCH/PRE-PAID/ONE-CENT" in black at lower left. The cover is addressed to Buckingham Court House, Virginia, and must have started in Philadelphia due to the Blood's Despatch marking. However, why does it bear the "WAY/5" marking?

There is no definitive explanation for this usage but there are at least 5 other covers known through Baltimore with Blood's markings or stamps and Baltimore "WAY/5" markings. Two covers are franked with a 10¢ 1847 and Blood's local stamps (Scott #15L13), one used to Cincinnati and one used to Morgantown, Kentucky. The logical explanation for these is that the Blood's company tried to speed up the mails to the South and West by putting these covers on the train themselves, bypassing the normal mails. While railroad "WAY" covers are uncommon, these covers would have been treated in this manner. Once the train left Philadelphia, a cover deposited with the mail agents on the train would not formally enter the normal mail system until Baltimore (the normal terminus for the railroad between Philadelphia and Baltimore).

A "WAY" letter is a letter received by a mail carrier or postal agent on his way between post offices. The mail carrier was to deliver this letter to the first post office he came to and to inform the postmaster where the letter was picked up so that it might be properly rated with the postage from the point of pickup to the destination. A "WAY" letter was to be so marked. For the service of handling the "WAY" letter the mail carrier was entitled to be paid one cent. This fee was generally paid by the addressee, but it was possible for the sender to pay the carrier at the time the letter was handed to him. The handstamp used at Baltimore to denote a "WAY" letter did not include the 1¢ fee, but read only "WAY 5". The use of a "WAY" handstamp normally meant that a fee of 1¢ was due from the addressee for the "WAY" usage.

The date of usage of this cover is approximately 1851 as the "BLOOD'S" postmark is known to have been used in 1851. This would correspond with the 5¢ 1847 as it is in a brown shade used late in the time period of the issue.

One of the puzzling features of this cover is the manuscript "DUE 5" on the cover and the red "10" on the stamp. The distance from Baltimore to Buckingham Court House is under 300 miles. However, the distance from Philadelphia to Buckingham Court House was over 300 miles by post roads. It was 97 miles from Philadelphia to Baltimore, 40 miles from Baltimore to Washington, D.C., an astounding 171 miles from Washington to Richmond (via a combination of steamboat down the Potomac and railroad) and finally a distance of 60 miles overland from Richmond to Buckingham Court House. This makes a total of 368 miles. By 1982 standards this trip would be under 300 miles, so it is easy to understand why this cover was under-franked.

The red handstamp "10" emphasizes that the cover should have been franked with 10¢ postage and the manuscript "DUE 5" tells the Buckingham Court House post office that the balance (5¢) was not paid in cash, but should be collected from the addressee. The "WAY 5" marking shows that a fee of 1¢ should also be collected from the addressee, making a total postage due of "6¢".

All of the markings were double-checked to insure that they matched known examples. Once it was found that they all compared favorably, the Expert Committee of the Philatelic Foundation considered all of the above information and passed an opinion that "THE STAMP WAS GENUINELY USED ON THIS COVER".

A "Fancy" That Passed The Tests

An 1847 Huntsville Cover

By William T. Crowe
Certificate 88 619

The 1847 issue does not have a great number of "Fancy" cancellations but those that do exist are quite interesting and actively sought after by collectors of this issue. The "Fancy" cancels that are found in this time period are frequently found on stampless covers as well as on the 1847 issue. Among those cities from which these cancels exist are Trenton, New Jersey, St. Johnsbury, Vermont, Binghamton, New York and Huntsville, Alabama.

Huntsville, Alabama, used two very attractive "Fancy" cancellations. One with a negative "10" inside a circle along with a rim of negative stars and one with a negative "5" inside a large star with negative stars in the points of the star. This fancy negative "5" is found frequently on stampless covers as it was in use from 1845 through 1853. It is much scarcer when used as a canceling device for the 1847 issue and only a limited number of genuine examples are known. The Philatelic Foundation has certified four off-cover examples (all found to be counterfeit) and five covers (1 fake and 4 genuine).

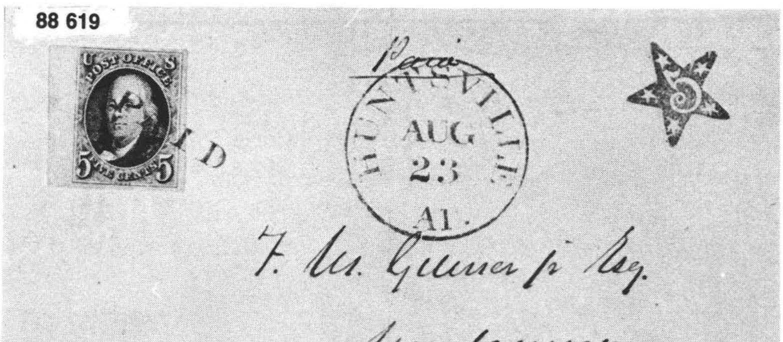


Figure 1.
Certificate 88 619, a genuine Huntsville, Alabama, fancy cancel usage.

Patient 88 619 (Figure 1) was submitted to the Expert Committee of the Philatelic Foundation for certification as it bears a single 5¢ 1847 on a folded letter sheet from Huntsville, Alabama, to Montgomery, Alabama, a distance of less than 300 miles.

The stamp is tied by a blue handstamp "PAID". As the contents of the folded letter are missing it was assumed that this letter weighed less than ½ oz, which would correspond with the rating of "5" on the cover (negative "5" inside star). The ink of the postmark and the negative "5" were both found to compare satisfactorily with known examples. The ink of the handstamp "PAID" was next checked and found to be correct.

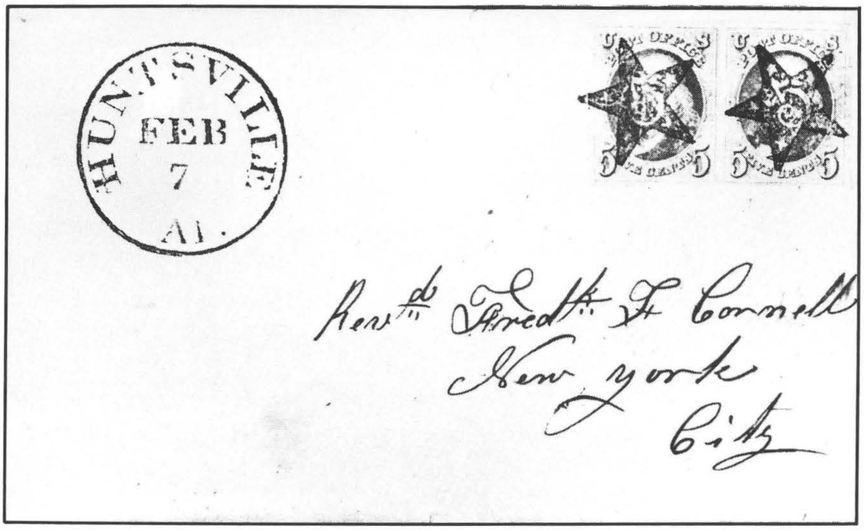
With covers of this type it is very important to check the stamp for a removed pen cancellation, while checking for the correctness of the canceling ink. Due to the availability of this marking on stampless covers, it would be possible for the faker to add a genuine stamp (with a cancel removed) to an otherwise genuine cover and fake the "tie" to make a spectacular cover. The Philatelic Foundation had previously seen a 'patient' from Huntsville, Alabama, with the same fancy "5" marking but it was found that the stamp had a pen cancellation removed and that the fancy negative "5" was counterfeit. The stamp on patient 88 619 was checked and found that it did not have a cancellation removed.

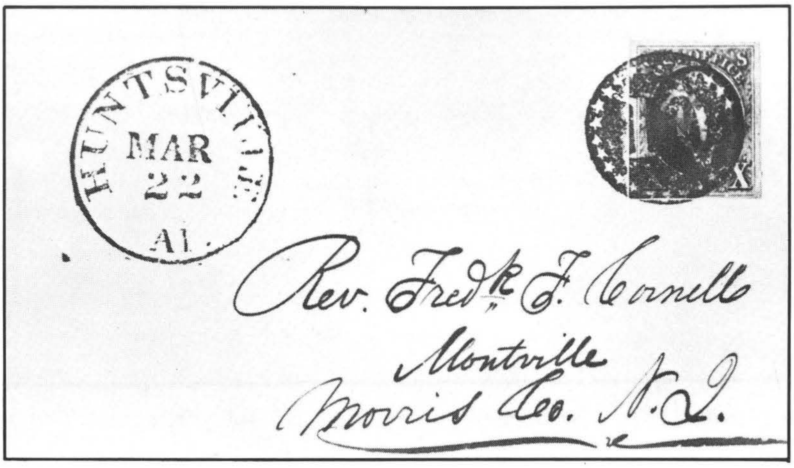
At this point the Philatelic Foundation records of previous 'patients' were checked to insure that this cover was not from a correspondence which was known to be altered. One correspondence in particular is known to have been altered and those covers bear counterfeit markings. The Philatelic Foundation has seen three covers purportedly from Huntsville, Alabama, to a Reverend Frederick F. Cornell. One cover (Figure 2) bears a pair of 5¢ 1847's tied by the fancy negative "5" and one cover bears a single 10¢ 1847 tied by the fancy negative "10". Both of these covers appear to be sent to New York City. The third cover (Figure 3) bears a single 10¢ 1847 tied by the fancy negative "10" and apparently addressed to Montville, New Jersey. All three of these "Cornell" covers received Philatelic Foundation certificates which stated that the stamps did not originate on this cover and that the markings were counterfeit.

As "patient" 88 619 passed all the tests:

1) the cover did not come from a tampered correspondence,
2) the stamp apparently paid the correct postage,
3) the stamp did not have a removed cancellation, and
4) the Huntsville markings were genuine

it was the opinion of the Expert Committee of the Philatelic Foundation that this cover "WAS A GENUINE USAGE".





Figures 2 (top) and 3.
The counterfeit markings on these two covers demonstrate just how careful one must be.

A Rare and Genuine Usage

The 10¢ 1847 Issue On Cover

By William T. Crowe

Certificate 101 532

By virtue of the Act of March 3, 1847, which became effective July 1, 1847, a postage rate of 40¢ was established for mail from the East Coast to the Pacific Coast of the United States, or for mail from the Pacific Coast to the East Coast. Previous to this time the letter postage rates were for letters under 300 miles (5¢) or over 300 miles (10¢) per single weight. It is not easy to find examples of the 1847 issue paying this 40¢ rate to the Pacific Coast. There are only nine covers known which pay the single 40¢ rate to the Pacific Coast. Eight of these covers are from New York and one is from Baltimore. There is only one example known of the 80¢ rate (2 x 40¢) and that is used from New York. Covers with the 1847 issue used from the Pacific Coast to the East Coast are even scarcer since the Post Office never sent any 1847 stamps to the Pacific Coast. The 1847 stamps that are known used on the Pacific Coast are thought to have been carried there by travelers from the East Coast. There is only one 40¢-rate cover from the Pacific Coast known to have been paid with 1847 stamps and this cover is postmarked "SAN FRANCISCO/1/JAN" (1851).

This cover was submitted to the Philatelic Foundation for certification as "patient" 101 532. While it is a well known cover (having been in the Edgar

Jessup and Marc Haas collections, as well as having been written up by Lester Brookman in his 3-volume work on the United States postage stamps) it was looked at by the Expert Committee the same way as any other patient.

Analysis:

The "SAN FRANCISCO/1/JAN" postmark and "40" rating handstamp were in a red orange ink that is characteristic of the ink used by the San Francisco Post Office in this period for both stampless and stamped covers. The strip of four of the 10¢ 1847 was then inspected to see if it was properly used on this cover. The stamps were first canceled with a handstamp "PAID" in a light red-orange ink which matched the other markings. This red-orange color showed that the postage was paid by the sender (either in cash or with stamps). If the ink had been black this would have shown that the cover was sent unpaid and, therefore, that the stamps could not have originated on it. Evidently the postal clerk thought that this ink showed up too pale on the stamps, as he additionally canceled the stamps with several pen strokes to make sure that the stamps could not be reused. The strip, however, was found to be properly tied by one of the strikes of the handstamp "PAID".

At the upper right it is possible to see a portion of the manuscript endorsement "PER CAROLINA". "Carolina" was the name of a steamship that belonged to the Pacific Mail Steamship Company and which traveled between San Francisco and Panama from May 1850 until December 1851. This was the normal routing at this time for a cover from San Francisco to New York. A check of the records showed that the "Carolina" sailed from San Francisco on January 1, 1851, corresponding with the postmark on the cover. At that time it was a common practice of the Post Office to postmark a letter on the day of sailing.

Taking all of the above information into consideration it was the opinion of the Expert Committee that this cover was "GENUINE IN ALL RESPECTS".

A Most Unusual Cover

The One Cent 1851 Issue

By Mortimer L. Neinken

Certificate 87 647

Stanley B. Ashbrook in his book "The U.S. 1¢ Stamp of 1851-1857" stated, "I have a very incomplete record of early uses of the 1¢ stamps in California but I have observed very few uses in 1851. Supplies of the 3¢ were not received at the San Francisco Post Office until late in September 1851 and it is doubtful if any 1¢ stamps were sent out so early. Covers from California to eastern states showing the single 6¢ rate paid by a block of six or a strip of six Plate 1 Early stamps are scarce items."

The Act of March 3, 1851 (to go into effect July 1, 1851) stated: "For every single letter in writing, marks or signs, conveyed not exceeding 3000 miles, three cents, if prepaid — and for any greater distance double said rates." The word "conveyed" is very important because the direct distance from eastern states, not necessarily on the Atlantic coast, could be less than 3000 miles. However, because of transportation problems, letters would have to have been conveyed for more than 3000 miles, and, therefore, a 6¢ postage rate.

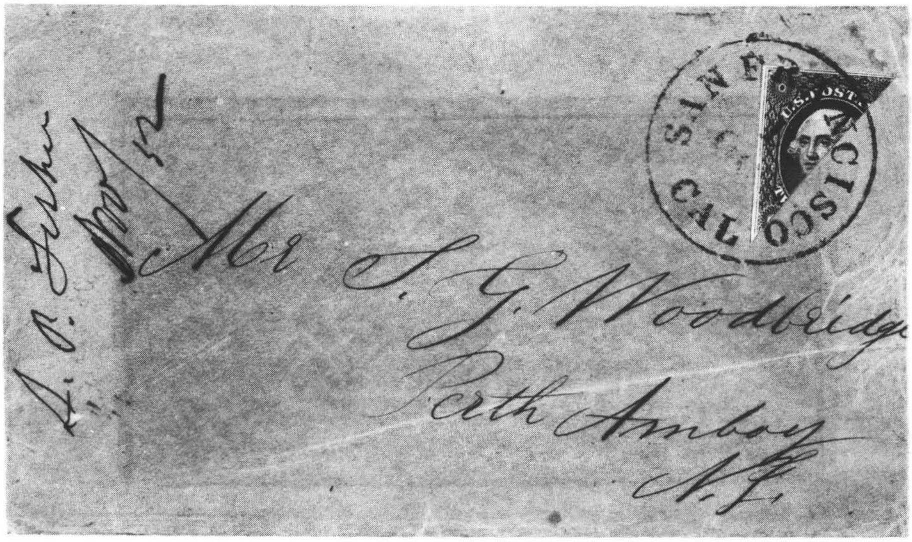
This cover is most unusual. It is one of the very few letters noted from the west coast in 1851, with a strip of six 1¢ stamps paying the 6¢ postage. The San Francisco postmark is dated October 15th, undoubtedly 1851, because the stamps are from Plate 1 Early. This beautiful strip consists of positions 81L1E through 86L1E. 81L1E is an inverted double transfer position, Type IIIA, and this position is very difficult to find, either on or off cover. The writer has seen far fewer stamps of position 81L1E than the Type I, 7R1E.

The other stamps in the strip are Type II. The fancy grid cancellation is illustrated in Ashbrook's Volume II, Page 31 (and is noted as used early in 1852). Undoubtedly it was also used late in 1851. This cover is one of the gems of 19th century U.S. philately. It was determined to be a genuine usage to make up the proper (6¢) rate, and the cancels, including the tying cancel, are undoubtedly genuine.

The Tests For A Genuine Cover

The 12¢ 1851 Bisect

By Victor B. Krievins



Certificate 89 026

Sometime during July or August of 1853 the Post Office in San Francisco, California, ran out of three-cent stamps. The proper postage required to mail a letter traveling a distance greater than 3,000 miles was six cents if sent prepaid. For this reason the three-cent 1851 issue played a very important role in paying this six-cent rate as there was no six-cent stamp in the 1851 Issue.

The postmaster of the San Francisco Post Office recognized and permitted the use of one-half (a "bisect") of the 1851 issue to represent the prepayment of six cents postage. The 12¢ stamp is known as either a diagonal or vertical bisect. Unfortunately it is not known if these bisects were sold on a regular basis at the San Francisco Post Office. It would be safe to assume that these bisects were sold by and also affixed by the Post Office clerks with the reason being that it would be a rather simple task for an individual to create a bisect from a 12¢ stamp which was only partly canceled and thus receive additional usage from a previously used stamp.

This 12¢ 1851 bisect, which received Certificate 89 026 from the Philatelic Foundation, is a genuine bisect for several reasons. The paper on which this stamp is printed is the correct hard white wove paper and the design is of the correct ink and color. The San Francisco postmark is also of the correct size, type and style. To further support the genuine usage of this bisect, the rate of six cents which this stamp prepaid is correct as the distance between San Francisco and Perth Amboy, New Jersey, was just over the 3,000-mile distance. Docketing on this cover indicates that it was mailed during November of 1852. This is the correct time period as the earliest known use of a 12¢ bisect is during August of 1851.

On November 10, 1853, the Postmaster General of the United States issued an order prohibiting the use of parts of stamps for the prepayment of postage.

Most of the Eastern Post Offices recognized and accepted the 12¢ bisects as six-cent stamps but occasionally a letter was rated "Due 10" indicating an unpaid letter, or "Due 7" indicating an unpaid Ship Letter. Since this was not an official Post Office act to bisect stamps but rather an act by the postmaster of San Francisco, certain postmasters in some of the eastern towns would refuse to accept a bisect as prepayment of the postage.

In other instances, the 12¢ 1851 was quartered, with the quarters used as three-cent stamps.

Most of the 12¢ stamps that were bisected are known used from California. The 12¢ 1851 stamp is the second United States stamp which was bisected, the first one being the 10¢ 1847 used as a five-cent stamp.

Plating Expertise Explains An Unusual Block

The 1857 1¢ Blue

By Mortimer L. Neinken

This block from Plate 12 of the U.S. 1¢ stamp of 1857 to 1861 is most unusual. The types are:

I-I-II	Top row
II-II-I	Middle row
I-I-I	Bottom row

The Scott Catalogue numbers are:

18-18-20
20-20-18
18-18-18

The block is from the left pane and its positions are 72-74 to 92-94L12. The combination of two different types in the same horizontal row is very unusual. This was caused by errors in entering the reliefs on the plate.

Certificate 86 536

The block was determined to be genuine, and the positions verified, through comparison with a photograph of a block of thirty (bottom three rows) that was made available to the Committee.

The transfer roll used for Plate 12 had three reliefs. These reliefs are known as "A", "B", and "C". "A" and "B" are Type II reliefs. "C" is a Type I relief. These are illustrated in the Neinken book, "The United States 1¢ Stamp of 1851-1861", on pages 486 and 487. The "A" relief was used only to enter the top row. The "B" relief was normally used to enter the 2nd, 4th, 6th and 8th rows. The "C" relief was entered in the 3rd, 5th, 7th, 9th and 10th rows. Plate 12, like all the other 1¢ plates was a 200 -subject plate. All of the ten rows in the right pane were properly entered (A-B-C, B-C, B-C, B-C-C), and also the left three rows of the left pane. In all, 13 rows were properly entered. (The first entry on the plate was 10R12). On the remaining seven rows of the left pane this procedure was not followed.

It is the opinion of this author and others, that the entries on the plate from the transfer roll were made from top to bottom and possibly the first transfer, A-B-C, was entered on each of the other rows, Row 7 to Row 1. Going back to Rows 5, 6 and 7, the transfer roll was improperly set for the next transfer, and, instead of transferring a "B" relief, Type II in the 4th vertical row, a transfer was made of the "C" relief Type I. As the vertical transfers continued to the bottom of the plate the reliefs continued to be misplaced. The 4th row was properly entered, and, therefore, 84L12 is Type I. In transferring Rows 1, 2 and 3 the transfer roll was again improperly set and the reliefs were misplaced.

If the transfers had been normally made, the 8th row of the plate, which would be the top row in this block, would all be Type II. The 9th row of the plate, which is the middle row of this block, would all be Type I. All the stamps in the bottom row of the plate were Type I.

It is very difficult indeed to find these combinations of types in any horizontal or vertical strips from this plate and a large block showing these combinations is truly a great rarity.

Genuine Stamp, Genuine Cover, Fake Use

The 10¢ 1857-61 Issue on Cover

By Robert G. Kaufmann

Certificate 109 085

When a stamp or cover is submitted to the Philatelic Foundation for an opinion, in almost all cases it gets a lot more than an *"opinion"*. All items submitted are subjected to rigorous scrutiny by a large group of qualified philatelists who reach back into their experience to draw out the *"facts"* concerning each item. The mere fact that a stamp is tied on a cover is, of course, not conclusive proof that the stamp originated on the cover.

Let us examine the cover illustrated. There are many *"facts"* about this cover that go beyond the *"fact"* that it is tied. First of all the "Steamship 10" marking, is in black. This marking indicates that the letter originated in the Caribbean and since it is in black, it is a DUE marking. In other words, the addressee had to pay the 10 cents (the Caribbean Rate) in order to receive the letter. Therefore, one could conclude that the 10¢ stamp served no purpose, but perhaps the letter was a double rate with 10¢ paid by the stamp and 10¢ Due. This was possible and I have seen a few covers from the Caribbean with a 10¢ stamp and "Due 10" handstamp.

The only cover I recall with a U.S. stamp and the "Steamship 10" used together was a cover which came into the port of Charleston, South

Carolina, with a 10¢ stamp on it. The clerk erroneously applied the ''Steamship 10'' and then obliterated the ''10'' by a grid, thus indicating that the letter was fully prepaid by the 10¢ stamp.

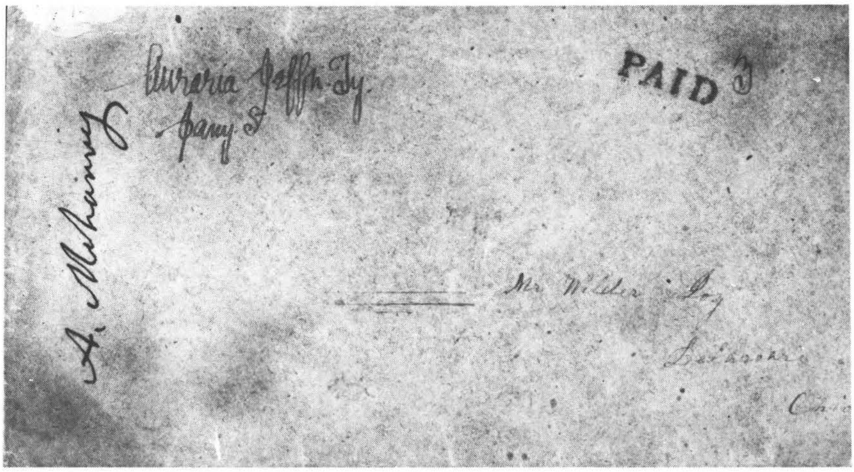
The solution to the puzzle of the cover illustrated is, however, extremely simple. All one had to do was open the folded letter and see that it is dated in 1857. The 10¢ stamp, although part of the 1857 Issue, is a Type V (Scott #35) which was not issued until 1859, two years later. The stamp, therefore, was fraudulently applied at a much later date and ''tied'' by a fake grid.

This fake was not really deceptive and most of the group at the Foundation who looked at this cover realized without opening the letter and seeing the 1857 yeardate that the stamp had been added to the cover. This was due to the color of the ink used for the fake grid and also the shape of the grid which is unlike any used during this period. Many other covers are not as easy to detect. Thus the sole reason for the Philatelic Foundation's Expert Committee-to analyze the facts and ferret out the fakes.

Detecting A Forged Territorial Cover

Auraria, Jefferson Territory

By David L. Jarrett



Certificate 57 144

Manuscript postmark "Auraria Jeffn Ty Jary 3" is a forgery since the Auraria post office (located within the boundaries of present-day Denver, Colorado) only operated during the summer of 1859.

While the post office was officially discontinued 11 February 1860, it had a short life since no U.S. postal routes to transport the Auraria mails to the east had been established by Congress. Rather, the mails were carried for a couple of months by a privately owned express company (Leavenworth City & Pikes Peak Express Company, renamed Jones & Russell's Pikes Peak Express) probably in anticipation of obtaining a U.S. mail contract, which never materialized. Because no U.S. government mail contract was made, the express company stopped carrying the Auraria three-cent-postage mail in late August, 1859, while their fee for private carriage reverted to 25¢.

Hence, only private express companies carried the Auraria mails from September 1859 to August 1861, when the first U.S. mail under contract arrived in Denver City.

To further support the cover's lack of authenticity is the fact that no postmarks from any Colorado town are known with Jefferson Territory designation, although several covers are known addressed to Jefferson Territory in 1860. All dozen or more Auraria postmarks recorded have K.T. (Kansas Territory) designations.

Jefferson Territory was unofficially established by a certain promotional group in October 1859 by setting up a complete County and State organization and "electing" a governor. The region encompassed roughly the area of what is now Colorado. Jefferson Territory was not recognized by Washington, and Auraria remained a part of Kansas Territory until 28 February 1861, when Colorado Territory was created.

A forgery is also likely since the brown ink of the Auraria manuscript, while expertly penned to imitate old handwriting, is modern brown ink (not old oxidized black ink), which offsets slightly on moist white blotter paper. Most genuinely old oxidized black (brown) ink does not offset on blotter paper.

The Rise and Fall of Scott 60a

The 1861-67 24¢ Grayish Lilac

By Leon Hyzen
Certificate 38 947

It is well known that the color varieties of the U.S. 1861 issue are quite extensive. Of the issue, the 1¢, 3¢, 5¢ and 24¢ have an almost endless number of color varieties. Not only do we deal in color, but paper thickness plays a part in the color identity, as we shall see. Of the 1861 issue, the 24¢ has had an interesting career in debate by some of our past philatelic scholars, some of whose arguments are presented here.

As early as 1891 J.W. Scott in his Standard Stamp Catalogue[1] lists only two color varieties of the 24¢. The then #48 is listed as lilac in the Series 1861 and #56 as mauve in the Series 1862-66. John N. Luff[2] lists the 24¢ color varieties as "violet, black violet, brown violet, lilac, gray lilac, gray, red lilac and deep red lilac." No steel blue.

In the First Edition of U.S. Scott Specialized published in 1923 listing begins with #60, the violet shade (a controversial color), followed by #70, red lilac, brown lilac, blackish violet and steel blue. It appears that all these colors share the same number. Then #78 lists lilac, dark lilac, gray lilac and gray. The 'F' (and only) grill, #99, was listed as gray lilac and gray and finally the 1875 Reissue as deep violet.

Obviously these color variations would and did create opinions as to their causes and being. Our first salvo was fired by none other than Stanley B. Ashbrook, the revered guru of U.S. Classics. In an article[3] relating to the

1 Page 4, J.W. Scott, 1891 ed., Published, 1891.
2 John N. Luff, "The Postage Stamps of the U.S.," 1902 ed., p. 81.
3 The Stamp Specialist, Yellow Book, "The Steel Blue," page 112.

steel blue Mr. Ashbrook argues the difference of steel blue, violet and steel gray. Elliott Perry in Pat Paragraphs[4] defends the "steel blue group" and places this color variety as having been printed first but issued after the violet. On the other hand, Stephen G. Rich, Ph.D., stated "But the stamp colors called 'Steel Blue' do not ANY OF THEM even remotely resemble that of any piece of blued steel hardware that I have seen. The term is a misnomer, and should be quietly but permanently dropped. On the 1861 24 cent stamp, 'blue gray' is quite sufficient, and fully accurate in its stead!"[5] Relating the color of hardware because it is 'blued' steel with the color of printer's ink does portray a stimulating analogy.

Obviously the legacy of doubt left by these students of color and research prompted students and dealers alike to form support for a Philatelic Foundation which could render an official opinion on what is what. Even so, time and research can unearth facts previously unknown which can explode opinions, creating more doubt. Reasoning is the final solution, but even that is subject to change.

There are eleven Foundation Certificates in possession of the author. Of these, seven relate to stamps and four to covers, each of which was furnished with the 'patient' at the time of purchase. Breaking down the stamp certificates into color varieties we find five violet in Scott #'s60, 70c and 109, one in steel blue, 70b and one in grayish lilac, Scott 60a!

Yes, Scott #60a, grayish lilac expertised by Philatelic Foundation Certificate No. 38 947, September 11, 1972, the opinion reading "that it is genuine, defective and repaired" signed by John H. Hall, Jr. Acting Chairman for the Expert Committee.

Genuine? This certificate may be the cause for 'The Rise and Fall of Scott 60a'! This number or variety did not appear until the Scott Specialized of 1925. From that year it happily lived on through the year 1972 (the year of the Certificate). In the Scott Specialized of 1973 60a is unlisted. Here was a grayish lilac no longer in existence. What happened to a live and well 'patient' — was it, perhaps, affected by 'Coloritis', an insidious, fatal disease? In 1925 when the grayish lilac first appeared in Scott a note attached to the end of 1861 'First Issue' states, "The paper of #55 to 62 inclusive is thin and semi-transparent, that of the following issues is thicker and more opaque." Unquestionably the thickness of the paper would have placed it in the earlier issues.

Defective? Question is raised, what is defective? The paper, the perforations, the cancel, perhaps a crease? Nothing further may be added but certainly the ambiguity is there.

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4 Pat Paragraphs, Section 45, August 1861 Printings, page 1452.

5 "Odd Colors" on U.S. 1861-63 stamps; Collectors Club Philatelist 1944, page 122.

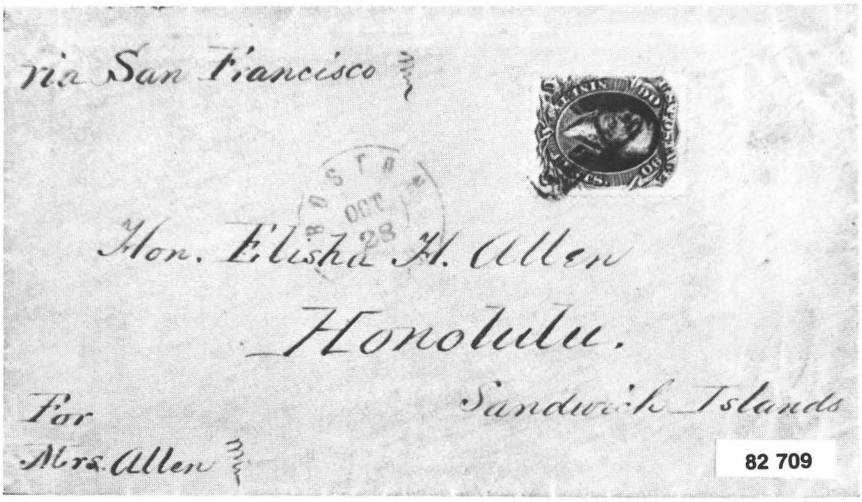
Repaired? Here again the opinion is short of description. What has been repaired? Does this cryptic opinion indicate indifference or lack of knowledge? Curiously, Certificate 23 870 issued October 10, 1966, the opinion signed by Louise Boyd Dale, Chairman For The Expert Committee, on the question of the 24¢ 1861 Violet Scott #60 reads 'that it is genuine unused, regummed and top right perforations added.'

It is the opinion of this author that the persons who compose the Expert Committee give evidence to the stature of The Philatelic Foundation by their knowledge, research and dedication. Given the stature of the Foundation, the disappearance of 60a should call for a note of explanation in the Scott Specialized Catalogue.

Creases and Wrinkles as an Expertizing Aid

A 90¢ 1861 Cover to Hawaii

By Richard B. Graham



Certificate 82 709

Many covers are not only apparently, but even obviously, genuine, although the rate or the routing of the cover is so obscure that no reasonable explanation is apparent. Many analysts intensely dislike expressing an opinion about such covers unless they can work out an explanation of the item that agrees with the Postal Laws and Regulations of the period or at least makes sense with respect to some deviation therefrom.

The tendency of some fakers in the old days to slap stamps on covers where they felt one was missing accounts for much of this viewpoint. Usually the fact is that stamps of a wrong rate (usually much higher values than the originals, if any) simply indicates ignorance of or indifference to what the rate and handling of a cover should have been. Collectors paid little attention then to postmarks unless they made a spectacular contribution to the appearance of the cover. When covers with high value stamps began to be cherished, such stamps were applied to covers, sometimes being substituted for the originals with very little consideration of the routes and markings — but such additions were seldom if ever made to large covers. And yet, what could be more obvious than that most high postage rates stemmed from heavy weights carried long distances — and that large covers had to be part of the picture with very few exceptions. These exceptions should always be explained for a cover to be considered genuine.

The question with the subject cover was thus. What rate could have justified the use of a 90¢ stamp on an envelope of generous but not abnormal dimensions being carried to Hawaii? Otherwise, this cover, with a fine pedigree including having been in the Admiral Harris Hawaii collection, etc. had every reason and appearance to be considered genuine in all respects.

The cover was described as lot number 46 in the first Admiral Harris sale of April 27th, 1954 as follows:

> "Lot #46. 90¢ blue. Deep, rich color, slight nick at left, tiny rub, upper right. Just tied by black Boston cancel on cover to Honolulu . . . The 90¢ is very rare on cover and possibly unique on cover to Hawaii. (See photo) . . . ."

Not noted were the facts that the Boston c.d.s., dated Oct. 28 (no year date) was struck in red and that the black Boston cancel was one of the well known Boston "PAID" types, although this wasn't obvious from the illustration. In addition, the corners of the envelope were somewhat creased and wrinkled — not appealing to the esthete but, as will be seen, of considerable value in analyzing the cover. In the same vein, the flap of the cover was refolded and the envelope sealed so as to provide more vertical space in the envelope.

In analyzing high rate covers, establishing a pattern of the correspondence can be very useful. For example, the sudden appearance of high value stamps on a single cover of a correspondence known to have been sent mostly unpaid is, at the least, good cause for the analyst to examine all factors of the cover very carefully indeed. The exception to the pattern should completely and perfectly dovetail in all factors of its markings, dates, rates and with other historical information such as ship sailings and personal or company histories of senders and addressees where such can be determined. Technical factors, such as gum and stamp adhesion, ties and inks of postmarks, etc. should also be examined.

On the other hand, a cover with a high value stamp of a correspondence with many such covers (such as the Augustine Heard covers to the Orient) can be viewed with much more confidence, the analysis being more to discover stamp substitutions from disagreement of accounting markings or technical factors.

Looking at the subject cover, a great deal of information can be uncovered. First, the addressee, the Hon. Elisha H. Allen, well known in Hawaiian history, is easily proven to have been in the Islands together with his wife at the time the cover was sent. In fact, proving he was in Honolulu at the time can probably be done, although it is such a logical assumption from Allen's position in the Hawaiian government at the time that it was taken for granted. Catalogs of classic U.S. over the last two or three decades illustrate many other covers from this correspondence, and many bear stamps of higher values. So, the legitimacy and pattern of the correspondence seems well established. Covers both from before and after the period of this cover are on record, and such are well reinforced by the fact of Allen's having been prominent in the Islands from 1850, when he was appointed U.S. Consul in Hawaii, until 1876, when he returned to the United States as Minister *to* the United States from the Kingdom of Hawaii. In fact, at the time of his death in 1883, Allen was the senior *foreign* representative in the diplomatic corps.

Looking at the Boston postmarks on the cover, such are standard types as per other Boston covers and the standard work on the subject, Blake-Davis, *Boston Postal Markings to 1890.* Oddly, the exact type of the Boston c.d.s. isn't listed in Blake-Davis (as listed, none of the 25 mm double circle markings have as small an inner circle as the 12½ mm of that on the cover), but several other covers from 1862 and 1863 with the same c.d.s. and pattern of red c.d.s. and black killer is noted.

The rates from the United States to Hawaii for the early 1860's were as follows (all from the *United States Mail & Post Office Assistant,* 1861-70) in October of those years:

> October 1861 and 1862 — "By mail to San Francisco," — 10¢ per ½ ounce (to aboard ship at San Francisco).
>
> Oct., 1863 (From July 1, 1863) — 3¢ per ½ ounce to aboard ship at San Francisco.
>
> Oct., 1867 — June 30, 1870 (Treaty rate). "Via San Francisco," 10¢ per ½ ounce to the Hawaiian frontier — presumably, by delivery by the ship's representative to the Hawaiian post office at Honolulu.
>
> Oct. 1870-71, etc.: "6¢ per ½ ounce from any point in the U.S. to any point in Hawaii."

Considering the subject cover, 90¢ would represent a nine times one-half ounce rate paid to aboard ship at San Francisco in October of either 1861 or 1862; which is to say, a letter of between 4 and 4½ ounces. If the date of the cover were in October of 1863 through 1866, then the weight would have been a thirty times one-half ounces, or up to 15 ounces. (Here, it is obvious the letter didn't weigh nearly a pound.)

From 1867 through October, 1869, the letter would again have been a nine-times rate of up to 4½ ounces, but prepaid to Honolulu. Since letters to Honolulu usually had no further postage due during any of the periods considered, then none of this would be any consequence to the sender, except from 1863-66. Also, we can probably disregard the years after 1866 for another reason — the use of red Boston c.d.s.'s with black "PAID" killers seems to have been terminated considerably before 1866 by the Boston post office, per Blake-Davis and other covers on hand.

So, considering the weight of the cover to have been under 4½ ounces, with the dimensions of the envelope (with flap refolded at the top to provide more space) approximately 5-7/16 x 3-1/8 inches, a look can be taken at several possibilities for content:

The Boston Almanac for 1862 weighs in at just under 5 ounces, but seems a bit large at 5½ by 3¼ inches. A pocket sized New Testament (of the American Bible Society in 1862) weighs less than 4½ ounces and measures 4½ inches by 3 inches — a distinct possibility. Other possibilities are a small dictionary or one of the handbooks of "useful" information carried in pocket form at that time, and which would have probably been rather useful in the Islands in 1862. Daguerreotypes or tintypes wrapped in cardboard are also possibilities.

All these suggested contents rely on one fact — the wrinking and creases at the corners of the cover, and this is supported by the factor of the heavy texture of the envelope, itself. There is very little doubt that this cover carried a small book or something of similar bulk to Hawaii.

The handling of the cover would have been, in 1861 or 1862, by mail, via California steamers to the Isthmus and to San Francisco where the postal authorities placed the letter aboard a ship bound for Hawaii. There has been speculation that such ships were paid by the Hawaiian post office on a bulk mail basis to carry such mails, and covers so carried and addressed to Honolulu usually show no evidence whatsoever of having been passed through the Hawaiian postal system. However, at this time, the handling of mail received in Honolulu was very informal to say the least.

In summary, this cover was sent in 1861 or 1862 with its 90¢ stamp paying postage to San Francisco and it carried a relatively heavy, compact enclosure in a normal sized cover, as evidenced by the creases, etc. of the cover. Carried by ship from San Francisco to Honolulu on a bulk mail (probably cash) basis, the letter was picked up by a representative of Mr. Allen in Honolulu and hand delivered to Mrs. Allen, for whom it was intended.

The cover is, therefore, considered genuine in all respects.

Fancy Cancels: Fact or Fantasy?

Two Fancy Cancels on No. 65

By Victor B. Krievins

When an item is submitted to The Philatelic Foundation to determine if the cancellation is genuine, several problems may arise. At times, the cancellation may be one which The Foundation may not have an example of in their collection. Thus a comparison would not be possible unless an outside source was consulted.

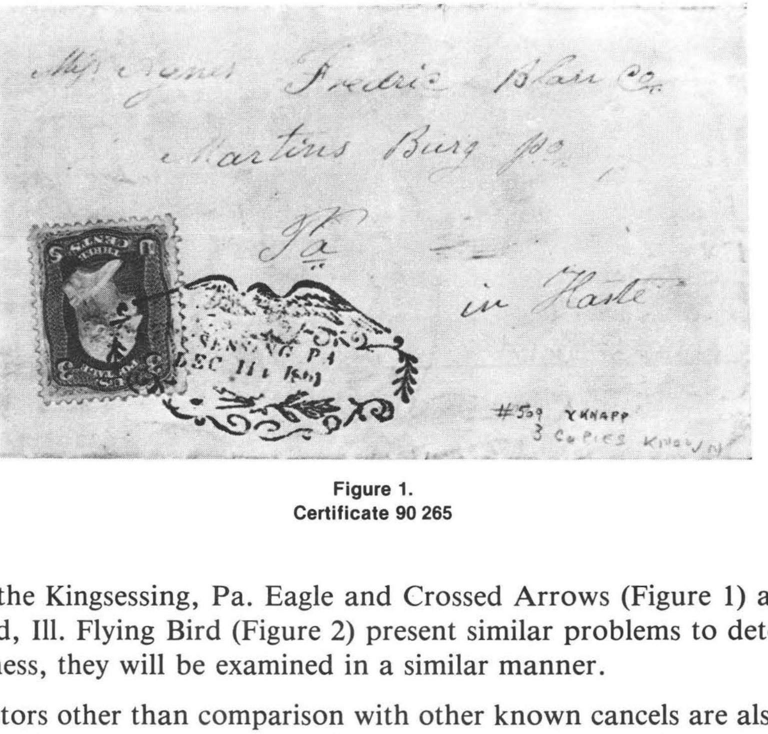


Figure 1.
Certificate 90 265

Since the Kingsessing, Pa. Eagle and Crossed Arrows (Figure 1) and the Rockford, Ill. Flying Bird (Figure 2) present similar problems to determine genuineness, they will be examined in a similar manner.

As factors other than comparison with other known cancels are also used in determining genuineness, should a comparison example be unavailable, the genuineness of the cancel could still possibly be determined.

The envelopes themselves in the two cases being examined are of the type produced during the 1860's. Sometimes, the correspondence from which the covers originate is a very helpful and determining factor, as an original "find" of covers provides a certain amount of substance that a cover has not been "played with".

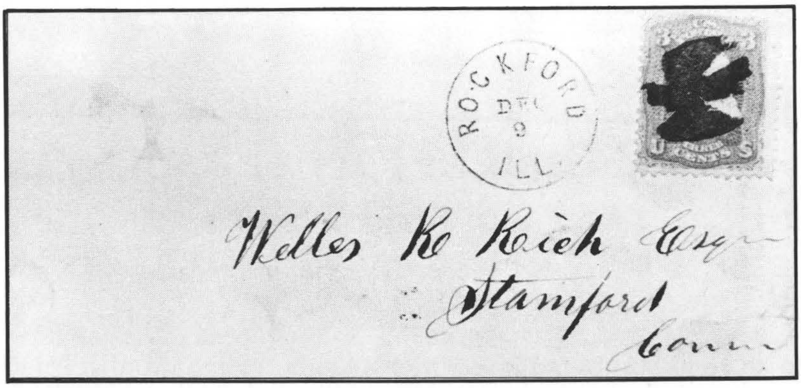


Figure 2.
Certificate 90 269

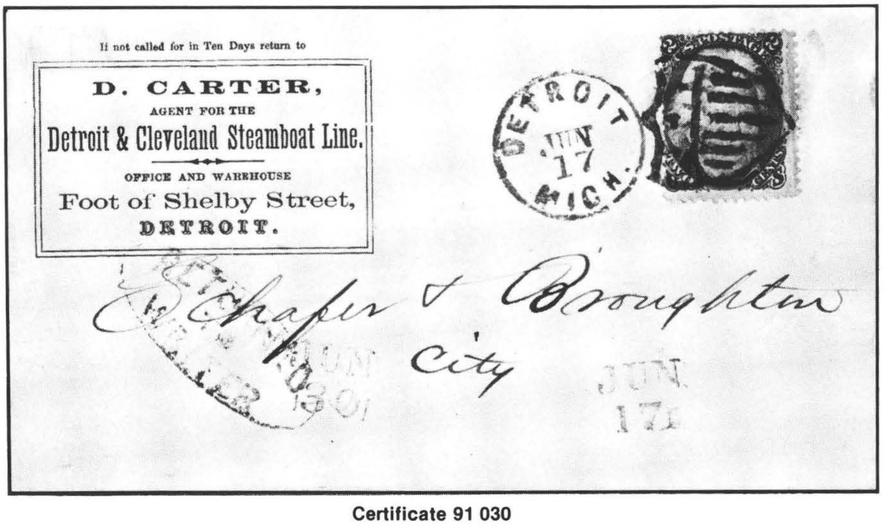
The stamps are also examined under an ultraviolet lamp to determine if another cancel is beneath the cancel in question, or if a cancel may have been removed and the cancel in question had then been added. If either is the case then the cancel would be under strong suspicion of not being genuine.

The lack of another known example of a cancellation is not grounds for The Foundation to issue a certificate stating an unfavorable opinion. The Foundation may however issue a certificate stating no opinion. This was fortunately not the case with the Kingsessing, Pa. or Rockford, Ill. cancels as they both passed a sufficient number of "tests" and thus could be granted favorable certificates.

An In-Depth Look At Fancy Cancels

The Detroit Six-Bar Shield

By Scott R. Trepel



Certificate 91 030

Introduction

"Now, science steps in and not only tells him (the collector) definitely that the stamp is not genuine but why it is not, and gives him documentary proof. Thus, not only he himself is protected, but philately receives a permanent safeguard against such a stamp masquerading as something which it is not."

— *from* **Philately of Tomorrow,** *Y. Souren, 1940*

To say that philately is a science, even today, would be an overstatement. True, science is a tool of the advanced philatelist, but there is much more in philately which is non-scientific. The expert is one who appreciates the vast gray area, in which there are no determining facts, but only opinions. Finding the truth is often a matter of choosing an opinion; and, ideally, the most logical of those opinions will gain a consensus of support.

This paper explains the methods typically used by examiners for the Philatelic Foundation Expert Committee, to form and support an opinion of authenticity. It also focuses on the application of these methods to the hand-carved cancellations commonly known as fancy cancellations used on nineteenth-century U.S. postage stamps. By means of case study the author intends to show how different examiners might analyze and judge a fancy cancel, and the strengths and weaknesses of their particular methods. The author's purpose is to make the reader aware of how the Philatelic Foundation Expert Committee operates and to determine for himself the quality of opinions rendered by this educational service.

Examination Procedure

In order that items are given equal treatment, submissions to the Philatelic Foundation's Expert Committee are presented to examiners in such a way that the applicant's name is not revealed, so that every item is given equal treatment. Only the applicant's description of the item and examiners' comments appear on the form to which submissions are attached. Examiners work from these forms, which are contained in notebooks arranged by country and issue.

The in-house technical instruments available to examiners include the paper micrometer, to gauge the thickness of paper; stereoscope, used for high magnification; ultraviolet lamp, to detect images invisible to the naked eye; and standard philatelic equipment, such as the perforation gauge and watermark detector. In certain cases the use of advanced technical instruments is necessary, such as X-ray and spectrographic analysis; items are sent outside of the Philatelic Foundation premises for such testing.

Other resources available to examiners include the library of published and unpublished records, which contain personal studies and correspondence of many of philately's premier authorities, such as the late Stanley B. Ashbrook; the photographic record of every item submitted to the Expert Committee from its inception; the Luff reference collection, comprising specimens of most postage stamps of the world; and other reference items, both genuine and fake, used for comparison purposes. The Expert Committee is also able to call upon today's collectors, requesting specific items which are lacking in the Philatelic Foundation's own records.

The Examiners

The philatelists asked to express their opinion of certain material are professionals, collectors, and students, all of whom devote their time and energies without pay. The examiner for the Philatelic Foundation is responsible for forming an opinion, based on his knowledge and experience, combined with the resources available to the Expert Committee. Each examiner has his own method of evaluation.

One method relies solely on the appearance of an item, or, in other words, on whether or not it looks right. This intuitive approach has some merit, especially if the examiner has experience in the subject matter he is working with, and provided he has an acute sense of sight and an excellent memory.

Other examiners have a more methodical approach and draw their conclusion from careful comparison of the item in question with a known authentic example, or with details provided in reference studies. This method has its merits too, provided the basis for comparison is correct.

A third approach is that of the researcher, who is generally a person with academic background and a scholar's approach to philately. He relies heavily on primary sources to prove or disprove the logic of an opinion. The research method is a slower and often tedious process, but skillfully used it can be devastatingly persuasive, many times to the chagrin of the "looks right" examiner.

It is necessary, however distasteful, to mention another, small group of examiners who form opinions based on the comments of preceding examiners, casting their "Amen" without further study.

Once several opinions have been rendered on each item in a session, the books are closed and a final review is made by the curator and his assistant, then by the Chairman of the Expert Committee, whose signature appears on every certificate. Routine decisions are made swiftly, while controversial items are held over for further study and discussion. Until a consensus of opinion is reached among five examiners, no item is issued a certificate. If a consensus cannot be reached, then the Expert Committee exercises its right to "decline opinion". By declining to render an opinion the Expert Committee leaves the matter open for further study and discussion outside the domain of the Philatelic Foundation.

The reader should now understand how the Expert Committee operates, leading to the specific discussion of fancy cancellations, which is one area that frequently sparks controversy among examiners. Before looking at how an item might be viewed differently, an introduction to the subject matter will be useful to readers who are unfamiliar with fancy cancellations.

Fancy Cancellations

With the introduction of the adhesive postage stamp to the world's postal system came the need to deface stamps permanently in such a way that they could not be re-used to defraud the post office. The world's first general issue, the "Penny Black" of Great Britain, issued in May, 1840, is commonly found with a Maltese Cross cancellation, which might justifiably be called the world's first "fancy" cancellation.

In the United States the concept of using a cork or wood device to cancel stamps became very popular, and by the late 1850's and early 1860's the use of artfully designed cancels was flourishing. The practice continued well into the 1880's, but gradually declined with the increasing use of machine postmarking and cancelling devices. Fancy cancels enjoyed a brief revival during the 1920's, but their purpose was more philatelic than practical.

Cancels were carved (or forged) from metal, wood, cork, and rubber, though it seems that cork was the most preferred substance. One postmaster, whose cancel creations number in the hundreds, is on record as saying that he made visits to the local drugstore to select the largest and smoothest cork chunks available. The advantages of cork were its carvable texture and capacity for retaining ink for a number of strikes. A disadvantage was its tendency to break apart after continued use, especially at larger, more active post offices. A sequence of covers with the same cancel will graphically display this progression of wear. That a cancel is made of cork is an important fact to know and bear in mind when evaluating a particular strike, because some degree of variation will be normal.

Fancy cancels were usually applied in conjunction with a post office datestamp. Exceptions to this practice might occur on circular or drop letters to which only the cancel was applied. The datestamp and cancel are usually a few millimeters apart, but the distance can vary, caused by shifting in position.

The use of a fancy cancel is usually chronological; that is, a particular design is used for a period of time, then is superseded by another cancel. Deviations do legitimately exist, such as overlaps of more than one cancel during the same period, or the use of a cancel interrupted with another, and then continued. The fancy cancels of Waterbury, Connecticut, are a prime subject to study for date sequence, because a large number of different cancels were used and a sufficient quantity of examples can be found in the published record.

Apart from the cancelling device there are other important factors to consider. The ink used to leave an impression of the cancel is a vital element, and a field of study in its own right. Inks and their components link pure science with philately; therefore, a background in chemistry, however elementary, is helpful. Certain chemicals are present in inks during different periods, and over a period of time these chemicals will alter the appearance of the cancel impression. It is, therefore, possible to distinguish one ink from another, both by sight and by chemical analysis, and in turn determine whether or not the proper chemicals are present. The ink used to write the address is also a characteristic to analyze.

The paper on which a cancel is struck will affect its appearance and must be considered. Whether the paper is the stamp or the envelope does not matter. A surface-glazed paper will show the cancel differently than a soft, porous paper, so that any judgement based on appearance must take into account the type of paper used. As in the case of inks used, the use of paper should be proper for the time period, including any type of watermark which might be present.

In sum there are four elements for analysis in fancy cancellations: the cancel, postmark, inks (of the handstamps and manuscript), and paper. These are the basic physical characteristics, to which we must add, for the benefit of the research-oriented examiner, historical elements, comprising the post office of origin, the postage stamp, the addressee, the contents if available, and any other details that might be present. Based on all of these factors, and on the relationship between them, the examiners form their opinions, a process that will be explained here by means of a case study for one fancy cancel cover.

A Case Study

The subject of this case study is the cover illustrated above. The fancy cancel is a large six-bar shield, closed all around, with three stars at top. It ties a 2¢ Black F Grill (Scott 93), which was issued during the fourth quarter of 1867 or first quarter of 1868[1], onto a buff colored cover with the printed return card of D. Carter, "AGENT FOR THE Detroit & Cleveland Steamboat Line". The cover is addressed to "Schafer & Broughton/City" and bears the "DETROIT/MICH./JUN 17" circular datestamp. It also has a straightline "JUN/17" handstamp, and a similar "JUN/30" handstamp with oval "RETURNED/TO/WRITER" handstamp.

An examiner having experience in the field of early U.S. covers should be able to recognize this cover as part of the D. Carter correspondence, a group of covers having the same return card, all of which are locally addressed within Detroit, and bear the "RETURN/TO/WRITER" auxiliary handstamp. The covers have 2¢ 1867-8 and 2¢ 1869 issue frankings, and therefore were probably used in 1868-69.

On appearance alone, an examiner would probably form a negative opinion of this cover. The ink of the shield is different from the Detroit datestamp. This difference shows in daylight as well as under ultraviolet light. In daylight it appears dark black, while the Detroit markings are paler, or grayer. Oddly enough, fake fancy cancels are usually paler, or grayer than their genuine counterparts; however, in this case, by comparing this example to other Detroit markings it is possible to determine that the typical Detroit ink in this period is more gray than black.

What about comparing this shield cancel to a known certified genuine shield? Here there is a problem, because the only other "example" of this shield is a tracing shown in *United States Cancellations 1845-1869* on page 215, listed as PS-ST 63. The data given for this cancel is "Detroit, Michigan/1861-66/[cover symbol indicating that this cancel has been verified on cover]". Careful comparison of the tracing in this book to the example at hand clearly shows that the tracing is identical with, and apparently based on, this cover. The breaks at the top right corner and at the bottom point identically match the strike on the cover.

Thus, it is the researcher's task to offer evidence supporting or condemning this cancel's authenticity. The first step is to locate another example. The logical place to start would be the D. Carter correspondence. The experienced researcher knows where to look to find the information desired. Reference books, auction catalogs, personal collections and notes

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1 Herzog, "The Story of the United States Grilled Postage Stamps", *Forty-Fourth American Philatelic Congress*, 1978 Book, pp. 67-103.

provide data. After having made several such searches, one becomes familiar with the locations of various resources. For a marking used in Detroit, he might refer to a specialized collection of Michigan postal history. Or, for fancy cancels, another specialized collection might be searched. Even a reference work on steamboat mail might have something pertinent. After gathering as much information as possible, the researcher makes a general survey looking for clues or evidence to establish his position.

The first conclusion reached is that, based on available information, no other example of this Detroit shield is known. Furthermore, during this period Detroit used a rimless six-bar grid without interruption, except for this shield and another oblong grid cancel, of which one example is recorded. However, research has established that several D. Carter covers are known, and that this shield cover, if not entirely genuine, is probably authentic as far as the features other than the cancel are concerned. Therefore, there are two possibilities: that the stamp has been substituted and the cancel used to tie the substitution; or, the shield cancel has been faked to create a more desirable item.

Taking a step backward for a moment, assume that this is the only D. Carter cover extant. To authenticate it as a whole, it would be necessary to compare these Detroit markings to others used in the same period. It would also be necessary to verify the addressee's existence in Detroit, although a cover with "Returned to Writer" markings might justify the absence of an addressee; however, D. Carter would have to be present at the address on the corner return card. These addresses are normally easy to verify by checking contemporary city directories, which are usually readily available. This is how the researcher approaches a cover, in spite of its appearance which might be superficially deceiving.

Getting back to the analysis of this cover, to determine if and how it has been altered, close examination of the stamp and cancel is necessary. Specific queries should be answered: does the stamp look as though it has been cleaned or repaired? Has any alteration been done to enhance the appearance of a genuine item, or to create a fake? Examine the edges for adhesive; does it run over any portion of ink, or beneath? Is there a cancel beneath the shield marking? Does ink of the shield bleed through the paper more than the other postmarks?

The final piece of evidence to support a negative opinion of the authenticity of the shield cancel would be drawn from one of the above queries. There is a cancel beneath the shield. It is, in fact, the rimless grid used during this period and found on other Carter covers. In addition, the Carter cover with oblong grid (the one other exception) has beneath it the rimless grid.

Therefore, it seems as though the shield was added to create a more desirable item. This fake illustrates that although a cover is from a known correspondence, that provenance is not a guarantee of authenticity.

A Puzzle of the Hattie Coan Correspondence

The 1869 2¢ and 6¢ on Cover

By Elliott H. Coulter

Certificate 107 967

I always like to look through the 1869 covers when they are being put into the book for expertizing at the Philatelic Foundation. One glance at the cover with three 6¢ 1869 and a 2¢ 1869 making the rate to Hilo in the Hawaiian Islands immediately called for the response of conducting a study.

At first blush, it appears to be a double rated cover to Hawaii from San Francisco. There is a May 19th San Francisco, California, circular date stamp and four cross cancels markings other than the manuscript address. This would then suffice for the transit except for one definite curiosity. This curiosity involves the killers being cross cancels that would be anticipated by a form of early known consular markings from Japan. This concept could prove that the envelope may have originated in Japan paying the consular rate of 10¢ to the United States and then the 10¢ postage would have been sufficient to take it from San Francisco, California, to Hilo, Hawaiian Islands. A very interesting transit and usage indeed.

My first area of concentration dealt with the ties on the postage of the three 6¢ 1869 stamps. After close scrutiny under high powered microscope and fluorescing, these cancels seem to hold up. I was more apprehensive about the 2¢ cancel which seemed to be much larger and somewhat different in its characteristics from the 6¢ cancels. Here again, certain breaks in the cancel itself seem to run consistently true among all four cancels and the opinion developed that the stamps actually originated on this cover.

Now the question developed. Where did this envelope originate? It certainly appears as though these markings are most consistent with the Japanese cross cancels that appear occasionally on correspondence from Japan during the 1867, 1868 and 1869 period. One of the problems was the fact that there were no back stampings or markings other than the cancel and the San Francisco circular date stamp to show any mailing point. A review of other cross markings shows just a cross, in a boxed cross, and in a circle cross, but none with the identical crosses used on this cover to Hawaii. These other markings seem to have appeared through the U.S.A. Consular post offices in Japan in Yokohama, Nagasaki, Hiogo, Hakodate as well as Kanagawa. These markings seem to be scarce and quite unusual.

The only other ingredient that seems to have a bearing on this cover is the fact that it was put into the mail in San Francisco, California, on May 19th. Sailings records do show that a non-contract steamer "The Governor Morton" did sail to Hawaii on May 20th. This vessel obviously carried the letter addressed to Miss Hattie Coan to its destination. Records also show that there were two other letters addressed to Miss Hattie Coan (all written by different hand) that sailed on "The Governor Morton" on that crossing. The Foundation gave this cover a certificate stating that the usage of the 20¢ postage on this envelope was genuine, but declined opinion as to point of origin of the cover.

A Marking That Almost Defied Explanation

An 1869 10¢ and 24¢ Usage to Hong Kong

By Michael Laurence

Certificate 68 858

When the cover illustrated was submitted to the Philatelic Foundation, the experts who first examined it were justifiably wary. The cover had been hanging over the philatelic marketplace for almost a decade without ever finding a home, because most collectors who might have been interested were suspicious of it. The markings that tied the stamps to the envelope were regarded as questionable and the handstamped "32" marking on the front was like a red flag, waving the signal that something was wrong.

Sent from New York City to Hong Kong in April of 1869, the cover bears two stamps of the short-lived 1869 series — the 10¢ (Scott #116) and the 24¢ (#120) — both just barely tied. The 24¢ 1869 is scarce on cover (fewer than 70 genuine uses are so far recorded) and many fakes exist, most of them having been fabricated from genuine covers on which the 24¢ 1869 has been substituted for a more common stamp. So the tie that married these two stamps to the cover early assumed a critical importance.

Each of the handstamped markings on the cover was examined in turn, compared with known authentic strikes in the reference collections, and pronounced genuine. The red NEW YORK PAID ALL Br TRANSIT marking, on reverse, is dated APR 24. Contemporary records revealed that on 24 April 1869 the Inman *City of Antwerp* left New York City bound for Queenstown and Southampton. The LONDON PAID marking on the front of the cover clearly shows MY 69 (for May 1869) but the day is unfortunately not legible. The double circle Singapore-to-Hong Kong marine sorter marking, on reverse, is dated JU 10/17 69, signifying departure from Singapore on 10 June with arrival scheduled at Hong Kong seven days later. According to Webb's famous Hong Kong book, this is quite a scarce marking, though a number of examples have surfaced since the book was written.

By far the biggest enigma about this cover is the handstamped New York credit "32" marking, indicating that 32¢ was to be credited from the U.S. to the British to pay them for carrying the cover from Southampton, through the Mediterranean and on east to Hong Kong. The problem is that 32¢ is not the proper credit for this cover during 1869. While the rate from the U.S. to Hong Kong via Southampton was indeed 34¢ during 1869, the proper credit should have been 24, rather than 32, because the U.S. had to retain 10¢ as its share of the rate. A credit 32 *would* have been appropriate for an 1869 cover to Hong Kong sent via Marseilles, but such a cover should have been franked with 42¢.

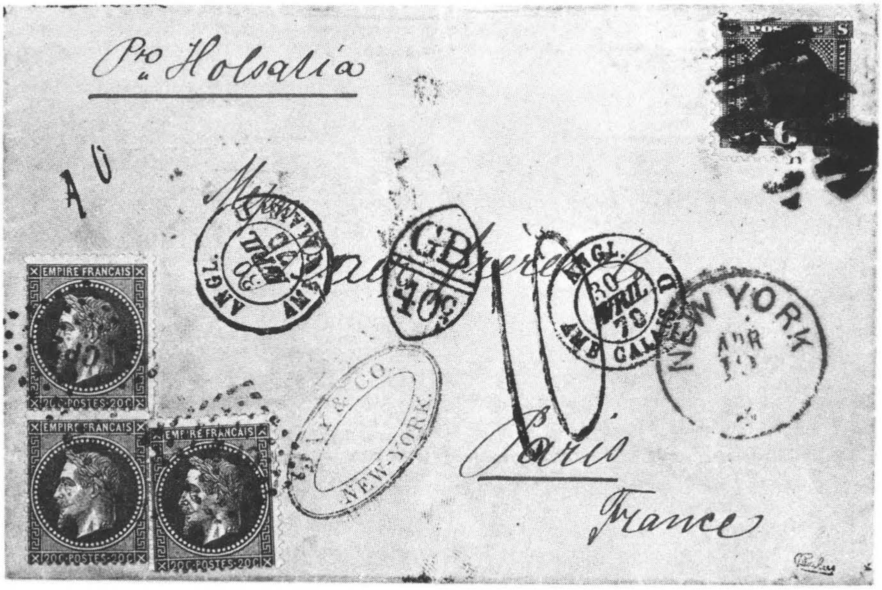
The cover was carefully examined, around the stamp area, to see if there was any evidence of stamp substitution. None was found. Microscopic analysis, at 30-power magnification, did reveal that both stamps are indeed tied, at the top of the cover, by what appears to be the same ink that cancels the stamps themselves. Filtered analysis of the cancels showed that the strikes on the two stamps were imprinted from the same device.

Since the cover is routed "via Southampton" in the same hand that applied the address, and since the 34¢ postage, properly tied, was the proper rate to Hong Kong via Southampton, the Foundation's experts concluded that the 32 credit marking had been applied by mistake. The cover was given Philatelic Foundation Certificate 68 858, with the opinion that the stamps were genuinely used on the cover.

In Our Opinion, We Can't Be Sure

A Combination U.S.A.-France 1870 Cover

By John E. Lievsay



Certificate 88 735

This combination cover of April 1870, New York to Paris, bears a 6 cent U.S. (1869) Washington and three 20 centimes France (1863-71) Napoleon Laure. New York cork and dispatch cachet 19(?) April, GB/40 accountancy marking, Calais 30 April entry cachet, CP2 Calais-Paris lozenge killer on French stamps, and manuscript 10 (decimes) due are on the front. London transit and Paris receipt backstamps are not illustrated.

Analysis of this cover reveals three basic elements to the puzzle — the two respective frankings and the rating treatment.

The rating. At this time there was no Franco-American postal treaty, that of 2 March 1857 having been terminated by mutual notice and agreement as of 1 January 1870. This piece appears to be an attempt to prepay from New York via British open mail (using the December 1869 U.S.-Great Britain Convention) to France (using the 1856 Anglo-French Convention). Applicable rates were respectively four cents/half ounce to England, a credit of 40 centimes to Great Britain for forwarded letters, and internal French postage of 20 centimes per 7½ grams. So why was this letter, which appears to be overpaid, marked due???

The envelope does not contain any enclosures, so the possibility of checking exact weight does not exist. But the marking 10 decimes (one Franc) due provides an answer. The treaty arrangment for unpaid letters arriving from England was 5 decimes due per 7½ grams, so this item was rated double weight and treated as unpaid for the cross-channel transit.

The French franking. One possibility for the rating treatment could have been that the French stamps and cancels were added later. So a careful examination was made of the three stamps and their CP2 lozenge cancels. The stamps are of the issue in current use at that time, and a sufficient period had elapsed for some of them to have been sent to New York since the expiration of the treaty. The lozenge-with-letters cancel had been in use for railway transit of mail since 1855, the letters standing for the terminal stations of the line (Calais-Paris in this case) and 2 indicating the second scheduled train of the day. The lozenge of dots, eight points per side on the outside edge, exactly ties the three stamps to this cover. In the opinion of the French expert who signed the cover at lower right and the viewers of this piece for the Foundation, the stamps were genuinely used on this cover. Absent any notation of forwarding service, but without any confirming evidence, the presumption is that the stamps were applied in New York.

The U.S. franking. The Post Office notice of termination of the U.S.-French treaty, December 1869 issue of *U.S. Mail and Post Office Assistant,* included the notation that unpaid letters could still be sent by open mail. At the same time there was a change in the rate *to* England, a new 4¢ rate becoming effective 1 January 1870, composed of 2¢ inland post and the traditional 2¢ seapost. There was no treaty arrangement with any country at this time that included an element of exactly six cents for transit *through* England.

Careful examination of the piece discloses that only a single stamp, of the size of the 1869 issue, was ever affixed at upper right. But was it this 6¢ Washington?? The cork killer does not match any known to have been used at the New York foreign mail office, nor does it tie the stamp to the cover.

Conclusion. A Foundation certificate for a cover comprehends all the elements of the piece, the genuine use of stamps of the period and the explanation of all the markings of postal handling. In this case, unable to resolve the doubts about the U.S. stamp having been used on the piece, the Foundation declined to give an opinion.

That answer may not have given satisfaction (or a sale?) but it is an opinion derived from full investigation of all the elements, drawing on the published references and the collective experience of the viewers. Better to say "We can't be sure" than "yes" or "no" and be wrong.

There is a further aspect to this one, too, because it is a combination cover. The owner says it was examined by two French experts, one of whom signed it. To what does the signature attest? No written opinion was submitted with the item, which points out the value of a Foundation certificate which states that a cover is "genuine in all respects". (Or as in this case, "an otherwise genuine cover".)

If there is an educational function for using this particularly difficult piece in this volume, it may be that an effort is made to isolate and report on every aspect of a "patient", even if the summary judgement is no opinion.

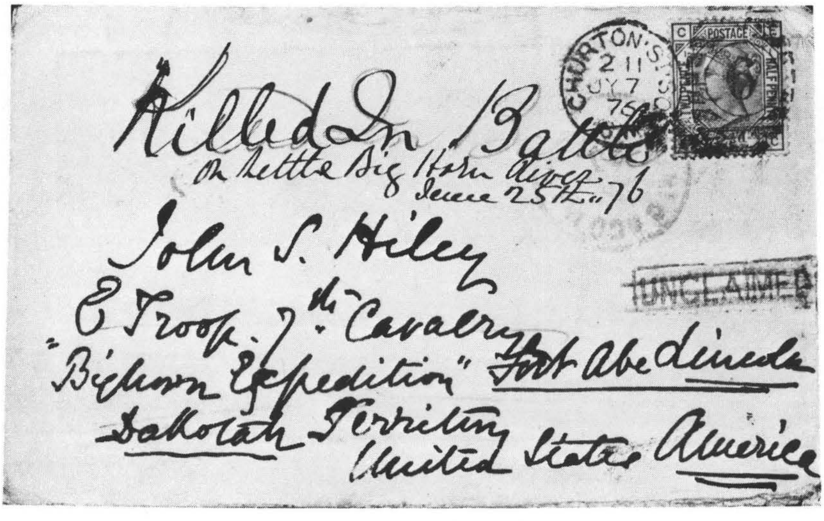
References:

1. Hargest, *History of Letter Post Communication Between the United States and Europe 1845-1875* (1971).
2. Pothion, *France, Bureaux Ambulants 1845-1965* (1966).
3. Van Vlissingen & Waud, *New York Foreign Mail Cancellations* (1968).

Skirting The Little Big Horn

A Dakota Territory Cover

By Jeanette Knoll Adams



Certificate 89 484

This cover was mailed on July 7, 1876, from England, franked with the normal British overseas-rate postage stamp and canceled with a standard London area duplex — upright oval with numeral in bars. The cover on certificate 89 484 was submitted with the simple question of "Genuine?". And the certificate was issued to read "Genuine stamp genuinely postally used on this cover.".

However, if one ignores the addressee and the notation as to his fate which appears on the cover's face, this item is of little philatelic significance or value, certainly not an item for which an owner would seek expertizing. The stamp and the cancel are, in truth, garden-variety common, and the monetary value could be ascertained from any basic catalog.

The romance and mystery of this cover comes from its potential attachment to General George Custer and the debacle at Little Big Horn. If the question posed to the expertisers had been "Genuine in all respects?", many interesting questions would have been raised, and avenues of exploration beyond the usual philatelic sources would have come into the arena of play. The task of the expertisers would have been a considerable challenge.

The Battle of Little Big Horn took place on June 25, 1876, as is written on the face of the cover. This information is easily verifiable, as the battle is a classic event in the annals of American history.

Verifying the address is a similarly easy chore. Biographies and standard encyclopedias show that all the words used in the address are proper designations for reaching a participant at the battle. Custer's group was indeed the 7th Cavalry, and it was conducting a mission officially named the "Bighorn Expedition". Fort Abraham (Abe) Lincoln, which had originally been named Fort McLean, was the assigned base of operations for the 7th Cavalry. It left that fort on May 17 to conduct the ill-fated expedition, which was intended to be a scouting-reconnaissance activity. This kind of mission implies the lack of a formal process for participant's mail, so it is logical for this mail to have been channeled through the base fort. Fort Lincoln is along the Northern Pacific Railroad route at the crossing of the Missouri River, so the "Dakota Territory" part of the address is also appropriate. Finally, as Custer had five troops with him at Little Big Horn (C, E, F, I & L), a person from "E Troop" as per the cover's address) very likely was a losing participant in the massacre.

One must ask "Who could have mailed this letter?". The transatlantic cable carried the message, "Custer is dead on the Little Big Horn" and the news spread throughout Britain, even before the tragedy was common knowledge in the U.S.A. The cover was mailed twelve days after the battle took place. An enterprising philatelist or a collector of military memorabilia (and there are many of them in Britain) could have dashed off a letter, anticipating its return to make a fine addition to his collection. Or a person having a friend or relative known to be traveling with Custer could have heard the news and anxiously inquired as to that person's health and scalp condition. A third possibility is that some family historian, not a postal or military official, jotted the notation as to Mr. Hiley's fate on the face of a letter which was kept in a family collection.

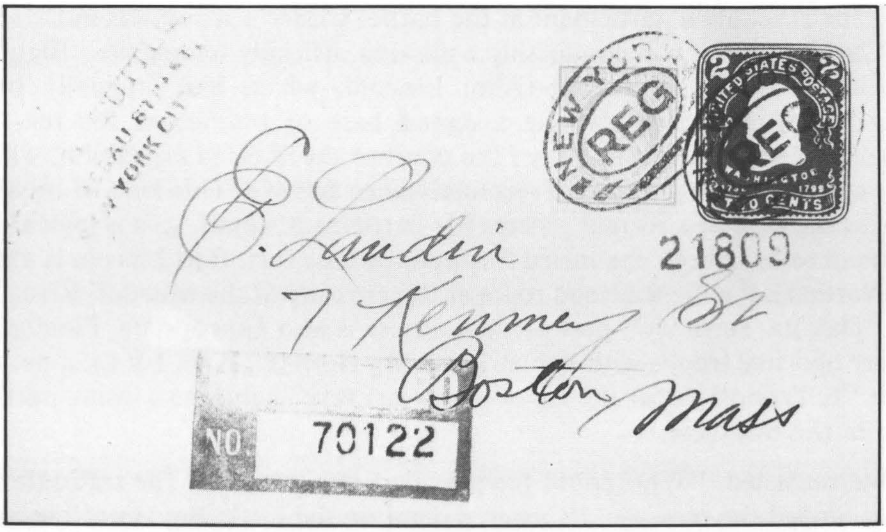
The addressee's name, JOHN S. HILEY, would need to be verified through military records. Since no rank is stated in the address, he may have been one of the civilians or scouts who perished at the battle. If he is found to be either a civilian or one of the 315 enlisted men killed on that fateful day, the argument is stronger that the origin of the cover was not collector inspired. This is because there is less chance of a stranger knowing the name of a non-star participant or choosing to write to one of the "also-participateds".

"Genuine in all respects?" is a challenge that was skirted in the case of this cover by both the requestor of the opinion and the expertizers. The answer to this question lies far beyond the range of what is usually considered expert philatelic knowledge!

First Day Cover?

The 10¢ Yellow Washington Head

By Lewis Kaufman



Certificate 90 818

One of the supreme delights of any postal history student is locating an earliest known use cover. Finding a cover which is close to or matches the dates listed in the main body of the Scott Specialized Catalogue, however, may not yield the prize one might think.

The impetus behind the submission of the illustrated cover was the proximity of its registry mark date, January 25, 1911, to the date listed in the Scott Specialized for Scott #381, January 24, 1911. The initial question was whether the 10¢ stamp was in fact #381 (single line watermark) or its look-alike cousin, #338 (double line watermark), issued in 1909. Of necessity the stamp was removed at the direction of the owner, watermarked and determined to be #338. Hopes dashed. Dream over.

Now, while the obvious question may have been answered by expert examination, a question of far greater significance remains. What if the stamp had indeed proven to be #381? Would that have put a smile on the owner's face? The answer is not simple. Logically, one might infer that the cover could represent a very early use, perhaps an earliest known use. To be certain, however, we would have to know what the dates in Scott represent. We don't! Scott provides no explanation. They could, and, in fact, do represent a wide variety of possibilities:

1. Actual recorded earliest known use.
2. Date the first plate used to print a particular stamp went to press.
3. Date stamps were shipped to postmasters for immediate sale.

4. Date stamps were shipped for use when the then current issue or supply on hand was exhausted.
5. Date stamps were shipped for use on an officially designated date.
6. Educated guesses made by contributors to the Scott Catalogue in the 1930s and 1940s.

Consequently, until new research ferrets out the true meaning of the dates in Scott, and corrects those which are in error, covers which are alleged to be earliest known uses by virtue of comparison to these dates will forever remain under a cloud of uncertainty.

It is my hope that this article will provide the spark necessary to achieve this worthwhile goal.

The Unofficial Rouletting of Kansas City

The 1¢ Green 1912 Issue

By Peter A. Robertson

In the early years of this century, the United States Post Office Department issued some of the then current lower denomination stamps without perforations. These were intended for the various private stamp-vending machine companies to use in their stamp delivery machines. Since the stamps were in imperforate sheets of 400, the private companies had the flexibility to perforate these stamps in any manner which worked best in their particular machines. Experimental in nature, these early vending machines were the forerunners of machines later adopted by our Post Office Department.

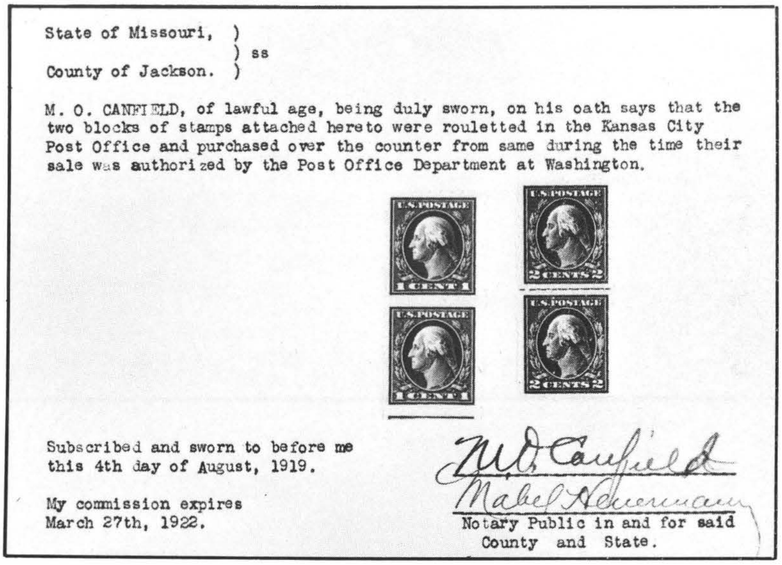
Two of the last imperforate issues in sheets of 400 were issued in 1912. The Scott Catalogue lists them as #408 (1¢ green) and #409 (2¢ carmine), with single-line watermark "USPS" across the sheet. Figure 1 illustrates the item submitted for a certificate. It is no longer imperforate, as roulette-type perforations have been added. The initials "C.F.M." in the lower right corner stand for Charles F. Malloy, the man who cleaned and polished the plate, prior to its being accepted by the Bureau of Engraving and Printing to print stamps. The Expert Committee was called on to verify the rouletting.

Figure 1.
Certificate 91 668. The Foundation declined an opinion on this block.

Figure 2.
A known genuine block.

By 1914 most of the private vending-machine users were no longer in business. The postmaster at Kansas City found that there was a large stock of the imperforate stamps in that city. As there was little demand for the imperforates, he proceeded to have the remaining sheets perforated. In order to do this, a number of basting wheels were purchased in the local variety store. Estimates run as high as fifteen for the number of such wheels being used to perforate the imperforate sheets. In all, 234 sheets of the 1¢ stamp and 173 sheets of the 2¢ stamp were rouletted. These were then sold at all stamp windows in Kansas City, just as the regular stamps were sold. The actual rouletting was done by a postal clerk named Wahrenbrock on orders of the postmaster, Oscar Andreen.

First put on sale in late December of 1914, the entire supply of the 2¢ was exhausted by December 28, while only 7,600 of the 1¢ remained. Many of these were bought by stamp dealers. Figure 3 shows a notarized document with pairs attached. This item is in the Foundation's reference collection. M.O. Canfield, whose name appears on the document, was a stamp dealer in Kansas City at the time.



State of Missouri,)
) ss
County of Jackson.)

M. O. CANFIELD, of lawful age, being duly sworn, on his oath says that the two blocks of stamps attached hereto were rouletted in the Kansas City Post Office and purchased over the counter from same during the time their sale was authorized by the Post Office Department at Washington.

Subscribed and sworn to before me this 4th day of August, 1919.

My commission expires March 27th, 1922.

M. O. Canfield

Notary Public in and for said County and State.

Figure 3.
From the Philatelic Foundation Reference Collection.

The authenticating of Kansas City roulettes can be very difficult. The clerk would sometimes perforate two or three sheets at a time. As teeth broke off of the basting wheels in the process, the clerk would discard the wheels and use new ones. A number of different perforation measurements were created, since these basting wheels were not exactly alike. Unfortunately, no records were kept of these various gauges of perforations. It was never the intention to create philatelic treasures; the purpose was merely to make the stamps salable. A number of these blocks were signed by Elmer R. Waters, M.O. Canfield, Wilson Wood (who signed as "W.W."), or even Postmaster Oscar Andreen. This was not the case with our "patient".

This item was purchased while the stamps were current by Wendover Neefus, a well known dealer in Hudson, New York. The block had never been out of the Neefus family's possession. The writer originally was shown this block by the daughter of the late Mr. Neefus about eight years ago. A quantity of Kansas City rouletted stamps were bought and sold by Mr. Neefus at the time the stamps were current. William C. Michaels, a well known collector in Kansas City, also bought a number of these stamps at the post office, and initialed them in the margin, as shown in Figure 2. Our "patient" was never signed, and does not gauge with the copies in the Philatelic Foundation's reference collection.

Because of this, and in spite of the fact that a number of basting wheels were used, the Expert Committee decided to decline to express an opinion on this block. It should be noted by collectors that a "decline opinion" does not mean that an item is bad. It often means that not enough information exists to call an item genuine. This was the case in this opinion.

Less Than a Millimeter, Thousands of Dollars

The 1924 1¢ Green, Perf. 11

By Brian La Vane

Certificate 92 063

The Scott #594 is the second rarest non-error United States Issue of the 20th Century. There was no accurate issue record of this stamp kept by the Bureau of Engraving and Printing, and its existence was not known until almost two years after the approximate date of issue. The variety was discovered by a collector, who claimed to have had a copy in his collection for about one year. It is estimated by the Bureau of Engraving and Printing that 10,000 copies were released, but only eighty-seven are recorded today.

This stamp resembled others of the same face value. They were very common in this time period, and were passed over and thrown away by the public and collectors. It was discovered that the Bureau of Engraving and Printing used some unperforated coil waste made from sidewise rotary press sheets, and had put these through the flat plate perforating machines. In May of 1924, these sheets were perforated 11, both horizontally and vertically. In 1934, 18 copies of this stamp were discovered by Ernest E. Fairbanks, on some covers which had been mailed by him on October 4, 1924, from Madison Square Station Post Office, in New York City. These covers had been returned to him as undeliverable for various reasons. This was by far the largest hoard of this issue ever to be found.

This stamp was engraved in 1922, by L.S. Schofield, E.M. Hall, and J. Benzing, of the Bureau, using the framed design by C.A. Huston. The stamp bears the bust profile of Franklin, and is partly enclosed in a panel, which is supported on either side by acanthus scrolls. This stamp was very much a part of an era of experimentation for the Bureau in the first quarter of the century. The Bureau was constantly searching for new processes in the production of postage stamps; for speed, quality control, and cost effectiveness. These processes were developing all the time.

The advent of the rotary press in 1915, designed by Benjamin Stickney, really started things off in high gear. The real goals of the Bureau, of course, were those of constantly improving products and production methods. The use of the rotary press would enable the stamps to be printed at a very rapid and cost-efficient rate. The processes developed would moisten the paper, dry the stamp, dry the paper, gum the paper, and dry the gum, all in one continuous operation. The paper was fed into the rotary press from a roll and, after passing through the presses, it was again coiled into the roll. This roll was sent to the perforating machines to be perforated and cut into sheets, also a continuous process. Experiments by the Bureau in the use of the different perforation gauges had been conducted for a number of years in an effort to find the ideal perforation for sheet and coiled stamps.

The 594 was produced from rotary press coil waste. In 1919, the official definition of coil waste was given by the third Assistant Postmaster General. "Coil Waste are from sheets of 170 subjects each, resulting from the manufacturing of coiled stamps, and laid aside as multilated. They cannot be made into the coils on account of some defect, but are otherwise commercially perfect." These sheets can be either perforated or not. The discovery of the 1¢ 594 Issue enraged the philatelic world, in that the Bureau released such items without placing a portion of the supply on sale from the Philatelic Sales Division. The attack on the Bureau was so great that the Director said no further coil waste would be used. It was to be destroyed as waste should normally have been treated. The 594 coil waste was originally produced for coils in sheets of 170 subjects. The sheets were perforated 11 x 11 and found to be too large for the postal clerks' drawers. Therefore, they were separated and sold in sheets of 70 and 100.

The 594 is identical in size to the sidewise coil Scott #597, and measures 19.75 mm x 22.25 mm. The size of the design is the most important factor for distinguishing this issue from the Scott #552 Flat Press Issue that is often mistaken to be the 594. Philatelic Foundation records show that about 65% of the not-genuine stamps submitted for identification as 594, are actually the 552 issue. The flat press issues measure 19.25 mm x 22.5, and are ½ mm less in width than the 594. The Horizontal Coil design is wider, since the plates have been stretched by curving them in that direction in order to fit the cylinder on the rotary press! The Scott #632 rotary press stamp is sometimes mistaken as the 594, but it measures out at 18.5 to 19.0 mm x 22.5 mm. A good millimeter gauge and magnifying glass will help determine the width of the stamp.

It is very important to remember that these dimensions are not absolute. Stamp sizes may vary slightly for a variety of reasons. Used stamps are soaked off in water, which tends to shrink the paper. Hot water could account for a shrinkage loss of up to ¼ millimeter. The most common causes are the characteristics of the paper and the printing process.

When the paper is wet, it insures a better transfer of ink from the plate to the paper. When the sheets of wet printed paper dry, shrinkage is greatest in the cross direction of the paper. The 594 was printed from a 170 subject plate designed for sidewise perforated coils. The cross-direction of the paper printed from a 170 subject plate is parallel with the vertical dimension of the stamp. Maximum shrinkage of the sidewise perforated coil stamps on drying therefore occurs in the vertical direction. Since paper is not a homogeneous (uniform structure) material and wetting cannot be absolutely uniform, it is inevitable that there will be minor variations in the dimensions.

In addition to the paper variations, which result from uncontrollable conditions in applying moisture to the web of paper, as well as fluctuations in humidity, there are other reasons for dimensional variation. Printing pressure or plate wear applied by the impression roller as it revolves over the engraved plate can cause slight variations in the printed stamp design. Although the sizing of the stamp may vary slightly, I feel the variation is not significant enough to make this stamp indistinguishable from a stamp printed by the flat press method, or the 400 subject rotary press plate.

The machine used to perforate the 594 was the same type as that used in perforating flat bed printed sheets. These machines could be adjusted to perforate individual sheets of coil stamps. The 170 subject sheets were perforated 11, both horizontally and vertically, separated, and sold in sheets of 70 and 100. The flatbed perforating machine was used from 1919 to 1924. The 594 and 552 cannot be distinguished from each other by perforation characteristics, as they were both made by the same machine at the same gauge. The 632 stamp is perforated 11 on top and bottom, but the sides gauge 10½. This stamp can be reperforated 11 at the sides to resemble the 594 but, again, can be detected by its width being approximately ¾ mm to 1 mm narrower.

Original gum on the back of a mint stamp being examined for identification is an important help. A stamp counterfeited from a 597 coil will have a narrow gum skip, or gum wipe running horizontally across it. Coil waste usually does not have this characteristic. Rotary press stamps also have breaker-bar impressions on the back of them. They will run horizontally across the back of the 594. A 552 will not have breaker-bar impressions on the back, and will have the flat-appearing gum characteristics.

The 594 is of the darker shade of green, which is a sign that it was printed before 1925. Rotary press coils produced after this period are either a bright yellow green or bright light green. The 552 comes in many shades of green, and the darker shade is the most common so it is nearly impossible to distinguish them from each other by color shades.

Careful examination of Philatelic Foundation records, auction catalogues, and other expertizing organizations' records show there to be 87 genuine copies (74 copies are used and 13 are unused). Four horizontal pairs and one single exist on 4" x 2" pieces of envelope and a single on a post card. Three horizontal used pairs off paper and 56 used single copies also exist. Two copies have the same indistinguishable perforated cancel. There are 13 mint copies with no multiples known to exist.

This issue, or any other coil waste issues for that matter, are very difficult to obtain well centered. I have studied photographs of known copies and have broken them down into the following grading chart:

GRADE	USED	UNUSED
Average	32	7
Fine	24	4
Fine/Very Fine	9	2
Very Fine	8	0
Extra Fine	1	0

Most of the copies I have graded Fine were on the very low side and were almost touching the design. Seventy-five percent of the issues were centered to either the left or right side. Seven straight edge copies exist with at least one of all four positions. Seventeen of the total copies are defective in some way and only 5 of the unused copies have some original gum.

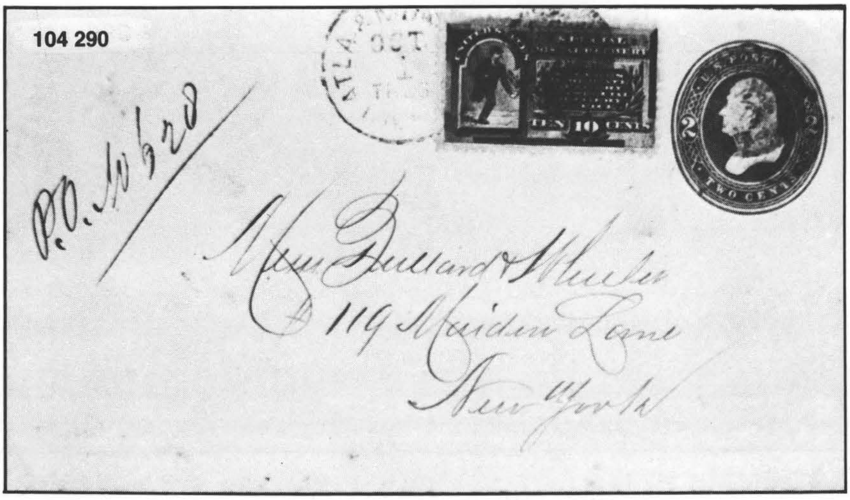
Studying the cancels of this stamp seems to indicate that all were mailed from New York City. All have a slogan machine cancel, except four that appear to have a New York registration cancel. This reinforces the Bureau's statement that the 10,000 copies produced were shipped to New York City. The most common cancel is from Madison Square Station, using the Universal Stamping Machine Company killer slogan cancel. This cancel is a straight bar flag with the slogan "Address Your Mail to Street and Number". The nine copies that exist on the five pieces are all postmarked "Madison Sq. Sta. N.Y., Oct. 4 9 p.m., 1924". Two of these pieces are overstamped under the postmark "Return to Sender" and were part of the 18 copies returned to Ernest E. Fairbanks. I believe all others mailed this date and time were also from him. The post card is postmarked from Grand Central Station, New York, October (?) 1924. The slogan on that cancel reads "Register or Insure Valuable Mail" and parts appear on several single copies. Eighteen copies show part of a wavy line flag slogan cancel, the origin of which I cannot determine.

Recently the pair of stamps illustrated above was submitted to the Philatelic Foundation for authentication. Inspection by the Expert Committee determined that this pair on piece is genuine. The postmark and the stamps' characteristics were found to match the correct criteria for this issue. (The stamp on the right was mentioned as being torn away.)

When All Else Fails . . .

First Day of E1?

By Peter A.Robertson



Certificate 104 290

The item illustrated here presented an unusual problem to the Expert Committee of the Philatelic Foundation, in that it was submitted as a "First Day Cover", and does not show a clear year date. However, the man who sent it in, Mr. Henry M. Gobie, is a recognized expert in his field and he supplied us with much research material and some additional covers to help the Committee in determining their opinion. A brief outline of the analysis of this cover follows.

The first Special Delivery stamp of the United States was issued at the end of September, 1885, to be used in a new system started on October 1st, which allowed for the "special delivery of letters". The Post Office directive pertaining to this can be found in Mr. Gobie's work, "The Speedy, A History Of U.S. Special Delivery Service". Thus, October 1, 1885, is not just the first day of the stamp; it is the first day of the service as well. The first thing looked at were the cancellations on the "patient".

The circular date stamp tying the stamp to this Scott U277 entire is dated Oct. 1 but does not have a year date. On the reverse of the item, is a New York postmark applied at the City Hall Station in New York City dated 10-3 -??. The year date here, two digits, fell in the portion which was not applied strongly to the cover. When held up to the light, at various angles, one sees traces of these numbers. However, nothing conclusive could be found. At this point, certain facts could be applied in studying this item.

Mr. Gobie correctly pointed out that the manuscript, "P.O. No. 620", which appears in the upper left portion of the cover, would indicate an early usage as the Post Office soon dropped the practice of writing "P.O. No." before the number assigned the item. Later items show this notation to be either a suffix or written below the assigned number, usually in red ink. The usage of this stamp would logically limit its use to the years 1885, 1886, or 1887. The second Special Delivery stamp was issued in 1887 and would most probably be used at any later date. This is not a fact, merely a probability.

The year can be narrowed down further when one realizes that October 3, 1886, was a Sunday. While post offices were open on Sundays at that time, the Special Delivery system was not open that day. The New York marking could not be applied to this cover in 1886. So we are left with two years, 1885 or 1887.

Another point to be considered is the number assigned to this item. Mr. Gobie kindly lent the Expert Committee a forthcoming article on an analysis of the New York City Special Delivery System and its assignment of serial numbers, which he compiled after a detailed study of Post Office records. The notation on the front of the "patient", was applied as a *receiving* mark at New York. It is interesting to note that the only probable time for the usage of this serial number was October of 1885, as usage of the Special Delivery system declined as time progressed. The writer appreciates the time and effort that went into this study.

Next, a close examination of the tying cancellation was done. This cancellation was used on the night train of the 'Atlanta & Montgomery' railroad as shown in the illustration. The circular date stamp reads, 'Atla.&Mont.R.P.O. night' around the outer ring and 'Oct./1/TR 53' in three lines within. A quick note was sent to the foremost authority on R.P.O. mail, Mr. Charles L. Towle, co-author of, "Railroad Postmarks Of the United States 1861-1886."

His response showed that this went on train 53, the correct inbound train for mail headed north or east. This also helped to clear up the slightly indistinct train numbers here. Train 53 was a night train which coincides with the 'night' notation in the canceled date stamp. Unfortunately, this held true during the entire period in question, so an analysis of the R.P.O. cancellations did not help.

At a special meeting of the Expert Committee, it was their decision to decline to express an opinion as to the date of usage on this item. The piece *probably* is a First Day. The need to decline was based on the fact that, despite a considerable effort to obtain conclusive evidence, the Committee was unable to positively confirm this cover as a First Day. (A negative opinion was not in order because there was no evidence that the piece definitely was not a First Day.)

Tracing An Imperf Back To Its Perforations

The $200 U.S. Internal Revenue Stamp

By Peter A. Robertson

This stamp was issued by the United States Government to acknowledge receipt of payment for the taxes due on transactions such as land sales or railroad mortgages. Such a high denomination was not used often, as few transactions required such high taxation. This "patient" was submitted as Scott R102a (imperforate) and this is where the Expert Committee ran into difficulties. A brief outline follows.

This stamp was printed in sheets of eight, two across in four vertical rows. The original printings, which first appeared in July of 1864, were imperforate. The later printings were issued perforated 12. On this particular stamp, telling the perforated issues from the imperforates, can be very difficult. Often though, the shades of the earlier printings are paler and duller. This is due to the fact that a different grade of paper was used later for the perforated issues. The mesh of the imperforate stamp paper was often coarser and harder, almost lacking a weave. This is not an absolute rule, rather a general guide. The harder paper absorbed the printing ink less, resulting in a paler, duller color and impression.

The "patient" submitted is illustrated in Figure 1. It is unfortunate that this stamp did not have larger side margins. Tight margins do not necessarily indicate that perforations were fraudulently removed. This item showed no trace of remaining perforation holes under close examination. The color and paper did not definitely indicate either the earlier or later printing.

The manuscript cancellation is that of the Cleveland & Pittsburgh Railroad Co., used August 7, 1867. While this is a rather late period for the use of an imperforate, it is not unusual on this particular stamp. Usages of R102a have been recorded as late as 1869. Our Expert Committee called upon our consultants for assistance. They came up with additional examples of both issues.

Figure 2 shows a Scott R102c (perforated). It too is canceled by the same Cleveland & Pittsburgh Railroad Co. and is dated August 1, 1867, just seven days prior to the item submitted for our certificate. While this again does not necessarily condemn the imperforate stamp, both stamps were very similar. They are both centered downward, are of the same approximate color. The paper consistency is also similar in nature.

Due to these findings, and the fact that the "patient" is cut close, the Expert Committee decided that the submitted R102a was actually an R102c with all perforations fraudulently removed.

Figure 1.
Certificate 89 419, R102c with perforations removed.

Figure 2.
The same issue with perforations intact.

Chapter 3

The Confederate States of America

An Adhesive Variety Comes to Light

The Austin, Texas, Postmaster's Provisionals

By Brian M. Green

When the Confederate Post Office Department assumed control of its operations on June 1, 1861, there was a major problem still unresolved — the lack of Confederate adhesive postage stamps. Those United States stamps still on hand in the Southern post offices were invalid for use as of that date. Accordingly, Postmaster General John H. Reagan (a Texan) directed postmasters throughout the Confederacy to resort to temporary substitutes until supplies of government adhesive postage stamps were made available. Within this June 1 to October 16, 1861 period fall the handstamped "paids" and postmasters' provisionals.

As the Federals gained control of the Mississippi River and adjacent areas, the Confederate Post Office Department experienced both supply and mail transportation problems. One of these problems was in supplying the post offices in the Trans-Mississippi Department (Arkansas, Indian Territory, western Louisiana and Texas) with the government-issued adhesive postage stamps.

Occasions arose when certain post offices ran out of adhesive stamps and were unable to replenish their supply. Consequently, the postmasters concerned would then either utilize handstamp paid rate markings or go a step further by issuing provisionals, in either adhesive or envelope format as had been done in the earlier interim period.

The postmasters' provisionals were either adhesive stamps (handstamped, lithographed or printed) or envelopes (handstamped or printed). They were sold to using citizens in singles or in quantity. A number of interesting varieties were issued in Texas, ranging in style from the artistic type-set envelopes of Galveston to the colorful book labels of Gonzales. Most are exceedingly scarce and in today's market command prices commensurate with their rarity.

Among the Texas provisionals are the handstamped envelopes of Austin. This provisional was prepared by removing the date logos from the office canceller and inserting a "PAID 10" rate in the mortise.

August Dietz established that the Austin postmaster (William Rust) had one hand-canceller from which he temporarily removed the dating logotype and inserted a "PAID 10" rating device in its place. Since this change was not made for every letter brought in for mailing, it was felt that this particular usage from Austin qualified as a postmaster's provisional.

Since only "PAID 10" ratings have been recorded, it is thought that these provisionals were prepared after July 1, 1862 when the basic Confederate postage rate, per one-half ounce, advanced from five cents to ten cents, regardless of distance.

Over the years, a number of Austin provisionals in an adhesive format have surfaced. These were evidently prepared by handstamping small squares of paper with the previously described improvised device. Evidently, they were then made available to the public when a shortage of government adhesive postage stamps occurred. Several of these varieties have been submitted to the Philatelic Foundation for authentication. Figure 1 depicts one of these on a cover postmarked August 23, 1862.

Figure 1.
An Austin Provisional on cover, not tied.

Recently, another example was submitted for authentication. This was the first one recorded in which the adhesive stamp was tied to the cover by the postmark, thus solidifying its postmaster status.

This cover (Figure 2) bears the "PAID 10" adhesive on buff paper tied by the Austin, Texas postmark with indistinct date logos. However, the cover is docketed as received on September 25, 1862, thus falling within the time period of the cover as shown by Figure 1. The cover is addressed to H.M. Alford, Captain Fisher's Company, Garland's Regiment at Little Rock, Arkansas. It was sent by Alford's wife.

Taking into account the factors cited above, the Expert Committee was of the opinion that the stamp, with a faint vertical crease, was genuinely used on this cover as a postmaster's provisional usage.

Another cover of the Alford correspondence has recently come to light. It is from Alford to his wife in Austin (Figure 3). This cover shows that he was

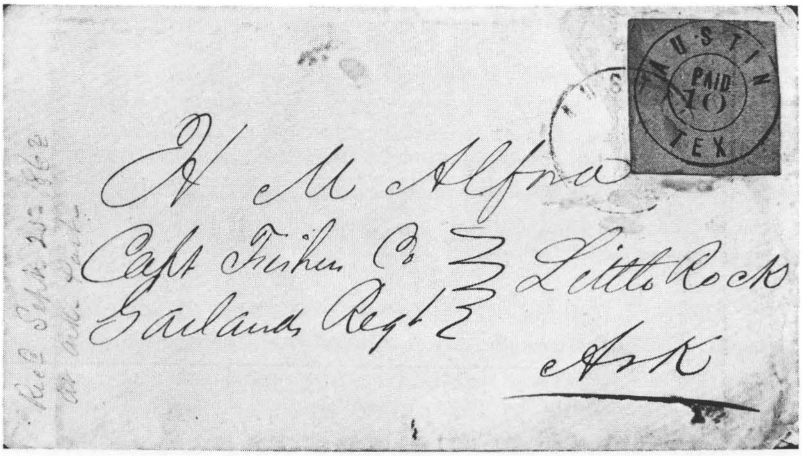


Figure 2.
Certificate 97 834. The Austin, Texas Provisional, tied to cover.

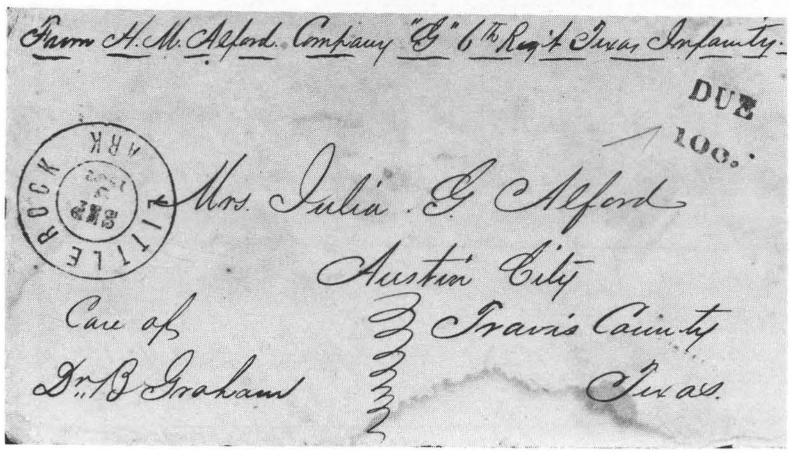


Figure 3.
A stampless cover from the Alford correspondence.

a soldier in Company G, 6th Regiment, Texas Infantry. It was sent from Little Rock, Arkansas on September 9, 1862 and bears the scarce small "DUE 10c." This is the soldier's rating marking which has only been recorded on mail from Texas regiments. Some students attribute this particular rating marking to a regimental mail clerk.

The further adventures of Private Alford could be determined by requesting his war service record from the U.S. National Archives. It can only be hoped that the present owner of the submitted cover will do just that.

Can The Experts Be Wrong?

The Confederate "Red Jack" on Cover

By Brian M. Green

An interesting Confederate cover bearing a horizontal strip of five of the two-cents red brown "Red Jack" stamp was submitted to The Philatelic Foundation for authentication.

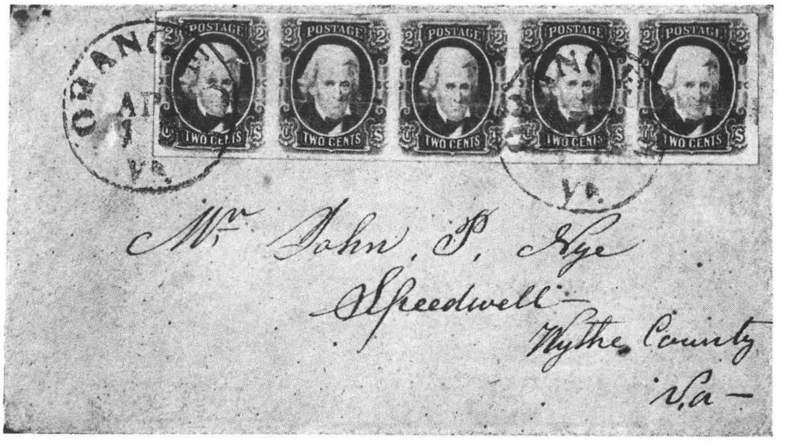


Figure 1.
Certificate 91 033.

Shown by Figure 1, this cover has two Orange C.H., Va. postmarks in orange ink canceling the strip. It is addressed to Mr. John P. Nye, Speedwell, Wythe County, Va. The Nye family is associated with the Emory, Virginia, postmaster's provisionals and several male members served in Virginia regiments in the Confederate Army.

Quite some time ago, another authentication service issued a certificate attesting to the genuineness of this cover. This certificate accompanied the cover upon its submission to The Philatelic Foundation.

A thorough analysis of this cover revealed that the stamps did not originate on this cover and the tying cancellations were fraudulent.

In retrospect, the stamps were genuine, though horizontally creased. Examination under ultraviolet light revealed no traces of any previous cancellations. The cover itself was genuine and formed part of the Nye family correspondence.

Orange Court House, Virginia, is a town located in Orange County. It is most associated with Mrs. James (''Dolley'') Madison (1768-1849) and her free-franked correspondence emanating from there. During the early years of the War (1861-62) Confederate covers used from there bore markings in an orange ink, one of the scarcer and more valuable postmark colors. Note the ''watery'' appearance of the cancellation on the ''Red Jack'' cover, when compared to a known genuine cancellation, in this case on a free-franked correspondence sent by a descendant of ''Dolley'' Madison, (Figure 2):

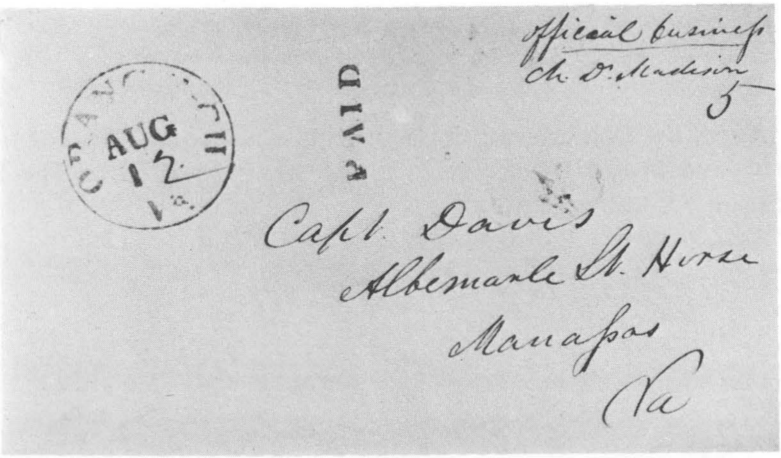


Figure 2.
Note the crispness of the ORANGE C.H., Va. postmark lettering.

Later uses (1863-65) show postal markings in black ink. Evidently, the postmaster ran out of orange ink and was unable to replenish his supply. Accordingly, he turned to using the normal black ink which was more readily available during wartime conditions.

The Confederate two-cents ''Red Jack'' stamps were engraved by Frederick Halpin and printed by the firm of Archer & Daly in Richmond, Virginia. They were issued to prepay drop letter and circular rates. Strips of five were used to prepay the regular ten-cents letter rate. The earliest known cancellation is April 21, 1863.

The date in the ''cancellations'' on this cover is ''APR 15'' which accordingly could only be either 1863 or 1864 since the earliest known usage, as mentioned above, is April 21, 1863, and the surrender of the Army of Northern Virginia by General Robert E. Lee took place on April 9, 1865.

Civilian covers used from Orange Court House during the 1863 and 1864 periods are only recorded in black ink. During these two years, Confederate troops were frequently camped in the areas and much military mail from the soldiers has been recorded bearing Orange Court House, Virginia, postal markings. All these military usages bear black ink postal markings. These markings consist of either the ''Due'' or targets of the Army of Northern Virginia field cancellation types.

An analysis of the orange ink utilized for the "cancellations" on this cover against the orange ink used on a genuine Orange Court House cover revealed many differences in composition and format.

The authentication committee was of the opinion that a defective (horizontally creased) strip of five of the two-cents "Red Jack" was "planted" on this cover and "postmarked" with fraudulent Orange Court House, Virginia, cancellations. It was felt that the cover had a previous stamp (probably pen-canceled or with an army target cancellation) or was delivered out of the mails. The strip was then added, covering any evidence of previous postal usage.

The final opinion rendered on the certificate was that they are genuine stamps, with horizontal creasing, which did not originate on this cover and the tying Orange C.H., Va. cancellations are fraudulent.

Since the issuance of this Philatelic Foundation Certificate, the other authentication service has come to the same conclusion as the Foundation.

A Rare Find Proves To Be Authentic

A "CHICAMAUGA" Field Cancellation Cover

By Brian M. Green

In the Fall of 1863, the Confederate Army of Tennessee created its own field cancellations to cancel soldiers' mail during its military movements.

Three types are recorded; a typeset "CHICAMAUGA" (known used from October 25 to November 14, 1863), a straightline "ARMY OF TENN" in three lines (known used from November of 1863 to April of 1864) and the "CHATTANOOGA, TEN." post office cancellation without a year date (known used from late September of 1863 to April of 1864). By far, the rarest of the three types is that of the "CHICAMAUGA" variety of which only a handful have been recorded.

Recently, a new "CHICAMAUGA" field usage cover came into philatelic hands and was submitted to the Philatelic Foundation for authentication.

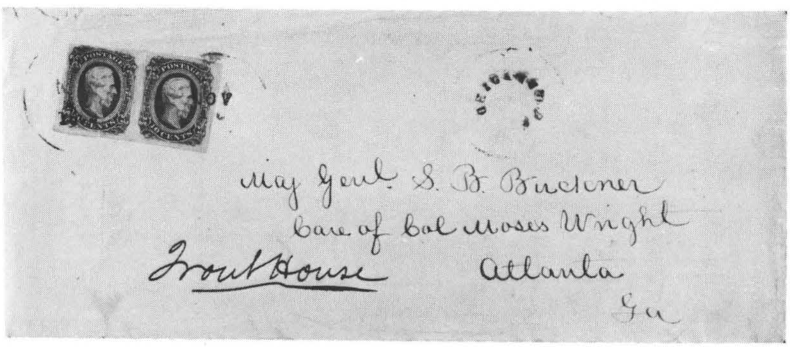


Figure 1.
Certificate 91 899

This particular cover (Figure 1) bears a horizontal pair of the ten cents Archer & Daly Die B stamps (Scott #12) with Nov. 13, 1863, cancellations and the "CHICAMAUGA" marking to the right of the stamps.

The cover is addressed to Major General Simon Bolivar Buckner in care of a Confederate field grade officer in Atlanta, Georgia. Buckner was born in Hart County, Kentucky on April 1, 1823. He graduated from West Point in 1844 and served during the War with Mexico. In 1855 he resigned from the Army and went into business in the Chicago area.

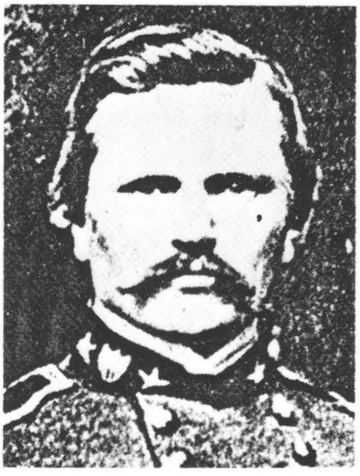


Figure 2.
Major General Buckner.

At the outbreak of the War Between the States, Buckner was adjutant general of Kentucky in command of the state guard. As such, he was charged with the impossible task of maintaining Kentucky's policy of neutrality in regards to the North and the South.

He declined a commission as a brigadier general in the Union Army in August of 1861. On September 14th, Buckner accepted a brigadier general's appointment in the Confederate Army. He was assigned to duty at Fort Donelson, Tennessee, but was left to surrender that fort (February 16, 1862) to Union forces under General Ulysses S. Grant. It was there that Grant earned his famous nickname "Unconditional Surrender" Grant.

Buckner was soon exchanged and led a division during General Braxton Bragg's invasion of Kentucky. During this military maneuver he participated in the Battle of Perryville October 6-8, 1862.

From December of 1862 until April of 1863 General Buckner assisted with the fortifying of Mobile, Alabama. From May until August of 1863 he commanded the Department of East Tennessee and directed a corps at the bloody Battle of "CHICAMAUGA" (September 19-20, 1863). Thereafter, Buckner served mostly in the Trans-Mississippi area where he was appointed a lieutenant general and chief of staff to General Edmund Kirby Smith on September 20, 1864.

After cessation of hostilities, Buckner lived in New Orleans for three years before returning to Kentucky to become the editor of the Louisville *Courier.* With the swing of political opinion in Kentucky back to Confederate leaders, Buckner was elected governor in 1887. During the National campaign of 1896, he was the vice presidential nominee of the "Gold Democrats".

Buckner died on his estate "Glen Lily" near Munfordville on January 8, 1914. He was in his ninety-first year and the last survivor of the three highest grades in the Confederate State Army. He was buried in the State Cemetery at Frankfurt, Kentucky.

General Buckner's son, also a general, was killed in action during World War II in The Pacific Theater of Operations.

The authentication committee was of the opinion that the cover was genuine in every respect and a certificate issued accordingly. The configuration and details of the cancellations and the ink composition matched reference copies that were made available to the Committee.

An Only Known Cover Gets a Certificate

A Bisected Usage From Florence, South Carolina Prison

By Brian M. Green

One of the rarest War Between the States prisoner-of-war usages was recently submitted to The Philatelic Foundation for authentication. Illustrated by Figure 1, this folded letter emanated from the Confederate prison located at Florence, South Carolina.

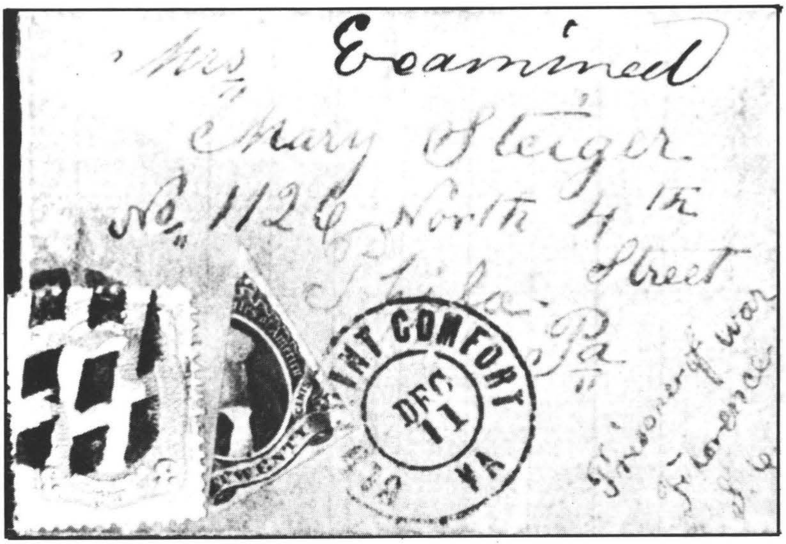


Figure 1.
Certificate 91 394

This prison, which was situated in Darlington County, consisted of a stockade covering some twenty-three acres (Figure 2). It was surrounded by a 16-foot-high fence. A small stream passed through the grounds. According to Earl Antrim's *Civil War Prisons and Their Covers* some 12,362 Federal prisoners were at Florence as of October 12, 1864, Of these, some 800 were listed as sick in the prison hospital.

According to Antrim's narration, sickness and starvation were almost as bad as that at the prison located in Andersonville, Georgia. Eventually, a

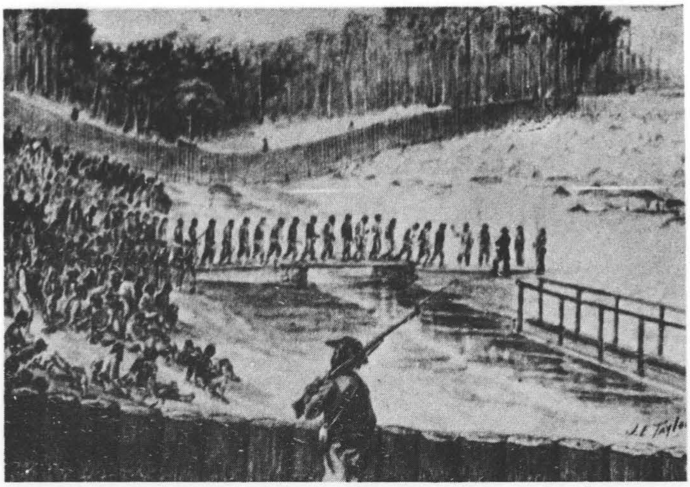


Figure 2.
Florence Stockade 1864-1865.

bakery was established and supplies from the U.S. Sanitary Commission were received for distribution to the prisoners.

The first prison commander, as of the Spring of 1864, was a Major Warley. He was succeeded by a Colonel Harrison and than late in 1864 by a Colonel Iverson. A Lieutenant Barrett served under Colonel Iverson and was referred to by a soldier as "the most brutal fool I ever met." Some 600 Union prisoners ("galvanized Confederates") joined the Confederate Army from the prison.

According to Antrim, one prisoner-of-war cover was recorded from Florence prison. The cover was used with a Confederate States twenty-cents green bisected stamp. This particular cover is the subject of this article.

The twenty-cent stamps were engraved on steel by Frederick Halpin, a skilled artisan from the American Bank Note Company in New York City, who had made his way south to Richmond, Virginia, for employment with the local firm of Archer & Daly. The stamp bears a portrait of George Washington and was printed in green ink on wove paper. It was issued imperforate with colorless gum. Full sheets consisted of two panes of 100 stamps each.

Sheets from the early printings bore the firm's imprint under each pane. This imprint was removed on later printings. The stamps were issued to prepay double the basic letter rate (10 cents) per one-half ounce and to serve as postage currency due to the lack of coinage circulating within the Confederate States.

An important postal usage of these stamps was that of providing bisects. This occurred when the stamps were cut in half (either diagonally or horizontally) to be used for the basic ten-cents letter rate. Since there usually were ample supplies of the less frequently used twenty-cents stamp on hand, postmasters sometimes resorted to bisecting these stamps when shortages of the ten-cents stamps occurred.

Evidently, just this situation occurred in Florence, South Carolina, in the Fall of 1864 when the postmaster there resorted to bisecting his stamps. When a Union soldier in the prison needed a Confederate stamp to prepay the ten-cents Confederate postage for one-half ounce (prisoners were basically restricted to one-page letters for which ten cents covered the postage), the Florence, South Carolina postmaster supplied him with a bisected twenty-cents stamp. This was put on the prisoner's censored letter for routing via Old Point Comfort, Virginia (Fortress Monroe) where a United States stamp (a three-cents 1861 issue) was applied for the Federal postage (three cents) to the letter's destination of Philadelphia. Since then, the original United States stamp either fell off or was taken off and another stamp substituted for the sake of appearance.

This folded letter is headed Florence, S.C. October 30, 1864, and was written by Charles Steiger, Co. F, 5th. Pa. Cavalry to his mother in Philadelphia. The prisoner is writing to inform his mother as to his being a prisoner-of-war and requesting a shipment of foodstuffs to supplement his prison diet.

Prisoner-of-war mail from the Confederacy often took a long time to reach the North and this letter was no exception. According to the Old Point Comfort, Virginia postmark, it cleared there on December 11 (1864) and was docketed as received by the addressee in Philadelphia on December 13th.

By checking the Union Army records at the National Archives in Washington, D.C., one may obtain a copy of the soldier prisoner's service record. This would reveal his combat record and place of capture. It also would detail his prison experience(s) and whether or not he died in prison or was exchanged. This can be a valuable tool in authenticating both Union and Confederate prisoner-of-war covers. The present owner of this particular folded letter is in the process of doing just that.

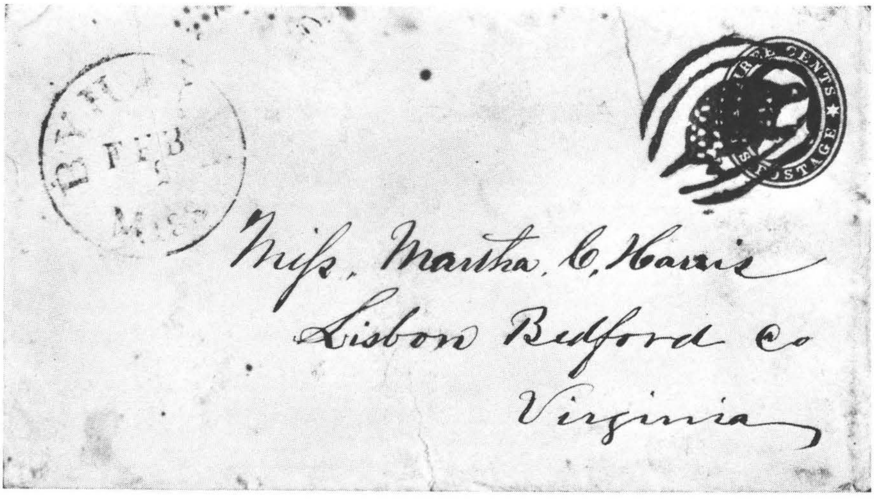
A thorough analysis of this folded letter by the Expert Committee determined that the bisected Confederate stamp originated on this folded letter and was tied on to it by the proper Old Point Comfort, Virginia postmark. The committee determined that the stamp was put on as a bisect (not as the normal stamp, overpaying the Confederate postage), with the original three-cents U.S. stamp partially overlapping it. This original U.S. stamp was no longer on this folded letter and had been replaced by another copy for cosmetic purposes.

The final opinion rendered on the certificate was, therefore, that the bisect was genuinely used on this prisoner-of-war letter via Old Point Comfort, Virginia, with the original stamp prepaying the U.S. postage missing and a replacement copy added.

What's This?

A Byhalia Fancy Cancellation

By Henry W. Houser



Certificate 86 752.

Based on recorded and known cancels, this fancy cancellation is an unknown. Its possibility could be any of the following: Turtle; Porcupine; Armadillo; Ant Eater; Beaver.

The circular Byhalia cancel is rather interesting as to the dating of the letter. The Republic of Mississippi seceded January 9, 1861 and was admitted to the Confederacy on February 4, 1861. The letter was written on February 3, 1861 and was postmarked with an inverted "5" Feb. 1861. The letter contents are only about the prospects of cotton farming and the use of slave labor.

One's mind can go in all directions because stamps were not always canceled by the postmaster. Did someone try their hand in making a fancy cancel along the delivery route? Did someone in the recipient's family decide to decorate the cover with a specie that was common to them during the time of delivery?

Byhalia was an extremely small post office, having an estimated daily volume of about 10 letters a day during the year 1861.

The thought here is that the circular postmark alone of Byhalia, Miss. is a rare marking, but the drawn fancy unknown cancellation on this cover raises a question of authenticity. For this reason, although the Expert Committee expressed the opinion that the Byhalia, Miss. marking was genuine, they declined to express an opinion on the "turtle" cancellation.

Chapter 4

United States Possessions
Foreign Offices
Overseas Usages

U.S. Stamps for Twice the Price — Why?

The "Shanghai China" Overprint

By Henry Stollnitz

Certificate 87 671

Let us start by stating that the illustrated block of fifty-cent stamps overprinted "Shanghai China $1" (Scott K15) is genuine in all respects, including the double-oval registry cancelation. The overprints are completely genuine, and the cancel is the genuine Shanghai Oval Registry Cancel.

But even the simplest expertizing problem can open the door to some fascinating postal history. Why should a regular U.S. 50-cent stamp be overprinted "Shanghai"? And even more puzzling, why should it be overprinted "$1.00"? And canceled "U.S. Postal Agency, Shanghai"? The answers come from history.

By 1865 the volume of trade between China and the U.S. prompted merchants (and missionaries) to demand a rapid, regularly scheduled and inexpensive mail service to replace the expensive and unreliable foreign mails on which they had been dependent. In response, Congress ordered a monthly transPacific steamship mail service. And in 1867 the U.S. Consul General in Shanghai was appointed Postal Agent and established his post office in the Consulate.

In 1869 the first transcontinental rail route in the U.S., among other revolutionary changes, cut more than a month from Shanghai-New York mails. Between them, the U.S. transPacific steamship and the U.S. transcontinental train made the U.S. Consul General's Postal Agency the most popular mail service of foreigners in Shanghai, making the mail volume by far the greatest of any of the foreign offices. (China itself had no foreign mail service until 1914.)

In 1875, the Universal Postal Union rate of 5¢ per ½ oz. replaced the U.S. foreign rate of 10¢. In 1903, U.S. domestic postal rates were extended to Shanghai. By 1907, the Postal Agency had outgrown the capacity of the Consulate. It was transferred to the Post Office Department and John Darrah was appointed Postal Agent. He had been a Consulate guard, a vigorous man of strong opinions and fiercely patriotic.

All of the other foreign post offices in China used stamps that indicated China as their source. Darrah felt that the United States was losing face by not doing the same. Twice he petitioned the Postmaster General in Washington for distinctive stamps, but got no reply. Finally in 1913 he took the bull by the horns, and sold sheets of each U.S. stamp in his stock to a group of cronies, who took them to the office of the French newspaper, where they were overprinted "Shanghai China." Word of these unauthorized overprints reached Washington, resulting in a prompt rebuke to Mr. Darrah and stern orders never to sell his overprints in the Agency.

It was not until two years after Darrah had been succeeded by E.H. Everett as Postal Agent that the Postmaster General in 1919 reversed his decision and Shanghai overprints were officially issued. However, the reason this time was quite different. The standard currency in China was based on the Maria Teresa silver dollar whose face value was exactly half that of the U.S. dollar. Customers of the Postal Agency invariably were supplied with Chinese coinage but rarely with U.S. money. As U.S. stamps were sold only for U.S. money, they were compelled to go first to a bank or a money changer before they could mail a letter.

By continuing to stock regular unoverprinted U.S. stamps for those with U.S. coins, and also providing the same stamps overprinted at twice face value for those with Chinese money, it looked like all problems were solved. Not so. Just as today there is fluctuation in the value of the dollar in relation to other currencies, it happened between the value of U.S. and Chinese currency. To protect itself against loss and to discourage any attempt at speculating in U.S. stamps, the Post Office Department laid down a simple rule: Any time the Chinese dollar sank below the level of one half the value of the U.S. dollar, the overprinted stamps were to be withdrawn from sale. This actually was done from October 1920 to October 1921. The overprints were always available for U.S. currency in Shanghai, but they were not sold in post offices in the U.S. However, when the Philatelic Agency was opened in Washington in 1922, in order to provide for collectors a small second printing was made, distinguishable by slight differences in shade and five-digit plate numbers instead of four.

The high-value overprints were used mainly for parcel post. Valuable samples of silks and other merchandise were also frequently registered. The illustrated block was probably used for that purpose. It happens to be the most difficult stamp of all the overprint denominations, all of which, incidentally, have a higher value used than unused.

The Washington Conference of 1922 determined that all extra-territorial rights in China should be terminated by the end of the year. The U.S. Postal Agency in Shanghai was closed (and all U.S. stamps withdrawn from sale) at midnight on December 31, 1922.

First Days: The Emphasis is on *USAGE*

A Shanghai Overprint First Day Cover

By Henry Stollnitz

In the early days of stamp collecting, knowledgeable philatelic scholars set store by "earliest use" postmarks and carefully recorded them. That was almost the only way they could document the period of issue and use of stamps. At least it gave them a means of verifying the often ambiguous official records. The above is still true today, but it is not the only reason that the earliest usages are prized. Something about "first day of use" has an independent attraction for collectors and therefore enhances the value of stamps or covers bearing such handstamps.

Gradually, for most issues, the records became clearer and the dates were filled in. As an outgrowth of the legitimate original scholarship and value, a new phenomenon arose in collecting. The commercially produced philatelic "First Day Cover" as developed by a few astute merchandisers is a standardized envelope usually enhanced by a printed "cachet" and prepared in quantity in advance of the announced day of issuance. The cost was low. The price was reasonable. The cachet explaining the reason for the stamps was educational. The prestigious old "first day" title still appealed to some adult collectors, while the other features had strong attraction for juvenile ones. Thousands were sold and still are. No knowledgeable collector would confuse these products with genuine postally-used covers which happened to go through the mail on the first day of issuance of a stamp and bore the authentic postmark.

Such a genuine postally-used cover is illustrated below. But it has a number of special features that make it particularly interesting:

1. It is a registered cover bearing the proper Shanghai oval registry mark tying the stamp to the envelope. No hanky panky!
2. The stamp is a basic 12¢ U.S. stamp of the time (correct 2¢ postage plus 10¢ registry fee) but overprinted 24¢ for use in Shanghai, China. (See the other Shanghai item in this volume.) Such stamps postally used on cover, while not rare, are not common.
3. Finally, we come to the date. July 1, 1919, is unmistakably imprinted on the back of the envelope by the registry dater (Figure 2).

Based on these facts, the item is determined to be a genuine cover. But,

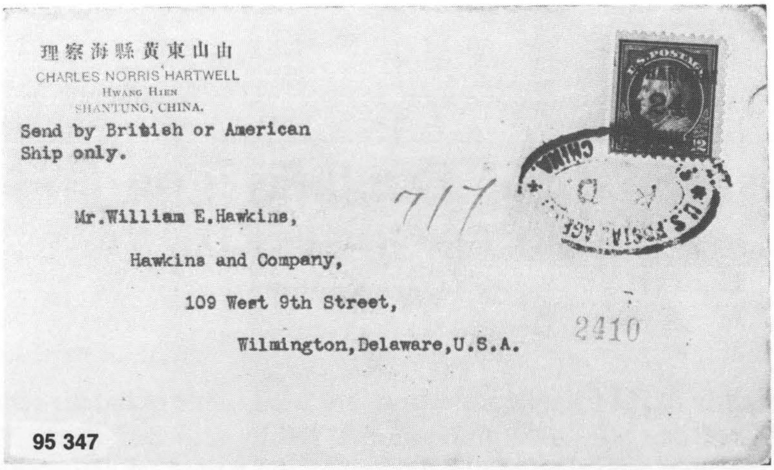


Figure 1.
Certificate 95 347.

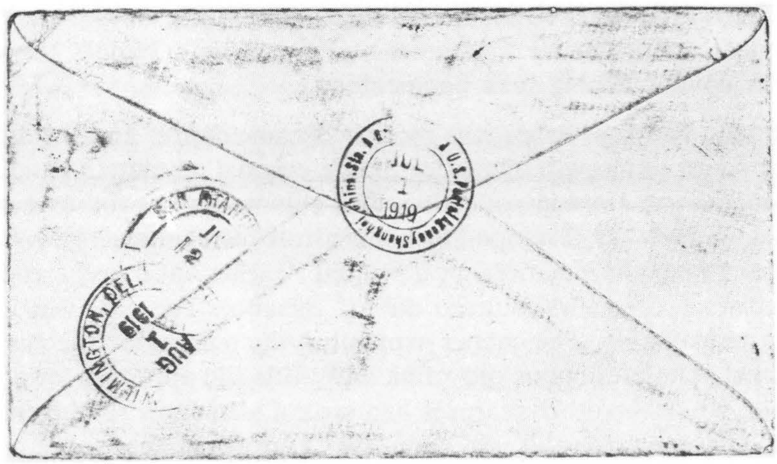


Figure 2.
Note the July 1, 1919 registry date (center).

you say, that is not the first day of issue. Correct. Then why is this a first day cover?

The Bureau of Engraving and Printing ''issued'' complete sets of overprinted Shanghai stamps to the Post Office Department on May 24, 1919. (They were not made available to post offices in the U.S.) However, it took until June 30, 1919 for the shipment of the issue to reach the U.S. Postal Agency in Shanghai. Promptly the next morning, July 1, the new stamp went on sale in the Agency. This cover was among the relatively few overprinted stamps affixed to an envelope and mailed on that day. It is, therefore, a rare genuine first day cover.

A Mixed Franking Passes The Tests

Combination Usage Of Hawaiian and U.S. Stamps

By Victor B. Krievins

Figure 1.
Certificate 109 340

The mixed franking system with stamps of the United States and of Hawaii began sometime during the middle of 1854. Mixed franking developed as a result of discrepancies which arose in the Post Office accounts which were kept for mail traveling beween Honolulu and San Francisco.

The cover illustrated shows a nice mixed franking using the Hawaii 5¢ 1857 issue on thin white paper (Scott #8) and the U.S. 12¢ 1851 issue. The 5¢ Hawaii stamp prepaid the postage outside of the Hawaiian Islands. United States postage stamps were available for purchase in Honolulu as a result of the efforts of Henry M. Whitney, First Postmaster of Honolulu. The U.S. 12¢ paid the 2¢ Fee to San Francisco as well as the 10¢ rate for a letter traveling a distance greater than 3,000 miles.

The cover is genuine in all respects for several reasons. To begin with, the stamps are printed with the proper ink and on the proper paper. The envelope itself is of the type that was available during the 1850's and 1860's, as are both the Honolulu and San Francisco postmarks.

As previously stated, there was in fact, a 5¢ + 12¢ postage rate which is indicated as having been prepaid by the affixed postage stamps.

Having this evidence, the next step in determining authenticity of this cover is to verify that both stamps did originate on it. The U.S. 12¢ 1851's being properly tied by the San Francisco 1861 postmark confirms that that stamp did originate on this cover.

The Hawaii 5¢ stamp presents a small problem as it is uncanceled. This appears to be the case with most of the 5¢ stamps which have been found on cover. That this stamp did originate on this cover is confirmed by the fact that it is not "heavily" affixed to the cover, and that examination of the cover under ultraviolet light confirms the "outline" that the stamp has created after being affixed for over 120 years.

The cover, having conformed to the above-mentioned criteria, is therefore genuine in all respects, as stated in Foundation Certificate 109 340.

The Enigma Of The Hawaiian Numerals

By Hans Stoltz

The Hawaiian Numerals enjoy a position in philately that is in many ways unique. They came from a land whose name and history evoked romantic notions, a far-away exotic land. A land where David Kalakaua, the Postmaster General when these stamps were in use, later became David Kalakaua, King of Hawaii.

Certificate 87 710

The Numerals were never intended as a regular issue. When in 1859 King Kamehameha approved the inauguration of inter-island postage, the government printing contractor had less than two months to provide the stamps. They were printed by a local newspaper, and the official post office notice speaks of "temporary inter-island postage stamps". As it turned out the stamps were not all that temporary. During the next six years the incredible amount of twenty-four more printings was ordered. The reasons varied. Sometimes the quantity printed proved insufficient; at times a different denomination was needed; at other times an order of engraved stamps had not arrived on time; once, in July 1861 because the Honolulu post office had been burglarized; and, believe it or not, once to satisfy European collectors! Each time the printing form, which never was totally dismantled to return the type to the printer's case (as behooves an orderly printing office), had to be prepared anew.

The supply was small. Post office clerk William Irwin wrote in 1864 to the famous Belgian philatelist J.B. Moens, "The 2 cents black, of which you will find several enclosed herewith, are the only ones I have been able to get, and that was difficult enough". In an 1865 letter Irwin enclosed 140 copies of the new 5-cent stamp which had just been issued. At that time this was probably sufficient to satisfy the demand on the European continent. But when the stamps of Hawaii attained a high degree of popularity in the 1880's, demand outstripped supply. In those early days of philately the solution to a shortage was simple. Production of imitations and forgeries, from ludicrously crude space fillers to deceptively clever facsimiles, geared up to fill the need.

All Hawaiian stamps were counterfeited, from the legendary Missionaries to the then current pictorials. Among them the Numerals received special attention, because they offered no particular difficulty to the forgers. The original stamps had been printed from typeset plates. The design was simplicity itself and could easily be assembled out of readily available materials that could be found in almost any printer's case.

Not only do the genuine stamps show small differences in the design in each position in a setting, but later printings, as well as the stamps of all other values, have differences of their own. The more carefully executed typeset forgery easily slipped in as just another position in some plate. To ascertain authenticity was no mean feat.

The solution of course would be to plate the Numerals. However the vicissitudes of this task proved to be monumental. The inherent enigmas posed seemingly unanswerable questions. How many stamps were in a sheet? Some values were known in tête-bêche pairs. What was the layout of the sheet? What was the size of the plate? Even more disturbing was the discovery that occasionally a battered rule or a nicked letter that showed in one position on a particular stamp could be found in a different place on another stamp. Clearly the typeset plates had at times been taken apart and reassembled. How many printings might there have been?

Frank Brown commented in 1901, "It presents a hopeless tangle — a confused mass of interchangeable parts — that no sane man who is familiar with the printer's trade and the printer's tricks would attempt to unravel." Fortunately, sanity has never been the philatelist's primary concern. The quest to decipher this cryptographer's nightmare has enthralled some of the greatest philatelists for over a century.

Consider for a moment the problems that the early researchers in the late nineteenth century had to face. In those days, multiples were not much in demand. Incredible as it may seem today, collectors then wanted only singles. Just as it was customary to soak stamps off the cover, multiples were routinely cut into singles. Only a small number survived in pairs or multiples, and most of these had gone to collectors, such as Ferrari, who kept their possessions a jealously guarded secret. Add to this the perplexity brought about by the variety of papers — thin, medium, thick, wove, laid — and by the colors of the papers — blue, bluish white, blue gray, gray blue, greenish blue, grayish and white.

Another hurdle to overcome was the bewilderment caused by the production of re-issues, reprints and reproductions indulged in by the Hawaiian government. In an era when stamp collectors were judged mildly insane by sterner governments, the Fantasy Islands had been very obliging and accomodated almost any reasonable request. They went so far as to sell cancelled-to-order stamps, including the $1.00 value at one cent apiece. And then there was that confusing jumble of forgeries and bogus copies.

The general befuddlement researchers found themselves in should not be underestimated. An hilarious episode may illustrate the extent of it. The 5-cent stamp, Scott #22, has the incorrect inscription INTERISLAND. Collin and Calman denounced it as bogus, apparently convincingly enough for it to be dropped from the Scott catalogue for a number of years until, in 1895, John Luff was able to prove that this stamp was indeed issued for postal use. The born again #22 was reinstated. Other authorities had other ideas. As late as 1895, Mekeel's Postage Stamp Album of the World had the Numerals identified as postage dues. Remnants of confusion are still with us today. The numbers in all standard catalogues, Scott as well as others, do not follow the proper chronological order. For example, Scott #16 was issued four years earlier than #15!

The size of the sheet remained for a long time uncertain. A letter dated July 5, 1859 to the Rev. E. Bond, postmaster at Kohala, reads, ". . . I send you a small supply of stamps, 20 sheets of 25 each to commence with". Another letter to B. Pittman, postmaster at Hilo, dated July 29, 1859 states, ". . . with 50 sheets of 2-cent stamps of 25 to each sheet. . .". Moens in Brussels, who handled most of the Numerals coming to Europe as new issues, confirms receiving them in sheets of 25 or in part sheets. The existence of vertical blocks of ten (2x5) also seems to support the assumption of a 25-subject sheet.

It would have been nice and comfortable to conclude on the basis of this evidence that the sheet contained 25 stamps, five rows of five stamps each, if it were not for one irritating circumstance: the existence of a horizontal block of twelve (6x2). This block proves that the printed sheet must have been larger than 25. It is nowadays accepted that the sheet as it came from the printer contained 50 stamps, and was cut in two halves or two parts before shipping the stamps to the post offices. No certainty will ever exist. The paper was bought at a local stationery store, and there is no proof that the size of the paper remained the same during that six-year period.

Another quandary was the size of the plate. Moens and Hanciau, who had made detailed descriptions of the Numerals and published their observations, had suggested a printing plate of ten subjects. This was immediately challenged because several values exist in more than ten varieties, each one typographically different from any other. However, the theory of a printing plate of ten subjects proved to be indeed correct. The Numerals were printed on a Ruggles Card Press. This was a small press which could accomodate a form of approximately 4 by 7 inches. After the first impression the sheet of paper was moved for the next one or two impressions, then turned around for the other impressions. A printing plate of ten subjects, printed five times on the sheet in this manner accounts for the existence of téte-béche pairs.

The large number of varieties which had bothered some researchers is due to the procedure by which the Numerals were printed. After the first printing order of 2-cent stamps was finished, the type form was unlocked. This left the type matter loose enough to make the necessary substitutions to prepare the plate for the printing of the 1-cent stamp. This operation caused shifting of type matter. All other parts remained in the same location but slight changes in their relative positions had occurred. Subsequent printings, many of them repeat orders, were dealt with in much the same way. Even when subjects were not relocated nor broken parts replaced, each new press run would still show shifts of the type matter and thus new varieties.

Early endeavors at plating were severely hampered. The customary cornerstones of plating, pairs and blocks, so critically important in conventional plating, this time led many students astray. With the lack of precise alignment, and the spacings between stamps varying from ½ mm to 8½ mm, there was no way of knowing whether a horizontal pair was a normal pair or a gutter pair. The Numerals were an enigma. Clearly they would not give up their secrets all that easily.

Almost a century has gone by since then. With the dispersal of large collections, such as Ferrari's, and the advent of photography, came access to more material. Whereas Moens and Hanciau had surmised 6 settings, Collin and Calman considered 11 plates. Crocker, in 1909, concluded 19 plates had been used. In 1968 Westerberg published his work in which he identified 25 plates. The plating of the Numerals has now so far advanced that it has become an invaluable tool in expertizing.

The 2-cent stamp pictured here was submitted to the Philatelic Foundation for an opinion. The stamp is a beautiful example of shifted type matter. This is strikingly evident in the corners where the border rules meet. Also the "I" of "Inter" is out of alignment. Such characteristrics are of critical importance in plating. Many other plating marks such as the bent heavy rule at top or the sloping hair line rule under Uku Leta are present. But by far the most interesting feature of this particular stamp is the large numeral 2. Its damaged back, interrupting the smooth curvature of the design, gave it the name Flatback.

This battered large numeral had a splendid career, participating in all sixteen printings of the 2-cent denominations. In the first printing of Scott #13, the one that Postmaster General Jackson referred to as "small supply to commence with", Flatback is located in position 1. After the order of 1-cent stamps, Scott #12, was finished, more 2-cent stamps were needed. In the second and third printings of Scott #13 we find it in position 3. It stayed there for Scott #14 and #16. But for #17 and #18 it had moved to position 10, where it still was when #20 was printed. In the printings of #24 and #26 we find it in position 6. The stamp plates as position 10 in Plate 5C, Scott #20.

Further tests were made to ascertain printing process, ink, and paper. All design characteristics were matched against the extensive reference material at the Philatelic Foundation, and the stamp received certificate 87 710.

The printing of this 2-cent stamp has an interesting history. Scott #20 was made in only one press run, Plate 5C. During 1864 the need for additional 1-cent stamps had arisen. The last printing, a year earlier, had been the 2-cent #17. The form had remained with the type matter still arranged in this setting. Before changing the setting to print the needed 1-cent stamp, it was decided to print first some more 2-cent stamps from the available form. Plate 5C, the last printing in the fifth setting, was ordered to satisfy the demand of European collectors. There had ceased to be a postal need for more 2-cent Numerals as a supply of the engraved 2 cent vermilion, Scott #31, had already arrived from the United States.

How To Earn A Negative Opinion
A Philippines and United States Combination Cover to Spain

By Peter A. Robertson

Certificate 74 236

The item illustrated above would appear to be an extremely rare cover which originated in the Philippines and is addressed to Spain. It was sent from Manila on September 21, 1862, as shown by the postmark. The Expert Committee of the Philatelic Foundation was called on to express an opinion on this usage, no easy task as this is a unique item. Furthermore, the routing does not make sense, which only added to the problem.

At the right, the manuscript notation appears, "Via America". There was no such route in this time period. Mail from the Philippines would have gone via a Spanish possession, usually across Panama. There was no route which went via New York, as indicated by the "STEAMSHIP 10" in circle tying the U.S. stamp. (It should be noted that the only postmarks on this cover appear on the front of it.)

The Spanish stamp here is one of four values issued by Spain in 1855 for use in her "Antilles" possessions, these being, Cuba, Puerto Rico, the Dominican Republic and the Philippines. However, only the two high values, the 1 real and 2 reales, found their way to the Philippines as there was no need for the other values there. While late, this is still the proper time period for this usage. The rate is correct also — 2 reales to Spain.

The stamp, however, is cut strangely. This appears as a double bisect of this stamp. Bisecting, that is cutting a stamp to use it for one-half of its printed value, was a common occurance in the Spanish Postal System. A double bisect is far scarcer, but still found. We do not, however, record one used this early. It must be pointed out that, although the stamp has been removed and is hinged back to this cover, there is an oval grid cancellation on the stamp and cover. Additionally, this grid, called a "parilla", lines up across the stamp and cover which would indicate that this was the stamp which originated here. The use of the U.S. stamp is far more difficult to explain.

The perforated three-cent stamp was first issued in 1857 and was devalued more than a year before its usage on this cover. The rate of 3¢ would be correct, though, for a routing of this cover through New York as indicated by the "STEAMSHIP 10" marking. This marking is similar to one illustrated by Tracy Simpson in his *U.S. POSTAL MARKINGS 1851-61,* and he has designated it as a type 7. A close study shows problems. Why send this cover so far out of its way? More direct and faster routes were available, so a New York routing makes no sense. The "STEAMSHIP 10" presented a problem too.

While similar to Simpson's type 7, there was enough difference to make this an entirely new marking. Furthermore, the ink of this strike is very grayish and streaky. A number of covers with this common marking were compared with the "patient". None even had a remote similarity to it. Most obvious was the fact that the numerals are too thin and too tall. It should also be noted that there is a faint manuscript cancellation on the 3¢ stamp.

Taking all of these facts into account, plus the fact that the cover has been extensively improved, the Expert Committee of the Philatelic Foundation decided that the United States stamp here did not originate and that the tying marking had been fraudulently drawn in.

The Criteria for "R F" Covers

Two "R F" Overprints On Cover

By Henry Stollnitz

As is the case in most major stamp-issuing countries, the stamps of the U.S. sometimes occur with foreign cancellations, that is, "used abroad." A recent study of U.S. stamps bearing foreign cancels showed twenty different reasons to account for such usages. One of the less frequently encountered of the twenty categories is the granting of use of U.S. stamps to allies in distress. The Certificates 87 213 and 92 690 deal with items in this group.

Essential to authenticating stamps marked "R F" is a knowledge of their creation and use.

In 1944 a few observant U.S. collectors noticed incoming airmail covers with six cent airmail stamps handstamped "R F". The philatelic press gave no light. When one persistent collector pursued the matter with the Post Office Department they could provide no explanation, claiming official records contained no information of such usage. All the stamps were on letters from French ships or naval bases. But why the U.S. airmail stamps? Why the 6¢ rate? Where did French sailors get them? What was the significance of the "R F"? And why did the U.S.P.O. deny knowledge of the operation yet deliver the mail without postmarking it?

By 1945, unused samples of "R F" overprinted stamps in singles, blocks and booklet panes appeared in advertisements and were offered by some stamp dealers. These were followed shortly by covers simulating some of the early examples, but uniform in stationery, dates, and markings and missing some key characteristics of the genuine.

The mystery of the "R F" stamps and their use was gradually solved as more material appeared and researchers dug for facts. Finally in 1958 Henry Goodkind, the editor of *Aero Philatelist Annals* and of the *Collectors Club Philatelist* assembled all known information and examples of stamps and covers and published a booklet, "United States R F Overprints." His conclusions remain unchallenged:

When the French fleet was in Toulon and the Vichy government took over after French capitulation to the Nazis, the French officers, fearful that the government would turn over their ships to the Germans, took them to

Casablanca. In a brush with the British fleet, many of the French vessels were damaged. The British offered to repair the damage, but their shipyards had no available capacity, so the U.S. Navy undertook to rebuild the French vessels. The ships made it to the Brooklyn and Philadelphia navy yards in late 1943.

While the repairs were being made, hundreds of French sailors were given shore leave in the U.S. They joyfully scattered to visit relatives, friends, and acquaintances. When the call came to rejoin their ships, three months later, many had formed close associations that they wished to preserve.

With no pay from Vichy and minimal supplies from the Allies, they rejoined the Mediterranean fleet. They were eager to write to their American friends, but how? They had the same free surface mail privileges as our forces, but that took many weeks and was very uncertain. For airmail our forces paid the domestic rate of 6¢.

In the Spring of 1944 the French Navy participated in the Allied invasion of North Africa. Hence when the French appealed for help in writing to their American friends, it was to the American Commander. Without consulting or advising the United States Post Office Department, he agreed on these terms:

1. Mail must be censored by the French.
2. A 6¢ airmail stamp must be imprinted "R F" at time of mailing.
3. The mail must be canceled by "Poste Navale" date stamp.
4. The signature and rating of the sender must be on the envelope. The "R F" handstamp could be made locally or on shipboard but was essential to identify the mail as French.
5. The French mail would be carried by returning U.S. cargo planes only after all U.S. forces mail was loaded.
6. The 6¢ airmail stamps would be furnished by the U.S. Commander.

Goodkind concluded from the above that all unused "R F" overprints were fake. Also a cover which does not have the required criteria is also probably fake. The source of the mail was individual ships and not North African towns as was originally listed by Scott.

The many types of "R F" overprints resulted from the improvisation involved in their production on each ship. One crude type is supposed to have been carved from a dry potato.

Early covers addressed to the U.S., properly overprinted and bearing the name, rating, and ship of the sender, correctly censored and canceled within the correct time span are usually genuine. Addressed to Americans known to have entertained French sailors, the presumption is even greater.

The opinion of the Expert Committee is that the "R F" Scott type CM 4 on Certificate 87 213 (Figure 1) and CM 6 on Certificate 92 690 (Figure 2) are both genuine. Both covers met all the criteria required for such an opinion, as outlined above.

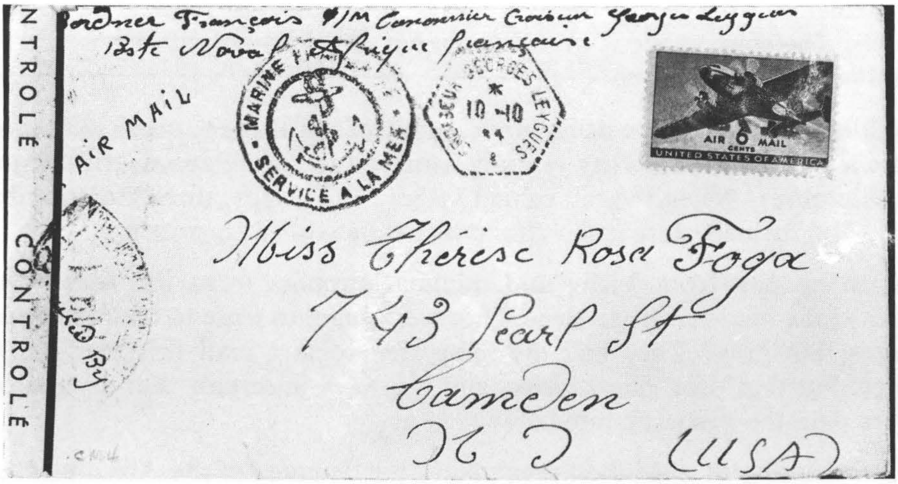


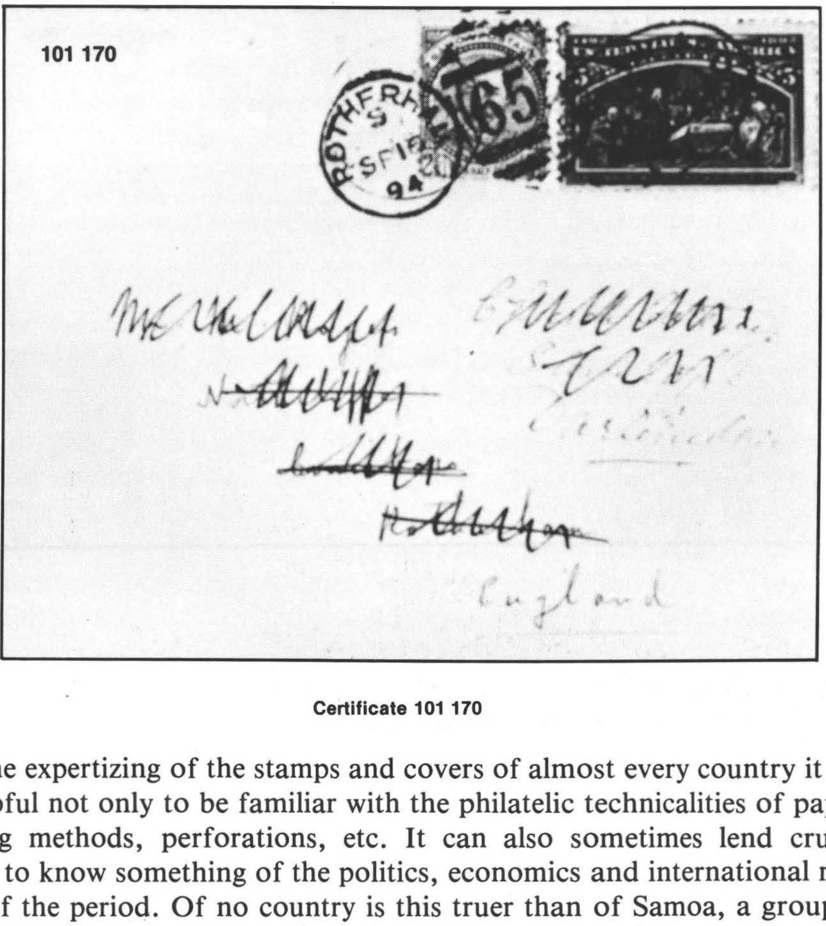
Figure 1.
Certificate 87 213

Figure 2.
Certificate 92 690

South Sea Kingdom and U.S. Stamps Correctly Used on One Cover

Samoa 14a, U.S. 234 on Cover to England

By Henry Stollnitz



Certificate 101 170

In the expertizing of the stamps and covers of almost every country it can be helpful not only to be familiar with the philatelic technicalities of paper, printing methods, perforations, etc. It can also sometimes lend crucial insight to know something of the politics, economics and international relations of the period. Of no country is this truer than of Samoa, a group of islands east of Fiji and midway between Honolulu and Sydney, Australia.

Anthropologists believe that Polynesians reached Samoa about 1000 B.C. A bold, seafaring, warlike people, they continued in the next 1500 years or so to spread over the Pacific Islands, keeping Samoa as their home base. By the 19th century, U.S. missionaries, planters and merchants arrived in Samoa, settling chiefly in the area of Pago Pago harbor. The British settlers of about the same period chose Apia as their area. Soon after came the Germans, energized by their imperial ambitions.

At that time, Samoa was a kingdom. Samoans did not like the Germans, so on January 17, 1878, the Samoans signed a treaty ceding Pago Pago to the U.S. as a naval base. Both parties aimed at limiting German influence in Samoa. Tension increased, and in June, 1887, representatives of Britain, Germany and the United States met in Washington to discuss control of Samoa. The British, having come to an agreement before the meeting, supported German claims to the right of a mandate over the islands. The meeting closed without any decision.

Germany then deported the Samoan ruler and installed a German-influenced government, which the next year discriminated against British and U.S. commerce. By the end of 1888 all three nations had warships in Apia Harbor. By 1889 these ships were poised for action. Instead, a sudden hurricane wrecked all the vessels, averting a naval battle.

Another conference of the three powers was hastily convened in Berlin, and on June 14 a treaty was signed guaranteeing Samoan independence under the protection of all three nations. Another treaty in December, 1889 divided Samoa between Germany and the U.S. after Britain withdrew its claims in exchange for German territory in other Pacific areas and in West Africa. The U.S. part of Samoa (76 square miles) was governed by the navy and became an important naval base.

In the meantime, the ousted king fought to regain his throne; the other claimant fought just as hard to keep it; and the ancient Samoan custom of settling such arguments with war clubs was causing havoc among all factions of the population. The disturbance was so bothersome that in 1900 Germany and the U.S. formally annexed their respective portions of Samoa and established stable governments.

The stamps of the kingdom of Samoa (1877-1900) include sets of four designs, each in several values. In sequence, they are a lithographed design inscribed "EXPRESS", "Palm Trees", King Malietoa Laupepa, and a flag design. Numerous surcharges change the denominations of some of the above stamps. Finally a "Provisional Govt" overprint was applied in 1899.

From 1900 to date, regular U.S. issues have been used in the U.S. area. From 1900 to 1915 the Germans had special stamps for their part of Samoa. At the start of World War I, New Zealand forces occupied the German portion and were granted a mandate known as Western Samoa, for which they issued stamps.

The Kingdom of Samoa was never a member of the Universal Postal Union. That meant that its stamps had only local validity and were not recognized by U.P.U. members as paying postage outside Samoa. However, there was a prescribed solution for this problem. If someone in Samoa wished to write to a foreign correspondent, all he had to do was to affix a stamp of a U.P.U. member in the proper U.P.U. international rate (5¢ per ½ oz.) in addition to any stamps required by the Samoan post office, and mail the letter. To get the foreign stamp, he would have to go to the consulate of either Germany or the United States, where such stamps could be purchased. The custom was for the Samoan post office to cancel the Samoan stamps, leaving the foreign stamp to be canceled at the first U.P.U. post office which the letter reached. But if the Samoans should happen to cancel the foreign stamp it was nevertheless accepted.

The cover illustrated is a beautiful example of this usage. Mailed in the period of the Kingdom, 1894, with a Samoan stamp (14a, perf. 12½) and with the required 5¢ U.P.U. member's stamp (the 5¢ Columbian), it went from Apia to San Francisco. There the 5¢ stamp was canceled and the letter went on its way to Rotherham, England (16 Sept 1894) and was forwarded to its destination in Darlington, England. The unusual use of a Columbian stamp and the San Francisco cancel in conjunction with the English numeral cancel applied in Rotherham, plus the very faint Apia, caused the experts a few momentary questions, but the cover is genuine. The cancels, which tie both the Samoa and the U.S. stamps to the cover, were verified as genuine by comparing them to other known genuine examples in the reference collection that was made available to the Committee.

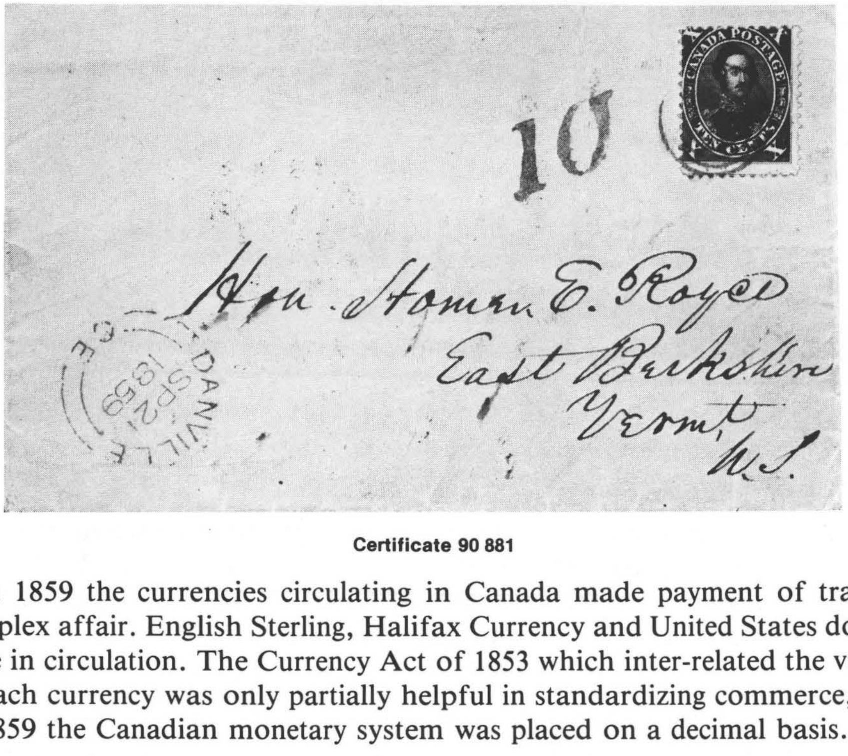
Chapter 5

British Commonwealth
General Foreign

A Shade of a Difference Makes a Major Difference

The Canada 1859 10-Cent Black Brown

By Timothy A. Holmes



Certificate 90 881

In 1859 the currencies circulating in Canada made payment of trade a complex affair. English Sterling, Halifax Currency and United States dollars were in circulation. The Currency Act of 1853 which inter-related the values of each currency was only partially helpful in standardizing commerce, and in 1859 the Canadian monetary system was placed on a decimal basis.

A series of stamps was prepared to serve the new system. The Post Office Report for 1859 was to record:

> ". . . Decimal stamps of the value of 1 cent, 5 cents, and 10 cents for ordinary correspondence, and of 12½ cents for Canadian, and of 17 cents for British Packet Postage Rates were obtained in readiness for the commencement of the Decimal Postage Law in July, 1859, and have from that date been issued in lieu of the stamps previously in use."

Letters to the United States required prepayment of 10 cents.

The American Bank Note Company received the order for the production of the new stamps. Winthrop Boggs concludes that the transfer rolls for the new stamps (with the exception of the 12½ cent) were prepared from the dies of the pence issues which preceded them, in combination with new reliefs to lay down the revised denominations. The early printings of the 10-cent are characterized by deep inking in the vignette. This is one of the distinguishing features of the stamp on the cross-border cover in question.

The Scott catalogue lists the 10-cent of 1859 in four basic colors; Gibbons lists it in seven. The more specialized works run to 60 colors and shades. They evolve from the black brown through maroon, brown purple, brown, plum, purple, violet, lilac to claret and even lake during the stamp's printings from 1859 to 1868. Of these the black brown is by far the least common. It is listed as Scott #16 (Gibbons #33) and its catalogue position truly reflects that it was the first of the 10-cent colors.

The black brown occurred in the earliest printings, put into use in July 1859. By November the inks show various red composites which continue through the life of the stamp. It is a distinctive and scarce stamp, particularly desirable on cover.

The questions before the Expert Committee were, "Is this a genuine black brown stamp?" and "Did it originate on this cover?"

Firstly, the rate was corroborated as correct for prepayment of postage into the United States. In addition to proper use of the 10¢ stamp, the "10" marking is correctly applied. As the policies of the U.S. and Canada to standardize prepayment of postage were in effect to simplify post office recording and credit handling, the "10" indicating postage prepaid was struck on a cover clear of the adhesive.

The date of September 21, 1859 falls into the period recorded for the black brown's use. The characteristics of the "DANVILLE CE" double broken-ring town date marking show it to be genuine and unaltered, and also correct for the period.

Then the stamp itself was most carefully examined. The paper shows correct surface texture, being a thick wove paper. Further against the possibility of its being an altered proof, the stamp was checked with confirmed copies off cover, and the black and dark brown colors as existing on india paper proofs eliminated. The sharp, deep impression, particularly in the shading behind the portrait were noted as marking the stamp as from the early printings.

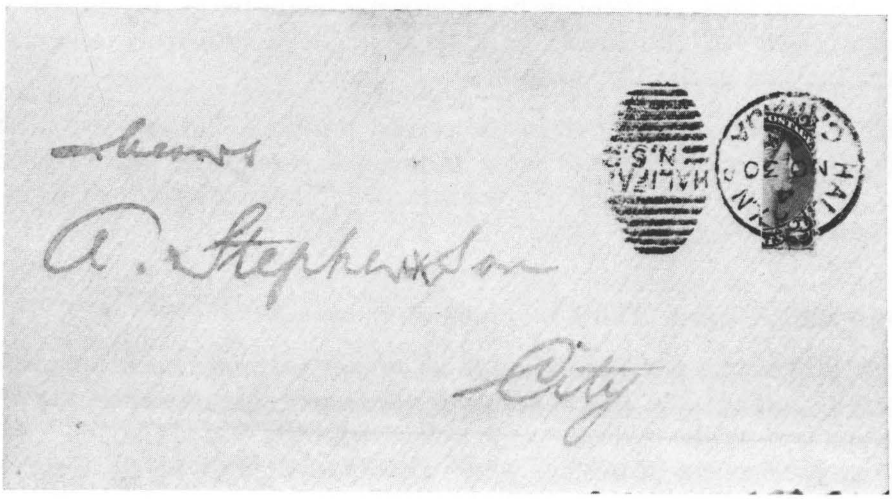
The concentric ring "killer", most widespread of early Canadian cancelers, ties the stamp nicely to the cover.

This cover was determined, therefore, to be a genuine early example of the rate introduced with decimal currency and postage. As such, it is of unusual interest for its usage of the short-lived first color of the 10¢ stamp.

Bisected to Order?

The Canada 1870-89 2¢ Green Bisected

By Timothy A. Holmes



Certificate 92 230

Bisects of Canadian stamps date from the first years of stamp use, when they were created provisionally to make rates for which no stamps were available. Well-known examples include the 6 pence halved to meet the local domestic rate, and the 3 pence halved to pay 1½ pence in combination with other stamps making up the 7½ pence packet rate.

In the Maritime provinces this was an accepted practice, beginning with the classic first issues of 1851. Thus from an early period of the history of postal adhesives, collectors were to be drawn to this form of unusual usage, and to look for it among postally used material from British North America. Noted collections such as Caspary and Lichtenstein included covers bearing bisected and quartered adhesives as important examples of stamp usage.

During the long life of the Small Queens, which began in 1870, bisects occurred on a number of occasions, particularly in the Maritime provinces. This is due partly to the willingness of postmasters to accommodate collectors wanting oddities for their collections, and partly to shortages of particular values which necessitated the splitting of available higher values. The practice was contrary to regulations, but nevertheless occurred with first class mail and other material receiving postal carriage.

Notable bisects of a probable philatelic origin from this period are from such places as:

Nova Scotia:
2 cent bisected, used with 2 cent to make 3 cent rate.
Wilmot to Bridgetown, April 19, 1873 and September 5, 1873
Westville, N.S., December 16, 1885
6 cent bisected to make 3 cent rate.
Niely Point to Bridgeton, January 6, 1874
Windsor, N.S., December 17, 1888 (on small piece)

New Brunswick:
1 cent bisected to make newspaper rate of ½ cent. This usage was done by the postmaster in Fredericton, New Brunswick for a mailing of the Railway News on at least two occasions, November 5, 1897 and November 7, 1898.

All of the above were diagonal bisects.

The cover illustrated bears a vertically bisected 2¢ green, well tied by a duplex Halifax cancellation dated November 30, 1884.

The process of examining this cover to determine genuineness involves several tests that confirm the use of the stamp:

1. The fact that a number of other covers are known to exist from the same time and place gives the cover credence. By no means common, such covers have been documented as emanating from the same correspondent.
2. The tying cancellation is a familiar format and is verified.
3. The cover is addressed locally, so the bisect properly pays the drop letter rate.
4. It is similar to other bisects made by a man named Hechler, who created various such covers.

This is, therefore, a good example of a genuine unusual usage being permitted by a postmaster contrary to literal regulations, but in conformance to a legitimate rate.

Applications of Plating to the Expertizing Process

The Fiji Times Express

By Timothy A. Holmes

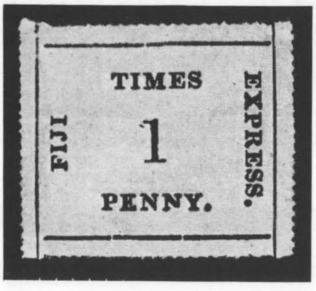


Figure 1.
Certificate 84 950.
Submitted as Scott #6, Gibbons #5.

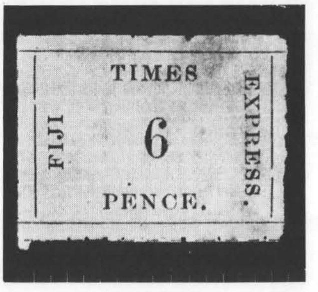


Figure 2.
Certificate 89 838.
Submitted as Scott #8, Gibbons #7.

Two stamps are under examination. The first specimen (Figure 1) is a rouletted stamp without gum. The inscriptions are letterpress, the value "1" is 4mm tall; vertical framelines run the full height of the stamp, and the horizontal framelines do not connect with the vertical. The paper is thin, brittle, and almost translucent, with an apparent grid network showing through. In the inscription FIJI TIMES EXPRESS. PENNY., the second N is broken at the lower point. The stamp is submitted as a Fiji Scott #6, Gibbons #5.

The second (Figure 2) with value 6 pence, is of a similar format, but the frame is not as tall, and the figure of value appears a fraction smaller. The paper is thin, with vertical laid lines. The vertical framelines are set within continuous horizontal framelines, both showing, as in the first stamp, breaks between the small pieces of rule used to make the lines. This stamp is submitted as a Fiji Scott #8, Gibbons #7.

★ ★ ★

By 1870 the Fiji Islands were yielding to the effects of the missionaries and planters. Though the population engaged in commerce was still small, the distribution of plantations increased inter-island traffic and communication substantially. There was no regular governmental mail service. Recipients of mail from outside the islands had to arrange personally for pick-up from the British Consular Office at Levuka, which could entail a journey of up to 100 miles.

The *Fiji Times,* started as a weekly newspaper in September of 1869, experienced difficulty in delivery to points outside of Levuka. The desire of the proprietors to maximize subscribership and the prominent need for improvement of the mails and packet situation gave them the impetus to begin an "express" service.

This service established 14 agents at locations throughout the islands. Commencing November 1st, 1870, the *Fiji Times* issue of three days earlier announced:

> "We have issued stamps, by supplying themselves with which, the settlers can forward their letters throughout the group without the difficulty so often experienced of enclosing the money, and our arrangements are complete for posting letters or papers and forwarding parcels, etc., to any part of the world. We dispatch mails by every vessel leaving here for the Colonies, and forward parcels, papers, letters, etc., by all crafts leaving Levuka for the other islands of the group."

The stamps were printed at the newspaper office. The inscriptions were set in printer's type. The frames were composed of printer's rules, and the stamps were separated by dotted rules. The stamps show distinctive breaks in the frames and variations in the type, characteristics unique to each position

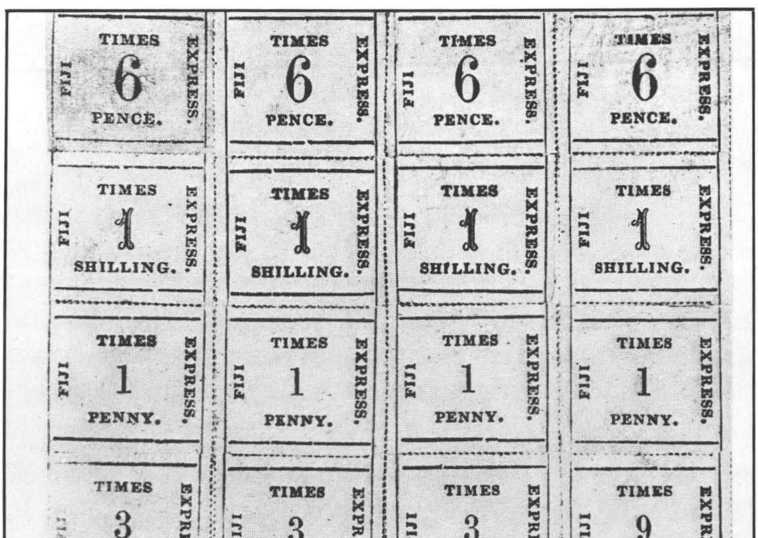


Figure 3.
Settings of 16 positions from left of sheet, second printing.

in the form. The sheet format for the original printings was four horizontal rows of six stamps. With each row being a different value, no more than six settings of each value occurred. For the first printing they were 6d, 1 shilling, 1d, and 3d. In the second printing three 9d values supplanted the last three 3d values.

Distinctive types of paper were used in the two printings. The first printing, that of November 1, 1870, was on quadrillé paper, distinguished by a lattice of lines forming a prominent continuous squared "watermark." The second printing (Figure 3) was on laid batonné paper, in which a similar background consisting of narrow horizontal lines and wider spaced vertical lines form a rectangular pattern.

The second printing was put into use probably in the early part of 1871, and was still in service on January 12, 1872, when the Express ceased operations.

Stamps of both printings are of considerable scarcity. Their appeal to the collector was sufficiently strong in the years shortly following their use that on several occasions newly-created imitations were made by the *Fiji Times* between 1876 and 1888. Like the originals, these were type-set from the fonts available in the newspaper offices.

A survey of reference on the original printings and the facsimiles is summarized in Chart 1.

There was no 9d in facsimile #3. Less is known about this group of types, one sheet being found, and this only in the early 1960's.

In all printings, the 1 shilling figure of value is a large ornate numeral. In the second facsimiles (Figure 4), the 3d and 6d are ornate, bearing no resemblance to the originals; the 6d numeral in the original printings is distinctive by its size.

By this it becomes apparent that the 6d ('patient' 89 838) can only be one of the first facsimiles. The small frame size, with solid horizontals, is checked and confirms. Figure 5 illustrates a strip (vertical row #3), from the Foundation's reference collection, that shows the same breaks in the vertical frame line and dotted rule at bottom, as well as some of the same broken letters, though these are more progressed in the stamp under examination.

The 1d is looked at more carefully. The size of the stamp and typeface look correct. The broken "N" is found in type 2 on a reconstructed sheet, along with breaks in the ruled frame above the M, and below the P and second N. The paper matches that of stamps in the reference, and all descriptions found for the second printing, on quadrille.

There are three types of forgeries, only one close. It does not plate to the originals, of course; the composition of the lines is of a different nature, and

Chart 1.

Printing	Paper	Frame: Continuous Frameline	Size	Figures of Value: Height
Original				
1st:	Quadrille	Vertical	22½ x 18½ mm	1 d: 4mm 3 d: 4mm
2nd	Laid batonne			6 d: 7mm 1 sh: 6¼mm 9 d: 4mm
Facsimile #1				
	Vertically laid, pale faded pink, white wove	Horizontal	22½ x 16 mm	1 d: 3¾mm 3 d: 3¾mm 6 d: 3¾mm 1 sh: 6¼mm 9 d: 3¾mm
Facsimile #2				
	Thick wove, deep pink	Vertical	22 x 18¾ mm	1 d: 5¾mm 3 d: 5¼mm 6 d: 5¼mm 1 sh: 6¼mm 9 d: 6mm
Facsimile #3				
	White wove	Vertical	23 x 18¼ mm	1 d: 4½mm 3 d: 4½mm 6 d: 7mm 1 sh: 7¼mm

the paper is pinkish laid. It also does not alter the determination of "patient" 84 950 as a genuine unused example of the second printing of the *Fiji Times* Express 1d. Once again, a study of plating references has led to an opinion being expressed.

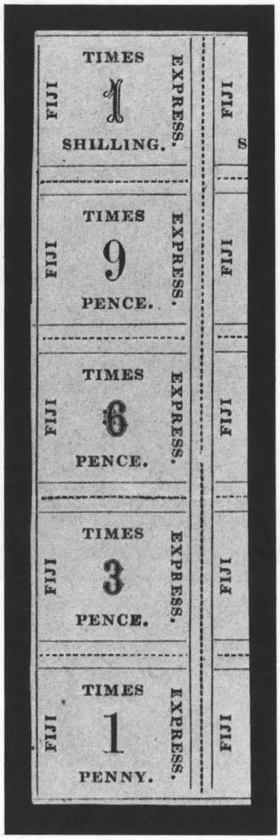


Figure 4.

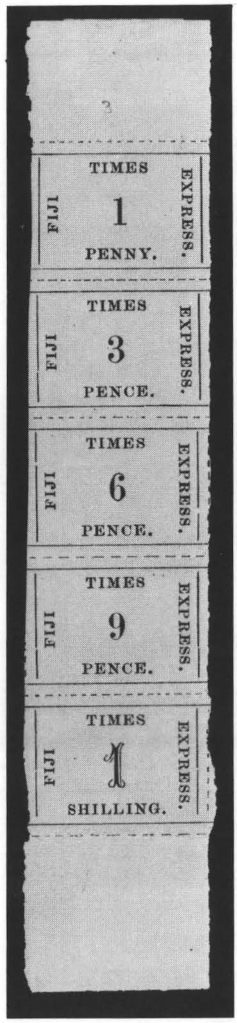


Figure 5.

Second facsimile format (Figure 4, left) is characterized by the large and ornate numerals, which vary considerably from the originals and other facsimiles. Deep pink wove paper. The first facsimiles (Figure 5, right) show pence values in same size, 3¾mm., only slightly smaller than the originals.

Bibliography:
Useful reference on the *Fiji Times* Express and the subsequent regular issues:

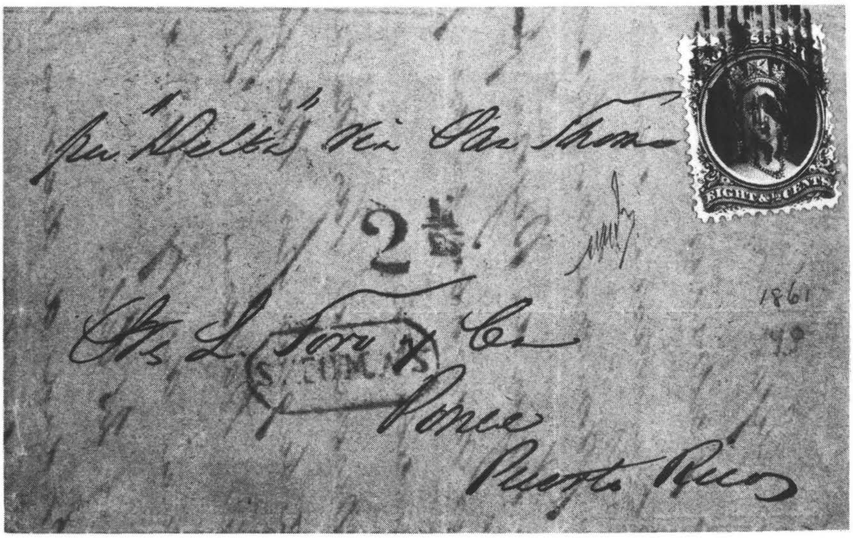
The Postage Stamps Etc. of the Fiji Islands, by Charles J. Phillips, London, 1908. Stanley Gibbons Ltd., Publishers.

Fiji — The Stamps and Postal History, 1870-75, by J.G. Rodger and R.F. Duberal, Melbourne, 1970. The Hawthorne Press.

A Common Stamp Uncommonly Used

A Nova Scotia Usage to Puerto Rico

By Timothy A. Holmes



Certificate 88 653

From 1851 to 1868 Nova Scotia issued its own postage stamps to serve the considerable commerce conducted internally as well as overseas. As the closest major North American mainland port to Europe, Halifax had since the 18th century been an important year-round point of trade for the British North American colonies.

While much effort was being expended by the Canadian government to improve mail service to points west, via packet in the St. Lawrence River, and overland to seaports in the United States, Halifax remained in 1860 a major port for mails and trade to other British colonies in the Americas.

St. Thomas in the Danish West Indies had also become important as a transit point, serving as entrepot and mail exchange port for most of the Caribbean. Geographical position and superior harbor had caused St. Thomas to surpass Barbados and Jamaica as the center for packet and mailboat routes.

The significance of this folded outer address sheet bearing a Nova Scotia 8½ cents green (Scott #11a) is in its value in illustrating the routing of British North American mails into the Caribbean. Cunard packets sailed via

Bermuda between Halifax and St. Thomas from 1848 to 1867, mail destined for other islands being sorted and forwarded in St. Thomas. And it was the only route for packet mail in the reverse direction, from the eastern West Indies to British North America.

This cover left Halifax September 16, 1861, bound for Ponce, Puerto Rico. The inscription 'per "Delta" via San Thomas' is accompanied by prepayment of 8½ cents, equal to 4 pence sterling, which is the direct packet rate from Halifax to Bermuda and the West Indies. Transiting St. George, Bermuda, it went to the British Post Office in St. Thomas to be forwarded for Puerto Rico. Once leaving the British carriage, however, it is charged 2½d. more, to be paid by the recipient.

The 8½ cent stamp on any cover is a rarity. In this case, it represents the most direct route from Nova Scotia to foreign ports in the Caribbean. This rate was for letters of minimum weight (½ ounce) to the United States, Bermuda and West Indies, and Newfoundland by packet from port of call in Nova Scotia. Had the cover originated inland, payment of the interior rate of 5 cents would have been required to carry it to port. The 8½ cent sea rate remained in effect from the introduction of decimal stamps (the portrait set), October 1st, 1860, only until May 1st, 1862, when the rate went to 10 cents.

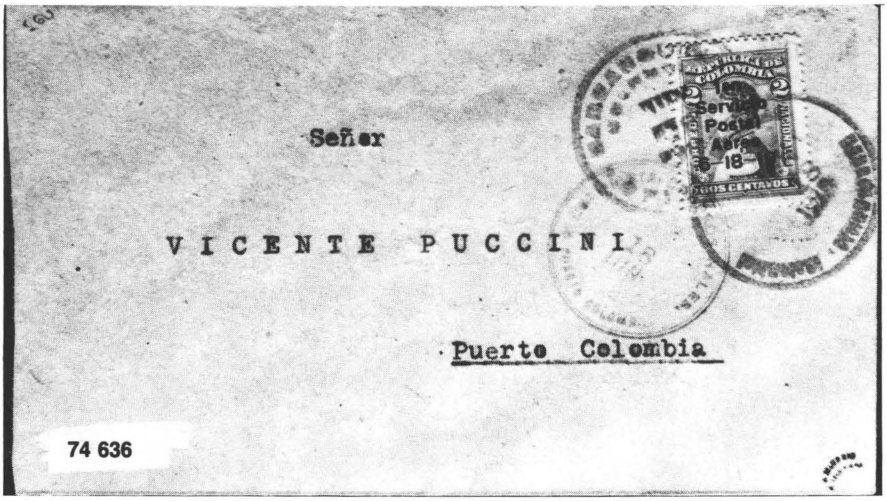
The stamp on this cover is strongly tied by a normal bar grid 'killer'. It is one of the usages of which there are few surviving examples, a rare piece of West Indies postal history. It is signed by Bloch, as well as having a Philatelic Foundation Certificate stating that the stamp "is genuinely used on this folded outer address sheet".

The cover is determined to be genuine because the rate is correct and the stamp is well-tied by a known genuine cancel.

The Reference Collection in Action

The First Airmail Stamp of Colombia

By Alex Rendon



Certificate 74 636

In early 1919 two Colombians, Carlos Obregon and Ulpiano A. de Valenzuela, purchased from the Curtiss Airplane and Motor Co., of Buffalo, New York, a two-seater "Jenny". The factory recommended that, since neither one of these gentlemen knew how to fly a plane, a pilot should be hired. William Knox Martin was contracted for the job.

The crates containing the plane arrived in Barranquilla, Colombia, the first week of June. The plane was assembled, christened the "Bolivar" and had its first flight, which was also the first time a plane flew in Colombia, from Barranquilla to Puerto Colombia and back, on June 18, 1919.

To frank the approximately 160 covers carried on the flight of June 18, 1919, a special stamp was prepared by overprinting the current 2c Nariño stamp.

Since there was not enough printer's type available to overprint complete sheets of 100 stamps in one press run, the overprinting was done in horizontal strips of 10. Type 5 in each strip is the variety "1" with serifs (Scott #C1a).

A guillotine knife was used to separate the 3 sheets (300 stamps, not 200 as mentioned in all the literature) overprinted into horizontal strips, thus giving the horizontal perforations a cut appearance.

Around 1955 Herbert J. Bloch succeeded in identifying and plating the 10 types. This was quite an accomplishment, considering that very few multiples have survived: one strip of four, two strips of three and a handful of pairs.

This original research was then transcribed into the Philatelic Foundation's reference collection by the late Henry M. Goodkind.

When the cover bearing Colombia #C1 was submitted for an opinion, it was a relatively simple task to compare it with the information in the reference collection. Since the overprint was found to conform with Type 8 and the cancellations matched those used on covers flown June 18, 1919, Certificate 74 636 was issued stating that the stamp "is genuinely used on this cover".

Chronological Analysis in Expertizing

Marine Schiffspost Number 8 and the Cormoran

By Diane and Jessie Boehret

The cruiser *Cormoran* was commissioned in the Imperial German Navy in 1892. *Cormoran's* long career was spent mainly on foreign service. Most of this foreign duty was on the East Asiatic Station or the Australian Station; however, the ship did have short tours on the Mediterranean Station.

The ship had a displacement of 1,640 tons and a complement of 121 men. In 1899, *Cormoran* was reclassified as a light cruiser and in 1913 designated a gunboat.

S.M.S. *Cormoran* was on the East Asian Station in 1897 when it received the Marine Schiffspost outfit that included MSP No. 8 canceller. Until the outbreak of World War I, the *Cormoran* was the only warship in the German Navy to use MSP 8 canceller.

The *Cormoran* called at Guam for a memorable visit in December 1913, and when the first hostilities of August 1, 1914 ushered in World War I, the old ship was at the naval drydock in Tsingtau undergoing overhaul and refit.

In the opening days of the war the light cruiser *Emden* captured the Russian flag merchant ship *Rjasan* as a naval prize of war. After consultations between the German Governor of the Kiautschou colony, the Commander of the *Emden* and the Commander of the old *Cormoran,* it was agreed that the *Rjasan* would be quickly converted to an auxiliary cruiser and utilized as a raider against Allied shipping in South Pacific waters.

Korvetten Kapitan (Commander) Adalbert Zuchschwardt, commander of the old *Cormoran,* supervised the outfitting and arming of the captured Russian ship. Zuchschwardt crewed the auxiliary warship with the complement of the original *Cormoran* and he also selected volunteers from the gunboat *Iltis,* river gunboat *Vaterland* and some specialized naval reservists from the local Tsingtau German population. The ship was commissioned as a German Naval auxiliary cruiser on August 7, 1914 and named the *Cormoran* to honor the original *Cormoran* now reduced to a hulk and eventually scuttled during the defense of Tsingtau.

The new *Cormoran* was built in Germany in 1909 and had a displacement of 7,250 tons. Her propulsion unit was a single triple expansion steam engine capable of making 14 knots. Armament was taken from the old *Cormoran.* When the ship sailed from Tsingtau on August 10, 1914 the crew consisted of 17 officers and 324 men. The naval schiffspostoffice equipment from the first *Cormoran* including MSP 8 cancel was now aboard the auxiliary cruiser and her complement was entitled to field post privileges.

It is not the purpose of this article to relate the epic wartime cruise of this ship that included calls in the Mariana Islands, Marshall Islands, German New Guinea and the Caroline Islands. SMH *Cormoran* never took a single prize but did have several narrow escapes from allied warships attempting to track her down. After four months of frustrating voyaging in the vast area of the South Pacific, the *Cormoran* was forced to put into Guam on December 13, 1914, due to a severe shortage of coal and provisions. After agreement with United States naval authorities, Commander Zuchschwardt and the officers and men of *Cormoran* were interned in Guam on December 15, 1914.

The official internment list contained the names of 33 officers, 307 enlisted men, 4 Chinese and 29 natives from German South Sea colonies. Fieldpost mail, canceled Marine Schiffspost No. 8 exists in fair quantity during the entire internment period. No other wartime mail from *Cormoran* has been found. On April 7, 1917 *Cormoran* was blown up and scuttled by her crew to prevent seizure by United States authorities. Seven crew members were killed during this action. The surviving officers and men became prisoners of war, first in Guam, later at Fort Douglas, Utah, and eventually all enlisted men went to Fort McPherson, Georgia. Surviving prisoners of war eventually reached Germany in October, 1919.

Although prisoner of war mail properly marked exists from the various camps, no wartime mail with MSP 8 cancel has been found beyond the internment period of December 5, 1914 to April 7, 1917. It is reasonable to assume that the MSP equipment and canceller were destroyed when the ship was blown up and scuttled.

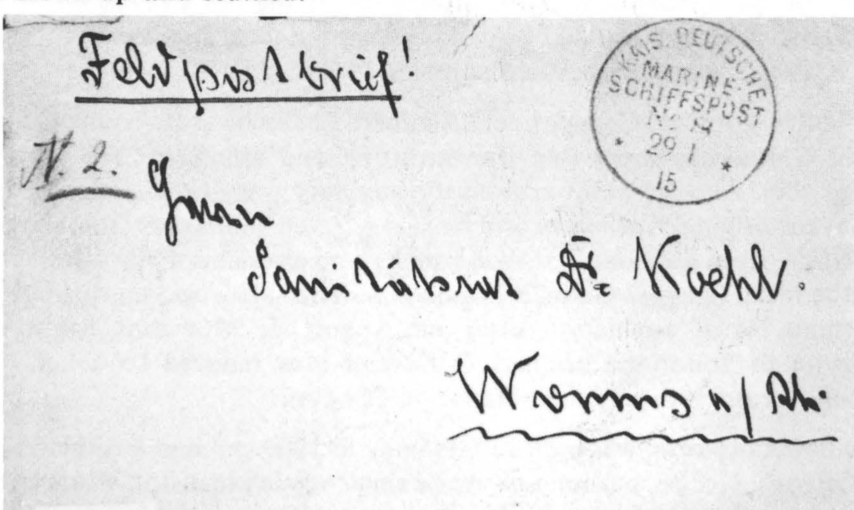


Figure 1.
Certificate 82 800

The cover illustrated in Figure 1 was submitted to the Foundation. The Expert Committee expressed the opinion that this was a genuinely used cover. The determination that the date and the postmark was genuine was made by comparing the "patient" to another known-genuine piece mailed during the same period.

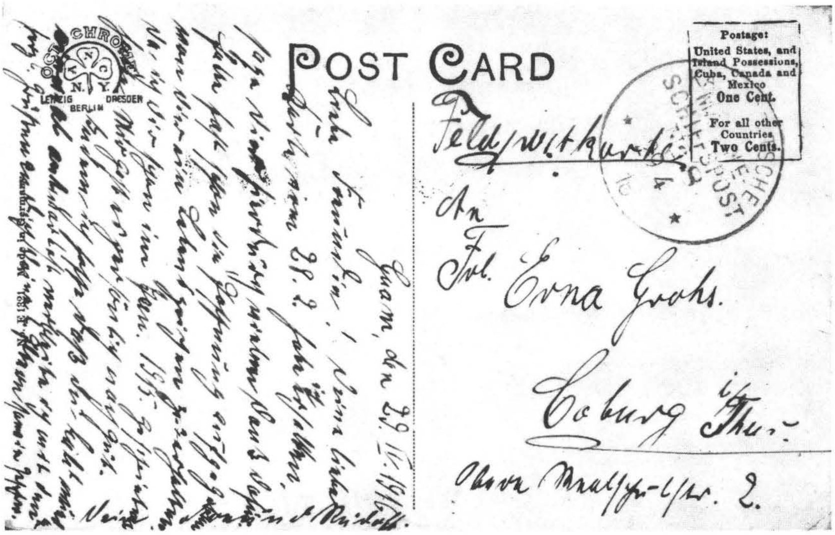
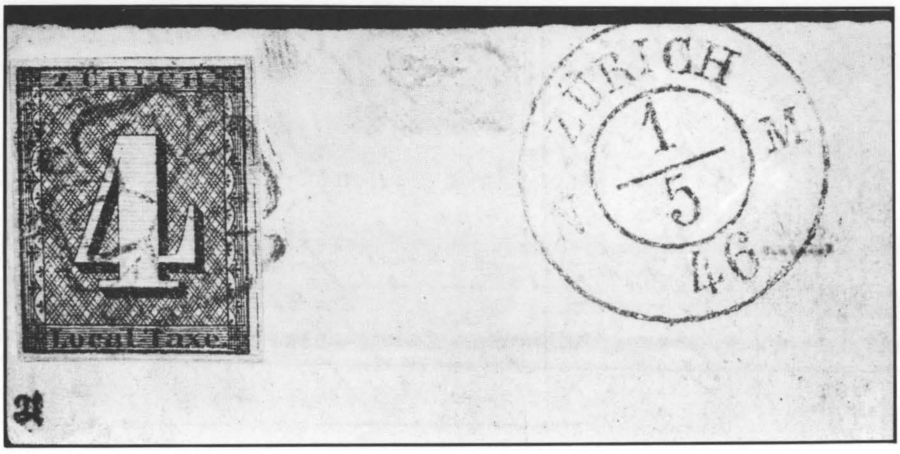


Figure 2.
A postcard used as fieldpost to Germany with MSP No. 8 cancel dated April 29, 1916.

Reaping The Benefits of Scholarly Effort

The Zurich "Numerals"

By Ernest A. Kehr



Certificate 91 931

The Zurich "Numerals" of 1843 always have held a very distinctive place in philatelic history for a variety of reasons. Issued by the first postal administration to adapt Rowland Hill's idea, they are the first used on the Continent and the first to be produced by lithography. What is not realized generally by any but specialists is that most of what facts are known today were uncovered by the dint of scholars' original study and reasearch. Definite data about their manufacture was not available from the printers.

There are those who insist that these were "locals" since they served to prepay fees within a very limited geographical area. (They were not recognized beyond the Canton of Zurich; not even to Basel, the nearest larger city, or to Bern or elsewhere.) We prefer to liken them to U.S. Postmaster's Provisionals for they did serve a very real postal service until a federal Postal Administration was established six years after their first appearance and use.

The proposal for their introduction was contained in a Zurich Postal Department report to the Council of State as part of a program to simplify the handling of mail which, until then, "was less than completely orderly and needed improvement." The report was submitted on August 13, 1842, and was not dissimilar to Hill's.

It called for a reduction of fees and a standardization of rates: four rappen for letters mailed in, and addressed to, a point within the "local rayon" of any one city, and six rappen for one destined to an address within the "cantonal rayon" of Zurich. Such letters might weigh less than one "loth", or a shade over 15 grams; heavier ones were charged multiple rates.

These suggestions and recommendations were considered and approved by the Council of State's session of January 21, 1843, the minutes of which were found by Baron Alex de Reuterskiold in the Zurich archives and reported by him, along with Paul Mirabaud, in their monumental book published in 1899. (About the only other contemporary document is a circular distributed by the Zurich Postal Department which announces the new, reduced rates and which states that adhesive stamps would "become available for prepayment of the local and cantonal delivery fees in accordance with instructions of the Council.")

Orders for the production of the stamps were placed with Orell, Fuessli & Cie, perhaps the oldest printing firm in all Switzerland. It was founded in 1519, by Christopher Froschauer, who published the first Bible of his nation. The firm, which still is very much in existence, produced the stamps from lithographic stones on thin, whitish, unwatermarked paper in sheets of 100 subjects.[1]

It doesn't take an expert to notice the similarity of this pair to the "Penny Black," which Britain issued almost exactly 34 months earlier.

The Perkins process of transferring a die design to multiple-subject steel plates had not yet reached the continent, so lithography was employed. There is no positive record of who created the design[2] but there is no doubt whatsoever that he adapted that of the 1840 British one. Instead of Victoria's portrait he used large figures of value — "4" or "6" — as the central vignette, set against a background of criss-crossed diagonal lines in units of four to give it the appearance of diamonds. The whole is framed by lateral panels inclosing six-and-a-half semi-circle designs separated by trifoils. The left frame has the half pattern at the top; the right, at the bottom to suggest that the same matrix was used, merely turning it upside down. Within the top panel we find "Zurich" substituted for "Postage"; the bottom one has "Locale-Taxe" on the 4, and "Cantonal-Taxe" on the 6. Five round dots, set against horizontal and vertical cross-hatching, are in the four corners.

Further imitation came with the use of black ink for both denominations.

Not until years after the stamps were issued was it learned how the printing

1 It first was believed (and reported) that sheets consisted of only 20 subjects (four horizontal rows of five stamps), according to A. Schulze, but subsequent plating work made it certain that the first printings were from stones of 100 (10x10 designs.)

2 Only four essays are known, one of which is attributed to an artist named Esslinger who may have been employed by Orell, Fuessli & Cie.

surfaces were prepared. By meticulously examining such multiples as could be located, students noted that the artist had made five individual drawings, laying these down side by side to make the matrices for twenty transfers to the printing stone.

As a form of safeguard against counterfeiting and the laundering of canceled stamps for possible reuse, a pattern of fine red lines (alternately arranged as single and double ones) was overprinted in a fugitive ink. Between 1843 and early 1846 the lines were vertically placed; after that the lines are found horizontally printed. No authentic covers with the latter ruling are known postmarked before 1846.

Each of the 100 stamps is framed by fine black lines as guides in cutting them from the sheet. (One American specialist conjectured, about 40 years ago, that horizontal rows of the stamps were cut into strips — either at the printing plant or postoffices — and thus dispensed to the public. He based this on the fact that "no multiple pieces other than horizontal pairs or strips are known in private ownership." He also stated that "some years ago, a coil of 'paste-up' 6's was discovered . . . . leading to the belief that these also represent the world's first coiled stamps").

There also is the belief that a second stone was made for later printings and comprised three vertical rows of 10 of the 4r and 10 of the 6r, the units separated by a gutter.

In September, 1862, the French Embassy in Bern asked federal officials for "some old Swiss stamps", whereupon the PTT asked authorities in Zurich to send a supply of the Cantonals. On September 30, Zurich postal officials replied that "not a single old stamp is left, but that the lithographic stones still are in existence in the archives."

Authorization for reprinting was sent to Zurich and new impressions were made on paper thinner than that used for the originals. No red lines were added to the black impressions. By October, Bern received 120 copies of the 4r and 400 of the 6r. De Reuterskiold felt that a smaller number of the former was due to the fact that "owing to the wearing of the stone, only that portion of it could be employed......" In contrast, later students believe the aforementioned 130 subject stone was used for four impressions, almost all of them showing many flaws resulting from the worn sixteen-year-old stone, which was ordered destroyed after the reprints were made.

Six of each of the 4r and 6r reprints were sent to the French Embassy, and twenty given to the curator of the official collection in Bern. Distribution of the others is not recorded.

We have no positive records of how many of the stamps were produced, distributed and sold to the public, but, according to de Reuterskiold, "it is assumed that between March, 1843 and March, 1850, when the Winterthur transitionals appeared, about 30,000 4r and some 200,000 6r stamps had been sold."

According to the late Alfred F. Lichtenstein, the Philatelic Foundation's mentor and first chairman, "one of the most exceptional Zurich cantonal items is a full bottom strip of the sheet showing the large retouch of position 97. The only one known, it once was in the Ferrari collection and proves how the background lines run."

The Zumstein catalogue identifies the five types of the 4r as follows:

1. A period after the "e."
2. The "e" is very close to the bottom frame line.
3. The shadow of the bar of the "4" has an indentation.
4. The shadow under the horizontal bar of the "4" has small extension at left.
5. The shadow of the smaller vertical part of the "4" is slightly longer than in the other types.

In addition to the similarity in the Numerals and the Penny Black designs, Zurich postal officials also adapted postmark shape, size and colors. In Great Britain we have the familiar "Maltese Cross", while Switzerland uses its cross within a scalloped frame; red ink was used for local mail, and black for cantonal.

The piece illustrated was submitted to the Foundation and, through use of the Luff reference collection, the stamp and the cancellation were both determined to be counterfeits.

Unanswered Questions

The Three-Cent 1954 United Nations Day Issue

By Richard E. Beresford

United Nations philately can be traced back to the very origins of the organization itself. At its headquarters in the United States, a post office was opened by the U.S. Post Office Department to handle the extensive volume of mail. Following the relocation of the United Nations from their old quarters at Lake Success, New York, to the new modern buildings on the East River in New York City, the United Nations and the United States opened discussions on the United Nations having its own post office and postage stamps. On March 28, 1951, the agreement was officially signed by both parties and on October 24, 1951, the United Nations issued its postage stamps. The stamps were to be used only in the United Nations headquarters. The staff of the actual post office were U.S. postal employees.

Figure 1.
Certificate 91 000

Other than the 1½ cent U.N. precancel, which had been created for use on bulk mailings, and which the Philatelic Foundation in co-operation with the United Nations had identified as being counterfeited, no other United

Nations issue was known to have been faked. (Herbert Bloch and the late Henry Goodkind deserve much credit for their work in ascertaining the existence of the fake precancels.)

In 1979, a stamp dealer purchased a collection of United Nations stamps. In going over the items, a block of four of the 3¢ U.N. Day issue of 1954 (Figure 1) came to his attention as looking unusual. He brought the block to the attention of the U.N. Postal Administration who also noted the difference. In its efforts to determine something about this block, a number of sources were contacted. The original stamp was engraved by Thomas De La Rue & Co., Ltd, London and there was some speculation among philatelists who had seen the block that it might have been either a trial color printing or even printers' waste.

In 1980 The Philatelic Foundation asked the United Nations Postal Administration for permission to examine the block and have for the record information which would be useful to future study, should any other such examples come before the Expert Committee. The United Nations agreed and, after extensive examination, it was the opinion of the Expert Committee that the 3¢ U.N. Day issue of 1954 had been counterfeited. In their study, the Expert Committee considered that the perforations were different from the original issue, that the color of the ink was a rose-violet rather than the dark blue violet of the stamp as issued, and that the method of engraving was quite crude compared to the fine engravings of the De La Rue Original (Figure 2). In this one and only example yet to come to light, there was a fuzzy and unclear look to the lettering not found in the original.

What puzzled many who examined this item was why anyone would want to counterfeit a stamp of no great value in the first place. While the 3¢ rate was then the first class domestic rate for the United States and someone might try to benefit by defrauding the post office by using counterfeit stamps for mailing, it would seem illogical to try this in so small a postal facility as that of the United Nations, where the mail is usually looked at for clear cancels, etc. that are important to the stamp collectors who often mail letters from the U.N. for the cancellation. The thought of going to the expense of engraving a crude counterfeit to defraud the collector also seemed out of order.

At this time the origin and reason for the United Nations Day counterfeit remain a mystery. It will be up to the Expert Committee in the future to reassess this speculation, if and when other examples of this counterfeit emerge.

Figure 2.
Left pair from the counterfeit block with a genuine single for comparison. Note the crudeness of "UNITED NATIONS EUROPEAN OFFICE" in the counterfeit.

Postscript

With this postscript we conclude this first open discussion of the expertizing processes applied by The Philatelic Foundation's Expert Committee. We hope that "OPINIONS" has been informative as well as interesting, and that it has given you an insight into the analysis to which stamps and covers are subjected before an opinion is expressed by the Expert Committee.

The reader will note the varying approaches taken by the authors who were asked to contribute to this volume. This variety of styles applies as much to the expertizing process as it does to the writing of articles. Where one expert might approach an item in a detailed analytical manner, supporting his or her conclusions within the Expert Committee records with explanatory comments, another expert could very well come to the same conclusion using a less formal approach — perhaps as little as a glance and an initialing of the records.

It is important that we protect and respect this varied approach, for it is in such variety that a valid consensus is formed, with all aspects of a particular item being investigated and considered. Just as in writing styles, so too in the expertizing process there is no one "right" or, for that matter, "wrong" approach. While we might be tempted to favor the analytical approach in this technological age, we must never lose sight of the fact that in a given area of study there can be no better basis for forming an opinion than the knowledge of a truly expert philatelist in that area.

"OPINIONS" was intended by the Board of Trustees of The Philatelic Foundation as part of an ongoing communications process. For this reason, critical comments from you, the reader, are welcomed as a vital part of the process. Your opinion on this volume will assist The Foundation in planning and implementing future efforts.

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