OPINIONS IV

Philatelic Expertizing—An Inside View

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Edited by Elizabeth C. Pope

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Introduction

We bow to the tradition requiring an introduction by the editor of a publication, while feeling that "Opinions IV" actually needs no introduction. The book comes not as a stranger to be introduced, but as an awaited friend bringing good companionship.

Any words of introduction to this volume can only paraphrase those in earlier "Opinions". The curatorial staff at the Philatelic Foundation selected patients discerningly for consideration by the Publications Committee. The final choice of subjects provided a wide range of content and methodology. The authors invited to participate are an impressive array of philatelic notables. The finished book shows the blending of humanities and sciences in the research behind the opinions.

Philatelic education is the main purpose of The Philatelic Foundation's existence. In the "Opinions" books, our authors show the conscious, methodical applications of the best means to make an honest judgement on difficult questions.

We hope "Opinions IV" will sharpen faculties, remove a little ignorance, stir curiosity, and stimulate scholarship in our hobby. We hope the reader finds pleasure and insight from this work.

Our thanks go to those who shared time and expertise to make this book possible and to enrich the store of knowledge in philately.

Elizabeth C. Pope
Editor

Preface

Credit for the publication of these Opinions books properly belongs with the Planning Committee of The Philatelic Foundation, which developed the concept during my first tenure as Chairman of the Foundation. Nevertheless, I do take particular paternal pride in once again being asked to write a preface for this edition of Opinions in my now second term as Chairman of this organization.

Four years ago the Board of Trustees had dared to hope that the presentation to the philatelic community of the first edition of this series would be followed in the future by the publication of similar collections of essays and would thereby become the embarkation upon new paths of philatelic education and sharing of knowledge on a regular basis.

Through the perseverence over these several years of the Publications Committee and its Editor, Elizabeth C. Pope, and through the continued cooperation from our philatelic writer-contributors, success has been found in collective efforts as envisioned at the start. Acceptance by the stamp collecting community and philatelic reviewers has been swift, consistent, instructional and motivating. We believe we have conformed to their helpful suggestions, yet continued to grow and innovate independently.

I hope, indeed I am certain, that serious students will once again find interest in the menu of writings that follows and that the rewards of shared methodologies and disciplines used in arriving at opinions will be instructive as always in our mutual efforts to arrive at philatelic truth.

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

A Technical Treatise

Paper Conservation and Restoration Techniques and Detection

By Frank Mandel

Philatelists and postal history collectors often spend enormous amounts of time, energy and money acquiring items of interest to them. It is surprising, then, to see how little many of them understand of the fundamentals of enhancing or protecting the physical condition of their hard-won valuables. One would think the economic stakes alone would induce these otherwise knowledgeable persons to inquire into this subject, simply as a matter of self-protection. Yet, if one looks about and notices the conditions under which stamps and covers are stored and displayed, if one carefully examines the physical condition of these artifacts, or asks the proud owners what they know about preventing further deterioration of their treasure, the point is brought home, again and again, that very few have bothered to avail themselves of even the simplest resources needed to maintain their collections in the best order.

One can almost sympathize with the collector. A hobby should be a source of pleasurable recreation, a consolation and a refuge from the vexations of daily life. It may stimulate the intellect and please the eye. Therefore, it seems tedious, or at least something of a bother, to be overly concerned with things such as acidity, solvents, plasticizers, and Japanese mending tissues. It is too much like work and too little like play. Philatelic professionals, on the other hand, may be so completely absorbed in selling stock that they have little time to worry that the manner in which it is stored and displayed is actually doing it damage. They may figure that once it is off their hands it is no longer their problem.

While philatelists as a whole are not particularly sophisticated about the conservation and restoration of their holdings, American philatelists, in particular, seem to be at a disadvantage. Unlike Europeans, they have not had such long experience with valuable collectibles and have not developed the same traditions which have long encouraged their care and renewal. From the time of the Renaissance onward, the presence of wealthy European collectors has stimulated the development of techniques for preserving and restoring materials as diverse as sculptures, paintings, coins and medals, and book bindings. The conservation and restoration of philatelic properties is a relatively new and minor extension of procedures which were first developed for the care and restoration of other valuable things made of paper, such as prints, drawings, etchings, books and manuscripts .

The skills and devices of the librarian-archivist eventually were brought to bear on stamps and covers. Until quite recently, American philatelists who wished to maintain and improve the appearance of their valuable holdings had to look to European restorers and laboratories for assistance, and these foreign forces were mainly engaged in the restoration of damaged, but extremely rare, items or (unfortunately) in deceptive practices such as the undisclosed regumming or reperforation of stamps. The emphasis was definitely on the enhancement of the aesthetic qualities (appearance) of a piece and not necessarily on its long-term conservation.

The technician has two sets of skills which sometimes, but not always, overlap. First, there are the skills of the conservator/preservation specialist: doing those things which prevent any further deterioration of the paper, enhance its physical properties and maintain it as nearly as possible in an unchanging state in the face of environmental hazards. These techniques include deacidification, resizing and thymolization. In fact, they also include surface cleaning and washing, the mending of tears and the reduction of paper creases, but these latter procedures may also come under the heading of paper restoration. Conservation or preservation techniques, in the hands of knowledgeable philatelists, are rarely controversial and, with few exceptions, these activities seldom come within the scope of a philatelic expertizing committee.

The second set of skills, subsumed by the term "restoration", tends to be more drastic, involves procedures that require more knowledge, specialized materials, experience and dexterity and may also be very controversial. This includes: the reduction or removal of stains or other foreign matter, substantial repairs including the closure of major defects or even the complete replacement of missing parts of a cover, or the piecing or painting in of defective stamps and postal markings. Some of these practices, and most particularly those that are deceptive, come within the legitimate scope of concern of an expertizing committee and once detected, if significant, should be mentioned on their certificates. Any manipulation of philatelic materials invariably raises serious ethical questions. These always must be addressed in a forthright manner.

There are quite a few overly fastidious souls in philately, persons endowed with perhaps too much puritanical zeal, who insist that nothing ever should be done to improve a stamp or cover and who shrink with horror and indignation at the suggestion of manipulating philatelic properties, whether it be for the purpose of conservation or restoration.

These individuals might be dismayed and surprised if they came to realize just how many of the world class philatelic treasures, some of which they have gazed at with admiration and, perhaps even envy in the exhibit hall and bourse, have commanded the attentions of the technicians they would vilify, and have been subjected to at least one of the procedures that will be outlined in this article. It is fairly well known that certain rare stamps and postal markings are almost never found in completely sound condition and virtually all such examples as are now in collector hands have been manipulated in one way or another. (Examples would include the Hawaiian missionary stamps and several Confederate provisionals.) Sometimes, in the process, they also are conserved for the appreciation of the philatelic community.

While American philatelists were at one time less knowingly receptive to the art of the conservator/restorer than their European counterparts, within the past decade or so this situation has begun to change. Librarians and archivists have been active in the United States for many decades, of course, and shortly after the Second World War they started to take a more scientific look at the materials in their custody. The works of American pioneers in archival and manuscript preservation, such as William J. Barrow, began to be more widely read and discussed. Professional groups such as the Society of American Archivists were formed to further research in this field. It was only a matter of time before the techniques they applied to paper artifacts would be used by philatelists.

More recently, a group of professional philatelic conservator/restorers has emerged to cater to the needs of collectors in this country, and a few American collectors also have begun to acquaint themselves with simple techniques for maintaining and improving the physical condition of their holdings. The new professionals have become numerous and competitive enough to advertise their skills in the philatelic press. Many serious collectors make use of their services. Of course these professionals have, in some instances, adapted existing archival techniques to fit the specific requirements and tastes of philatelists.

It might also be mentioned that the manifold increase in interest in covers, part of the post-World War II flowering of postal history collecting in the United States, has been a terrific stimulus to the philatelic conservator/restorers, since many of their skills are particularly well suited to that medium. The technical aspects of this article are, in fact, mainly directed toward the treatment of covers.

Few comprehensive publications which deal directly with the subject of philatelic conservation or restoration have come to the attention of the author. For obvious reasons, the professionals in this field tend not to advertise their methods. Most of these techniques are fairly straightforward and simple, although they can be made to sound formidable through the use of scientific jargon. Most of the conservation techniques as will be described are simple enough, in fact, that they can be undertaken with a reasonable amount of practice by most interested collectors.

Restoration techniques, on the other hand, are more complex. While a few of them can be handled by skilled amateurs, some are best left to the professionals, who have the needed skills, material, equipment and working space. Those procedures that involve very flammable, explosive, toxic or carcinogenic (cancer-causing) solvents, in particular, certainly should not be attempted by the average collector.

It is almost a matter of common sense that no technique should be undertaken without some prior practical experience and that if any collectors are intent upon trying out any of the procedures outlined in this article, they will start by practicing upon inexpensive and unimportant pieces until they have acquired the skill, knowledge and confidence to proceed to more valuable and important items. As with anything new, it would be, at best, very foolhardy (and possibly lead to disastrous results) to jump blindly into this kind of activity.

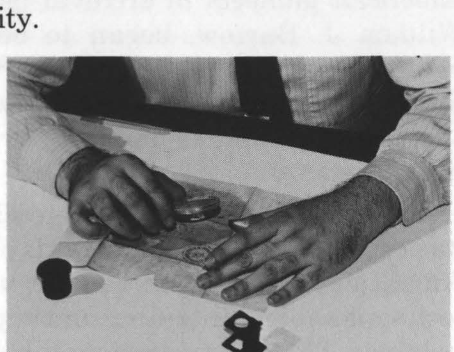

Figure 1. Examination of an item before treatment must be continued throughout the treatment process. It is particularly important to identify any potential trouble spots or areas that are fragile. It is a good idea to examine the piece under magnification, as well as with the naked eye.

No matter how experienced the conservators are, there is a basic rule that they will strictly follow: they constantly examine their patients and are on the alert for any unexpected changes or alterations. Close examination of the subject item before, during and after any procedure is absolutely essential since there are quite a few variables in handling different types of paper and inks (Figure 1). Unfortunately, even professionals sometimes run into serious difficulties because they are not familiar with all the physical properties of a particular item.

1a. Technique: Surface Cleaning

Surface dirt, soot and pencil markings which are not postally related should be removed using a good quality vinyl eraser. Pencil or stick erasers, such as Faber-Castel's Magic Rub® work very well, but even with such a simple technique, certain rules must be observed.

The object of surface cleaning is to remove dirt and other foreign particles that might be worked into the paper and do it damage. This technique must precede any other treatments, including washing, mending, resizing or deacidification since they have the unwanted effect of fixing these disfiguring substances into the paper. Before using a vinyl eraser, some conservators prefer to use a clean soft brush and crumbled eraser particles, such as Opaline® or Skum-X® to remove loose dirt. The author has found such prior treatment particularly useful in the removal of fine soot, as opposed to more granular dirt or extraneous pencil markings.

The conservator will not want to compound the problem by dirtying or damaging the pieces themselves. The surface on which the paper is laid must always be clean. Hands will be washed or covered with disposable gloves and devoid of any jewelry that would scratch or snag on the paper. These simple precautions will be observed throughout the treatment.

The delicacy of paper must also be respected throughout. When using the vinyl eraser on a cover, the conservator will gently work from the center of the paper with short, one-directional strokes outward to the edges (Figure 2). These vinyl erasers usually do not abrade the surface of the paper as some ordinary erasers will; nevertheless special care must be taken when working over areas that have tears, scuffs or thinnings and, if the cover bears adhesive stamps, even the gentlest strokes must not snag on their edges or perforations.

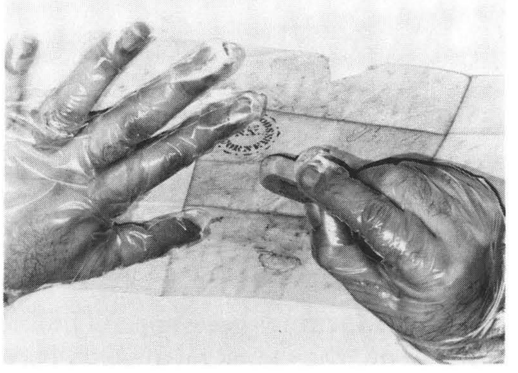

Figure 2. Surface cleaning with a vinyl eraser. The item is held in place firmly while a small area is worked over.

The whole surface of a cover, including the backside or flapside, should be cleaned in this manner. When the process is complete, care must be taken to ensure that all eraser particles are brushed off the cover and the eraser itself should be rubbed against a clean piece of paper before being used again (Figures 3 and 4).

Figure 3. Cover before cleaning with a vinyl eraser.

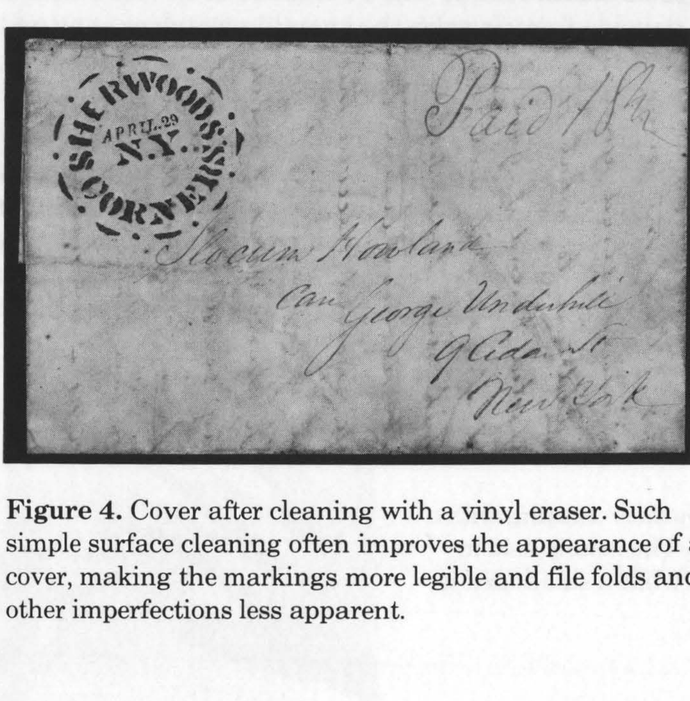

Figure 4. Cover after cleaning with a vinyl eraser. Such simple surface cleaning often improves the appearance of a cover, making the markings more legible and file folds and other imperfections less apparent.

Pencil markings pose special problems for postal history conservators. First of all, they must be absolutely certain that what is being removed is not a legitimate postal marking. In case of doubt, they should consult a competent authority. If at all possible, postal markings always should be preserved. Experts' penciled notes and signatures, and price codes also present difficult decisions for the conservator. The author usually opts for removing such extraneous markings, but only after making photocopies for reference if they are deemed to be of sufficient interest or importance, since he feels that the long-term physical problems they pose usually outweigh their real value, but he readily concedes that opinions on this point may differ. It has to be reiterated, however, that if the decision is taken not to remove them, further treatments might have the effect of fixing them into the paper, making their future removal much more difficult.

1b. Expertizing Cleaning:

Proper surface cleaning usually is of no concern to the philatelic expertizing committee, for it cannot be readily detected. If the cleaning is uneven, however, there will be tell-tale streaks and blotches. Furthermore, if it was done with something other than a vinyl eraser, there may also be abrasions and other disturbances of the paper fibers. For instance, the ordinary erasers at the ends of pencils often leave an oily trace of their color. Whether any of this is worth mentioning on a certificate is dubious, however, since much of this mess can be eliminated by an informed conservator. The really serious problem for the expertizing committee is the removal of legitimate postal markings through such cleaning. Traces of penciled postal markings sometimes can be detected as they may cause indentation or some other disturbance of the surface of the paper. If this can be detected, it might be mentioned on the certificate.

2a. Technique: Washing

Conscientious conservators will try to observe another rule in their treatments: that of reversibility. Whatever they undertake should not be so final that it cannot be later undone, if necessary. In theory it should be possible to return the paper to the state it was in before treatment. For one thing, techniques for preserving and restoring paper may be improved and it would be a hard case, indeed, if a current treatment made it virtually impossible for the item to benefit from such advances. This rule should be kept in mind as we consider some of the more drastic techniques that may be applied to philatelic artifacts.

While the appearance of a cover may be dramatically improved by surface cleaning alone, some dirt is so imbedded in the paper fibers that only washing may bring about some improvement. Also, stains and other discolorations are seldom diminished as the result of a simple surface cleaning with a vinyl eraser.

Before any cover is treated with water or any other solvent, it is *absolutely necessary* to be certain that the inks on it are fast, that is, that treatment will not cause the ink to wash off, run or fade. It is quite easy to test ink for this. A very small dot of the solvent is applied with a clean pointed brush to a tiny part of a marking or writing and, after a few seconds, is picked up with a small piece of acid-free blotting paper (Figure 5 and 6). The ink area that was so moistened is then examined under a magnifying glass for the slightest evidence of feathering, bleeding, discoloration or fading. The blotting paper is similarly scrutinized for any trace of the ink's having been transferred to it. Generally ink that has been on the paper for a long time (50 years or longer) will not feather or transfer to blotting paper, so this also is a fairly reliable test for the age of the marking or writing. If the slightest amount of feathering or ink transfer is observed, the item must be considered too unstable for treatment by an amateur and should be referred to a professional conservator. Additionally, papers that should be referred to a professional as a matter of course would include any unusual or delicate papers, such as India, rice and pelure papers, coated papers, experimental papers and goldbeater's skin, and colored papers containing water soluble dyes.

Figure 5. Testing for ink stability: applying solution.

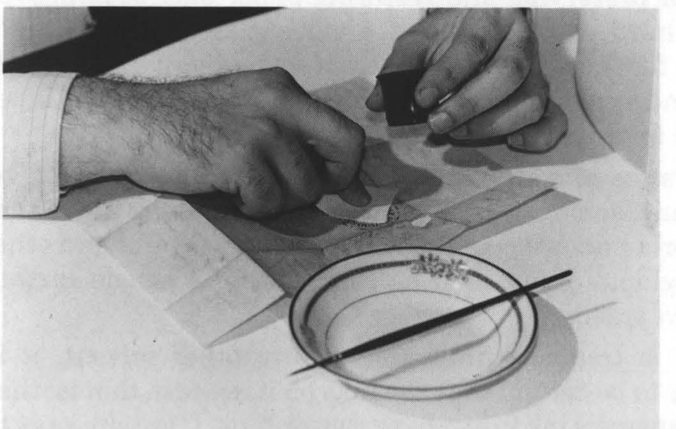

Figure 6. Testing for ink stability: applying blotter.

Washing covers that have adhesive stamps affixed to them presents special problems for conservators, collectors and expertizing committees. Even quick immersions in water may loosen the gum or adhesives of the stamps sufficiently so that they can become disoriented or detached. Our old friends, the philatelic Puritans, may view this as some sort of public calamity, but in fact stamps fall off their covers, or are removed and reaffixed so often and for such good reasons, that such outrage usually conceals nothing more than a goodly amount of naiveté and misinformation.

On the other hand, there may well be a few philatelic circumstances in which it is better to avoid washing a badly soiled or stained cover. One example would be the cover with a scarce adhesive stamp affixed that is not clearly tied by a cancellation, but where the soiling or staining around the stamp may be helpful in verifying its legitimate usage on the cover and assists in expertizing the item. Washing such an equivocal item may eliminate these useful traces, the "patina" of its authenticity. The author believes such compelling instances are relatively uncommon and, while they always should be considered, a gentle washing is most often quite beneficial.

The actual washing should be an immersion in cool, but not chilled, water. The item may be slipped for a few minutes into a clean tray filled with enough distilled water to completely immerse the item. A large plastic or enameled photographer's developing tray is ideal. It should be large enough to hold the entire item in an unfolded state. Folded letters should first be completely unfolded. Envelopes may be opened up carefully as the adhesive holding them together softens, but this is not necessary if the item is just being given a freshening "quick dip." If they are not opened up, however, one can expect such items to buckle when they are removed from the water. Wet paper is very delicate and can be damaged easily through rough handling. It never should be subjected to the stress of running water. (The water can be slowly swished around in a tray.) Covers in good condition with adhesive stamps affixed may be dipped gently and repeatedly into a water bath, holding the stamps firmly in place during the process to lessen the chance of their falling off (Figure 7).

Large or unwieldy items, or items with paper creases and folds must be supported from beneath to avoid serious damage. One method is to lower them gently into the water bath while they rest on top of a large piece of polyester webbing (available from archival supply sources). This makes them fairly easy to manipulate and remove from the tray when the washing is completed (Figure 8).

Washing in lukewarm, warm or hot water, or water with even small amounts of detergents or bleaches (practices which the author understands are undertaken by quite a few otherwise informed collectors) really ought to be avoided. They have the effect of softening even "fast" writing inks and can cause serious irreversible fading of manuscript markings and addresses even though they seldom have any appreciable effect on oil-based canceling or stamp printing inks.

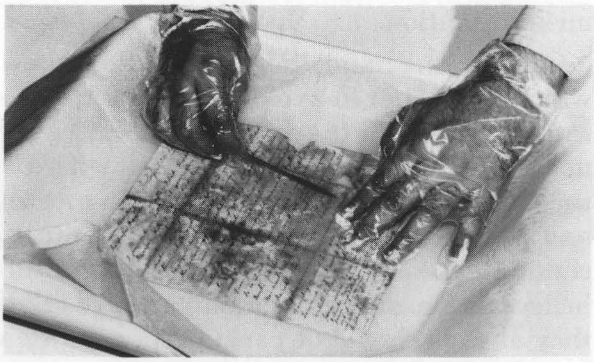

Figure 7. Washing: removal of old hinge remnants. In addition to removing dirt and some stains, a simple washing in cold distilled water affords a good opportunity to remove old hinge remnants and other adhesive foreign matter. This can be done by gently and patiently peeling such unwanted particles away with a microspatula after the adhesive has softened. They never should be scraped away roughly.

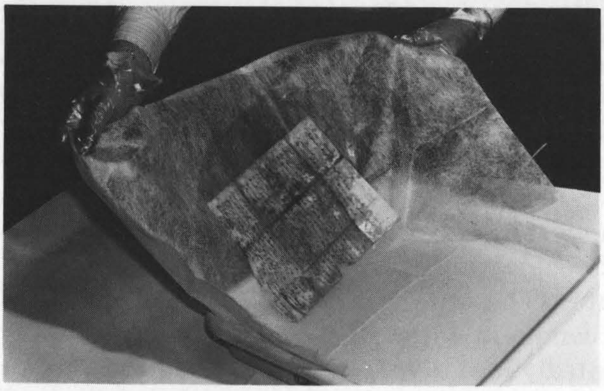

Figure 8. Washing: lifting from water bath tray supported on polyester webbing. Only the polyester webbing is manipulated in removing an item from the tray. The wet and fragile paper is never touched, but quickly adheres to the surface of the webbing from which it eventually may be detached safely and easily. Very large pieces, such as wall maps and large prints, would require much larger bath trays and removal of the webbing from the water then is best accomplished by two persons, four hands.

Removing the wet paper from the water bath can be very tricky if the would-be conservator is unpractised. Many small items can be floated and lifted from the surface of the water, but larger items, including unfolded covers usually require special care. If, as suggested above, polyester webbing has been used to support the item from beneath, the water first will be poured off, after which the item can be carefully maneuvered out of the tray while still resting on this webbing layer. It should never be peeled off the bottom of the tray, for you may be sure of damaging it in that way.

Once out of the water bath, the paper should be prepared for an even drying. Complete air drying of wet paper is to be avoided, since it will buckle unevenly. When the paper is sufficiently manageable it can be transferred carefully to a large, clean piece of acid-free blotting paper resting on a smooth flat surface. If the paper adheres flatly to a supporting layer of polyester webbing, it does not need to be transferred to blotting paper. The whole thing can be placed on top of the blotter. In any event, wet paper should be so arranged that when pressure is exerted from above, no unwanted creases or bends will occur. Ideally the pressure from above may be applied by carefully laying down a sheet of polished plate glass large enough that it completely covers the wet paper. In this way the item can be observed while drying, and many bad creases and bends avoided. If the plate glass is not available, another sheet of blotting paper may be placed over the piece and pressed down flat with heavy objects, such as paper-wrapped bricks or books, taking care to apply this pressure as evenly as possible.

Once dry, intact items may be refolded gently along their natural crease lines or folds. If damaged, they should be mended and then refolded. Refolding is greatly facilitated by wetting the natural crease with water along its entire length, using a very fine tipped brush, and then patiently folding the paper in its original direction. Force is to be avoided in this operation. Otherwise the paper might readily crack along the fold, for dried paper, even if properly sized, can be very brittle. If the paper is not too brittle, the refolding process can be finished by gently pressing the folded edge with the rounded end of a bone folder, an inexpensive, but useful smoothing tool available from archival supply sources (Figures 9, 10 and 11).

If adhesive stamps have fallen off a cover during washing, they may be reaffixed neatly and securely using gum from other stamps. The gum from common U. S. commemorative stamps issued during the 1930s through the 1950s seems to do a very good job and the supply is plentiful. The gum at the edge of a "donor" stamp is moistened using a small amount of distilled water (not saliva, which often is quite acidic), the "recipient stamp" is held approximately in its original position and the wet edge of the donor slipped under one corner of the recipient, transferring some gum. The "donor" is then removed and the recipient's gum-moistened corner is gently pressed into place. This operation is then repeated on the other corners of the recipient. Such fine adjustments as are necessary can be made along the way, as the stamp can be moved a bit until the gum is dry. Extraneous shiny gum smears should then be removed from around the affixed stamp with the moistened tip of a fine brush. Fastidious collectors still may prefer to hinge the stamp back in place, but they should be advised that they are running the risk of having it fall off, to be lost for eternity.

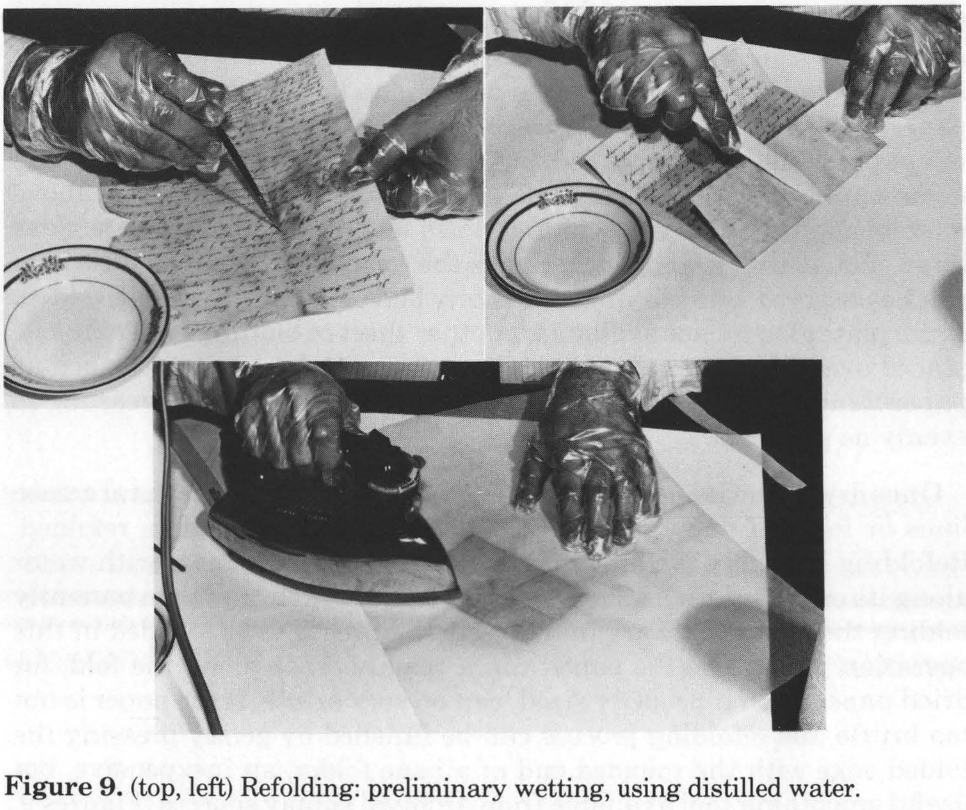

Figure 9. (top, left) Refolding: preliminary wetting, using distilled water.

Figure 10. (top, right) Refolding: using bone folder. The bone folder is used to minimize damage to the paper fibers.

Figure 11. (bottom) Refolding: finishing under release paper (optional). If the paper is sturdy and in good condition, the folding process may be completed by pressing the edge with an iron turned to a low heat setting, while it rests under a sheet of silicone release paper. The iron never should be brought into direct contact with the paper. Fragile or damaged paper is never a good candidate for this type of treatment.

The freshening effect of a simple washing or water bath on aged paper often is quite amazing. Many items appear to be revivified and many stains, such as common water stains, completely disappear or are greatly reduced. It is believed the paper undergoes a reaction in the water that may renew the chemical bonds holding the paper fibers together so that the paper, as a whole, is strengthened and it becomes easier and safer to subject it to further conservation treatments, if necessary.

2b. Expertizing Washing:

Proper washing seldom presents any significant problems for the philatelic expertizing committee[1]. However, incorrect procedures such as washing in hot water to which bleach or detergents have been added may cause a characteristic fading of the writing inks. The outer edges of the pen strokes will appear to be quite sharp, while the inner parts of the strokes will be comparatively light or faint. Black or brown inks (particles of which often can be seen under a magnifying glass or microscope) become more orange or yellowish. The final flourishes of the letters are sometimes faint or indistinct. When irreversible fading is severe, there may be good reason to mention it on a certificate since, unfortunately, such covers sometimes may be subjected to "re-inking" by restorers. It is worth documenting valuable items for future reference and comparison.

The author has heard of several alleged "tests" for detecting stamps that have been removed from their covers and replaced. However, beyond some perfectly obvious cases, he remains skeptical that any of them are completely reliable. As indicated at an earlier point in this article, he personally believes this is something of very little consequence, anyway, though the point may well be left open to dispute. In those cases where the results are so sloppy as to be obvious, there is probably no harm in mentioning it on the certificate. It is something that usually can be remedied readily and effectively and is seldom of any significant economic consequence among informed collectors.

3a. Technique: Removal of Stain

Though simple washing in distilled water will remove or reduce many stains, some discolorations are persistent and more difficult to remove. Paper that has been stored in areas of high humidity often is attacked by microorganisms that live on the sizing or cellulose fibers of the paper and do damage which results in iron salts (a common impurity of paper) becoming visibly deposited in the form of rusty brown spots commonly known as "foxing." The paper also may come into contact with various unpleasant organic substances, including cockroach feces ("fly specks") and mouse urine, which damage and stain paper in different ways.

Sometimes the paper is seriously damaged, as when it is charred or scorched through having been exposed to a fire. Unfortunately, if this is the case nothing effective really can be done to reverse that damage. If possible, one must be content to reinforce the damaged area from behind with strips of Japanese mending tissue in order to retard further crumbling, erosion or deterioration. (Sometimes the damage is so bad the attempt to reinforce from behind is not possible.) Such paper must be handled very carefully and seldom is a good candidate for even the gentlest washing. Professional restorers sometimes completely replace such badly damaged areas.

Another real catastrophy occurs as the result of pressure-sensitive tapes, including cellophane and masking tapes, having been used to mend an item at some time in the past. The adhesives in many tapes break down over the years causing the paper to deteriorate badly. Even if the tape is removed, the paper becomes stained, brittle and translucent. Other types of adhesives, including rubber cement, are equally bad for paper. The stains from these adhesives often can be reduced, **but the procedures for doing this are best left to professional conservators, since they require very hazardous and/or toxic solvents.** This is definitely not the sort of thing that ought to be undertaken without considerable experience and th proper laboratory space, equipment and protective gear.

The removal of stains usually is more in the province of the restorer than the conservator, anyway. The objective is to reduce unsightly blemishes that may or may not obscure markings or features of interest and to improve the overall aesthetic qualities of the piece. Since all of the simple techniques beyond washing in water involve some form and degree of bleaching, there always is a possibility that irreversible loss or fading of the ink, markings or writing on a cover may occur. The collector must weigh these possibilities against the benefits to be obtained and may reasonably conclude that a certain amount of staining, even if distracting, is to be tolerated, rather than subjecting their item to such risks.

Figure 12. Reduction of stains using Chloramine-T. A fresh solution of Chloramine-T should be made before every treatment session.

If the decision is to take the risk, then the gentlest procedures always should be considered first. One bleaching agent of the milder sort is called Chloramine-T, and is available through most archival supply sources in the form of a fine, white, moderately water soluble powder. This is dissolved in distilled water immediately before use, adding 2 grams to every 100 milliliters of water. (About half a leveled teaspoon to a quart seems to work well). This solution is applied to the stained areas only with a soft, fine brush, then quickly blotted with acid-free blotting paper and dried under either glass or layers of clean blotting paper (Figure 12). After about an hour, the item is carefully examined and further applications may be made if required. This bleaching agent is mild in its actions and usually does not corrode the paper. If very white halos do appear around the stained area, it usually means that bleaching has proceeded far enough, and treatment with this agent should be discontinued. It is important that the item be carefully and completely washed in distilled water after treatment with Chloramine-T or any other bleaches to avoid further damage to the paper fibers (Figures 13 and 14).

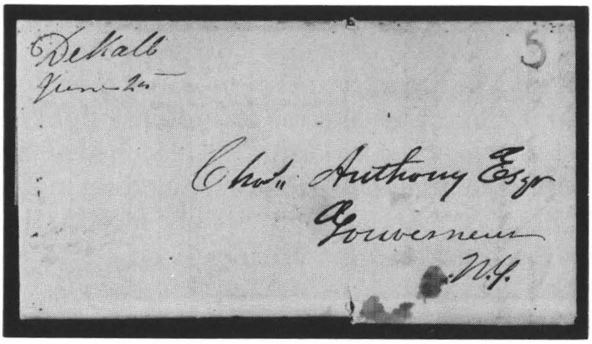

Figure 13. Cover before treatment with Chloramine-T.

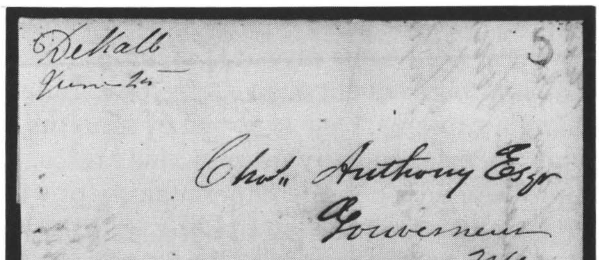

Figure 14. Cover after treatment with Chloramine-T. While bad stains are seldom completely removed, they often are considerably reduced, enhancing the overall appearance of a piece. This type of treatment always is optional. The services of professional philatelic restorers always should be considered if a particular item is valuable.

Restorers also employ techniques involving the use of substances stronger than Chloramine-T, such as hypochlorites, sodium perborate, hydrogen peroxide (an alcoholic solution of which is good in reducing fly specks) and potassium permanganate. Some persons also use enzymes such as those found in commercially prepared contact lens cleaners. It cannot be stressed too strongly that all of these stronger substances pose real risks to paper, ink, writing or markings and that the operator must be familiar with their characteristics before proceeding to use any of them. The professionals also may try one or several organic solvents such as acetone, benzene, carbon tetrachloride or toluene. **But, again, these are never to be recommended for use by amateurs as all are toxic, carcinogenic and/or highly flammable.**

3b. Expertizing Stain Removal:

The use of bleaches to remove stains may come to the notice of a philatelic expertizing committee. Paper that is overly bleached often has a characteristic unnatural whiteness and porous texture. Larger items sometimes may feel flimsy or limp.

In the case of spot bleaching, the areas around stained spots may appear to be whiter than the surrounding area (the "halos" referred to above). The writing on a cover may be faded, as mentioned in connection with water baths. In the event it cannot be detected in ordinary light, it often is quite visible under an ultraviolet source lamp. The bleached areas appear to be much whiter under such a lamp then the surrounding areas of the paper. If such bleaching is detected and visibly affects the appearance of the paper or the markings or writing, it ought to be mentioned on the certificate[1].

4a. Technique: Resizing

Whether by some physical aging process not completely understood, through too frequent or prolonged washing, or as the result of attack by microorganisms, over a period of time the sizing material may be lost. This material, usually animal glue and/or alum rosin, originally would have been added in the paper-making process to give the paper strength and a surface capable of holding writing in smooth lines without much "feathering." As a result, even good quality paper becomes limp and porous and loses its characteristic "rattle" when shaken.

The desirable tensile qualities usually can be restored by resizing the paper. A resizing solution is made by adding about 1.5 grams of pure, good quality gelatin (to be obtained from an archival supply source and not a grocery) to about 1 liter of hot (not boiling) distilled water (about ¼ of a level teaspoon in a pint of water is sufficient for small jobs). To this may be added a tiny ground crystal of thymol, which will inhibit any mold growth. When the solution is cooled to room temperature it can be brushed onto all surfaces of the paper with a large, clean, soft brush. Resizing is best done after the paper has been given a simple washing and before it is mended or deacidified. If the paper is sturdy, it can be immersed in the cooled resizing solution following the washing in water, after draining off most of the water (Figure 15). Drying of the paper may proceed as with a simple washing, though some conservators have recommended hanging the paper up to dry in the air in a place with no draft. (The author notes this hang drying can only be done with an item that is in very good condition to begin with). Resizing always is an optional step in conserving paper and should be undertaken only when there is a clear indication that it would be helpful.

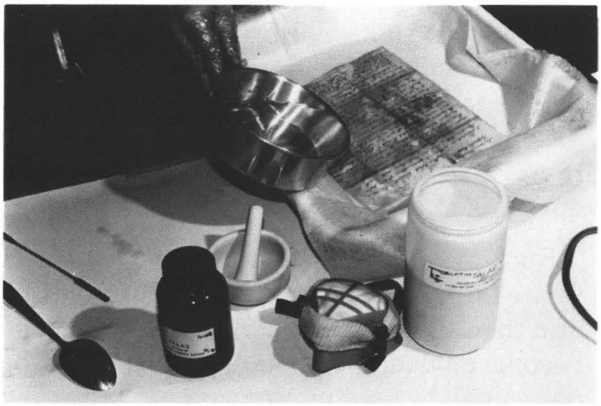

Figure 15. Resizing and thymolization. A crystal of thymol is ground using a mortar and pestle, then added to a warm (not hot) solution of gelatin. This solution can be brushed or carefully poured onto a piece after washing, but while still in the water bath. Recent research has indicated that only a relatively small percentage of pieces may really benefit from such treatment. If it is desirable, thymolization can be accomplished by other means.

Professional conservators have the option of using a two percent solution of soluble nylon in methyl or ethyl alcohol **(a toxic solution!)** if the piece is too fragile to withstand wetting or the ink is water soluble. Often, resized paper may become a bit stiff and brittle, which presents a little difficulty in refolding a cover after treatment. Special care should be taken in order to avoid breaking or cracking the paper, especially along the natural edge fold lines. The refolding procedure previously mentioned in connection with washing should be very gently applied.

4b. Expertizing Resizing:

Proper resizing virtually always is a conservation technique that improves the quality of the paper and rarely, if ever, is the concern of an expertizing committee. If detected, there would seem to be no compelling reason to mention it on a certificate[1].

5a. Technique: Thymolization

Paper is an organic substance and, as such, may attract the attention of certain organisms as a food source (in addition to the philatelists who sometimes consider it food for thought). It can be attacked by any of several biological agents including mold or fungi, insects (cockroaches, silverfish, termites and the larvae of beetles) and rodents (rats, mice and squirrels, who also use paper as nesting material). The damage they do often can be irreversible.

Molds and fungi generally attack paper that has been exposed to high relative humidity (R.H.) for long periods of time (over 70% R.H. is considered high), and has become dampened. Such an environment, for example, includes parts of the southeastern United States. Along with mold growths, catastrophes such as floods,hurricanes and fires extinguished with water also cause water damage. Several of the techniques mentioned in this article, including washing, resizing and mending involve wetting paper with water, so such exercises can lead to the outbreak of fungus, mold or mildew growths.

Such attacks are first characterized by the appearance of a very fine white fluff, soon organized into furry patches roughly circular in shape, and then spreading rapidly from these foci. The surface of the paper may become eroded, brittle and, as previously described, the iron salts in the paper may be precipitated to cause brownish foxing spots. If not arrested, the paper can be damaged beyond recovery.

Paper showing such damage should be fumigated. One of the easiest and most reliable ways of doing this is with thymol vapor in a process called thymolization. Professional conservators usually construct special chambers or cupboards for handling this on a large scale. Of course, such elaborate constructions are beyond the means of most collectors. However, thymol, a white crystalline substance, is readily available from archival supply sources and, with proper handling, can be used in various of the wetting techniques mentioned here. In small quantities it usually presents no serious problems, but like any chemical, **it must be considered potentially hazardous.** It should be used in very small quantities, in a well ventilated room, always avoiding direct contact with the skin through the use of neoprene or butyl rubber gloves. It has a pungent and characteristic odor, so it is fairly easy to tell if the ventilation in a room is adequate or if it has contaminated hands or clothes. If it comes into contact with the skin, it should be washed away with plenty of water.

Exercising such precautions, small ground crystals can be added to resizing solutions (which are a rich medium of mold growths), as well as to the wheat starch paste used in mending (See Figure 15). It is only slightly soluble in water, but is quite soluble in ethyl alcohol (denatured or industrial alcohol) and so, can first be dissolved in a few drops of this alcohol before being added to water. **(Ethyl alcohol is flammable and should be kept away from heat and flames.)** Thymol sublimes to a vapor when heated above 120° F (49° C) and should not be added to hot water.

It should be mentioned that there is a closely related chemical called o-phenyl phenyl which has many of the same fumigant qualities as thymol and is preferred by some conservators because of its lower toxicity.

5b. Expertizing Thymolization:

The odor of thymol is very noticeable and identifiable. (It is an active ingredient of Listerine® and gives that household solution much of its unique taste and odor. However, do not use Listerine® on your philatelic properties). This odor may linger in paper recently treated, but such detection of this pure conservation technique seems hardly worth mentioning on a certificate.

6a. Technique: Mending

Mending paper may at first seem to be more of a restoration than a conservation technique. Yet there is a sound conservation rationale to undertake it in many instances. Heavy creases, tears and holes in the paper tend to be extended over time through ordinary handling, so it is true, as the sage says, that a stitch in time may save nine. In addition, such defects often become soiled or stained as time passes. It is also quite true that the overall appearance of of an item is incidentally improved by careful and conscientious mending

Figure 16. Reducing creases and file folds. This essentially is the same process as was illustrated in Figure 11, except that the iron and siliicone release paper are used to reduce internal creases and file folds instead of finishing or reinstating a natural edge fold.

Heavy file folds and creases can be greatly reduced by a fairly simple technique. The crease is first moistened with distilled water along its whole length with the tip of a fine brush. The paper is then laid on smooth, clean, acid-free blotting paper and completely covered with a sheet of semi-transparent silicone release paper (the archival supply source, again!) An ordinary clothes iron, turned to the lowest setting (warm, but not hot to the touch), is then applied over the release paper and along the crease until it flattens out (Figure 16). This application may be repeated several times, if necessary, but a minimum amount of wetting should occur in order to avoid causing water stains. If the item becomes stuck to the blotting paper during this or any other process it usually can be safely released by wetting the blotting paper on the reverse side and gently prying the item loose from the front. The application of brute force would be inviting serious damage to the item (Figures 17 and 18).

Figure 17. Cover before reduction of file crease.

Figure 18. Cover after reduction of file crease. Heavy file creases often distort the surface of a cover and, if untreated, may eventually crack and become bad tears. They often are quite easy to reduce.

The conservator usually mends tears by using strips of long-fiber Japanese mending paper or tissue. This is sometimes called "silking paper," since at one time fine pieces of real silk were used to mend documents. These Japanese papers are made from the inner bark of the mulberry tree and are most suitable for mending because their long fibers have great strength. When properly matched and applied they are not too noticeable. In the case of covers, the Japanese tissue will be applied on the side without postal markings. To get to this surface it may be necessary to open up the item completely. This, as may be recalled, is frequently accomplished during washing in water.

Large sheets of Japanese mending papers come in several thicknesses and tints and are sold under such names as Sekishu, Kozo and Tengushi (or Tengujo). For most philatelic mending, the conservator will choose a fine, light mending tissue, such as white or lightly tinted Tengushi. The preparation of the strips can be quite an ordeal for the beginner and always requires patience and practice. Ideally, these strips should not be cut out of the large sheets with a scissors leaving straight cut edges. Rather, they should be torn from the sheets along very thin lines of water which have been laid down with a fine-tipped brush. The edges of such torn strips are thus roughened or "feathered" and the unevenly protruding fibers will act as additional little "anchors" once the strip is secured with an adhesive (Figure 19).

Figure 19. Preparing strips of mending tissue. If very irregular tears are to be mended, the semi-transparent sheet of mending tissue can be overlaid, a suitable strip traced out with a fine wet brush and a strip which matches the configuration of the tear prepared.

The simplest and, in many ways, the best adhesive for this procedure is pre-cooked wheat paste starch (Dry wheat paste No. 301), available from the inevitable archival supply source. This material is very inexpensive and a fresh supply can be prepared quickly for each mending session. Approximately ½ tablespoon of the wheat starch is added to about ⅛ cup of cold water until the desired consistency is achieved, similar to thick cream. To this can be added a tiny amount of thymol or o-phenyl phenyl to retard mold growth. A small amount of calcium carbonate, to about 1/10th of the dry volume of the wheat starch, also can be added to render the paste alkaline. If thymol or other fumigants are added, the operator should always wear disposable rubber gloves during the mending procedure (Figure 20).

Figure 20. Preparing wheat paste. Smooth paste of the consistency of thick cream is prepared fresh before every treatment session.

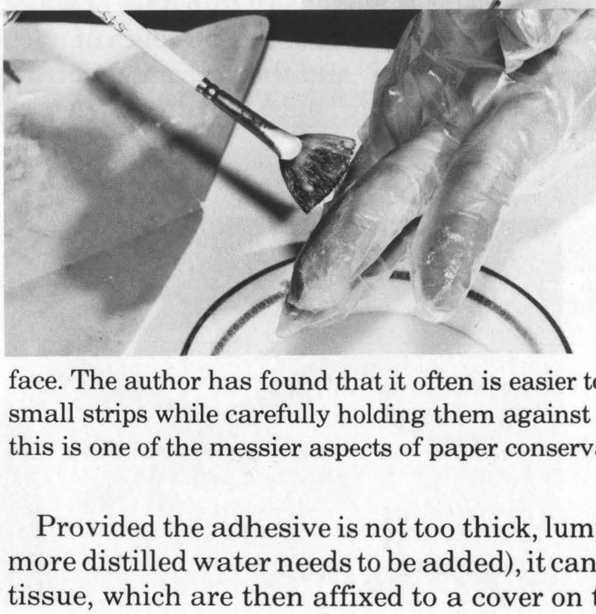

Figure 21. Applying wheat paste to mending tissue. Most texts on this subject suggest brushing the wheat paste onto one side of the strips of mending tissue while they rest on a polished glass surface. The author has found that it often is easier to brush the paste onto these small strips while carefully holding them against a gloved finger. In any case, this is one of the messier aspects of paper conservation.

Provided the adhesive is not too thick, lumpy or clotted (indicators that more distilled water needs to be added), it can be brushed onto the strips of tissue, which are then affixed to a cover on the surface opposite the side bearing markings of importance (Figure 21). While the adhesive is still wet, the paper can be manipulated to effect a clean seal. Shorter tears (about 15 millimeters or less) can be sealed using single strips, but it is best to use several overlapping strips on longer ones. The strip can be tamped down gently and smoothed out with a clean bone folder (Figure 22). Some conservators find it convenient to use a stainless steel microspatula to assist in maneuvering the strips into place, rather than using the fingers alone (Figure 23).

The adhesive wetted strips of mending tissue are quite delicate, and may have a tendency to curl up or wrinkle. They should be applied as flatly and smoothly as possible. If they turn out to be too messed up they can be removed easily by applying a little water and fresh strips can be applied until an effective and neat seal is effected. This technique is completely reversible.

Once the strip is in place, any excess adhesive should be carefully blotted away with a small piece of acid-free blotting paper. With the untreated surface of the item resting on a large sheet of blotting paper, the treated surface is left to dry under a weighted-down piece of silicone release paper or polyester webbing. The drying process can be expedited greatly by applying a warm clothes iron (at the lowest setting) to the mended area through a clean piece of silicone release paper. This also serves to smooth out any wrinkles that may occur as the result of wetting the paper with adhesive. It should be noted that if low heat is applied to a cover in any of these processes, special care must be exercised to avoid softening or melting any fragments of wax seals or sealing wafers, since this can release and spread oily colored stains over the paper.

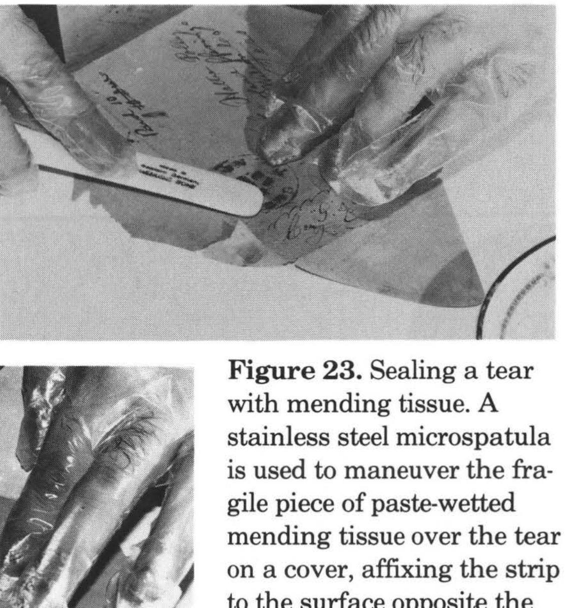

Figure 22. Finishing the mend with a bone folder. A bone folder can be useful in pushing the opposing fibers of a tear closely together and smoothing the surface during the final phase of this procedure.

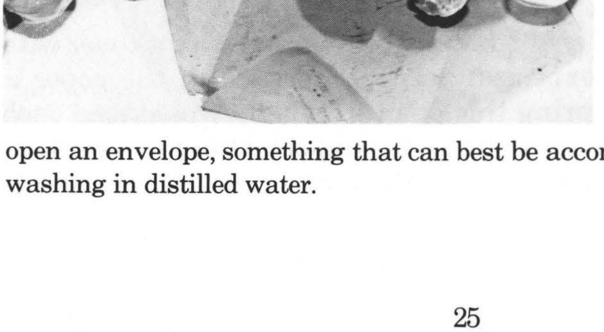

Figure 23. Sealing a tear with mending tissue. A stainless steel microspatula is used to maneuver the fragile piece of paste-wetted mending tissue over the tear on a cover, affixing the strip to the surface opposite the one bearing stamps or markings. In order to get to this surface it often is necessary to completely open an envelope, something that can best be accomplished through a simple washing in distilled water.

It is a good idea to seal even small tears on the backside or flapside of a cover, since these defects may in time be extended to the address side through handling (Figures 24 and 25).

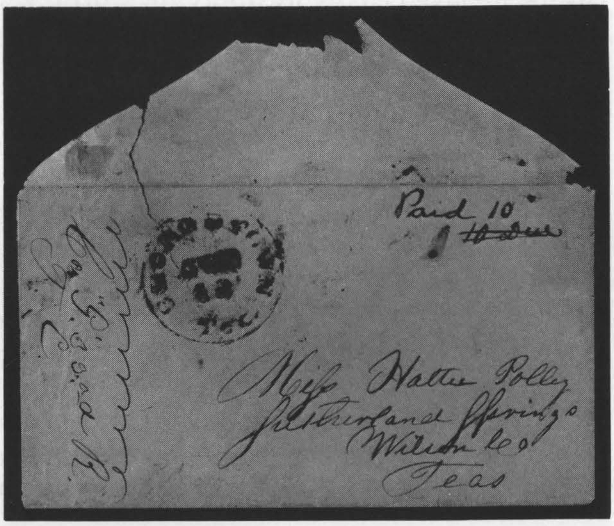

Figure 24. Cover before mending tear and defects.

Figure 25. Cover after mending tear and defects. A long tear has been mended, using several small strips of Japanese mending tissue affixed on the surface opposite the markings on this cover. The seal is not invisible, but the overall appearance has been improved. Note that the mend should include the portion of any tear that extends onto the back flap. Also, several irregular flap defects have been supported from behind with sturdy mending tissue to prevent snags that could become tears.

Sealing cracks and tears at the natural folds or edges of a cover with mending tissue can be unexpectedly tricky, especially if the paper is brittle. Clumsy handling during this process actually will extend such separations when the piece is refolded. It is important to moisten these folds with a fine wet brush after mending, gently exerting pressure to refold along the natural fold lines. If the paper separates from the mending tissue, as it often will, a fine brush can be used to insert a bit of wheat paste and then effect a more secure seal by pressing along the fold with the pointed tip of a clean bone folder. Sometimes this particular problem can be avoided by constructing a simple, long hinge of mending tissue before pasting, and then attaching it with paste first to one side of the separated paper and then the other, taking special care to make a clean, neat seal in the folded position.

Professional restorers of documents have developed techniques for mending tears and other defects which go far beyond the skills and resources of most collectors. It would be fair to describe some of these techniques as "paper weaving," for they can rejoin paper fibers in ways so as to make the seals quite unnoticeable, except upon very close examination. This artistry (for that is what it is) also includes the careful piecing in of paper fragments, strips and even whole sections of a cover to replace missing pieces. Professionals often maintain a stock of old paper of various sorts which can be "cannibalized" for this express purpose. As these procedures all require considerable time, materials and expertise, as well as some aesthetic judgment, in order to be successful, only more valuable philatelic properties usually get such treatment. In the case of extremely rare stamps, the above mentioned cannibalization extends to the point that pieces of very badly defective stamps are used to salvage and restore even rarer defective items, such as a Hawaiian missionary stamp on cover or a sheetlet of the first stamp of Saxony. The patience and real artistry of some restorers (particularly some European practitioners) sometimes yield results that are simply amazing and, from the expertization point of view, sometimes deceptive (Figures 26, 27, 28, and 29).

6b. Expertizing Mending:

The mending of small cover tears with tissue or the reduction of file folds, especially if they do not impinge on postal markings or stamps, should not be of any great concern to an expertizing committee and generally do not deserve mention on a certificate[1]. This does involve, however, a subjective and quantitative judgement on the part of the members and a certain amount of what the author would call sophistication in matters connected with paper conservation. Extensive repairs certainly come within the scope of concern of such committees, especially if the repairs are of a deceptive nature.

Fortunately most repairs, whether by use of mending tissue or more elaborate techniques, are not too difficult to detect if one knows what to look for. Use of tissue is readily apparent upon close examination in ordinary light. The "paper weaving" techniques are deliberately decep-

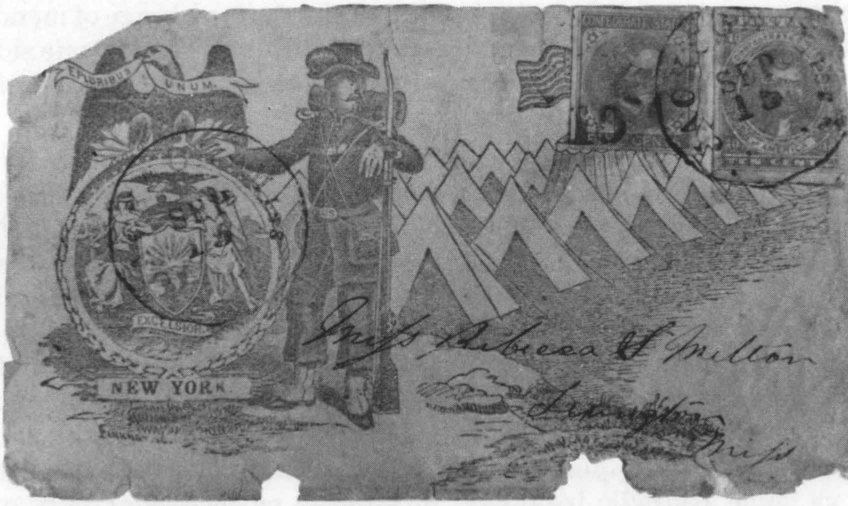

Figure 26. Front of professionally mended cover before restoration.

Figure 27. Back of professionally mended cover before restoration.

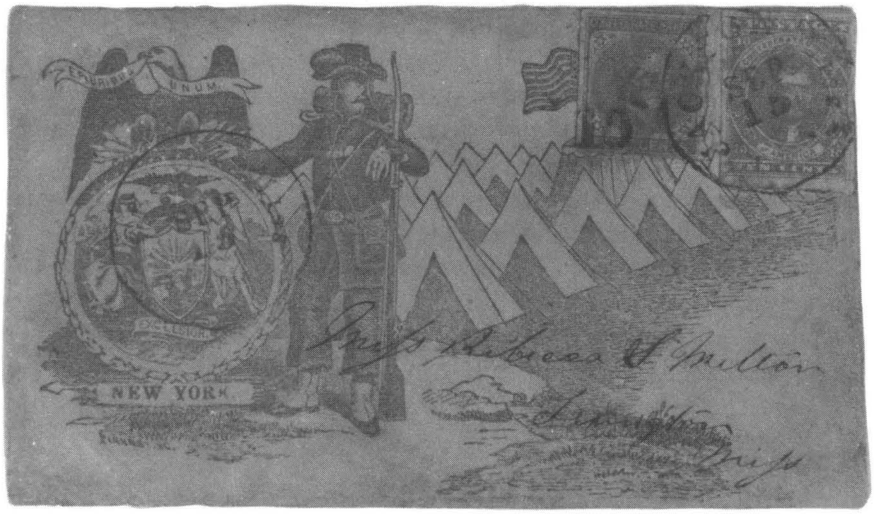

Figure 28. Front of professionally mended cover after restoration. Major defects of this cover "front" have been replaced and small missing parts of the patriotic design pieced in. Small tears seem to have disappeared. All of the backflaps of this cover were missing and have been completely replaced, so this is a "re-backed" cover front. Such extensive treatment usually is reserved to very valuable or important items, such as this Confederate usage of a captured Civil War Union patriotic. The extent of these repairs would be the legitimate concern of an authenticating committee and ought to be described accurately once detected. (Restoration and photos by Nancy Poli.)

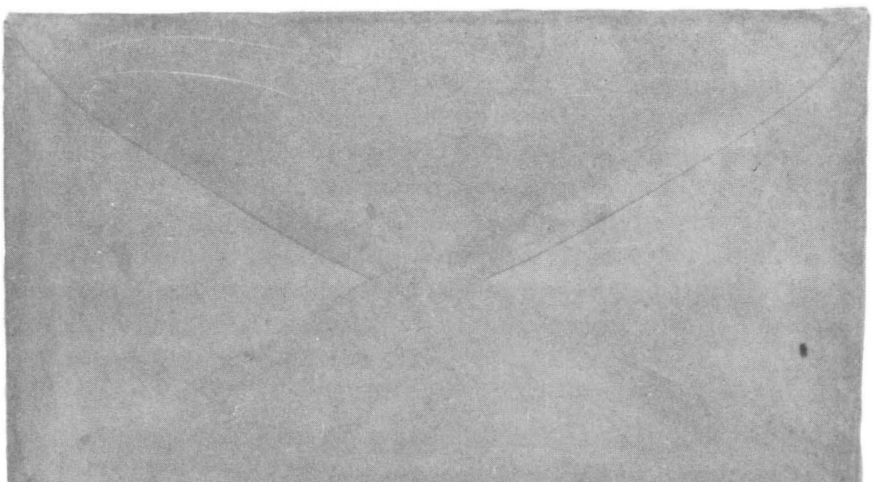

Figure 29. Back of professionally mended cover after restoration.

tive and can fool the eye if examination is quick and casual. Such repairs often do become readily apparent, however, if the item is examined under an ultraviolet (UV) light source. What appeared to be continuous and homogeneous in ordinary light suddenly becomes discontinuous and various. Sealed tears and holes show up as opaque lines and blotches. Differences between paper types, such as the size and direction of laid lines, become more noticeable, so that even cleverly effected "cannibalization" can be unmasked. Examination under a UV source should be standard operating procedure for any unusual or valuable item, unless it is likely to be damaged by such exposure. If extensive repairs, including longer sealed cover tears, repaired stamps, filled-in pieces or rebacked covers are discovered, naturally they ought to be described on the certificate.

7a. Technique: Deacidification

The most destructive and common threat to paper may come "from within." The substances used in the paper-making process, which include such things as alum rosin sizing chemicals and wood fibers, provide sources for acidic compounds which will, over time, cause the paper literally to destroy itself. This acidic deterioration is characterized by the yellowing and embrittlement of paper. Moreover, the high acid contents of some inks, such as iron gall inks used on many old letters and covers, also act to damage and erode paper. Studies made in this country from the 1930's onward, of which those of William J. Barrow (1904-1967) are well documented, established the nature of this cause of paper deterioration and eventually led to remedial techniques.

Some readers may recall from their school days that acidity is measured on a pH scale ranging from 0 to 14, where 7.0 is neutral, numbers below 7.0 represent increasing acidity and numbers above the neutral point represent increasing alkalinity. The degree of acidity increases tenfold for each whole unit below 7.0. Barrow's research established that paper with a pH below 6.0 is probably in the process of acidic deterioration and that paper with a pH of about 8.5 will have an "alkaline reserve" sufficient to protect it from this insidious process. While the techniques from countering acidic deterioration are commonly referred to as "deacidification," this is a bit of a misnomer: in fact, it is more accurately referred to as "neutralization" or "alkalinization".

Semantic acrobatics aside, not all paper has to be deacidified. Even old paper may be sufficiently neutral or alkaline because it was made from good quality linen or cotton rags rather than wood pulp. Testing the pH of paper is most easily accomplished by using ColorpHast® Indicator Sticks, which can be used much like litmus paper. A drop of distilled water is placed on a clean, ink-free surface of the paper being tested and the sensitive end of one of these sticks is immersed in it. Pieces of polyester webbing may be situated below the paper and above the saturated stick end, creating a barrier that holds the water and stick end in contact with each other for about three to five minutes. The resulting color change of the stick end is then compared to a standarized color chart and the probable pH established. These plastic sticks are impregnated with chemical agents so composed that they should not bleed onto the tested item during this procedure. They come in several pH ranges, from the whole pH scale to limited segments within it. This allows a tester to focus on the probable pH with increasing accuracy as the range becomes more limited (Figure 30).

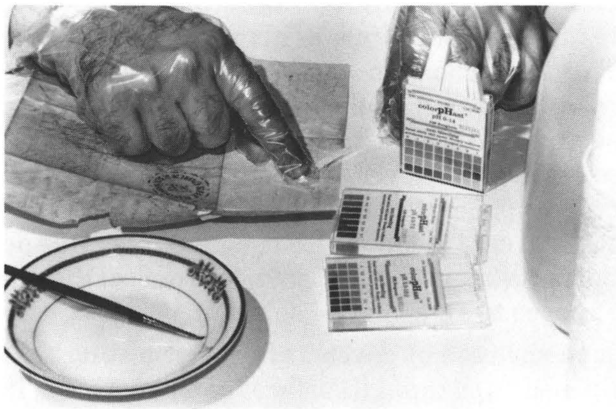

Figure 30. PH testing with ColorpHast® Indicator Sticks. The test sticks always should be stored in a clean, dry area away from any chemicals in order to ensure their accuracy.

After the test, any excess water remaining on the tested piece is blotted away. The worst that may happen is that this test will leave small water stains, which can be removed quite easily with a washing.

All of the substances used in the conservation or restoration of an item should be tested with these ColorpHast® sticks before use to determine whether they are pH neutral or alkaline. This includes Japanese mending tissue, wheat starch paste, blotting papers and even the distilled water used in these various processes. If it is found that any process does bring the philatelic subject into contact with acidic substances, deacidification should be considered, even if the item is not itself acidic.

The actual process of deacidification can be greatly simplified by using a Wei T'o® spray. This is a "non-aqueous" process since the alkalinizing solution is composed of a magnesium compound dissolved in an alcohol. For home use by a non-professional, one should always use Wei T'o® Spray No. 11, with an ethyl alcohol base. (Other Wei T'o® solutions contain methyl alcohol, which is quite toxic, and should be out of bounds to an amateur.) Even with the ethyl alcohol based spray, several safety precautions are advisable, especially if several items are to be treated in a single conservation session. Disposable rubber gloves, a plastering mask and laboratory goggles should be worn to minimize contact with the spray vapor and the procedure should be carried out in a well-ventilated room, with no flame or lit cigarette anywhere in the working area.

As with any chemical process, full-fledged deacidification should proceed only after a test establishes that the ink and markings of the candidate item are "fast" and will not bleed, fade or feather when exposed to the alkalinizing solution. Very small portions of the various inks on the item should be daubed with a pointed cotton swab saturated with the solution, then tested with a blotting paper for the slightest evidence of ink transfer. As with the test for ink solubility in water, the piece must be examined carefully for signs of fading or feathering. The author has tested many hundreds of items in this way and noted that the effect of Wei T'o® solutions on most ordinary papers and inks appeared to be insignificant. A slight surface residue of alkaline material was sometimes seen, but this dulled only the palest and most subtle canceling inks, such as yellow. However, paper that is unusual, such as coated, enameled or colored paper, should be tested very carefully before using such solutions. Special care must also be used if a cover has purplish inks or typewritten portions (mostly after 1880), for some of these are unstable and will run if exposed to an alcoholic solution.

In the case of covers, after first testing for ink solubility, the piece is opened up so that all surfaces can be sprayed. It can be propped up against a sheet of blotting paper and sprayed with the alkalinizing solution with the can held at a distance of six to eight inches from the surface being treated. The item should be wetted evenly and thoroughly so that the solution can penetrate as completely as possible into the paper fiber (Figure 31).

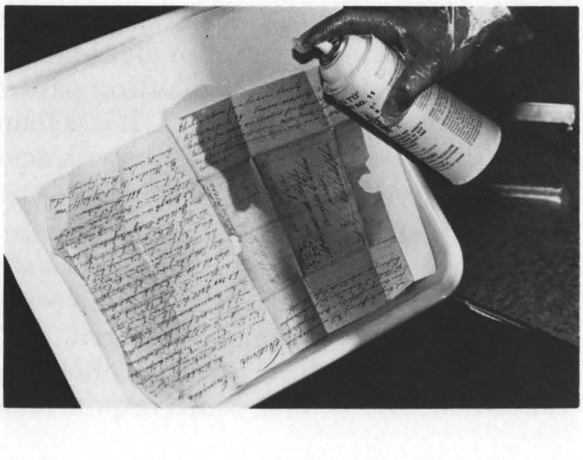

Figure 31. Deacidification with Wei T'o® spray. The cover has been opened to expose all surfaces to the spray. Both sides of the paper will be treated. This is one of the simplest and potentially most beneficial treatments that can be undertaken by conservators.

The alcohol solution evaporates rapidly and the cover may be pressed between sheets of blotting paper until it is completly dry. It is noted that, while this procedure often strengthens paper considerably, it does not decrease the brittleness caused by acid conditions, so care must be taken in refolding the item after it has dried.

7b. Expertizing Deacidification

Deacidification is almost entirely a paper conservation technique. It seldom leaves any noticeable traces (except it improves and strengthens paper) and should not concern a philatelic expertizing committee. It should not be mentioned on a certificate[1]. Persons familiar with paper types who might suspect that it has been undertaken in certain instances can always satisfy their curiosity by testing with ColorpHast® sticks.

Deacidification should be the final treatment step. An ideal program of procedures for a cover might be as follows, though it must be said that there are several ways in which "the cat can be skinned":

1. Test all materials to be used in the treatment procedures for pH neutrality or alkalinity using ColorpHast® sticks.
2. Surface clean paper using vinyl eraser such as Magic Rub®.
3. Test paper pH with ColorpHast® sticks.
4. Test for ink stability or solubility in water and Wei T'o® solution using fine brush, cotton swab and blotting paper.
5. Treat stains using Chloramine-T, which always must be followed with a washing in distilled water. This treatment always is optional.
6. Wash in distilled water, supporting larger and fragile items from beneath with polyester webbing.
7. Resize with gelatin solution to which a small amount of thymol or o-phenyl phenyl has been added. This step always is optional.
8. Reduce heavy creases or file folds using silicone release paper and warm clothes iron.
9. Mend tears and separations with Japanese mending tissue which is applied with pre-cooked wheat starch paste.
10. Deacidify with Wei T'o® alkalinizing solution.
11. Carefully refold, wetting natural folds with thin lines of distilled water.

8. Storage of Philatelic Items

All the sensible conservation and restoration in the world will be to no avail if the subjects of these mighty efforts are stored in conditions which contribute to their deterioration. It stands to reason that stamps and covers should be stored in a cool, dry environment. They also should be stored away from active visible light, fluorescent lighting and other sources of ultraviolet (UV) radiation. UV radiation poses such a hazard to some inks and papers that consideration must be given if an item is to be frequently exposed to it, as when it is placed on exhibit for long periods. It can be shielded from this hazard to some extent by interposing a thin sheet of UV-filtering material, such as Plexiglas® UF 3.

A philatelic item should never be stored in direct contact with anything else that is acidic, even if it has been deacidified. Acidity has a tendency to transfer or migrate from papers that are highly acidic to those that are not. It is a very good idea to test any paper, including album pages, file folders, boxes and envelopes that may come into contact with stamps or covers. ColorpHast sticks can be used to make certain that they are acid free, even if they are advertised as such. The author has seen quite a few collections in which items were mounted against a piece of black or colored construction papers for contrast. These colored papers often are highly acidic. Also, the black paper inserts that often are found within plastic sleeves when purchased should be discarded for the same reason.

The use of "plastic" mounts and sleeves of one sort or another has become fairly standard in philately. As will be explained below, these may pose serious problems of their own.

For short-term storage, glassine envelopes usually do not pose serious threats. However, they should be fresh since they tend to yellow with age and the adhesives holding them together may eventually extrude onto their contents. They should not be used to store valuable items for long periods of time.

Great care should be exercised in selecting plastic mounts and sleeves. Those that contain any amount of polyvinyl chloride or any other vinyl product should be strictly avoided since they are not inert and degrade upon exposure to light and heat, releasing plasticizer by-products and gases that are very harmful to paper. Vinyl products also have a nasty habit of trapping moisture in humid environments. This makes paper-hungry molds and fungi happy, but not philatelists. If this is not bad enough, the dyes and inks of many items tend to migrate into vinyl plastics if they are kept in direct contact with them long enough, thus weakening or fading stamp impressions and some markings.

The safest plastic mounts and sleeves are made of polyester, polyethlene, polypropylene or triacetate, with a definite bias, as far as philatelic materials are concerned, toward the polyester commercially known as Mylar® D, a DuPont product. Those philatelic supplies that are advertised as being made from a polyester, such as Mylar® D, are probably the best available at this time.

In case a reader is concerned about a particular suspect plastic, there is a simple and usually reliable quick test available. It will not be necessary to run down to the friendly neighborhood archival supply source in order to conduct this test, since the detector is attached to one's anatomy: the nose. If, upon sniffing the plastic, a strong chemical "plastic" odor is perceived, it may be taken for granted that it contains potentially destructive plasticizer. This noxious odor is sometimes so permeating that it can be detected on any item that has been stored in bad plastic for any period of time. The author points out that several major philatelic dealers and auction firms still mount their lots in destructive plastics, and it is not a good idea to store purchases from these sources in a bank box or anywhere else. They should be transferred to safe polyester mounts and sleeves at the earliest possible moment.

Archival Supply Sources

Many of the supplies and equipment described in this article can be obtained from those sources which routinely supply libraries, archives, bookbinders, art photographers and professional conservators and restorers. The names of reliable suppliers in a reader's vicinity often can be learned by making inquiry at the nearest large library or regional historical society.

These sources also are good places to gather information. The better ones will supply books and monographs which pertain to conservation subjects and a few, such as the excellent TALAS establishment in New York City, are run by knowledgeable individuals who will provide useful suggestions to courteous and patient students. It should be kept in mind, however, that most of these persons have had experience mainly with the book, manuscript, print, drawing and photograph trades and cannot be expected to know much about the specific needs of philatelists.

Further Reading

Two articles in the *The Chronicle of the U.S. Classic Postal Issues* originally stimulated the author's interest in this subject. They still are among the few items that he has seen that were specifically directed at a philatelic audience: "Some Observations and Comments on Paper Repair and Preservation," by Bruce C. Harding (Vol. 23, No. 2, whole No. 70, pp 83-85). "Philatelic Restoration," (Vol. 27, No. 3, Whole No. 87, pp. 155-157).

The standard reference, often cited for information on a whole range of conservation subjects, is:

The Conservation of Antiquities and Works of Art: Treatment, Repair and Restoration, 2nd ed., by H.J. Plenderleith and A.E. Werner, Oxford

University Press, 1971; special attention is called to Chapters II and III, which pertain to paper subjects.

This expensive book was written for museum conservators and archivists, is quite technical, and much of the text has nothing to do with paper. Many of the techniques are beyond the resources of collectors and some of them have since become outmoded.

A much better general reference is a large paperback that, while designed for use by curators and archival custodians, is so simply written, well organized and illustrated (and reasonably priced), that it can be recommended strongly to the interested collector:

Archives & Manuscripts: Conservation A Manual on Physical Care and Management, by Mary Lou Ritzenthaler, 2nd printing Revised, Society of American Archivists, Chicago, 1983.

This work also contains a useful annotated bibliography and a list of then current archival supply sources.

There is one old and rather technical work which an especially enthusiastic student still will find interesting and sometimes even charming in its descriptions. It is written by the grand old man of American paper conservation, himself:

Manuscripts and Documents—Their Deterioration and Restoration, by William J. Barrow, 2nd ed., 2nd printing, University of Virginia Press, 1976 (first published 1955).

In conclusion, the author wishes to express his hope that some readers might be stimulated to reconsider their ideas on the subject of philatelic conservation to their own advantage and that the few more adventurous ones, having taken the necessary precautions and heeding the numerous caveats contained herein, might even become reasonably proficient and self-sufficient in enhancing and protecting their collections.

Footnotes:

1 Editor's Note: While the author's position on the handling of certificate disclosure is shared by some experts, it is Foundation policy to mention on certificates any faults or alterations that can be detected by the naked eye or under instruments such as ultraviolet light. This includes small repairs, additions of paper fibers or strips and use of chemicals that affect the feel or composition of the paper.

Chapter II

United States of America

Something Is Wrong

The Five Cent Annapolis Postmaster's Provisional

By Philip T. Wall

Very little is known about the provisional envelopes issued by Martin F. Revell, Postmaster at Annapolis, Maryland, during the 1845 to 1847 period. Only two such envelopes (Scott #2XU1) are known to exist. The better known cover, postmarked "Apr 8," is shown in Figure 1. The lesser known cover, postmarked "20 Mar," is illustrated in Figure 2. Its whereabouts for the last 73 years is unknown to this writer.

It may be of interest to the readers of *Opinions IV* to learn something of the history of these #2XU1 covers. Both were found in January of 1895 by Gustave Burger of the New York stamp firm of Burger & Company while he was examining the old correspondence of the Carstairs firm in Philadelphia. The cover postmarked "Apr 8" was sold first to Ferrari and then went to Hind, Caspary and Lilly. It was on exhibit at Ameripex '86 in the private Court of Honor of the Raymond H. Weill Company. This cover and the Alexandria "Blue Boy" cover (#1X2) were in both the Caspary and the Lilly collections. The Blue Boy cover is generally considered to be the most valuable United States cover extant. However, at both the Caspary and Lilly sales, the subject Annapolis cover realized a higher price than did the more famous Alexandria Blue Boy cover.

The #2XU1 cover postmarked "20 Mar" was sold first to W. A. Castle of New York. It was later exhibited by the Earl of Crawford at the 1906 London International stamp show. The Earl died in early 1914 and his collection was sold by his estate. I have no record of this cover's having been either exhibited or sold at auction since the Earl's death.[1]

In 1973, The Philatelic Foundation received an application for an opinion on patient 41 203, shown in Figure 3. It was submitted as a cut square of #2XU1. I did not see this item when it was at the Foundation, so

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[1] Anyone having any later record of this cover is requested to contact this writer at 536 Woodvale Drive, Greensboro, N. C. 27410.

Figure 1. The Annapolis Provisional cover, postmarked "Apr 8."

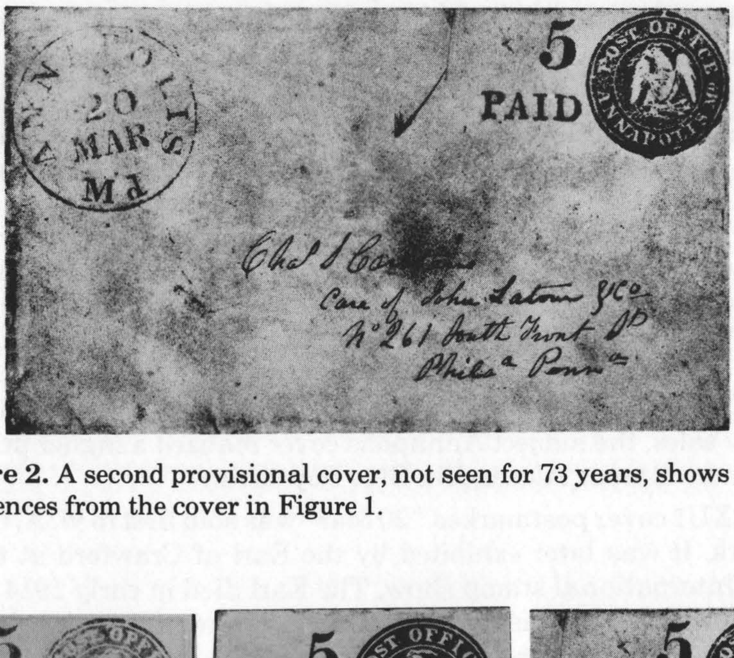

Figure 2. A second provisional cover, not seen for 73 years, shows slight differences from the cover in Figure 1.

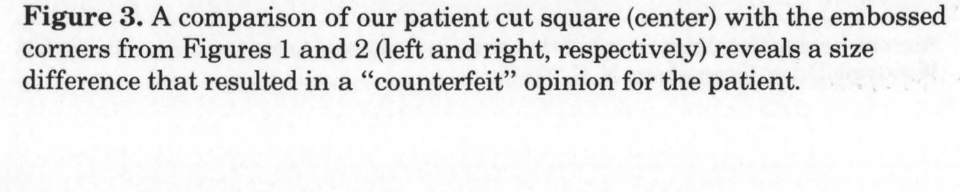

Figure 3. A comparison of our patient cut square (center) with the embossed corners from Figures 1 and 2 (left and right, respectively) reveals a size difference that resulted in a "counterfeit" opinion for the patient.

my study consists solely of comparing photographs of this patient with photos of the two recorded covers that are known to be genuine. This comparison shows the following results:

Characteristic	Envelope Postmarked "Apr 8" (Fig. 1)	Envelope Postmarked "20 Mar" (Fig. 2)	Cut Square Patient 41 203 (Fig. 3)
Diameter of stamp	23.5 mm	23.5 mm	22.0 mm
Impression of stamp	faint or fuzzy	faint or fuzzy	clear, but not sharp
Placement of letter "o" of "o" of Annapolis	upright	slanted	slanted
Height of numeral "5"	8.0 mm	8.0 mm	8.0 mm
Width of numeral "5"	5.5 mm	5.5 mm	5.0 mm
Distance of numeral "5" from outer circle of stamp	3.5 mm	2.5 mm	2.0 mm
Distance of numeral "5" from "I" of PAID	2.5 mm	4.0 mm	4.0 mm
Width of PAID	16.0 mm	16.0 mm	15.5 mm
Height of PAID	4.5 mm	4.5 mm	4.25 mm
Distance of PAID from stamp	1.5 mm	1.5 mm	1.5 mm

Two different dies were used to emboss the circular stamps shown in Figures 1 and 2. Type I has an upright "O" in Annapolis and Type II has an "O" that is slanted to the left. The diameter of the two stamps is the same and the size of the numeral "5" and the PAID on both covers are identical. The distance of the PAID from the stamp also is identical on the two covers.

However, the spacing of the numeral "5", both from the PAID and from the stamp, is different on the two covers. This indicates either that two different dies were used to make the provisional envelopes (which most likely was the case) or that more than one setting of the "5" was used in the embossing process.

When the cut square that is the subject patient is compared with the two known covers, we find the following differences:

1. The diameter of the patient stamp is only 22 millimeters, whereas the stamps on both covers have a diameter of 23.5 mm.
2. The PAID and the numeral "5" on the cut square are smaller in width than the PAID and the "5" on both covers.
3. The impression of the patient is clear. By contrast, the impression of both stamps on the covers is faint or fuzzy.

There is every reason to believe that these factors were the determining reasons why the Expert Committee of The Philatelic Foundation declared Patient 41 203 to be "counterfeit" because it was "the wrong size and impression."

An Important Change In Philatelic Foundation Policy: Certification Of Earliest Known Date Of Use

By Jerome S. Wagshal

Introduction

This article discusses four recent Foundation "patients" which are sufficiently interesting in themselves to warrant study. However, the true subject of this article is even more important: the concept of an earliest known date of use and the question of whether the Foundation will certify such a date.[1]

Earliest-known-date-of-use data can be important in philatelic analysis. Stated in summary form, knowledge of an established earliest known date of use can lead to the identification of fake covers which exhibit anachronistic markings or usages. Conversely, chronologically consistent markings help to confirm authenticity. A significant number of articles in past *Opinions* volumes have employed earliest-known-date-of-use data in considering the authenticity of submitted items.[2] These examples demonstrate not only how the Foundation experts conduct their investigations, but also how a studious collector can on occasion employ the same techniques in considering questionable philatelic pieces.

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[1] The term, "earliest known date of use" is used in its ordinary philatelic sense of a usage which is the earliest known as of the time at hand when the true first day of issue or first day of usage is not known from independent records, or, if known, when no example of such a first day usage has been recorded. In *Opinions II,* "First Day Covers That Aren't," by Pat and Ed Siskin, p. 88, the authors argue that "earliest documented cover" is a better term than "earliest known use" because, say the authors, the latter term can ambiguously refer to something other than an earliest documented cover, such as "the earliest contemporary reference to the use of a specific issue." However, regardless of its semantic merits, "earliest documented cover" has not found its way into the philatelic lexicon, whereas "earliest known use" and "earliest known date of use" are commonly used terms which are understood in philatelic circles. The latter terms will be used here, and if style in philatelic terminology changes in the future, experts of that day can note the quaint language used here.

[2] See, for example, the following:

Opinions I: Kaufmann, R., "Genuine Stamp, Genuine Cover, Fake Use," at p.36 (earliest known date of use of U.S. Scott #35 used to detect faked cover); Kaufman, L., "First Day Cover?" at p.64 (possible earliest known date of use of U. S. Scott #381); and Robertson, P., "When All Else Fails ..." at p.74 (possible first day use of U. S. Scott # E1).

Opinions II: Alexander, T. "At Times the Rules are Reversed," at p.52 (probable earliest use of U. S. Scott #39); Trepel, S. "Visual Comparison," at p.56 (earliest known date of use of a Waterbury cancel); Graham, R., "Research as an Expertizing Tool," at

In addition to its value as a key to analysis of authenticity, a cover which is an earliest-known-date-of-use is, in itself, a most desirable item. However, many collectors are leery about attaching a significant economic value to an earliest-known-date-of-use cover because that quality is so fragile. Its value can be lost in a twinkling with the discovery of a still earlier usage. As an object of philatelic esteem, an "early use" cannot hold a candle to an "earliest known date of use." Thus, the decision to pay a substantial premium for an earliest-known-date-of-use cover should be made only on the basis of in-depth knowledge regarding the current state of philatelic research on the item in question, knowledge sufficient to make a judgment as to the likelihood of the future discovery of a superseding earlier date. Even then, the decision must be accompanied by a liberal dose of a riverboat gambler's fatalism.

The four "patients" described in this article were each purchased by the author, acting on these principles. Whether the decision to purchase was or was not correct only time will tell. Obviously, it was felt that each was a good bet. Right or wrong, the game is worth the playing, as will now be shown.

I. Two Classes of Earliest Known Date of Use

For purposes of analysis, the concept of "earliest known date of use" may be divided between two situations, or classes. Class I consists of those situations in which the actual first date of use or of issue is known by extraneous evidence, but no example of the first day usage has been recorded. Class I earliest-known-date-of-use covers are those which show the earliest known date of use, which is as close as known to the actual first day of use. An example of a Class I earliest-known-date-of-use is the 10¢ 1847 cover used on July 2, 1847. Although the stamp was issued for use on July 1, 1847, no first day cover is known to exist, and the earliest known usage is this July 2nd cover.[3]

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p.63 (earliest date of use of "China and Japan Steam Service" marking); Siskin, *supra,* note 1; Silver, P. "A Dissenting Opinion," at p.132 (possible first day usage of U. S. Scott #C13-C15); Bleckwenn, B. "A Mortgage Foreclosure," at p.141 (earliest use of U. S. Scott #R100d); and Haas. M., "A Pony Tale," at p.150 (earliest known use of a Pony Express marking).

Opinions III: Siegel, I. "Two-Faced Postal History, McKinley and Rizal Back To Back," at p.113 (earliest known use of Philippines Scott #UX11); and Jarrett, D., "The Ruination of A Beautiful Cover", at p.171 (earliest known use of Netherlands Scott #2, plate IX).

3 The July 2, 1847, 10¢ 1847 cover is described and analyzed in Hart, "A 2nd Day 1847 Cover," *The Chronicle of the U.S. Classic Postal Issues,* Vol. 24, No. 2. Whole No. 72, 57 (May 1972). (Hereafter, citations to the Chronicle will be in the following format: Whole Number, Chronicle, page number (date). Thus the preceding citation is 72 Chronicle 57 (May 1972.)) The discovery of the July 2, 1847, cover was made in 1972; that discovery pre-empted a July 9, 1847, cover which had been the earliest known 10¢ 1847 usage for

Class II earliest known usages are those known where the actual first day of issue is unknown. In contrast to Class I, the search for a Class II earliest known date of use has an added significance in that a Class II earliest date establishes all that is known regarding the beginning of the usage of the issue in question. Examples of Class II earliest dates are most frequently encountered in connection with the use of specific plates.

In the classic period in particular, the date on which a given plate was put to press, or the date on which the products of that plate were first sold, was not a significant event in contemporary terms. Generally no records are available. For example, the 3¢ 1857 Type IIa, Scott #26a, was produced on Plates 10 and 11. Each of these two plates went through three stages—early, intermediate and late. Thus, there are six significant earliest dates of use for Scott #26a. Obviously, the re-working of each of these two plates, done on two separate occasions, was not considered a publicity-worthy event at the time it was done. Therefore, the study of these six earliest known dates of use is important to establish as closely as possible when the products of these plates in their several stages were first used.

It should be emphasized that the "Class I" and "Class II" categorization is nothing more than a tool of analysis. The facts of history do not always fit neatly into categories. Sometimes, for example, a first day of issue may not be definitely established by contemporaneous evidence, but nevertheless may be strongly indicated, thereby creating a situation somewhere between Class I and Class II. As the four covers discussed in this article are reviewed, the reader will note that the second and third—the gray lilac and pelure St. Louis Bears—are Class II; the fourth—the 10c 1847—is Class I; and the first—the greenish St. Louis Bear—is in the gray area between Class I and Class II, and possibly may be a first day cover. For present purposes, the important issue is what the Foundation chose to say about each of these covers. We now turn to that subject.

II. The Previous Philatelic Foundation Policy

Until recently, Foundation practice was not to certify earliest known usages. Former Foundation Curator S. Kellogg Stryker states[4] in connection with the question of earliest-known-date-of-use certifications that:

"To the best of my knowledge no such certificate has ever been issued stating the 'earliest known use.' I have talked to John Dunn (current PF

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over a half century. See Hart, "The Earliest Known 1847 Covers," 116 Chronicle 251 (November 1982). The 1847 issue date is generally accepted as having been July 1st, but the possibility remains that the stamps were not made available until July 2nd. See discussion of the evidence in McDonald, "A Day to Remember: July 1, 1847," 74 Chronicle 59 (May 1972).

4 S. Kellogg Stryker letter to the author dated August 18, 1986.

Director of Education) and his investigation backs my recollection ... The period that I personally covered was from 1962 through 1975 when I was Curator but, of course, I had access to other data at all times."

In the first half of the twentieth century, record-keeping of earliest known dates of use of classic U. S. stamps had been done by Dr. Carroll Chase and Stanley B. Ashbrook. Their work was continued by the members of the 3¢ 1851-57 Unit of the American Philatelic Society, the predecessor to the U. S. Philatelic Classics Society. Changes in earliest known dates occurred with some frequency in the inceptive period of such studies and, as might be expected, slowed down somewhat with the passage of time and the accumulation of more information.

Mortimer L. Neinken, a leading student of the period, was witness to these not-infrequent changes in earliest known dates of use. It was certainly based on this experience that, after he became Chairman of the Philatelic Foundation's Expert Committee in 1976, Mr. Neinken expressed a policy strongly against certification of a stamp or cover as an earliest known date of use.

Mr. Neinken had an arguable basis for his position, which prevailed during his tenure, from 1976 to 1984. For the PF to issue a certificate confirming an earliest known date of use was to invite dangerously misleading obsolescence. Even though such a certificate was phrased in terms of the earliest known date of use *as of the date of the certificate,* the frequency of changes brought on by active research might make such a certificate a trap for the unwary who were not familiar with the current state of research after the date of the certificate.

There is another side to the issue, however. At some point research on a particular issue becomes so advanced and an earliest known date of use has stood unchanged for so long, that confidence grows that it is likely, even though not certain, to remain unchanged. Thus, the importance of an earliest-known-date-of-use cover and the reasonableness of a possible formal PF certification grows with the increase in confidence that the date in question is unlikely to be superseded.

By co-incidence, circumstances justifying a change in the blanket policy against earliest-known-date-of-use certification occurred on December 1, 1984, just a few weeks after Mr. Neinken's death on November 14, 1984.

III. The St. Louis Bear Covers and the Change in Foundation Policy

On December 1, 1984, the major portion of the philatelic estate of John D. Pope III was put on the auction block. Mr. Pope had been a well-known classics collector and a respected student. His collection included a number of famous rarities. Among these was a fine holding of St. Louis Bear covers, ten of which were among the highlights of the sale.

Without stating more than the reader may wish to know about the St. Louis Bears, these rare postmaster provisionals were used during the 1845-1847 period and were issued by the St. Louis postmaster on three separate types of paper. It appears that there may have been three printings of these stamps during the 1845-1847 period, the second and third printings each having been preceded by an alteration of the plate, and each printing being on a different kind of paper.

The initial printing was on a grayish green paper; the second printing was on a gray lilac paper (with a few second printing impressions being made on what were probably remainder sheets of the grayish green paper used on the first printing); and the final printing was on a translucent grayish pelure paper. Philately has long recognized each paper as a distinct variety. Denominations on each type of paper are given a separate Scott catalog number and the value of a particular denomination varies, sometimes considerably, depending on the paper on which it is printed.

The St. Louis Bears were ideal stamps for which to request an exception to the Foundation's policy against certification of earliest known uses because of the excellent records available on Bear covers. The rarity of St. Louis Bear covers, together with their esthetic attractiveness and historical importance, make each Bear cover an important philatelic property. Each cover offered at auction invariably is separately lotted and described and, in recent years, photographed. Accordingly, over the years students of the St, Louis Bears have been able to compile meticulous records of each known cover. There have been very few additions made to the list of known covers in recent years.

It is generally acknowledged that Herbert A. Trenchard of Maryland is a foremost student of the Bears. His records are recognized as an authoritative reference source and were important in considering the Pope sale auction descriptions.

There were three covers in the Pope sale each of which was described as the earliest known use on one of the three paper varieties:

- The greenish, used November 13, 1845, was described as the earliest usage of any Bear, as well as the earliest greenish paper usage, the greenish paper being the first used. (See Figure 1.)
- The gray lilac on cover, used February 27, 1846, was described as the earliest usage of a Bear on that paper. (See Figure 2.)

- Finally, the pelure Bear cover, dated November 25, 1846, was described as the earliest known usage of a Bear on pelure paper. (See Figure 3.)

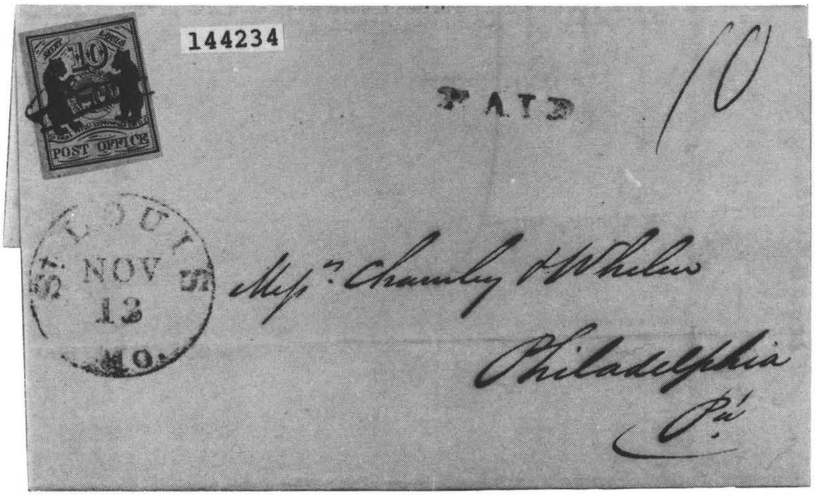

Figure 1. Earliest recorded usage of St. Louis Bear on greenish paper; also the earliest usage of any St. Louis Bear.

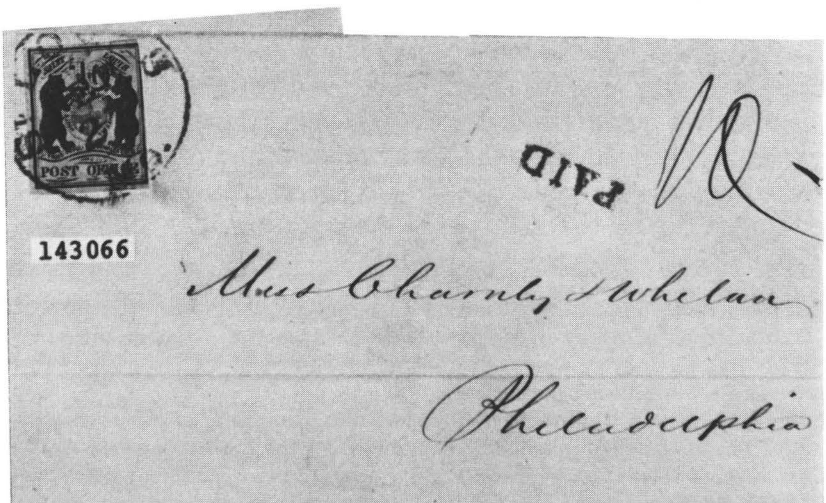

Figure 2. Earliest recorded usage of St. Louis Bear on gray lilac paper.

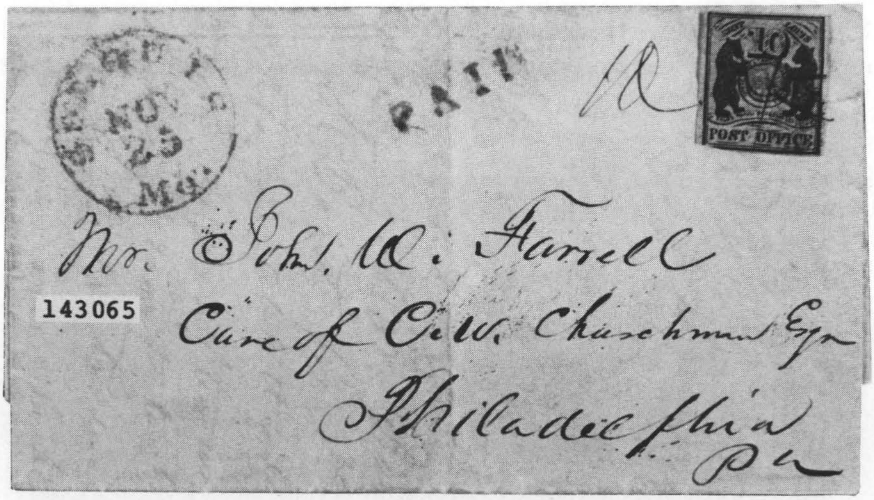

Figure 3. Earliest recorded usage of St. Louis Bear on pelure paper.

Although it is extraneous to the subject of this article, no mention can be made of this cover without noting a remarkable and a unique variety on this 10c stamp. Printed on the back and showing through the translucent paper is a partial impression of the 5¢ value. This is the earliest recorded usage of a printed-on-both-sides variety in U.S. philately, at least to this author's knowledge, and I know of no other such variety in classical U.S. philately in which there are *two different denominations of the same issue* printed on the two sides of the paper.[5]

On reading the auction descriptions, it occurred to me that the three covers should be kept together, that they would make an outstanding set, and that keeping them together might be a service to philately. After checking the covers with Mr. Trenchard, I was convinced that the claims of earliest known use were correct in each case.[6] Equally important, each cover was unique in that, in the case of each of the three papers, no other cover was known with as early a date of use, much less an earlier date. I decided to go after all three.

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[5] The most nearly comparable to this exotic variety are two revenue errors: Scott #R44, 25¢ Certificate, with impression of Scott #R48, 25¢ Power of Attorney, printed on back, and Scott #85, $3 Charter Party, with impression of Scott #RS208, Sands A. B. & D. private die medicine stamp on the back.

[6] I have since learned that the "earliest known date of use" status of the three covers had been noted in an article published by Elizabeth C. Pope in the March 10, 1962 issue of *Stamps,* p. 406, "Postmaster's Provisional of The Midwest." I know of no earlier mention of the "earliest known date of use" status of these three covers, so it may be concluded that the status of the three covers had been known for at least 22 years when they were offered in 1984, and during that time no other cover had appeared to challenge the status of any of the three.

At auction, I was delighted to find that, although each cover went well over catalog, they did not generate "through the roof" activity, as I had feared. Possibly this was due to the dubious attitude many classics collectors have to claims of earliest known usage. Frequently, auction catalog claims of this kind are inaccurate and, up to this time, there was no formal way to verify or challenge such claims. Undoubtedly, this lack of verifiability is reflected in lower realizations. In any event, I was fortunate enough to acquire all three and keep the set intact. Submission to the PF was the next step.

In an action which was a significant departure from past policy, the Foundation certified that each of the three Bear covers was an earliest known usage. The excellent records maintained over the years by students of the St. Louis provisionals were undoubtedly the principal factor in achieving these certifications.

In the case of the greenish, Scott #11X2, the certification involved the first paper used, and therefore was inherently a certification for the earliest date of use of any Bear. For this reason, the philatelic records for this cover could be, and were, supplemented by historical data relating to the first appearance of the Bear stamps. A St. Louis newspaper announcement on November 5, 1845, stated that the stamps had been prepared and "will be sold ..." Thereafter, on November 13, 1845, the actual availability of the stamps was announced in the same paper.[7] Thus, the November 13, 1845 date on the cover in Figure 1 was precisely corroborated by this announcement. However, the November 13, 1845 announcement is not specifically phrased so as to state that November 13, 1845, was the first day of issue. It reads as follows:[8]

> "Post-Office Stamps. Mr. Wimer, the postmaster, requests us to say that he will furnish nine ten-cent stamps and eighteen five-cent stamps for one dollar, the difference being required to pay for the printing of the stamps."

Read closely, this wording does not foreclose the possibility that the stamps were placed on sale a day or two earlier; at this early stage there was obviously no ceremony or significance attached to the opening day of sale. Nevertheless, the appearance of the announcement on November 13, 1845, creates a reasonable presumption that this was the first day of sale.

All in all, serious students of the Bears had no argument that each of the three covers had been recognized for many years as the earliest known usages of each of the three types of paper and—equally important to the

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7 Mekeel, C. H., *The History of the St. Louis Postage Stamps, 1845-1847,* note 3, p.7, (1895). This work was first printed in the *Philatelic Journal of America,* November 1895.

8 Id.

status of the covers—that each of the three covers was the only one used on each such date. With all known covers almost certainly accounted for, the only possibility of a superseding earliest usage would be as a result of a completely original find. That possibility had become increasingly unlikely with the passage of years.

Under these especially favorable circumstances, the Foundation acknowledged the status of each of the three covers, as follows:

The greenish was originally described in Certificate 144 234 as: "11X2 1845 10¢ greenish, TYPE II, POSITION 4, PLATE I SINGLE PEN CANCELLED ON FOLDED OUTER ADDRESS SHEET WITH RED SAINT LOUIS, MO. NOV. 13 (1845) CDS ... IT IS A GENUINE EARLIEST RECORDED USAGE AS OF THIS DATE."

In order to make the opinion more precise, the opinion was amended to read "IT IS GENUINE, THE EARLIEST RECORDED USAGE OF ANY ST. LOUIS BEAR STAMP KNOWN TO US AS OF THIS DATE," and the Certificate was finally issued in that form.

The gray lilac, in Certificate 143 066, was described as "11X5, 1846 10¢ black on gray lilac, POSITION 4 FROM PLATE II ON FOLDED OUTER ADDRESS SHEET WITH ST. LOUIS, MO. FEB 27 CDS ... IT IS A GENUINE USAGE FEB. 27 (1846), THE EARLIEST RECORDED USE OF THE GRAY LILAC PAPER KNOWN TO DATE."

The pelure, in Certificate 143 065, was described as "11X8a, 1846 10¢ black on gray pelure, POS. 1* PEN CANCELLED AND HINGED IN PLACE (TO SHOW PART IMPRESSION OF 5¢ ON BACK) ON FOLDED LETTER WITH ST. LOUIS, MO. NOV 25 (1846) CDS ... IT IS A GENUINE USAGE ... THE EARLIEST USAGE OF A PELURE PAPER 'ST. LOUIS BEAR' STAMP KNOWN AS OF THIS DATE." (*Note: This should read "Pos. 2")

Thus, tradition gave way to scholarship at the Foundation.

IV. Earliest Known Date of Use: A Reprise

The second section of the Pope collection was put on the block in May of 1985 and provided yet another opportunity for acquisition of an unusual earliest known date of use. This sale had an outstanding array of 1847 transatlantic usages, including a number to unusual destinations. However, to this author's eye, the jewel of this group was a cover described as follows:

"10¢ black, 3 margins plus, barely touches frame at top left, tied blue grid, folded Cover Pmk Blue Philadelphia Pa. Jul 14 (1847) Very early use ..."

The term "Very early use" was an understatement. This cover, which is pictured in Figure 4, was, in fact, the earliest known transatlantic usage of the 10¢ 1847. Furthermore, it was almost certain that no earlier 10¢ 1847 transatlantic usage would or could ever appear; the only possibility, which was very slim indeed, was that there might be another 10¢ 1847 cover which was carried on the same transatlantic trip. This, if discovered, would be an equivalent but not superseding cover. Furthermore, at this late date, discovery of an equivalent cover was highly unlikely. Like St. Louis Bear covers, 10¢ 1847 transatlantic covers are each major philatelic properties and they have been carefully recorded. No other 10¢ 1847 cover of this vintage had been found to date. As a 10¢ 1847 cover, it was unique.

The key to this cover was contained in published studies by the preeminent recorder of 1847 covers, Creighton C. Hart. As explained by Mr. Hart[9], a transatlantic Cunarder left Boston on July 1, 1847, when the 1847 issue was first made available in New York. However, the post office supply of 1847 stamps did not arrive in Boston until the next day, July 2nd, which was too late for use on mail sent on that voyage. The next Cunarder to leave Boston was the *Caledonia* on July 16, 1847. (The Cunard line was on a regular twice-per-month transatlantic schedule.)

Years of research and painstaking recording of these 1847 usages resulted in the identification of three 1847 covers which were carried on that mid-July 1847 voyage of the *Caledonia* and which had survived to become known in philately. There were two covers each with a 5¢ stamp; each stamp paid the under 300 mile rate from post office to the departure port, Boston. The third known cover bore a 10¢ stamp. This cover, the only 10¢ cover identified by Mr. Hart, originated in Philadelphia with that city's c.d.s. dated July 14, and required a 10¢ stamp to carry it the more than 300 miles to Boston. The cover arrived in Boston in time to make the July 16th departure of the *Caledonia.*

Although Mr. Hart's 1968 listings were not accompanied by a photograph of the 10¢ cover, it was undoubtedly the one in the Pope sale. Mr. Hart has since 1968 repeatedly updated his list of 1847 issue transatlantic usages, but as of the time of the second Pope sale the 10¢ Philadelphia cover (Figure 4) remained the only one recorded as used on the July 16, 1847 voyage.[10] (Nor has any such 10¢ cover been reported since the Pope sale.)

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9 Hart, C., "The Earliest Known 1847 Covers," 116 Chronicle 249 (November 1982). For a more elaborate statement and a listing of the Cunarder departures during the last half of 1847 see Hart, C., "Early Transatlantic 1847 Covers," 57 Chronicle 6 (February 1968).

10 Hart, C., "1847 Covers With An English Accent," 106 Chronicle 94 (May 1980); Hart, C., "172 1847 Covers to Europe," 76 Chronicle 184 (November 1972).

Figure 4. Earliest possible transatlantic usage of the 10¢ 1847. Also the earliest known usage of the 10¢ 1847 to a foreign destination.

With such meticulous documentation, the author felt that the PF could reasonably be asked to opine whether the cover was the earliest known use of the 10¢ 1847 on transatlantic mail. Indeed, this was an easier issue than that presented by the three Bear covers. Each of the Bear covers had been Class II earliest known usages, with the greenish having strong pretensions of being Class I or, more accurately, a first day cover. However, the confluence of the facts regarding the earliest date of availability of the 1847 issue in Boston and the dates of departure of the Cunarders in July 1847, made the 10¢ 1847 cover truly a Class I problem. The facts made an earlier transatlantic usage of the 10¢ 1847 stamp apparently impossible and the only real question was whether the cover was genuine. It was. The PF agreed, rendering the opinion on Certificate 151 332 that the 10¢ 1847 stamp shown in Figure 4 was "GENUINELY USED ON COVER, THE EARLIEST POSSIBLE USAGE OF THIS STAMP TO A FOREIGN DESTINATION."

This opinion is slightly broader than the facts would warrant. It is true that this cover is the earliest known usage of the 10¢ 1847 to any foreign destination, including not only Europe but also Canada and other foreign countries outside of Europe. According to Mr. Hart's records, the earliest known 10¢ 1847 usage to Canada is July 17, 1847, and Canada is the only foreign destination which might reasonably have an earlier usage than the July 16, 1847, departure of the *Caledonia*. In short, no foreign usage of the 10¢ 1847 stamp is known which involved a departure date as early as the July 16, 1847, date on which the Figure 4 cover left the United States, or the July 14, 1847, date on which the cover began its journey through the mails. Nevertheless, it remains *possible* that there might be an undiscovered usage to Canada of the 10¢ 1847 stamp earlier than July 17, 1847, even though no such usage has as yet been found.

The cover shown in Figure 4 is, of course, the *earliest possible transatlantic usage*. As such, it is significant in these days when postal historians have made the intricacies of transatlantic usages so popular. Accordingly, a more precise wording of the opinion would be as follows:

> "... GENUINELY USED ON COVER; THE EARLIEST KNOWN USAGE OF THIS STAMP TO A FOREIGN DESTINATION, AND THE EARLIEST POSSIBLE USAGE OF THIS STAMP ON TRANSATLANTIC MAIL."

V. Some Thoughts Regarding Future Foundation Policy

Although this author has for many years served as a consultant to the Foundation, he is not in the inner group of policy-makers. Further, this author took no part in the Foundation's deliberations with respect to the four covers described in this article, since he was the submitter. This author's contribution has been to recognize the opportunity for change and to provide that opportunity to the Foundation. Others deserve the credit for successfully seizing that opportunity, notably, the Chairman of the Expert Committee, Herbert Bloch, and the Curator, Peter Robertson.

Thus, the suggestions in this section on future Foundation policy are not official pronouncements, but only an invitation to discussion.

The fact that the hitherto rigid policy against certification of earliest known dates of use has been tempered by several exceptions demonstrates that there is a need for a review of this policy.

I believe that the Foundation has taken a correct course. Philatelic knowledge has made great strides in the past three or four decades, particularly in the recording of all known examples of important covers and other pieces. This type of census research is beginning to bear fruit. At this stage of philatelic research, it is unreasonably rigid to refuse, under all circumstances, to answer the question of whether a cover is the earliest known use. Furthermore, the question is a legitimate and important philatelic inquiry, in which the answer is a determinant of value as well as an aid to research. Accordingly, it is an appropriate question to be propounded under the "Other" category of "Information Desired" on the PFC application form.

This does not mean that the floodgates should be completely opened. In some cases available knowledge may not be sufficiently developed to permit an expression of opinion as to what is the earliest known usage. In other cases the earliest known usage, although *known,* may be based on data which is significantly incomplete, in that there are great quantities of philatelic material which have not been examined and which may likely contain a superseding earliest known date of use.

Given these competing considerations, I would suggest that the Foundation adopt the following standard for determination as to whether to render an earliest-known-date-of-use opinion:

> The Philatelic Foundation will render an opinion on earliest-known date-of-use inquiries when, in its sole judgment, the state of philatelic research in the relevant area is sufficiently advanced so that an opinion that an item *is* the earliest known date of use is based on the survey of all material known in the active philatelic community, and the opinion is unlikely to be superseded by further research and discoveries. An opinion that an item *is not* the earliest known date of use will be rendered when the Foundation has, in its sole judgment, reliable information regarding the existence of an authenticated earlier usage.

Of course, the key word in this statement is "unlikely." This word can only be given content by practice. It should, in this author's view, be interpreted along the middle of the road. Certainty should not be required.

(In composing the above standard, I first wrote "highly unlikely," and then crossed out "highly.")

There is no mathematically definite test which can be applied to determine when an area has been researched sufficiently to justify an expression of opinion by the Foundation. This must necessarily be a subjective judgment. However, in loose fashion, and without assigning specific weight to any one factor, these should be considered:

- Has the particular area of earliest-known-use inquiry been the subject of intensive and long-standing research by a responsible philatelic organization such as the Classics Society and/or an acknowledged expert such as Messrs. Hart or Trenchard?
- Does it appear that all available material has been surveyed?
- Has the earliest known date of use remained unchanged over an extended period, or, conversely, have there been recent or frequent changes in the date under consideration?
- Are there extraneous circumstances which tend to confirm the date in question as being at or near the earliest actual date of issue or first date of use, or which tend to preclude the likelihood of discovery of material with an earlier date?
- Has the submitter provided supporting evidence and/or references to the Foundation to assist in arriving at an opinion? (All too often, submitters overlook the *opportunity* and *responsibility* for submitting known data to assist Foundation experts in arriving at an opinion. The Foundation makes no claim of omniscience—critics' claims to the contrary notwithstanding—and when a submitter has studied the subject matter of the submitted item, information gleaned from that effort may be of considerable value in pointing the Foundation to a correct opinion.)

Even though these factors are articulated, along with any others that careful review may suggest, in the final analysis the Foundation should retain complete discretion in choosing whether to render an opinion on earliest-known-date-of-use inquiries. Maintaining this position may give rise to occasional (hopefully civilized) disagreement, particularly when some submitters are refused opinions which they feel are deserved. However, this is the sort of disagreement which attends responsible scholarship and should not be a cause for over-concern.

In addition to the above, there should be special conditions attached to the rendition of opinions as to earliest known dates of use. Unlike the usual type of opinion, which involves only the particular "patient" under consideration, an earliest-known-date-of-use opinion by implication involves, or is relevant to, all other items of the same type which are not earliest known dates of use. Accordingly, the following three conditions should accompany all such opinions:

First, certification of an earliest known date of use should be required to carry with it the condition that the certification, and the item certified, can be publicized by the Foundation in philatelic literature.

Second, all certifications of earliest known date of use should be published in the Foundation Bulletin. On a periodic basis, the Bulletin listings should be collected and combined into a single list published as an appendix in an *Opinions* volume.

Finally, a separate boldface listing should be made of all superseding certifications, again in the Bulletin and periodically collected in an *Opinions* volume.

Conclusion

In undertaking to render earliest-known-date-of-use opinions at least on a selective basis, the Foundation has made a significant change from past policy. Wisely administered, this new practice is likely to make an important contribution to overall philatelic knowledge, as well as increase the value of the Foundation's service to collectors and dealers alike.

Epilogue

After this article had been set in galley (or, more correctly, the modern version of galley—computer printout), a chance discovery came to light which requires this further comment.

The discovery occurred at the Christie's sale of the Grunin Collection, Part One. On March 24, 1987, the day before the sale I was examining the lots of this trove and, of course, with my focus on earliest known dates, I was most interested to inspect lot 48, which was described as follows:

"5c Red Brown (12), superb copy with huge margins, deep shade and fine impression, tied by bold Philadelphia Mar. 24 datestamp on 1856 folded letter to Halifax N.S., the Halifax dateline and backstamp confirm year of use, Boston backstamp, '5' handstamp, light file folds clear of stamp.

"EXTREMELY FINE, FOR OVER THIRTY YEARS THIS COVER HAS REMAINED AS THE EARLIEST DATE OF USE OF THE FIVE CENT 1856 STAMP. NO OTHER EXAMPLE KNOWN. Written up in Ashbrook's Special Service. Illustrated in Brookman. Signed Ashbrook. With PF certificate. Ex Gore, Neinken. . est. $10,000-15,000."

On examining PF certificate 14 061, dated June 5, 1961, which accompanied this cover, I was surprised to find that it read, in the opinion section, "that it is genuine and the earliest known date of use." Figure 5 is a reproduction of this certificate's face, and the portion of the back which pictures the cover.

Thus, this discovery served as an irrefutable correction of the lead sentence in Section II of the body of this article, that, "Until recently, Foundation practice was not to certify earliest known usages." Here was an example dating back to 1961!

It is difficult to articulate to a reader who is unfamiliar with PF policy over the recent past just how surprising this discovery was. My personal recollection of Mort Neinken's policy against certifying earliest known uses, was, as indicated in Section II, above, carefully checked and confirmed by others whose recollections went back further than mine. My reaction on seeing this certificate for the first time was akin to that which must have been felt by the first Westerner to see a duck-billed platypus: "There it is, but I still don't believe it." The discovery is obviously not without its ironic aspect, since the certificate was issued to Mort Neinken himself. It was issued, moreover, about fifteen years before he became Chairman of the Expert Committee.

We must conclude, therefore, that the more recent earliest-known-use certificates which were issued to me, and which are discussed in the preceding article, represent a revival of a practice which was engaged in on at least one occasion prior to Mort Neinken's chairmanship. Readers of this article are invited to inform me through the Foundation of any other PF certificates certifying earliest known uses of which they may be aware. Any which are reported will be listed in a subsequent Opinions volume or other Foundation publication.[11]

Should any other earliest-known-use certifications exist, it will be interesting to see how they were worded. The wording on this certificate is somewhat generous in its unqualified expression that it is "the earliest known date of use," without any modification such as, "as of this time."

* * * * *

In addition to the certificate, the cover itself is something of a challenge to philatelic students. Although postmarked with a Philadelphia "MAR

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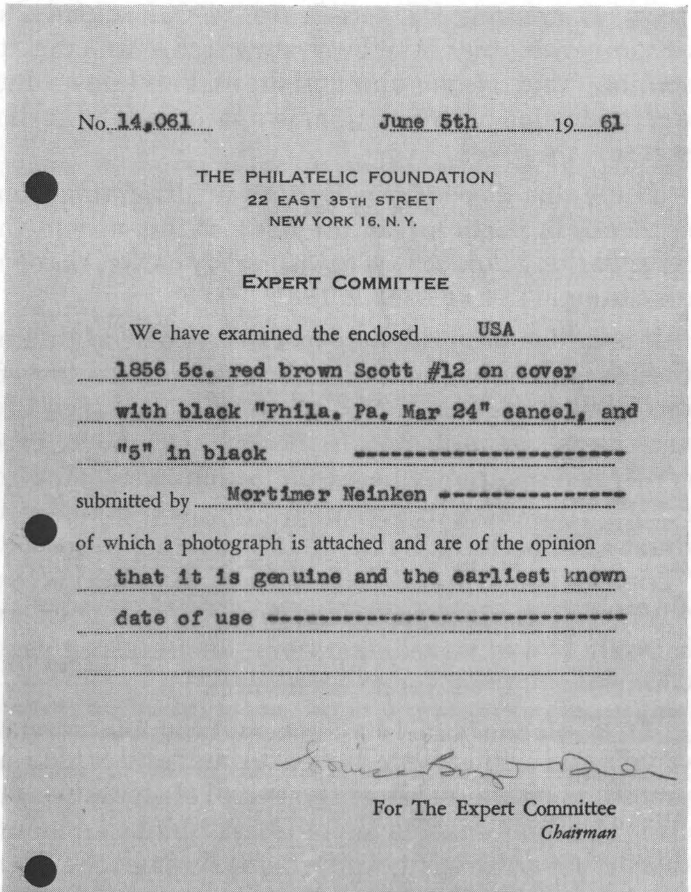
[11] The fact that this sort of request must be made of the philatelic community underscores an unfortunate gap in the PF records. Over the years many unusual items have been certified, and some of the opinions rendered have been in unusual format and/or terminology. The discovery of the wording of PFC 14 061 covering the 5¢ 1856 cover points up the fact that the wording of these earlier opinions has not been preserved in readily accessible form. It would be a service for the PF to collect records of its early certificates with unusual opinions.



No. 14,061 June 5th 19 61

THE PHILATELIC FOUNDATION
22 EAST 35TH STREET
NEW YORK 16, N.Y.

EXPERT COMMITTEE

We have examined the enclosed USA
1856 5c. red brown Scott #12 on cover
with black "Phila. Pa. Mar 24" cancel, and
"5" in black ---------------------
submitted by Mortimer Neinken --------------
of which a photograph is attached and are of the opinion
that it is genuine and the earliest known
date of use ----------------------------

For The Expert Committee
Chairman

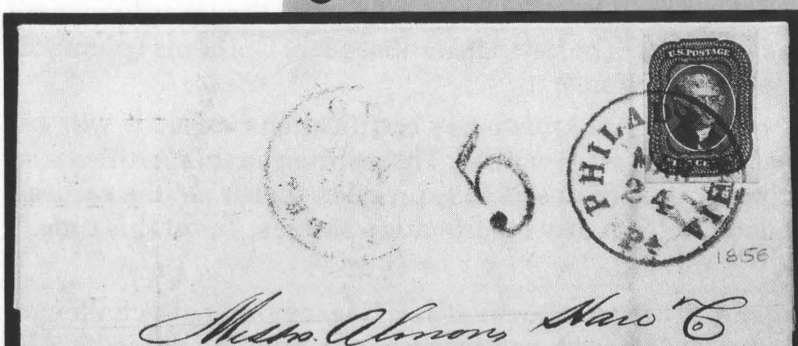


Figure 5. Certificate 14 061, issued June 5, 1961, on the earliest known use of Scott #12.

24″ c.d.s., the letter inside is datelined, "March 26, 1856," two days later. Without impugning the genuineness of the cover, it is difficult to understand how this reversal could have occurred.[12] Most date errors involve an incorrect yeardate in the early months of the year, and I do not recall ever having seen this kind of reversal of the day of the month. The best guess, and it is nothing more, is that the writer was aware that the Arabia, the Cunarder on which the letter was intended to be conveyed, was scheduled to sail from Boston on March 26, 1856, and this date stuck in his mind when beginning the letter, rather than the date on which it was being written. This March 26th sailing date is confirmed by the Boston backstamp on the cover. That backstamp also tends to confirm the correctness of the Philadelphia March 24 c.d.s., and that the letter writer's dateline is in error.

Aside from this puzzling reversal of dates, this 5¢ 1856 cover fits very well within the criteria for certification of earliest known dates. The 5¢ 1856 stamp is a valuable item, and covers bearing one or more examples of this stamp have been recorded over the years and are invariably pictured in auction catalogs. Thus, 5¢ 1856 covers, like Saint Louis Bear covers and 10¢ 1847 covers, are inherently the type of philatelic material which is the subject of good records. An earlier usage than March 24, 1856 was unlikely to have escaped notice for the half century or so that such philatelic records were being kept.

The cover was first publicly identified as the earliest known use by Stanley Ashbrook in the June 1, 1955, issue of his Special Service, in which he exposed the previously assigned earliest known date of use—March 15, 1855—as a fake cover. Thus, records had been in the process of assembly for some time prior to the 1961 certification by the PF. The soundness of the PF's decision to grant the certification in 1961 is underscored by the fact that in the succeeding 26 years no earlier usage has been found.

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12 For the benefit of students who review Ashbrook's discussion of this cover at p. 406 of the *Special Service,* it may be helpful to note that his discussion is marred by several typographical errors relating to the dateline. His text with necessary corrections is as follows:

> A single is tied to a white folded letter by a black postmark of "Philadelphia Pa. Mar 24." The letter inside is dated "Philadelphia March 21 (should be "26") 1856." In 1856, March 21 (should be "24") fell on Monday and of course the 26th fell on Wednesday.

The second error in the original text is obvious from the fact that if March 26th was a Wednesday, Monday would have had to have been March 24th; March 21st would have been the previous Friday. Later in the same paragraph, Ashbrook erred again in stating that the 5¢ stamp paid the postage "to the Nova Scotia frontier." It paid the postage only from Philadelphia to its place on board the Arabia at Boston, the port of embarcation. See Susan McDonald, "Cunard Packet Mail Between Nova Scotia and the United States," 30 Postal History Journal, January 1972, p. 27, for a detailed discussion.

The Grunin sale demonstrated increased appreciation of earliest known usages by the philatelic community. In that sale, this cover realized $44,000, against the $10,000-$15,000 presale estimate. By comparison, the next two lots in the sale also were individual 5¢ 1856 singles on cover, and each was a cover to a foreign destination bearing an excellent copy of the stamp, one cover to France and the other to Greece. The cover to France realized $3,520 and the one to Greece $9,350, against a current catalogue value of $3,000; thus both of these lots were generally in line with the current catalogue value. If we assume $6,000 to be a fair average of these two covers, this is double-catalogue for a very fine copy on cover, which, again, checks out as within a reasonable range. Applying this standard to the earliest-known-date-of-use cover, it appears that this cover realized more than seven times its normal market value which would apply absent the earliest-known-date-of-use aspect. In short, it appears that a more than 700% premium was paid for a well documented earliest-known-date-of-use classic cover.

This apparent market recognition of the importance of an earliest-known-date-of-use can be considered as reflecting the quality of research by students of the classic U.S. issues over the past 25 to 50 years. As this research continues, and more earliest-known-date-of-use covers are identified, it is a fair guess that the philatelic market will continue to recognize the importance and value of these items.

* * * *

In view of the exception to what was previously thought to have been a fixed PF policy against certifying earliest known usages, the following is—with apologies to William Schwenck Gilbert and his masterpiece, *H.M.S. Pinafore*—offered in conclusion, to be sung harmoniously by the curators of the PF and all friends and associates:

We never, never certify an earliest use!
What, never?
No, never!
What, never?
Hardly ever!
We hardly ever certify an earliest use!
Then give three cheers, and one cheer more
For PF rules which we may ignore!

Colorado Express Forgeries

By David L. Jarrett

A large quantity of forged handstamps on Colorado, California, patriotic, Confederate, 1847 and other United States covers surfaced 25 to 35 years ago—all from one source. They were made by a person who may go down in philatelic history as the greatest master forger of United States covers. These masterpieces turned up in many of the most prominent collections of the period. Fortunately, these forgeries are distinguishable from genuine examples as they all have certain telltale characteristics in common, which are discussed in this article.

I will focus on four Colorado fakes, each of which has forged "THE CENTRAL OVERLAND CALIFORNI/ & PIKES PEAK/ EXPRESS COMPANY/ DENVER CITY K.T." handstamps on them, along with other forged government circular date stamps and private express handstamps.

All of the fake handstamps appear to have been made by handstamping a small zinc letterpress printing plate (produced through a photographic reproduction process) on a cover. The forger apparently economized by often producing a single undated handstamp for each express marking and separate multiple date plates, which were handstamped separately within the express marking.

Figure 1. Certificate 18 372. All markings are forged.

One characteristic of this reproduction process is the well-defined outlines or ridges on the edge of each letter, punctuation or line border. In the case of under-inked letters or punctuation, some have a hollow, colorless inside, which virtually none of the genuine markings have. As examples, of such hollow letters or punctuation, note in submission 18 372 (Figure 1), the "OC" and "4" of the date and "DENV" and "T" of "DENVER CITY K.T." and in 21 850 (Figure 2), the two periods of "K.T.". By contrast, the originals (e.g., submission 21 209, Figure 3) generally have slightly soft, less defined borders (which occasionally fade out), are not as uniformly crisp and once in a while have slight light ink smears. (See also Figure 6.)

Figure 2. Certificate 21 850. Another example of faked markings. Note the touching of the D and E of DENVER, which only exists in fakes.

Figure 3. Certificate 21 209. Here we see the genuine marking, which shows the soft borders of the letters and the spacing between the "D" and "E" of "DENVER."

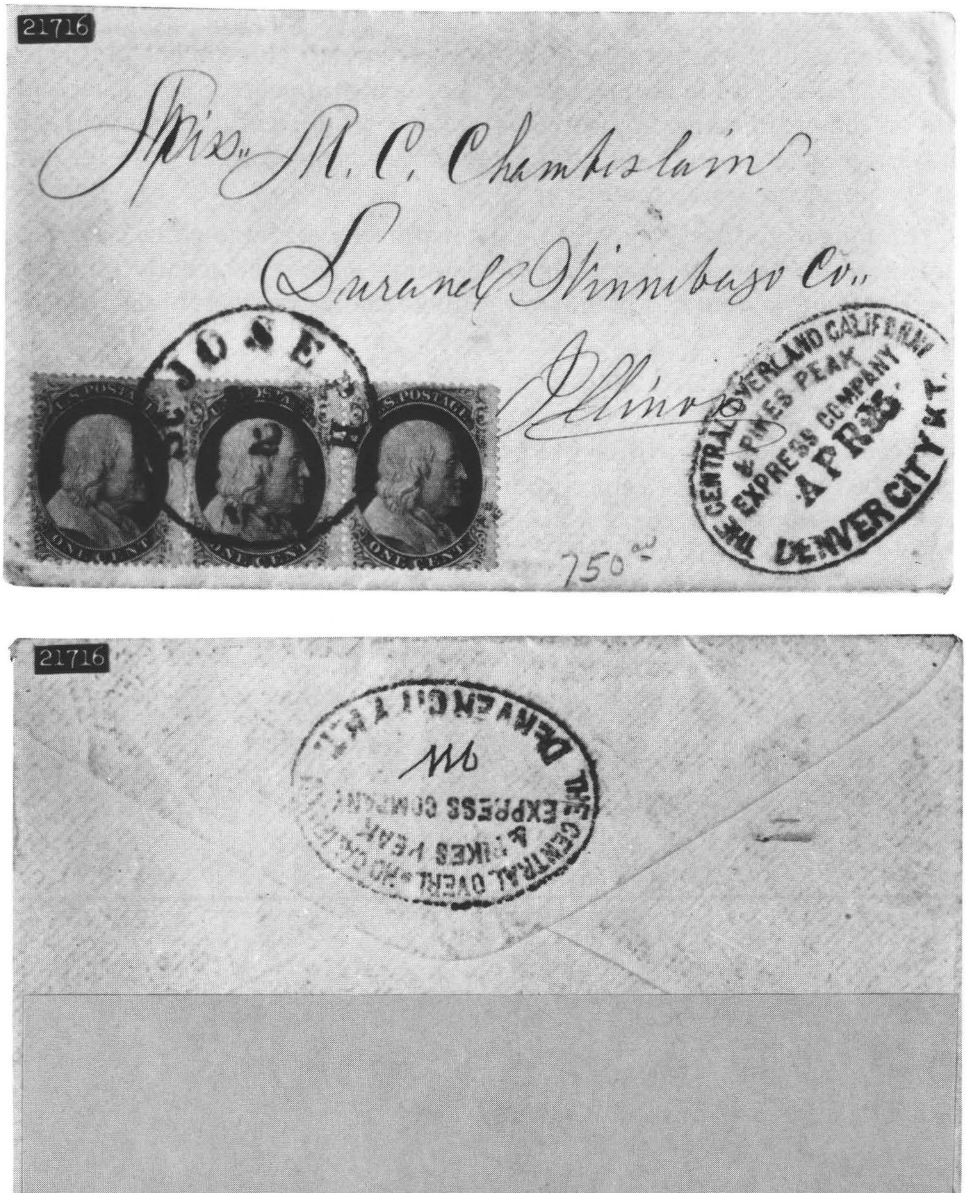

Figure 4. Certificate 21 716. This cover shows faked Denver City express handstamps on both front and reverse, along with a forged St. Joseph government circular date stamp. The address handwriting is a forgery of the genuine Chamberlain correspondence covers.

In addition, under high power magnification the ink on the black handstamps of the fakes appears to have an excess of lampblack particles, giving it a deep, jet-black appearance. The ink also appears to be thicker and sits on top of the paper. By contrast, the ink on the genuine Denver City markings often has a finer and thinner texture, appearing to have resided on the paper for a long time.

The faked St. Joseph government townmarks all have characteristics similar to the forged oval express handstamps and are struck in a strange, murky olive green color, which is quite unlike the color in genuine St. Joseph townmarks.

Furthermore, the dates in all six fake oval express handstamps illustrated here—both the four Denver City and the two St. Joseph covers—are located in different positions within the express marking, whereas all originals have the dates in somewhat similar positions. Specifically, note that the Denver dates on submissions 21 716 (Figure 4) and 21 850 (Figure 2) are closer to "EXPRESS COMPANY", whereas the "OCT 4" dates on submissions 18 372 (Figure 1) and 21 851 (Figure 5) are slightly closer to "DENVER CITY K.T.". Comparisons with a genuine marking are seen in Figure 6.

Figure 5. Certificate 21 851. All markings are forged. The blurry Denver "OCT 4" date was struck separately and is inconsistent with the otherwise clear and sharp impression of the surrounding oval express handstamp.

Figure 6. The oval Denver City handstamps from Figures 1 (top left), 2 (top upper right) and 3 (bottom) illustrate the spacing variations between forgeries (top) and the normal spacing of the genuine (bottom).

In addition, as can be seen in Figure 7, the Denver "OCT 4" on submission 18 372 is shifted to the right, while the Denver "OCT 4" on cover 21 851 is shifted to the left—a highly unlikely occurrence for markings allegedly struck on the same date. To compound that situation is the fact that both the "OCT 10" dates on the added St. Joseph oval express markings are also in different positions within the handstamps (Figure 8). Furthermore, the crude, unclear Denver "OCT 4" date on submission 21 851 is inconsistent with the otherwise sharp and clear oval handstamp.

Another indication that the Denver express handstamps are fake is the touching of the "D" and "E" of "DENVER"; in all genuine examples there is a narrow space between "D" and "E" (Figure 9). This joining is particularly evident in the very sharply struck forged express handstamp on submission 21 850 (Figure 2).

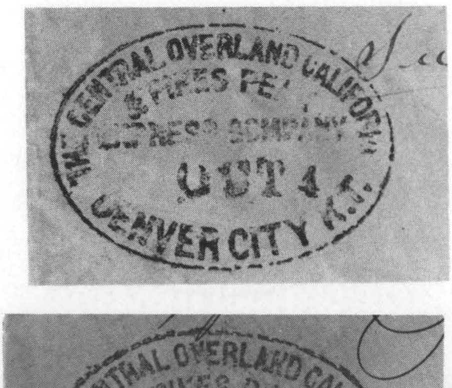

Figure 7. To further illustrate the spacing variations characteristic of the forgeries, we compare here the "OCT 4" in Figure 1 (Certificate 18 372, top), where it is shifted to the right, with that in Figure 5 (Certificate 21 851, bottom), where it is shifted to the left.

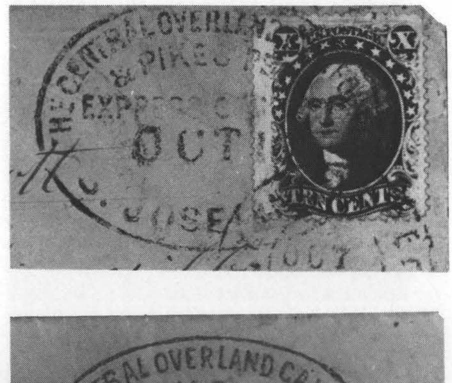

Figure 8. The St. Joseph ovals also show spacing variations. Note how the "OCT 10" dates vary in location between Figures 1 (top) and 5 (bottom).

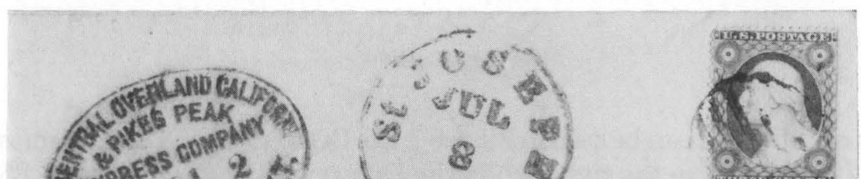

Figure 9. Genuine Central Overland Denver handstamp (1861). Note the narrow separation between the "D" and "E" of DENVER.

There are other clues that the covers are fake. For instance, on submissions 21 716, 21 850 and 21 851 (Figures 4, 2 and 5, respectively)—all from alleged different correspondences—the handwriting in the addresses is done in a modern brown ink and has a similar flowing style, even though an attempt was made to alter the penmanship. In the case of submission 21 716, the faker actually attempted to forge the address handwriting found on genuine Chamberlain correspondence covers.

In addition, most of the six one-cent 1857 stamps on submissions 21 716 and 21 850 came from different plates and printings and are defective and soiled. Since the faults on the stamps look like they had occurred before having been placed on the covers, rather than having been injured after they had been placed on the envelopes, this suggests a philatelic source of the stamps rather than a post office source. Furthermore, the soiled stamps on submission 21 850 contrast with the fresh and clean envelope.

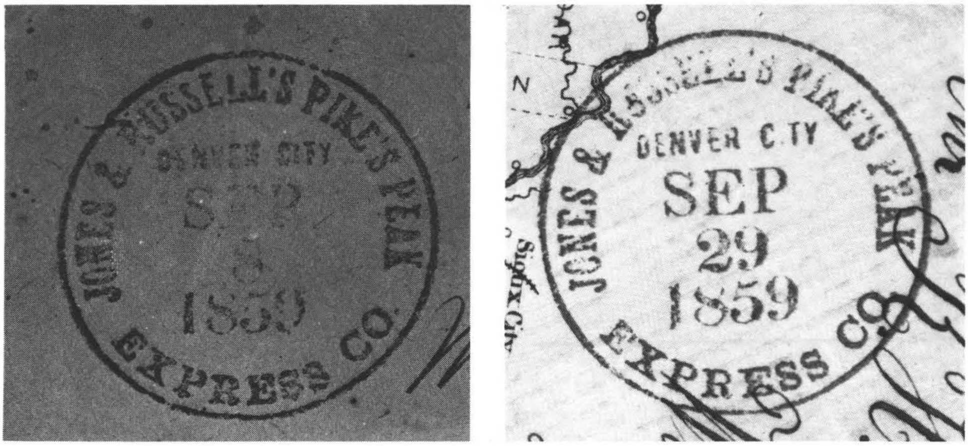

Figure 10. Comparison of counterfeit Jones & Russell's and government town markings from submission 21 848 (left) with genuine example (right).

Other faked Colorado express covers exist, such as forged "LEAV'H CITY & PIKES PEAK EXPRESS CO." and "JONES & RUSSELL'S PIKES PEAK EXPRESS CO." handstamps. Figure 10 shows genuine and forged examples of the latter, whereas Figure 11 illustrates a genuine example of the former.

The covers illustrated here are but a tiny fraction of the work of this master forger. It is hoped that some day this most fascinating and intriguing story can be told to the world. It could become a best seller!

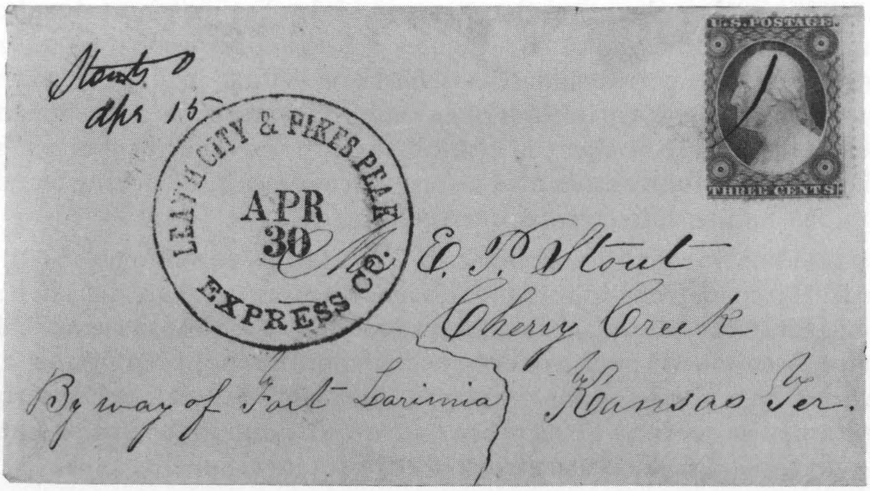

Figure 11. Genuine LEAV'H CITY & PIKES PEAK EXPRESS CO. handstamp on a cover that entered the U. S. mails at Stouts, Ohio, April 15 and was delivered to the express company April 30, 1859.

Is It A 12¢ 1851, 1859 or 1875?

By Stanley M. Piller

In July of 1851, the U. S. postage rates changed and new stamps were issued. One of the values issued was the 12¢ stamp, Scott #17. This stamp was issued imperforate. In unused condition, it is a scarce stamp.

In 1859 a new plate, Plate III, was put into production. All of the stamps issued and sold by the Post Office from this plate were sold in perforated form. However, in July of 1860 the printers, Toppan, Carpenter & Co., sent to the Post Office a half sheet of the 12¢ stamp from Plate III in ungummed and imperforate form. The purpose was for the Post Office to compare the new 30¢ stamp, which was supposed to be printed in black, with the 12¢ stamp.[1] Most of the 12¢ imperforate varieties (#36b) come from this half-sheet.

In 1875 the Post Office produced Re-Issues or Reprints of all stamp designs issued before 1875. The Reprints of the 1851-1857-1860 issues were produced perforated 12 and were not valid for postal use. The 12¢ stamp, Scott #44, was printed from a new plate of 100.

All of the Reprints sold to the public were perforated. However, from the files of the Continental Bank Note Co., which reprinted the stamps, came finished proofs, on stamp paper, in various shades and papers.

Thus, an imperforate 12¢ stamp in the 1851 design can come from:

1. The original Plate I, Scott #17

2. The New Plate III, Scott #36b.

3. The Reprint Plate, Scott #44.

So how does one determine which stamp one has?

The first step is to determine whether the item is on stamp paper or proof paper. All plate proofs came from the Reprint plate, with the exception of some India Paper Plate proofs which came from Plate III.

The next step is to determine from which plate the item came. Stamps from Plate III are easily identified. The outstanding characteristic is that the outside frame lines are uneven or broken. This is because the frame lines from Plate III were not necessarily recut. Figure 1, Foundation submission

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[1] *The Stamp Specialist, Brown Book,* "The 30 Cents Black Imperforate of 1860," by R. J. Mechin. H. L. Lindquist, New York, N.Y., 1943.

105 206 is an example of the imperforate #36b, the Plate III stamp. Since imperforate stamps from Plate III never were issued and sold at post offices, these actually are imperforate Plate Proofs on stamp paper.

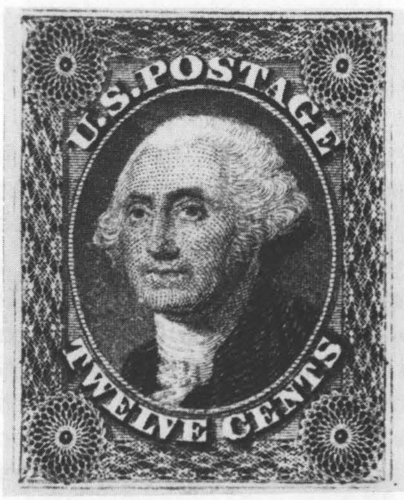
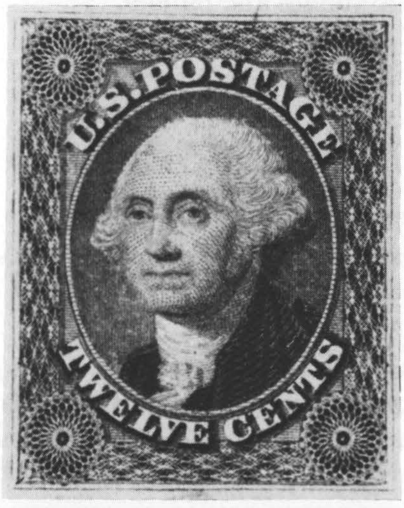


Figure 1. Note how the outer frame lines on the Plate III Proof are uneven and broken.

Unfortunately, the certificate terminology has varied from time to time. For example, one submission has a certificate dated February 26, 1982, stating "it is an imperforate proof of 36b on stamp paper," while another has a certificate dated March 26, 1982, which states "genuine imperforate Scott 36b" with faults (Figure 2). In fact, in almost half of the cases 36b is called a proof on the certificates; in the other half it is described as a stamp.



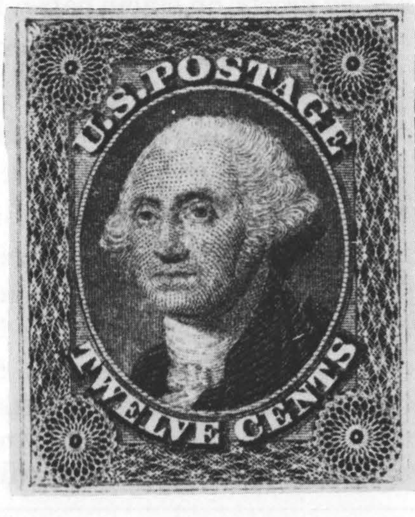


Figure 2. Two examples of the Plate Proof, one accurately described on the certificate as a proof (left), the other as a "genuine imperforate 36b" (right).

The confusion arises from the fact that, although stamps from Plate III never were issued imperforate, these examples were taken from a normal production run before gumming and perforating. While they are technically finished proofs, they could have been used and could have seen postal duty at the time. Despite this possibility, the Plate III imperforate stamps are only known unused or with manuscript "presentation" cancels (Figure 3).

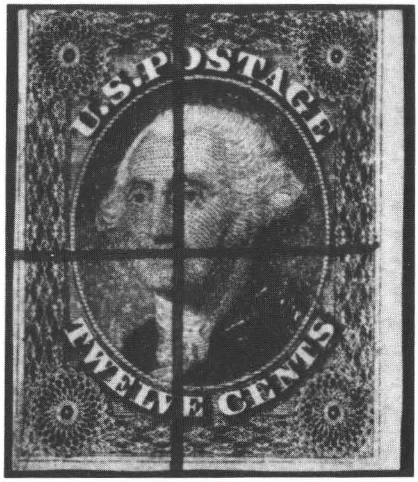


Figure 3. The Plate III imperf with manuscript "presentation" cancel.

Stamps from the Reprint Plate, Scott #44, are similar to those from Plate I, Scott #17. There are, however, some major, as well as minor, differences. Firstly, the color of the Reprint usually is greenish black, while the issued stamps never were issued in that color. On the other hand, the Reprint is known imperforate on stamp paper in the black or gray black color of the issued stamps.

The second difference is in the size of the Reprint. It is slightly larger than the stamps from Plate I or III. The vertical dimension of the originals is approximately 24½ mm from top frame line to bottom frame line. The corresponding dimension of the Reprints is approximately 25 mm.

Furthermore, when found in horizontal pairs or strips, the Reprints have a spacing of 1½ mm between stamps, while the issued stamps have a spacing of ¾ mm to 1 mm (Figure 4). Another distinction is that most Reprint "proofs" show the upper left or lower left frame lines not touching the left vertical frame line, while virtually all #17 frame lines were recut and do touch. Finally, the proofs are found on a paper that in some respects is similar to, but softer than, that used for the issued stamps.

The final test would be to plate the stamp. Those interested in this subject are referred to Mortimer Neinken's "United States: The 1851-57 Twelve-Cent Stamp," a handbook published by the Collectors Club (New York) in 1964.

In summation:

1. If the frame lines are uneven and broken (not recut), it is from Plate III, which means it is an imperforate #36b.

2. If the stamp measures 25 mm from the top frame line to the bottom frame line, it comes from the Reprint Plate (Scott #44).

3. If the horizontal spacing between stamps is ¾ to 1 mm, it's from the original Plate I (Scott #17); if 1½ mm, it's from the Reprint Plate (#44).

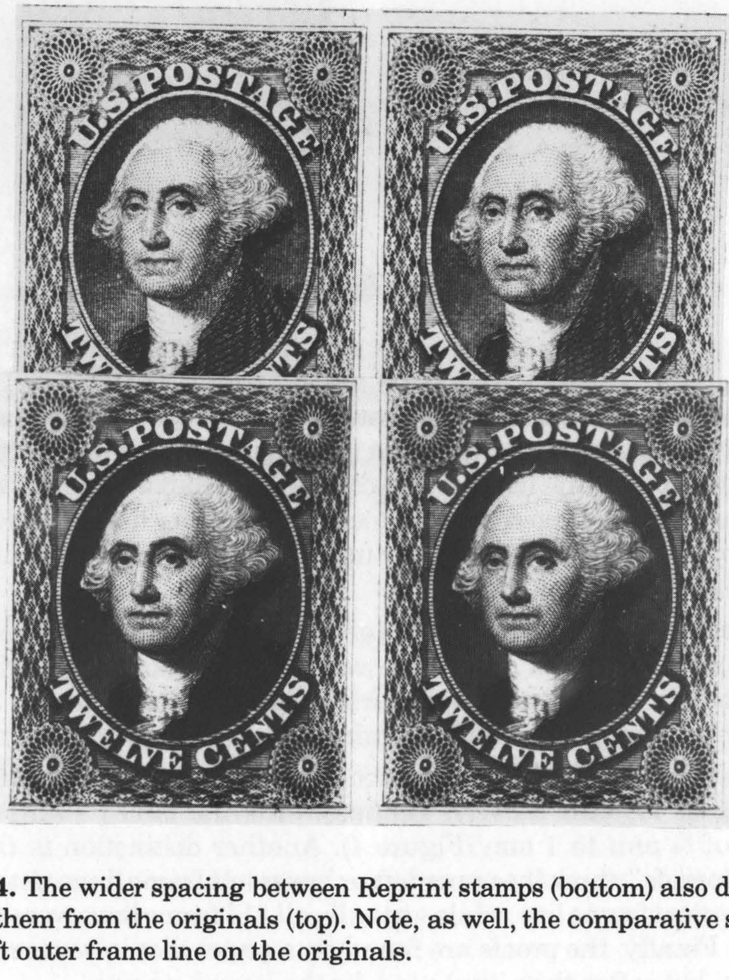


Figure 4. The wider spacing between Reprint stamps (bottom) also distinguishes them from the originals (top). Note, as well, the comparative strength of the left outer frame line on the originals.

Some Fakes Never Die ...

The Ninety Cent 1860 Issue

By William T. Crowe

Figure 1. Certificate 160 153.

Some fakes never die...they just come back another day. Sometimes they undergo a metamorphosis, sometimes they do not. Patient #160 153 (Figure 1) falls into the former category. While this was the first time it was submitted to The Philatelic Foundation Expertizing Committee, it had been declared a fake 38 years before.

It is easy to understand why the original owner did not readily give up. This stamp, the 90¢ value from the 1860 issue, is very desirable when properly used. In fact, only five genuine covers are known with the 90¢ 1860 stamp. It is one of the few United States stamps worth more used than unused—almost twice as much when properly used. The 90¢ stamp of this issue normally was used on higher rate covers to foreign destinations, though there is one domestic cover known. The majority of the genuinely used examples have dumb (i.e., without wording) or grid cancels. The town postmark normally was not used to cancel stamps, but there are a number of such examples, including the New York Ocean Mail cancel used on three different 90¢ 1860 stamps.

This patient has parts of two different cancels. The first is a very nice strike of a San Francisco double-circle cancel dated November 30, 1860. The second cancel is a partial strike of a red December 15 New York cancel, possibly a New York exchange mark which normally was used on mail to foreign destinations. It is plausible, therefore, that this is a genuinely used example, as most stamps of this issue were used on covers to foreign destinations. A domestic use would have made this a nine-times-rate cover (at 10¢ per half-ounce) from the West Coast to a destination over three thousand miles away.

As the San Francisco cancel is fairly full, it seems like a good place to start when expertizing this stamp. The date of the cancel is November 30, 1860. A check of the Scott Specialized Catalogue of United States Stamps shows that the earliest known date of use of this stamp is September 11, 1860. This is the same date listed by Stanley B. Ashbrook in his article on the 90¢ 1860 stamp published by the American Philatelic Congress in 1952. (The September 11 date is found on a cover from the Heard correspondence to China.) Therefore, our patient was used during the acceptable time period for this stamp (between September 1860 and August 1861).

Fortunately, among the Ashbrook reference notes is a study of this double-circle cancel of San Francisco done by Edgar B. Jessup (a noted philatelist from the San Francisco Bay area) and by Stanley B. Ashbrook. Unfortunately, these notes never have been published, but they are a very useful starting point. The earliest date listed for this San Francisco cancel is September 19, 1861, nine and one half months later than our example. While the earliest known use of a cancel frequently can be pushed up by several weeks or even a month, it is highly unusual for it to be pushed up this much.

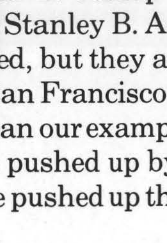


Figure 2. The Dec. 15 cancel provides clues in expertizing this stamp.

It is now time to take a closer look at the red New York cancel (Figure 2). While it is difficult to see the red cancel, a tracing shows that it is dated December 15. In the late fall of 1860 the only way this stamp could have crossed the entire United States in just 15 days would have been via the Pony Express. The Wells, Fargo charge for carriage via the Pony Express on such a cover would have been at least $45.00 ($2.50 per ¼ ounce).

A check of the book *The Pony Express,* by M.C. Nathan and Winthrop S. Boggs, shows that the Pony Express ran semi-weekly at this time, on Wednesdays and Saturdays. A listing of known covers in this book shows two covers close to the date of November 30. The first was mailed on November 28 and arrived at St. Joseph, Missouri, on December 11. The second was mailed December 5 and arrived in Missouri on December 19. Our stamp would have been on a cover which left San Francisco on December 1 and would have arrived at St. Joseph on December 14, leaving one day to get to New York.

Unfortunately, this stamp could not have been on a cover handled by Wells, Fargo and the Pony Express. If such a cover existed, the 90¢ stamp would not be canceled until it entered the mails at St. Joseph, Missouri. As a consequence, it would not have been a San Francisco cancel.

A search of the Ashbrook reference notes shows that this stamp was shown to him in 1948. In his card file under the heading "90¢ 1860—On Piece—Fake" is a photograph of our patient in its original form (Figure 3). It can now be seen that the red cancel reads "NEW PAID YORK/DEC. 15/6," an exchange mark normally used on single rate covers to France. This

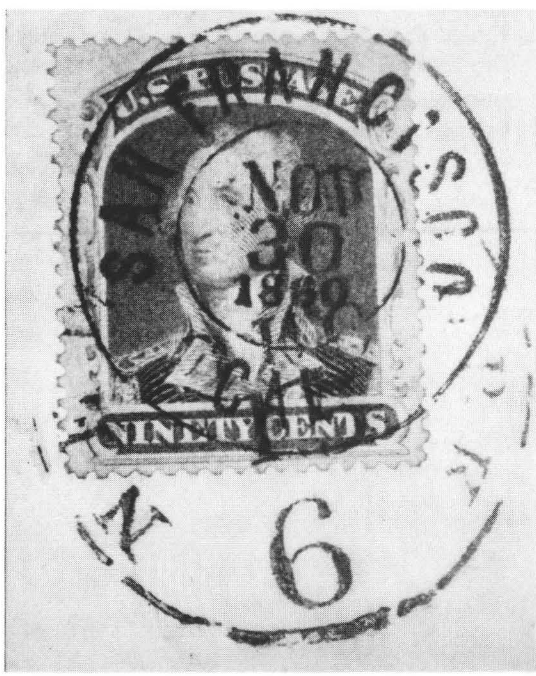


Figure 3. The clincher. Our patient on piece, as previously studied by Stanley Ashbrook.

credit mark cannot be used in conjunction with any single transatlantic rate high enough to justify a 90¢ stamp. If this 90¢ stamp was genuinely used as a single rate cover to France, it would be overpaid by 75¢, which was an enormous amount of money at that time.

Stanley B. Ashbrook's personal comments about this stamp are very interesting. He states "... it is about as clever a fake as I have run across in a long time. If you will examine this you will not fail to note that the markings on the stamp were painted, not handstamped. Parts of the red New York on the piece are no doubt genuine, but I note 'flaws' in this marking which I do not believe existed in the latter part of 1860."

A check of this stamp under a high power magnifying glass shows that Ashbrook was correct. The stamp does show evidence that the cancels were painted in and not handstamped. Ashbrook goes on to theorize that this fake was made in Europe.

Sometime between 1948 and 1986 this stamp was removed from the piece that Ashbrook saw in order to cover up the damning evidence of the lower portion of the red New York exchange mark. Fortunately, there are still enough clues left to come up with the proper decision. The Expert Committee of the Philatelic Foundation issued a certificate which stated "... the cancellation is counterfeit."

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The Pony Express, by M. C. Nathan and Winthrop S. Boggs, The Collectors Club of New York, Handbook # 15, 1962, 108 pages.

Perfection Re-examined

Detecting Stamps Faked From Proofs

By C. W. Bert Christian

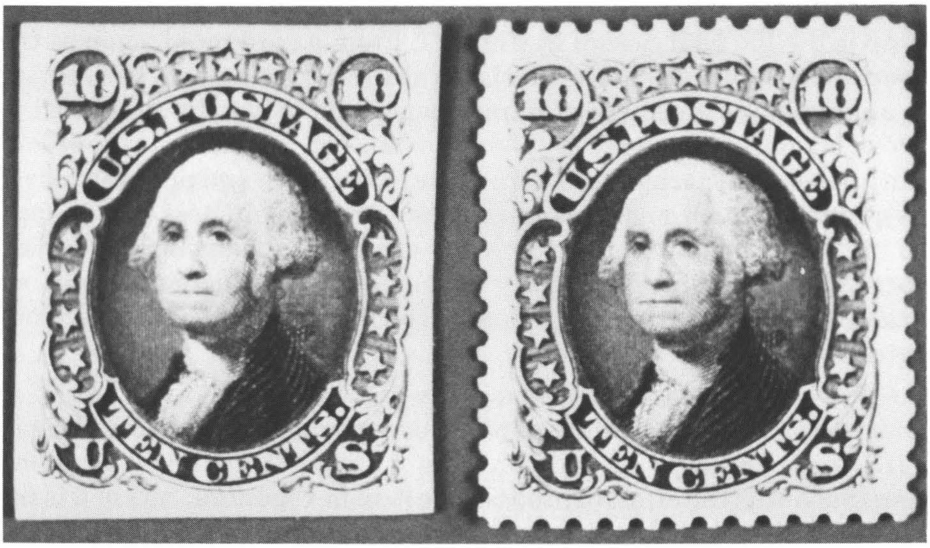


Figure 1. A "perfect" stamp, right, and a card proof from which it could be manufactured, left.

When that long-sought ultra-fine example of a 19th century stamp becomes available, it may be wise to give it more than a cursory examination before reaching for the checkbook. An immaculate, well centered copy with clean cut perforations and full original gum will certainly improve an exhibit and increase the ultimate value of a collection. But after more than a century, how many examples of this quality can there be on the market?

Obviously, those who altered covers and stamps and made phony grills were aware that there was not enough superb material to fill the demand and tried to alleviate the short supply by faking expensive stamps from less expensive proofs. At what period such items were manufactured and whether it is still being done probably never will be known, but it seems logical that some of this type of faking began around the turn of the century.

Beginning in September of 1879, the Post Office Department authorized the American Bank Note Co. to print on card and in the issued color 500 copies of each of the preceding designs issued. During the next fourteen years this procedure was repeated four times. The final printing in May of

1893 brought the total number of card proofs to 2,500 each of all the previously issued designs. Small assortments of card proofs were put in envelopes, several envelopes being placed in presentation boxes and presented to government officials, a procedure that was repeated with subsequent printings. In time, examples from these official "gifts" filtered into the market place and into private hands.

One of the finest examples yet seen of the conversion from proof to fake stamp is the 10c 1861 design in Figure 1. From a card proof, such as the imperforate shown, the stamp design was thinned down, or "shaved", to the approximate thickness of stamp paper and privately perforated to almost, but not quite, gauge 12. The paper is much too white for the type of stamp paper used at this period. The fake has no gum and probably never was gummed, which could account for the extreme whiteness of the paper. The presence of a gum coat, after years of exposure, can slightly darken paper. Although some credit may be due for the production of such an attractive item, to the more experienced collector such perfection becomes immediately suspect.

As previously mentioned, it is no easy task to "shave" a card proof so that it closely resembles stamp paper. It is even more difficult to add paper evenly to an India proof and convince many that the result is stamp paper. Such was the effort to produce the item in Figure 2a. Again it is the 10c 1861 design, but this one representing Type I and submitted to the Expert Committee as Scott #62b, a fairly scarce variety of small printing and short usage.

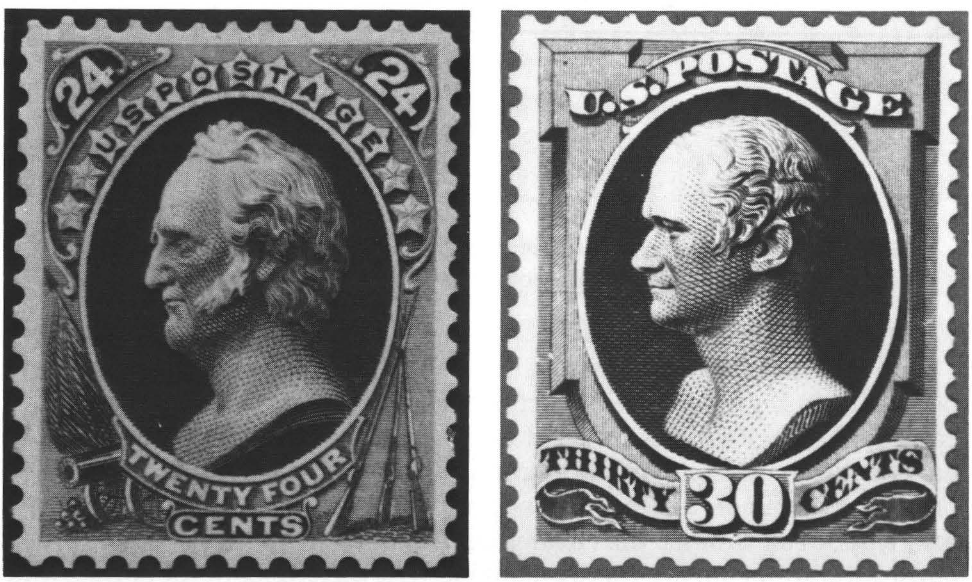
It is quite probable that this example was produced some years ago when proofs were cheap and more readily available. Currently the difference in the catalogued valuation of #62b and #58P3, from which this copy was made, would seem to make the effort less than worthwhile.

India proof paper is of fine texture and quite thin, so to begin this transformation some paper fiber must be added to simulate the thickness of stamp paper. In this instance the job was not too well done and the result resembles uneven laid paper (Figure 2b). As #62b is not recognized on laid paper, suspicion continues.

The proof may have been faulty at the beginning or an accident may have occurred during the "construction," for a narrow strip can be seen added across the bottom. This compounded the problem, requiring some of the foliage to be painted in. Although this cannot be detected in the black and white print (Figure 2a), the leaves were replaced in blue on a green stamp! To this monstrosity, add the facts that under powerful magnification double paper can be seen at the ends of numerous perf tips—the stamp when dropped into solution will not saturate of its own weight—and the cancellation is phony, leaving us with the question, "How did all this elude the owner who sent it to be expertized?"

The practice of converting card proofs into stamps was not reserved solely for the earlier issues but extended to several values of the Bank Note series.

Figure 2a. Another attempt to shave a card proof. **2b.** The same stamp, viewed from the reverse, yields a tell-tale uneven appearance.



Figures 3 and 4. Fakes of the 1875 Continental Bank Note Special Printings.

The items shown as Figures 3 and 4 were submitted separately as Scott #'s 175 and 176, from the special printing made by the Continental Bank Note Company, for the Centennial Exposition of 1876. Legitimate copies are found on hard white paper and were issued without gum. Records have it that even though the sheets were perforated, most were cut apart with scissors, resulting in considerable mutilation in the separation. As all eleven designs printed for the exposition are value-priced well into four figures and are in short supply, the proofs offer a ready field for the "fake artist."

It is not known that both of these were made by the same person, but as the characteristics are identical it seems likely the two had the same origin. Both were thinned down from card proofs, consequently the paper is not the correct texture—the perforations are remarkably accurate to the 12 gauge and are quite too perfect. When submitted to watermark solution the paper repels the fluid and will not saturate of its own weight, whereas the average postage stamp of this period saturates in seconds. The Centennial issue was not gummed and neither of these show evidence of ever having gum.

Figure 5. Left to right: genuine Scott 218; card proof, Scott 218P; and a fake 218 that would have been made from a card proof.

That this practice extended on into the American Bank Note printings is evident in Figure 5. The imperforate is Scott #218P, a card proof in the color and type of which the right hand example was made. On the left is an excellent example of the regularly issued stamp, Scott #218. First points of suspicion are that the paper is too white for the period of issue and that, even though the catalogue lists both the proof and the issued stamp simply as purple, there is considerable difference in the shades and the fake matches the proof shade rather than the issue shade. The faker may have been unaware of this shade difference which, fortunately, created a problem with no immediate solution.

Figure 6. A scarce proof was destroyed in a futile attempt to fake Scott #74.

Figure 6 is a beautiful scarlet shade of the 3c design of 1861 submitted for examination as Scott #74, a truly scarce stamp when available without the usual four black pen strokes. The perforations are nearly 12 gauge and the stamp showed a full coat of gum.

Although this item is still listed in the stamp section of the Scott Specialized catalogue, it has long been considered to be a proof. Recorded early on in the Mason Essay catalog, copies were listed in scarlet and in numerous other shades. These listings, though not Essays, were repeated in the Brazer Essay catalog on a temporary basis under the heading of Experimental Proofs. Unless our faker had access to a philatelic library, he may not have known that the 3c scarlet was printed on several shades of paper, including white. For the item shown in Figure 6, he used a scarlet printed on a slightly yellowish paper in a sensitive ink that might very well have been damaged by moisture. At the time of examination the design remained intact but the item has lost all value, being neither stamp nor proof.

To keep a step ahead of those who manufacture these expensive bits of paper, a reexamination may be in order when the next superlative copy arrives.

From A Known Correspondence

The Ninety Cent 1861 Issue On Cover

By William T. Crowe

Figure 1. Certificate 148 897.

"From a known correspondence"... those words can be heard when two collectors are discussing a cover about which they are not certain. The attribution is frequently a sign of genuineness, but not always.

Most postal history collectors are familiar with a number of famous finds such as Charnley and Whelan, Ludlow Beebe & Co., Carroll Hoy & Co. and, more recently, Lanman and Kemp. All of these finds have brought us a number of exceptional covers which would otherwise be missing from collections. The Augustine Heard correspondence is another such find. Thanks to commercial correspondence with this company, a number of great pieces of postal history exist, including two of the four known covers with the 90¢ 1860 issue.

The Augustine Heard company, located in Shanghai, China, and in operation until the early 1870s, carried on extensive correspondence with the east coast of the United States, especially during the 1860s. The covers addressed to this firm frequently bear colorful frankings with the higher values of the 1861 issue. How many collectors, however, have looked closely at covers from this correspondence?

Many people assume that if a cover is from a known find or correspondence there is little or nothing to be concerned about when authenticating.

The Heard Correspondence is certainly large enough to have a number of covers which will corroborate the different frankings and usages. In Philip Ward's column, "U. S. Notes and Comments," dated April 11, 1949, he refers to a letter he received from a Mr. Earl Hamilton of San Francisco, in which Mr. Hamilton states that he purchased between 350 and 400 of these covers, including the 90¢ 1860 cover later owned by Henry C. Gibson. Mr. Hamilton was under the impression that the person who sold him these covers was one of the Heard descendants. Eventually, Mr. Hamilton sold a number of the covers through an auction held by Bertram W. H. Poole of Los Angeles in 1932, a few were sold locally and the balance to John Klemann (the stamp dealer of Grinnell Missionary fame).

All of this should give the collector a feeling of confidence. We know the source of some of these covers. It is thought that there was more than one dispersal of the find. However, in June of 1957, Stanley B. Ashbrook, in his *Special Service,* published a quote from the same Mr. Hamilton concerning this correspondence. Hamilton stated, "Two boys, whose father was in the utility business in China, as kids resurrected this lot of correspondence. The older brother soaked off from the various covers one of each kind of stamp that was on the various covers and left the balance on the covers. He has since advised me that he and his brother removed the 90¢ and trimmed it themselves ... The younger soaked all of the stamps off the covers he got and we eventually bought his collection." (The 90¢ stamp referred to in this quote is a 90¢ stamp of the 1860 issue).

The Augustine Heard cover that is the subject of this article (see Figure 1) falls into this gray area where stamps may have been removed and incorrectly replaced. It was originally inspected by The Philatelic Foundation in 1957 and received Certificate 8563, which stated "The stamps were used on this cover, but a 1¢ stamp was removed from the lower left." An interesting hypothesis.

This certificate is very misleading. It is difficult to understand how the experts at that time came up with such an opinion for a cover with $1.24 in postage affixed and an additional 1¢ removed. A look at both the Hargest and Starnes rate charts shows that there was never a rate of $1.25 to Shanghai, China, via Marseilles. In October 1863, the rate was 53¢ per ½ ounce, or $1.06 per ounce. If there was an additional 1¢ stamp on this cover, it would be even more overpaid than in its current state. The Philatelic Foundation, however, was correct in feeling that there was something wrong with the cover.

There are a number of covers to Augustine Heard & Company with 54¢ postage sent via Marseille (a 1¢ overpay), but an overpayment of 18 or 19 cents in this time period is an exceptional amount of money. With such a large overpayment, it should bear very close scrutiny.

When the cover was submitted to The Philatelic Foundation in 1985, the old certificate was no longer with the cover. However, when the Foundation experts look at an item which is as valuable as this, the standard practice is to check the patient records to see if it has been previously submitted. A search of the patient files showed that, as noted above, Certificate 8563 was issued, in November of 1957.

The contrary opinion rendered at that time does not automatically condemn this cover. Postal history collectors and philately as a whole are much more knowledgeable at this time than 30 years ago, thanks to such students as Stanley B. Ashbrook, George E. Hargest and Charles J. Starnes. An item such as this cover deserves a new look.

On inspecting the cover, the author noticed that Stanley B. Ashbrook had written a note on the reverse of the cover, but his signature had been erased. This is unusual and was a signal to do some research. Ashbrook kept a file on all items of consequence that were seen by him. This file is known to us as the "Ashbrook Reference Notes" and is kept in card file and scrapbook form. Fortunately for the hobby, The Philatelic Foundation was able to acquire these files after Ashbrook's death and they now are stored at the Foundation.

The author searched these files for a reference to this particular cover with the permission of Peter A. Robertson, the Curator of The Philatelic Foundation. In the 90¢ 1861 section, under the heading of covers to China, was a note that this cover had been seen by Ashbrook. There also was mention of a letter located in the scrapbook portion of the files. This letter was addressed to a well known New York auctioneer of the time and informed him that in Ashbrook's opinion "... in a great many of the 'Heard' covers the original stamps were removed, and later were put back on the covers, and I suppose in a number of cases the stamps that were originally on certain covers were not put back on the same covers." Later in the letter, in a specific citation of this cover, he states "... there was no such a rate as $1.24, or a multiple of such a rate in October of 1863. The correct rate was $1.06 on this cover as all markings prove—It was 2 x 53¢ with a credit to G. B. of 64¢ (on the face). The U. S. share of this rate was 42¢ (2 x 21) and the British share was 64¢ (2 x 32), which I consider most unlikely... You can erase my meo (Ashbrook probably meant to write 'memo') on the back if you wish."

This letter does not make the cover a fake, but points out the fact that it certainly is unusual. Ashbrook was correct when he stated that the rate was only $1.06. However, genuine covers with overpayments as large as this are known. Perhaps a clerk was in a hurry to mail the cover and did not have the correct postage on hand. So further study was necessary.

Figure 2. Upon closer inspection, the stamps and cancellations reveal indications of possible stamp removal and replacement.

A close inspection of the cancels on the stamps (Figure 2) shows that they are of the same type, a New York City hexagonal geometric similar to Skinner-Eno type GE-H 8. This cancel is known used in the 1861-1866 time period. But a look at the 90¢ stamp shows two things. First, the cancel on the 90¢ stamp is not struck with the same sharpness as that on the 24¢ and 10¢ stamps. This is a cause for concern, but does not prove the cover has been "played with". Second, and more important, is the fact that the stamp is not tied, even though the size and shape of the cancel would indicate that it should be tied.

When the cover was placed under the ultraviolet lamp, there seemed to be a shadow outline of perforations under the 10¢ and 90¢ stamps. These are signs that the same or different stamps had been removed and replaced. The possibility of an additional stamp at the lower left (where the PF stated a 1¢ stamp was missing) also was revealed.

Unfortunately, the evidence against this cover was now beginning to mount up. It appeared that the cover probably once had four stamps on it, two 24¢ and two 30¢ stamps of the 1861 issue, for a total rate of $1.08 (a two cent overpayment, which was plausible and not unknown). Given the past history of the correspondence and the strong possibility that the stamps had been removed or replaced, the Expert Committee of The Philatelic Foundation decided to issue a new certificate stating, "The rate is overpaid by all possible routes by 18¢, so this cannot be passed as genuine."

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The Recognition Of Two Major Types Of The Z Grill

By Jerome S. Wagshal

The best way to approach the main point of this article is to state it at the beginning, and then present the discussion supporting it. It is the author's opinion that there are two distinct varieties of the Z grill and that these should be categorized separately as two subclassifications under the Z grill category.

This article appears in the *Opinions* book not because of any novel procedures in the expertizing process itself (which, in this instance, was a simple matter of examination and comparison with known genuine examples), but rather, because The Philatelic Foundation has issued two certificates which more or less explicitly recognize these two varieties of the Z grill. With such recognition, it becomes appropriate to describe and differentiate between the two types, determine their relative scarcity and consider the reason for the existence of these two types of Z grill.

The Z grill category, including both classifications, is characterized by:

- Grill bosses having a horizontal ridge at the tip of each point, and
- Eighteen points or rows vertically.

The two subcategories are:

One which shows fourteen points across. I will refer to this subcategory as the "-Z-" grill, with the dashes signifying the uniform horizontal direction of the ridges.

A second which shows only thirteen points across and almost always with an additional row of grill points, having a vertical ridge, at the left and right borders, thereby framing the horizontally-ridged body of the grill. To distinguish this variety from the -Z-grill as described above, I will refer to it as the "Z-I" grill, the "I" being intended to signify the direction of the ridges on the tips of the outer rows at left and right.

Diagramatically, the two varieties may be shown as follows:

```
           -Z- Grill                              Z-I Grill
- - - - - - - - - - - - - - - - -     I - - - - - - - - - - - - - - - I
- - - - - - - - - - - - - - - - -     I - - - - - - - - - - - - - - - I
- - - - - - - - - - - - - - - - -     I - - - - - - - - - - - - - - - I
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- - - - - - - - - - - - - - - - -     I - - - - - - - - - - - - - - - I
- - - - - - - - - - - - - - - - -     I - - - - - - - - - - - - - - - I
- - - - - - - - - - - - - - - - -     I - - - - - - - - - - - - - - - I
- - - - - - - - - - - - - - - - -     I - - - - - - - - - - - - - - - I
- - - - - - - - - - - - - - - - -     I - - - - - - - - - - - - - - - I
- - - - - - - - - - - - - - - - -     I - - - - - - - - - - - - - - - I
- - - - - - - - - - - - - - - - -     I - - - - - - - - - - - - - - - I
```

Like most philatelic categorizations, this one is not perfect. As more fully discussed below, some Z grilled stamps will exhibit intermediate characteristics, such as having the left or right vertically-ridged rows absent or barely discernible, or having a fourteenth horizontally-ridged row not quite as wide as the horizontal ridges on the inner bosses in the body of the grill. However, I believe that most Z grilled stamps will clearly fall into one subcategory or the other, -Z-or Z-I. Accordingly, these two subcategories merit recognition by serious students of the grills and perhaps by the philatelic community generally.

Introduction

As this article is being written, in the first part of 1987, interest in the Z grills has experienced a distinct upsurge in the philatelic community, fueled by the recent sale of four Z grill rarities. In the Robert A. Siegel 1986 Rarities Sale of April 5, 1986, the Herzog copy of the 10¢ Z grill, previously sold by Barry J. Reiger on October 6, 1983, for $19,800, was knocked down for $37,750, almost a 100% increase in two and one-half years. This was followed by the Siegel Ameripex "Isleham" Sale on May 25, 1986, in which two more Z grill rarities were sold: Another of the five recorded copies of the 10¢ stamp—this one with a Boston-type boxed PAID—was sold for $23,100. Even more impressive, the Newbury copy of the 15¢ cent stamp, the better of two recorded copies, realized $110,000. (In the Newbury Sale, Part VI, on October 24, 1963, the same stamp had fetched $11,500.00.)

ADDENDUM

The Recognition Of
Two Major Types Of The Z Grill
By Jerome S. Wagshal

Page 88

The number of horizontal dashes on the Z-I grill diagram should be 13 instead of the 12 shown.

Z-I Grill

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I - - - - - - - - - - - - - I
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I - - - - - - - - - - - - - I
I - - - - - - - - - - - - - I
I - - - - - - - - - - - - - I
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Page 57

Please note on page 57, footnote 11, the last sentence should read, "It would be a service ..."

These big numbers all were eclipsed by Superior's November 10, 1986, sale at auction for $418,000[1] of the only 1¢ Z grill in private hands. (Another copy is reputed to be in the Miller collection in the New York Public Library.)

More than any other, the 1¢ stamp has fueled discussion about the Z grill. Although the stamp had an early (1957) Foundation Certificate and was recently recertified by the PF after the 1986 sale, knowledgeable students have pointed out among other concerns that the Philadelphia c.d.s. on the stamp is not known used later than 1863 or 1864 and for this reason the presence of a grill on this stamp is anachronistic and suspect.[2] These concerns have been underscored by the submission of several other putative Z grills to the PF on rare denominations—1¢, 10¢, and 15¢, the latter with grill points up—which currently are the subject of consideration. In short, Z grills are currently a hot topic among serious philatelic students, and there is obviously more to be known about them. Hopefully this article will contribute in some measure to this important area of study.

I. The Present Categorization

Early categorizations of the different grills resulted in lists far more detailed and extensive than those presently recognized. Typical of these elaborate listings are those shown in Luff[3] and Brookman.[4] It is beyond the scope of this article to trace how these eventually coalesced into the present Scott-recognized categories, but it is obvious that for this change to have occurred, some detailed differences had to be overlooked so that fewer groupings would result.

This fact also is apparent from the Scott description of the Z grill as having "13 to 14 by 17 to 18 points." Whether this definition resulted from a belief that there were indeed different sizes of the Z grill or merely that there were partial impressions which resulted in varying sizes I do not know. However, Z grills are almost always clearly struck. For reasons

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1 It is a well-known philatelic axiom that price quotations are soon outdated. I present the ones in this paragraph with the thought that they might be useful in the future at least in relative terms. (One wonders how soon these prices will be outdated.)

2 Editor's Note: This is an appropriate place to remind readers that Opinions articles (even when written by Foundation staff members), reflect the thinking of the authors. The Foundation Expert Committee recognizes some difference of opinion on the 1¢ Z grill, but the preponderance of opinion very much favored the "genuine" finding that was rendered. Moreover, the statements in the text are not intended to indicate any opinion by the author regarding the stamp, since he did not examine it. The textual statements are to be read strictly at face value, i.e., as a report that a difference of opinion does exist with respected opiners arrayed on either side.

3 John N. Luff, *The Postage Stamps of The United States,* pp. 101-103 (1902).

4 Lester G. Brookman, *The United States Postage Stamps of the 19th Century,* Vol. II, pp. 89-91 (1966).

stated in this article I suggest the catalogue definition should be amended in its horizontal aspect by recognizing the two subcategories indicated above, and should also be amended in its vertical aspect by specifying *only* 18 points.

II. Z Grill Multiples

My current investigation of the Z grill was triggered by the recent acquisition of two Z grill multiples, a used pair of the 3¢ and a used strip of three of the 12¢.

The original reason for acquiring these pieces was their great rarity, which was not widely recognized. On the 3¢ denomination, any multiple is of the highest order of rarity. Scott fails to list any used multiple. Indeed, Scott does not list a pair, either used or unused, and lists a block only in unused condition. There was only one such block in the Caspary collection, the standard reference for such items. Similarly, the Specialized Catalogue fails to list a 12¢ pair, used or unused, and lists 12¢ blocks both used and unused with a dash. Caspary had no multiple at all of the 12¢ Z grill, either used or unused, proof enough of the rarity of a used strip of three. Thus, when the pair of the 3¢ and strip of three of the 12¢ came on the market in the Siegel sale of the Leonard S. Sheriff collection, a liberal

Figure 1. Pair of the 3¢ Z grill, Scott #85C.

effort at acquisition of these ex-Herzog pieces was deemed appropriate and, happily, was successful.

Figures 1 and 2 show the 3¢ pair and the 12¢ strip, respectively. It will be noted that the 3¢ pair is made more attractive by clearly struck star cancels, which confirm the grill.

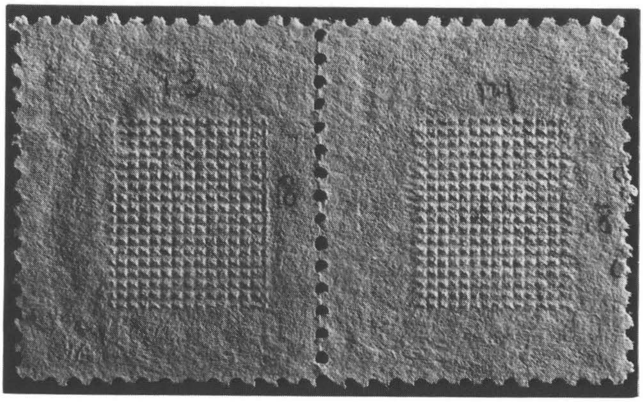

Figure 3. Back of the 3¢ Z grill pair, showing the Z-I grill at left and the -Z- grill at right.

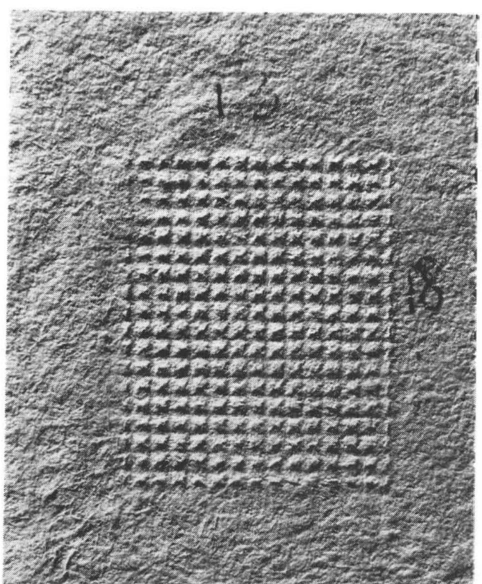

Figure 4. An enlargement of the Z-I grill from the 3¢ pair.

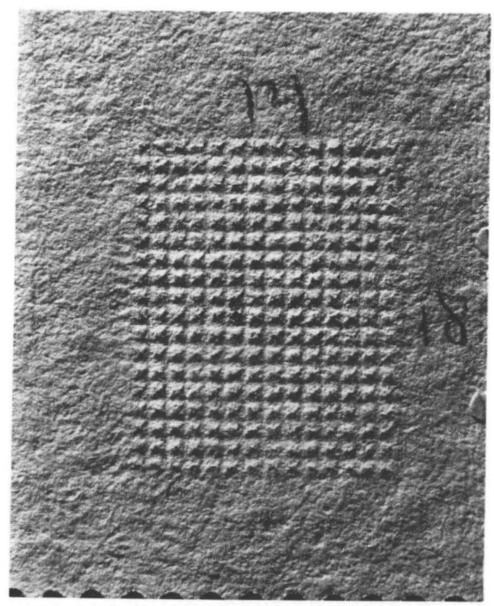

Figure 5. An enlargement of the -Z- grill from the 3¢ pair.

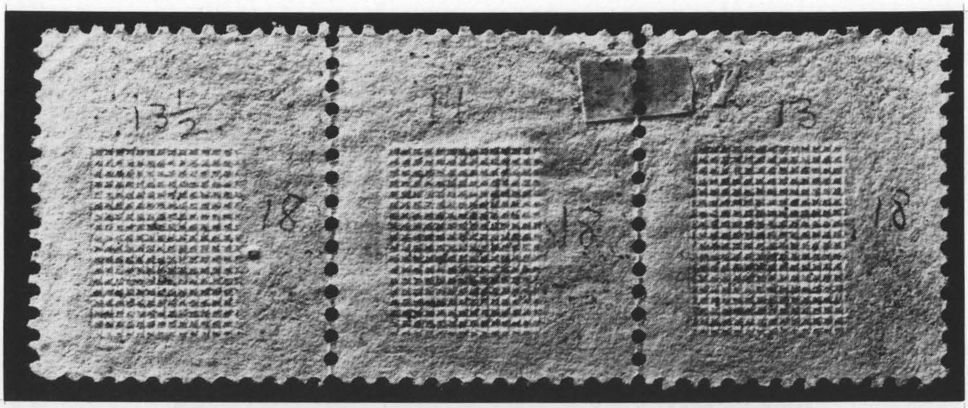

Figure 6. Back of the 12¢ Z grill strip, showing the Z-I grill on the two outer stamps and the -Z- grill on the middle stamp.

Upon examination of these two rare pieces, it became apparent that each multiple contained two configurations of Z grill. From the back, the 3¢ pair has a Z-I grill on the left and a -Z- on the right. (See Figure 3.) Figure 4 is an enlargement of the Z-I grill on the left stamp of the pair and Figure 5 is an enlargement of the -Z- grill on the right-hand stamp, still using "left" and "right" in relation to the pair as viewed from the back. The stamps on the 12¢ strip are Z-I, -Z- and Z-I. (See Figure 6.)

Each of these five grills was clearly impressed, as these photos show. The presence of fourteen clear horizontal rows on -Z- grill stamps and only thirteen, framed on the left and right by a vertical row, on the Z-I grill stamps is clearly defined on each piece. The differences between these two types of Z grill must have been produced from the grilling template, and could not have resulted from incomplete impressions.

Thus, each of these two multiples has an additional characteristic which enhances its desirability. Each is a se-tenant multiple of two clearly different types of Z grill. In order to test my conclusion, I submitted each piece to the PF with the specific question on the applications as to whether two types of Z grill were present, and in each case the PF agreed.

In the case of the 3¢ pair, it was described on Certificate 162 341 as having "Each stamp with different size 'Z' grills." The somewhat ambiguous PF agreement was signified by the opinion that the pair was "genuine."

The 12¢ strip was accorded a more specific opinion, in Certificate 165 028, that it had "grills 13, 14, 13 points wide." No mention was made of the vertical framing rows on the Z-I stamps, but, again, the presence of two different grill configurations was acknowledged.

On reflection, I wondered why these two types of Z grill had not previously been identified as such. I believe the reason is that the differing characteristics of the two grills were not as noticeable from examination of single stamps, which is the form in which Z grills are almost always seen. The multiples made the contrast between the two types obvious. Thus, these rare multiples were the key to the identification of the two types of Z grill.

III. Relative Scarcity of The -Z- and Z-I Grills

From the evidence of these two multiples, I assumed initially that the -Z- and Z-I grills probably alternated on the grilling template, and, if so, were of approximately equal rarity. However, further investigation has not supported this hypothesis.

Fortunately I had access to an unpicked trove of Z grills, consisting of twenty-five 2¢ stamps, eight 12¢ stamps, and four 3¢ stamps—thirty-seven Z grills in all. (It may be noted that the distribution of these denominations approximately reflected the relative rarity of the three denominations as recognized generally in philately.[5]) Of these thirty-seven stamps, I found the following distribution:

Denomination	Total	Z-I	-Z-
2¢	25	19	6
3¢	8	6	2
12¢	4	3	1
Total	37	28	9

In short, only about one out of four Z grills in this sample were full 14 point wide -Z- grills. Three-fourths of the copies examined were Z-I. It was particularly interesting that the 25%-75% ratio occured so uniformly in each of the three denominations. (I hope no one will cavil about the one extra 2¢ Z-I stamp.) Although I leave the determination of margin of error to others more versed in the arcane mysteries of statistical sampling, as a philatelist I regard a sample of thirty-seven Z grills to be respectable, and uniform results of this kind to be most convincing. Accordingly, I am of the present opinion that the -Z- grill probably occurs about once in relation to every three Z-I grills, or, put another way, the Z-I is three times more frequently encountered than the -Z-. (This ratio makes the two se-tenant multiples all the more interesting.)

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5 In the 1987 Specialized, a single used 3¢ Z grill catalogs $900.00., two used 12¢ Z grills catalog $1,000.00., and six used 2¢ Z grills catalog $1,950.00. Technically, these numbers suggest that the sample may have contained double the number of 2¢ Z grills in relation to the 3¢ and 12¢ denominations. I tend to think that the 3¢ and 12¢ denominations are undervalued in the catalogue in relation to the 2¢ and that this is particularly so in the case of the 3¢ denomination.

IV. The Cause of The - Z - and Z - I Grills

In addressing the subject of the cause of the - Z - and Z - I grills, we must enter the realm of educated speculation. It must be emphasized that the comments in this section are presented as no more than best guesses. If any student has convincing evidence supporting another theory, I will respectfully defer.

So far as I am aware, one area of essential evidence, the actual nature and characteristics of the machinery which produced the grills, has not been discovered. The Steel patent states:

> I do not deem it necessary to describe the devices for embossing, flattening, printing, etc., as they may be of any convenient character known to mechanics;...

Brookman, after quoting this sentence interjects the parenthetical comment that, "This is a most disappointing paragraph to students of grills who could have obtained a great deal of information if these devices could have been pictured or described in the patent."[6]

In the absence of such evidence, the comments which follow will have to incorporate some guesses about this machinery. I will also assume that the reader, having gone this far into an article dealing with the arcane subject of bumps in paper, will have a working familiarity with the basic facts of the 1867-1869 grills; therefore, these will not be spelled out.

All available evidence indicates that the initial step in the creation of the grilling template (whether roller or flatbed) consisted of its being scored over its entire surface, thereby creating an uninterrupted surface of tiny pyramidal bosses. The A grill was the product of that first step without more. When it was established that all-over grilling was unsatisfactory, vertical and horizontal strips were planed off the surface of the template so as to create a rectangular grilling area which produced a grilled surface in the middle area of the stamp without hitting and adversely affecting the perforations. Thus, these planed-off strips, cross-hatched at a 90° angle resulted in the actual grills in the windows formed by the cross-hatched planed strips. Several templates were formed in this fashion, resulting in the different size grills, *e.g.*, D, Z, E and F.

The important considerations in determining the size of the shaved strips, and hence the resulting overall rectangular size of the grills, was simply what was necessary to cover a satisfactory area in the center of the stamp, and to hit each stamp on the sheet equally. There was no need to be concerned about the exact point at which the planing tool hit the individual row of grills or boss unit. This was simply irrelevant.

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[6] Brookman, *supra*, note 4 at p. 69.

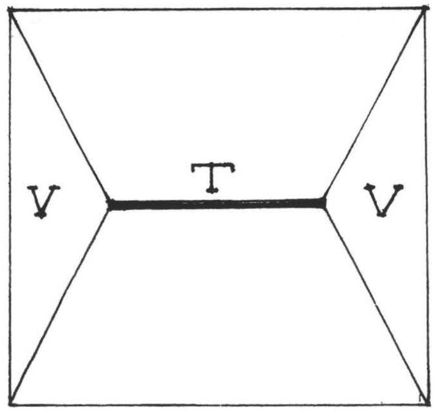

Figure 7. Diagram of the Z grill.

In the case of the Z grill template, the vertical planing sometimes hit the valley between embossing units and sometimes shaved right through the tip of the pyramid with its horizontal ridge. Consideration of Figure 7 will assist in making this point clearer. Figure 7 is a diagram of a Z grill boss which I believe to be reasonably accurate in its proportions. (My measurements indicate that the individual boss is very slightly wider than tall, about .77 mm. wide and .75 mm. tall, and that the horizontal ridge at the center or tip is slightly wider than the valley between ridges.) The horizontal tip is indicated by the heavy line marked "T" and the valley between the tips is indicated by the two "V" 's.

The overall size of the Z grill, *i.e., the distance between planed strips,* was planned to be fourteen boss units wide, but the width of borders between the grills, *i.e., the width of the planed strips themselves,* was not measured in terms of boss units. For that reason, the planing tool, when it cut vertically through "T", the horizontal ridge at the tip of a Z grill pyramidal boss, also cut through the corresponding tip of the fourteenth boss unit over, leaving thirteen horizontal unharmed boss units with horizontal ridges and with partially planed rows on each side of these thirteen. Because of the configuration of the Z grill boss, the edge of the planing strip more frequently than not ran through "T", the horizontal ridge at the tip of the boss unit on its vertical stroke.

As a result of this process, when the planing tool cut through the (presumably) soft metal of the template in this fashion, it turned the horizontal tip of the boss pyramid vertically, in the direction of the stroke, thereby making the left and right vertical borders on the Z-I grills, *i.e.,* the outside rows with vertical ridges at the tips. On a few examples of the Z grill, one outer vertical row still shows horizontal ridges approximately half the size of the regular ridge and the corresponding vertical row on the other side will show only a faint vertical impression of a row of vertically tipped boss units, that is, a grill impression in between the -Z- and Z-I configuration. These are further indication that the plan was to have each Z grill fourteen bosses wide, but without measuring the trimming space or planing process so as to make each grill begin vertically at a boss valley and avoid cutting through the tips of a vertical boss row.

In other words, it appears from all examples I have seen that the fourteen units-wide measure is standard on all Z grills and that the difference in size and shape of outer vertical rows and their ridge tips depends on where, in relation to the boss pyramid, the planing tool hit: If in a valley, then a 14 unit - Z - grill resulted; and if at some point on the ridge of the boss pyramid, then the remainder of the pyramid is to be found on the vertical row of the other side, resulting in a Z - I grill configuration.

V. The Height of the - Z - and Z - I Grills

All of the comments in the preceding section deal with the width of the - Z - and Z - I grills. We now address the height factor.

All of the examples I have seen are 18 rows high. I have not seen either any - Z - or Z - I grills which are 17 rows high. I have found no justification for the cataloguers including this possibility in the Z grill description.

What has been said about the planing tool and the boss units in connection with the vertical strokes applies generally to the planing in horizontal strokes which defined the height of the grill, but in a slightly different way.[7] The difference results from the key characteristic of all Z grills, the horizontal ridge on the boss pyramid. It appears that it was intended for the Z grill template to make a grill impression exactly 18 boss units high, but, as with the width, there was no planning as to precisely where the cuts of the horizontal stroke of the planing tool would hit in relation to the boss unit. However, since the stroke of the planing tool was horizontal, and thus in line with the pyramid tip, we do not find any instance in which the top or bottom rows of boss units on the Z grill have tips which have been turned into vertical ridges, or ridges in any direction but horizontal.

What *did* occur when the cut of the planing tool, moving horizontally to define the top or bottom of the grill unit, hit near the horizontal ridge of the Z grill boss pyramid was that this stripping action raised the top ridge of the pyramid and lengthened it. Where the cut came very close to the ridge, the horizontal tips of the boss units were lengthened almost to a continuous line and raised slightly above the rest of the grill pyramids.

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[7] The comments regarding the outer rows of grill points on the Z template apply (with necessary changes) equally to other male grills and particularly to the E grills which sometimes appear to have horizontally-ridged rows at the top and bottom rows of the grill, but do not have horizontal ridges in the vertical rows at the sides or in the body of the grill.

Sometimes this resulted in a deeply impressed line in the paper of the grilled stamp at the top or bottom of the grill. I have seen a number of examples which exhibit this characteristic. However, I emphasize that I have not seen any example which is less than 18 rows of pyramid tips high, although some of these horizontal rows of pyramid tips at the top and/or bottom of the grill unit may have a different character, being more deeply impressed as described above.

Conclusion

There is a certain surrealistic quality in valuing a stamp which ordinarily would be worth no more than $20 at more than twenty thousand times that price because of a series of bumps in its paper. However, as long as philatelists are going to engage in this kind of bizarre behavior, it behooves us to make our philatelic phrenology as scientifically correct as possible. Hopefully, this article, both in the facts it presents and the theories it advances, is a step in the right direction.

ACKNOWLEDGMENTS

The author's conclusions are entirely his own. However he acknowledges with appreciation the reviews of this article by William Herzog and Frank Mandel. Mr. Herzog has been long recognized for his particular expertise in the grilled issues and independently noted the different Z grill sizes in his own research.

A Disappointing Date

A Transatlantic Usage of the 1869 Issue

by Michael Laurence

Figure 1. Certificate 144 015.

The illustrated cover (Figure 1), franked with 15 cents in postage and addressed in a difficult script to an indecipherable location in Switzerland, reposed for many years in the collection of Melvin W. Schuh. Schuh was part of a small group of Boston-area philatelists—others were Lester Downing and George Hargest—who in the 1940's and 1950's began to collect, study and popularize classic United States transatlantic covers.

One of the fruits of the informal collaboration among these three collectors was Hargest's landmark book on the transatlantic mails. Many of the covers illustrated in Hargest's book came from Schuh's collection.

Schuh rarely if ever exhibited, but he shared freely of his material by providing color slides to those who requested them. Regrettably but understandably, such slides showed only the fronts of the covers. In the case of the cover shown here, the absence of backstamp information caused a clever bit of fakery to pass undetected far too long.

The cover is franked with 10¢, 3¢ and 2¢ stamps of the 1869 series. This is a colorful combination, not frequently seen, whose presence on a cover would add to its value. The cover was posted at Olathe, Kansas, on May 7 and received a New York Paid All British Transit marking on May 11. Nothing on the front of the cover gives any evidence of a year date.

None of the three stamps is persuasively tied. Two of the stamps are affixed to the envelope sideways. While this sometimes happened in real life, it also occurs in art, when a faker places previously used stamps on an envelope, attempting to tie them up to an existing cancel.

The absence of a year date was important, because the postal rate from the U.S. to Switzerland, via England, changed during the brief lifetime of the 1869 stamps. From early 1868 until April 30, 1870, the rate was 15¢ per half ounce. After April 30, 1870, the rate was reduced to 10¢ per half ounce.

If, as the franking suggested, this cover was posted at the 15¢ rate, then the year must be 1869. If the cover was posted in 1870 or later, it would represent a 5¢ overpayment of the 10¢ rate. Such overpayments occasionally occurred, especially just after a rate change, before the new rate had been thoroughly publicized. However, international rate information was widely and rapidly disseminated during this era, and money was dear. Mispayments, especially overpayments, are far from common.

After Schuh's death, his collection was unavailable for several years, during which it was generally assumed that this cover—based on the rate evidence—dated from 1869.

This was a tentative and in some ways unsatisfactory conclusion, since it represented an extremely early use of these stamps from such a remote part of the country. The 1869 stamps first appeared in the early spring of 1869, but they weren't widely circulating until the summer or fall. The use of these stamps, especially the 10¢, at a rural post office in Kansas in early May of 1869, would be most unusual.

Schuh's collection finally reached the auction market. When the cover became available for inspection, its reverse was found to bear three backstamps, all showing 1870 dates. This meant that the cover was posted during the 10¢ period.

Inspection of the front of the cover revealed that at least one stamp had been removed and subsequently replaced. Note the telltale "white sidewall" just east and south of the 2¢ stamp (Figure 2 arrows).

Microscopic examination under ultraviolet lighting revealed evidence to suggest that neither the 2¢ nor the 3¢ stamp originated on this cover. There was also evidence to suggest that the 10¢ stamp had originated, possibly in the location now occupied by the 2¢ stamp, though the evidence here was not conclusive.

Certificate 144 015 was issued, with a warning overprint, stating the opinion that "the 2¢ and 3¢ stamps did not originate on this otherwise genuine cover."

Figure 2. A close-up reveals traces of stamp removal and replacement (arrow).

Right Mark + Wrong Color = Fake

A Supplementary Mail Forgery

By Henry S. Stollnitz

Figure 1. Certificate 43 034.

Apparently there is not a universal understanding of the purpose of Supplementary Mail marks or of the service they signify. To make more meaningful the Philatelic Foundation Certificate 43 034 (Figure 1) and its statement that the illustrated "supplementary mail cancel is counterfeit," perhaps a brief review of the subject might be helpful.

By 1853, regular weekly steamship service to Europe from the United States was an accepted fact. It fostered a great surge of commerce in both directions across the Atlantic, with an accompanying increase of mail. Much of this commercial traffic was funneled through the port of New York, where the steamship companies were clustered.

There was one obstacle, however, that bothered New York merchants. Every shipment of merchandise had to have a bill of lading to enable the consignee to check the goods against the bill and make payment. If the shipping documents were not on the same ship as the goods, it delayed payment by at least a week. It also caused inconvenience and added expense, such as warehousing and double-handling at the receiving end.

So the New York merchants appealed to the New York postmaster to delay the "closing of the mails" for outbound vessels until the last moment before sailing. This would permit them to prepare their papers and get them to the post office in time to catch the ship.

This, the postmaster could not do. Contents of every bag of outgoing foreign mail had to be listed piece by piece and these documents took several hours to prepare. But he was sympathetic with the merchants and submitted the problem to the Postmaster General in Washington along with the statement that the merchants had expressed willingness to pay an extra fee if the mail could be expedited.

On July 7, 1853, the Postmaster General replied, agreeing to a special Supplementary Mail to catch sailings and setting the fee at double the regular rate.

There is no official regulation concerning this matter. The letter of the Postmaster General is the only existing authorization for a practice which continued for over a hundred years (and has not been officially abolished).

In return for the special fee, the New York post office handstamped each letter with a red (Supplementary Mail Type A) handstamp, at first sending a special courier with the late mail to the ship. As the volume increased, a desk was provided on the pier, where a postal clerk received the mail and the fees. These were acknowledged by the always-red handstamp Type A, which continued in use until about 1875. After that, four different handstamp designs were used, some in red, some in black and late ones in various ink pad colors. But the ink pad in use for the Type A mark was only in red.

The Supplementary Mail Type A mark on the subject of Certificate 43 034 is BLACK INSTEAD OF RED, which contributed to the opinion "that it is counterfeit."

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Expertizing Pictorial Re-issues On Cover

By Elliott H. Coulter

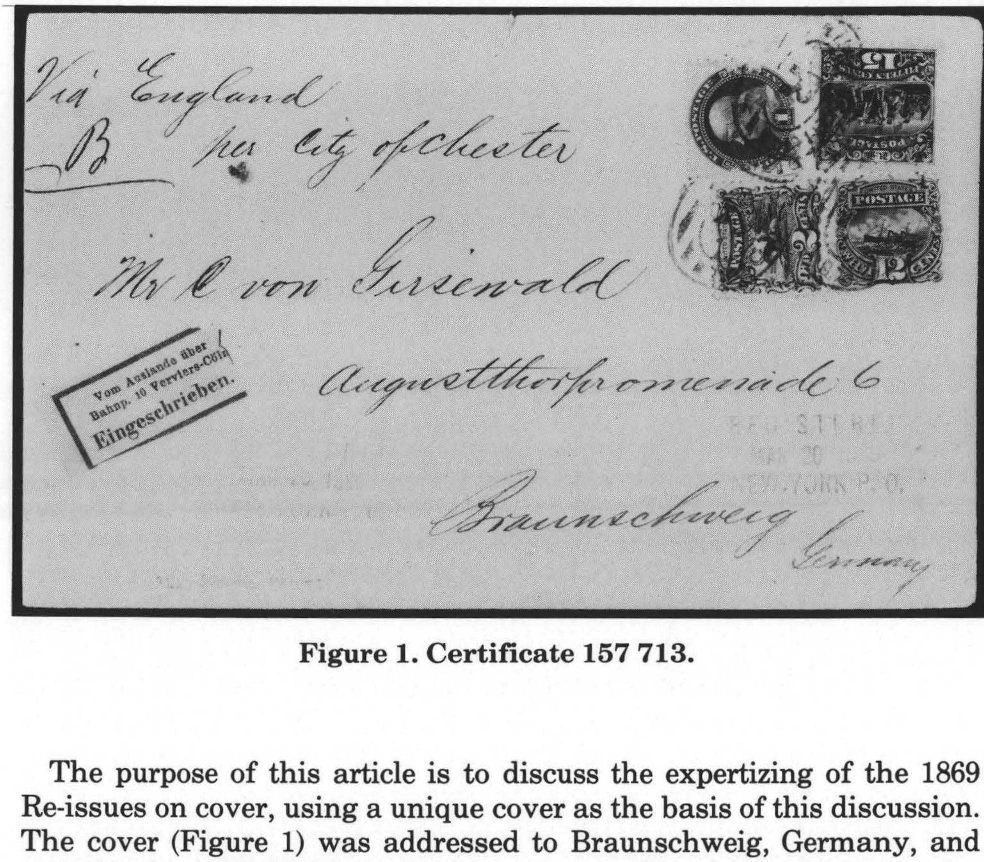


Figure 1. Certificate 157 713.

The purpose of this article is to discuss the expertizing of the 1869 Re-issues on cover, using a unique cover as the basis of this discussion. The cover (Figure 1) was addressed to Braunschweig, Germany, and contains four 1869 Re-issues on the one cover, those being the 1¢, 2¢, 12¢, and 15¢ stamps making a total rate of 30 cents.

My feeling about the cover from the start was that it was genuine. I had one apprehension in that the cover was the earliest I had seen bearing Re-issues other than the 1¢ value. It is an 1880 usage and I always had the idea that the earliest cover with the Re-issues other than the 1¢ was 1881. So the dating did raise a question in my mind.

Before proceeding with our analysis of this cover, we should spend some time on the reasons for the issuance of the 1875 Re-issues. As the story generally goes, these stamps were issued in preparation for the Centennial Exposition held in Philadelphia in 1876. They were to be part of a reprinting of the United States stamps that had been produced up to that time.

Although this is the generally accepted reason, and the Scott Catalogues refer to it, I never believed this concept and I still do not believe this concept because I find no connection between the printing of the stamp and the 1876 date. Since the Re-issues were not even at the Centennial, the general explanation given seems inconsistent with the facts.

I believe there is only one recorded Re-issue of the 1869's on cover from the 1876 Centennial, that being a cover with a one-cent stamp. In *The Postage Stamps of the United States,* John Luff states, "I have not been able to find any official statement of the reasons for making the reprints and re-issues of 1875, but it is generally understood that the prime cause was the desire of the Post Office Department to display a full set of our postal issues, as part of its exhibit at the International Exposition of 1876".

Carroll Chase repeats Luff's statement in his book, *The 3¢ Stamp of the United States 1851-57 Issue.* Figure 2 is a reprint from the Chase book of an official Post Office Department document in which the reprints and the Re-issues of U. S. postage are referred to as specimens.

Another very important reference in this Post Office Department document is that all of the stamps—I should say, specimens—furnished will be ungummed and that in sending for these stamps, "It will be useless to apply for gummed stamps." This text includes ordering information and is signed by E. W. Barber, Third Assistant Postmaster General. It is dated March 27, 1875.

It is interesting that Chase referred to Luff in his book, but that the same document, dated March 27, 1875, when reproduced by Luff is shown as being signed by A. D. Hazen, Third Assistant Postmaster General. The thought is that this letter, or direction, had been carried over and used several times during the 1874 to 1875 period or even later. The document is reprinted here because the books mentioned previously are out of print and in many cases can be obtained only at extremely high prices. I think the information presented relative to the reprints and re-issues is pertinent to any collector of United States postage stamps.

The 1869 Re-issues are found with gum, and I have spoken with two experts in this area. Neither can explain the inconsistency between the wording of the March 27 bulletin that these items should be ungummed—including specific emphasis through italicizing and issuance of the bulletin several times—and what did in fact happen.

When and how the stamps were gummed remains one of the many unanswered questions surrounding the Re-issues. Despite these questions, however, we can distinguish the Re-issues from the original

SPECIMEN POSTAGE STAMPS.

Post Office Department,

Office of Third Assistant Postmaster General,
Division of Postage Stamps, Stamped Envelopes, and Postal Cards,
WASHINGTON, D. C., MARCH 27, 1875.

The Department is prepared to furnish, upon application, *at face value*, specimens of adhesive postage stamps issued under its auspices, as follows:

ORDINARY STAMPS FOR USE OF THE PUBLIC.

1. *Issue of* 1847.—Denominations, 5 and 10 cents. Value of set, 15 cents.
2. *Issue of* 1851.—Denominations, 1, 3, 5, 10, 12, 24, 30, and 90 cents; also two separate designs of 1-cent carrier stamps. Value of set, $1.77.
3. *Issue of* 1861.—Denominations, 1, 2, 3, 5, 10, 12, 15, 24, 30, and 90 cents. Value of set, $1.92.
4. *Issue of* 1869.—Denominations, 1, 2, 3, 6, 10, 12, 15, 24, 30, and 90 cents. Value of set, $1.93.
5. *Issue of* 1870, (*current series.*)—Denominations, 1, 2, (brown,) 2, (vermilion,) 3, 5, 6, 7, 10, 12, 15, 24, 30, and 90 cents. Value of set, $2.07.

OFFICIAL STAMPS.

1. *Executive.*—Denominations, 1, 2, 3, 6, and 10 cents. Value of set, 22 cents.
2. *Department of State.*—Denominations, 1, 2, 3, 6, 7, 10, 12, 15, 24, 30, and 90 cents, and $2, $5, $10, and $20. Value of set, $39.
3. *Treasury Department.*—Denominations, 1, 2, 3, 6, 7, 10, 12, 15, 24, 30, and 90 cents. Value of set, $2.
4. *War Department.*—Denominations, 1, 2, 3, 6, 7, 10, 12, 15, 24, 30, and 90 cents. Value of set, $2.
5. *Navy Department.*—Denominations, 1, 2, 3, 6, 7, 10, 12, 15, 24, 30, and 90 cents. Value of set, $2.
6. *Post Office Department.*—Denominations, 1, 2, 3, 6, 10, 12, 15, 24, 30, and 90 cents. Value of set, $1.93.
7. *Department of the Interior.*—Denominations, 1, 2, 3, 6, 10, 12, 15, 24, 30, and 90 cents Value of set, $1.93.
8. *Department of Justice.*—Denominations, 1, 2, 3, 6, 10, 12, 15, 24, 30, and 90 cents. Value of set, $1.93
9. *Department of Agriculture.*—Denominations, 1, 2, 3, 6, 10, 12, 15, 24, and 30 cents. Value of set, $1.03.

NEWSPAPER AND PERIODICAL STAMPS.

1. *Issue of* 1865.—Denominations, 5, 10, and 25 cents. Value of set, 40 cents.
2. *Issue of* 1874.—Denominations, 2, 3, 4, 6, 8, 9, 10, 12, 24, 36, 48, 60, 72, 84, 96 cents, $1.92, $3, $6, $9, $12, $24, $36, $48, and $60. Value of set, $204.66.

The 1847 and 1851 stamps are obsolete, and no longer receivable for postage. The subsequent issues of ordinary stamps are still valid. The newspaper and periodical stamps of 1865 are also uncurrent; those of the issue of 1874 can be used only by publishers and news agents for matter mailed in bulk, under the Act of June 23, 1874 The official stamps cannot be used except for the official business of the particular Department for which provided.

All the specimens furnished will be *ungummed;* and the official stamps will have printed across the face the word "Specimen," in small type. It will be useless to apply for *gummed* stamps, or for official stamps with the word "Specimen" omitted.

The stamps will be sold by sets, and application must not be made for less than one full set of any issue, except the State Department official stamps and the newspaper and periodical stamps of the issue of 1874. The regular set of the former will embrace all the denominations, from 1 cent to 90 cents, inclusive, valued at $2; and any or all of the other denominations ($2, $5, $10, and $20) will be added or sold separately from the regular set, as desired.

The newspaper and periodical stamps of 1874 will be sold in quantities of not less than two dollars' worth in each case, of any denomination or denominations that may be ordered.

Stamps of any one denomination of any issue will be sold in quantities of two dollars' worth and upward

Under no circumstances will stamps be sold for less than their face value.

Payment must invariably be made in advance in current funds of the United States. Mutilated currency, internal revenue and postage stamps, bank checks and drafts, will not be accepted, but will in all cases be returned to the sender

To insure greater certainty of transmission, it is strongly urged that remittances be made either by money order or registered letter. *Applicants will also include a sufficient amount for return postage and registry fee,* it being desirable to send the stamps by registered letter. Losses in the mails or by any mode of transmission must be at the risk of the purchaser

☞ Applications should be addressed to "THE THIRD ASSISTANT POSTMASTER GENERAL, WASHINGTON, D. C."

3

No other stamps will be sold than are included in the above list; and specimens of stamped envelopes, (either official or ordinary,) or of envelope stamps, postal cards, or *used* stamps, will not be furnished in any case

E. W. Barber
Third Assistant Postmaster General.

FIGURE 108

Figure 2. A March 27, 1875 document announces the availability of "Specimen Postage Stamps."

printings using criteria that includes gum characteristics. We will now proceed briefly to that subject for stamps off cover, then conclude with on-cover identification and the cover under review here.

For the quickest method of telling the Re-issues from the 1869 stamps, we know that the issued stamps generally are grilled and the Re-issues come without grill. But this is a little dangerous to rely on because throughout the 1869 series there are copies of the regularly-issued stamps known without grill.

In addition to the lack of grilling, the Re-issues are brighter in color, are on a whiter paper than the regular issue and have a gum—whatever its source—that is whitish, or at least whiter than that on the original issues. The items you see today, over 100 years after date of issue, also have developed a white, crackly surface that is easily identifiable once you have compared a few Re-issues with the original stamps.

For used copies, one indicator is the cancellation. Except for the one-cent and the ninety-cent, the cancellation generally would be a distinctive registry cancel. There also are some identifying features on the individual stamps. For example, the wing span of the eagle on the ten-cent Re-issue is wider than on the original stamp and the color of the three-cent Re-issue is a more milky blue than on the regular issue. Again, this is not completely reliable and is subject to personal observation.

Robert P. Odenweller, Assistant Vice-Chairman of the Foundation's Expert Committee has developed a concept that I find to be quite reliable in separating the Re-issues from the regular issues. Odenweller, who also is a specialist in New Zealand stamps, has found from his collecting of that area that for some time now specialists have referred to "mesh" in their catalogues as an identification method.

Odenweller applied this approach to the 1869 Pictorials and wrote an article, "A Problem of Identification," which originally was published in the *Collectors Club Philatelist* of January 1979 and then reprinted in the May 1979 *1869 Times*. The process is easily applied and gives an immediate suggestion of identification to each of the re-issued stamps, in accordance with a schedule set out by Mr. Odenweller. While simple to master, the technique is too detailed to cover here, so readers are referred to either of the above-mentioned publications. Having briefly explored the identifiable characteristics of the Re-issues off cover, we are now prepared to examine the same stamps on cover.

Even on cover, it usually is possible to spot a grill when it exists. Faint grills may be an exception, but by putting a small amount of lighter fluid on the stamp and holding the cover at an angle to the light, most grills will be revealed. The presence of a grill identifies the stamp as an 1869 issue. (As with stamps off cover, the collector has to be wary of attempts to iron out a grill on a stamp on cover—a difficult process at best.)

If a stamp on cover appears to pass the lack-of-grilling test, positive identification of the Re-issues can be supported by the brightness of color and the whiteness of paper described above. Remember that the color should be brighter, not deeper or a different shade. Attempts at bleaching to achieve the proper brightness will only wash out some of the color. Even when used to whiten the paper, bleaching will affect the color of the stamp design and, therefore, can be detected.

Ultimately, the usage on cover can also be used as an identifier of Re-issues. Obviously, if a cancel date precedes the date of printing of the Re-issues (late 1874), we can rule out the stamp as a Re-Issue. Also, if the cover shows a usage earlier than the earliest known sale (February 23, 1875) it must be closely examined. As a matter of fact, any usage on cover prior to 1881 should raise concern.

As noted, other than for the one-cent and ninety-cent values, registered markings are the rule. We can't exclude other markings, but they are a tip-off that something may be amiss.

The reason for the registered marking on so many covers has nothing to do with the value or importance of the contents. By the 1880s, the concept of collecting stamps on cover was becoming popular not only in this country, but in other countries, particularly Germany. By that time, the 1869 issues had already taken on added value, so the more likely candidates for usage on cover were the Re-issues, or damaged copies of the original stamps. This also explains the appearance of high value Columbians on cover to Germany during the 1890's.

Further on this point, collectors will find that many of the Re-issue covers that do exist were sent by stamp dealers interested in creating legitimately-used, collectable covers.

Applying all of this to our subject cover, it passes all the tests.

1. There is no trace of a grill found on any of the four stamps.
2. The "REGISTERED" markings and German "Eingeschrieben" label add an air of authenticity.
3. The bright color of the stamps is what we would expect from the Re-issues. More specifically, the two-cent is an excellent example of the distinctive color of the Re-issue.

4. Finally, the fifteen-cent (Figure 3) is undoubtedly a Re-issue, since it is the distinctive type III that exists only on the Re-issues or altered proofs (which this is not).

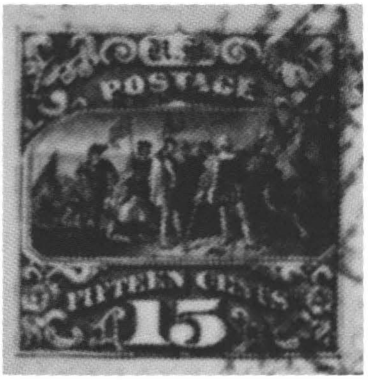


Figure 3. A close-up of the 15¢ stamp on the subject cover. The lack of shading lines around the central vignette identifies it as the Type III Re-issue.

For all of these reasons, the stamps were determined to be "genuinely used on cover, the 15¢ with a defective corner perforation at top right." Given the uniqueness of a cover with four Re-Issues, the mention of a defective corner takes away nothing at all from its collectability.

A Comedy Of Errors

The Twenty-Four Cent Continental Bank Note Issue

By Peter A. Robertson

Figure 1. Certificate 66 366.

The stamp in Figure 1 was submitted as an ungrilled National Bank Note Company issue, Scott #153, on ribbed paper. When The Philatelic Foundation's Expert Committee issued its first opinion on the stamp on February 27, 1978, it neglected to pay attention to certain key points which indicated that the stamp was not the common 24¢ issue normally encountered. This oversight was only one in a long line of errors made over the years in the handling of the stamp, not only by experts, but by the editors of the Scott *Standard Postage Stamp Catalogue.* To study this properly, the history of the Scott listing must be reviewed.

The first acknowledgement in the Scott catalogue that a Continental Bank Note printing existed took place in 1896, with the listing of various values of the set. Prior to that date, only the National and American Bank Note Company printings were listed. This new listing noted the secret marks that had been added to the design by the Continental Bank Note Company. It is interesting to note that the stamps had been issued some twenty-three years earlier. By the time the first Scott *Specialized United States Catalogue* was issued in 1923, a 24¢ Continental Bank Note stamp was listed with a designation as #164. It was listed, but unpriced, as both used and unused.

Under varieties, however, a "with grill" designation was listed and priced at $750 used. This probably reflected the copy in the Worthington Collection with the experimental "J" grill. The Worthington Collection was bought intact by the late Alfred Lichtenstein in 1917-18. Mr. Lichtenstein (who was a founder of The Philatelic Foundation) consigned anything he did not collect to the New York auctioneer, J. C. Morgenthau, who disposed of the material in two public auctions and a number of private sales.

The "with grill" variety continued to be listed through 1946, with the only change being in the catalogue value, which rose to a hefty $5,000, a gigantic sum in those days. In 1947 the listing was changed to only a "with grill" designation for Scott #164 and a footnote was added. It read, "No. 164 is not known to exist without a grill" a statement which lasted through the 1955 Scott catalogue.

In 1956, the editors listed #164 as a normal stamp and even listed two shades for it, priced at about the same amount as the ungrilled National Bank Note Company printing, Scott #153. This listing lasted only one year, then all of this was dropped in the next Specialized catalogue. The catalogue retained the footnote added in 1955, reading as follows: "It is generally accepted as fact that the Continental Bank Note Co. printed and delivered a quantity of 24¢ stamps. They are difficult to distinguish from those printed by the National Bank Note Co." No further mention was made of the "with grill" variety.

This footnote remained basically intact through the 1972 edition, although a further comment was added in 1957 which read, "Used copies probably exist, but no way has been found to identify the Continental 24¢ positively." In 1973, Scott #164 was dropped from the catalogue, although the footnote has remained and is in the current (1987) edition. Obviously, the editors had trouble agreeing throughout the years.

Even the Bank Note companies had trouble with the 24¢ issue. It was an odd value and, while the Continental Bank Note Company did, in fact, create a die proof with a secret mark for this value, the 365,000 24¢ stamps printed by Continental were printed from plate 21, a National Bank Note Company plate, without this secret mark. Continental also printed some 30¢ and 90¢ stamps, again without secret marks, from the National Bank Note plates. The secret mark for the 24¢ consisted of a strengthening or re-entry of the lines in the rays of the star at lower right. This secret mark

Figure 2. A comparison of the National (left) and Continental (right) printings highlights the re-engraved star in the latter.

is found only in a die proof format, indicating that no plates were laid down from the new die. (See Figure 2 for comparison.)

In the John N. Luff Reference Collection at The Philatelic Foundation, there are eight copies of 24¢ plate proofs from the various Bank Note companies, indicating the late Mr. Luff must have tried to determine whether or not a Continental 24¢ exists and if it is identifiable.

He was not alone in his concern, for there does not seem to be any other U. S. stamp which is so controversial or which has been written about so much. It would appear that most of the stamp experts had an opinion one way or the other. Most seemed to feel the Continental 24¢ exists, but it is not identifiable. Stanley B. Ashbrook felt that there were as many Nationals as Continentals and Lester Brookman devoted four full pages to comment on this stamp in *The United States Postage Stamps of the 19th Century.*

In studying this issue, the one concrete point from which to start should be the supposed "with grill" variety. The grill referred to is, of course, the experimental "J" grill. It is considerably smaller than the "H" grill used on the 24¢ National. While the "J" grill was not regularly issued, and may well be an essay of sorts, it is unique to the Continental Bank Note Company stamps. The copy in the Worthington Collection, lot 644, sold for $500, no small sum in 1917.

Unfortunately, the Worthington sales took place at a time when photographs of stamps were prohibited, so we cannot pin down the exact copy owned by Worthington. The Expert Committee of The Philatelic Foundation has, however, examined and turned down four copies of the grilled variety of the Continental 24¢, including the copy owned by the late Earl of Crawford. There is a very good chance that the Worthington copy is one of the aforementioned submissions, which would indicate that there is no genuine 24¢ stamp "with grill."

Next, a study of the papers was undertaken. The appearance of the colors shows that all values of the Continental Bank Note printings are brighter than either the National or American Bank Note printings. This is because the Continental Company used a better quality paper than the other companies. Continental's paper was both harder and stiffer. This type of paper tends to reject ink, while the softer papers absorb much of the ink, resulting in duller colors. Because of the harder paper used for the Continental printings, the shape and punch of the perforation holes also is entirely different from those on softer papers.

Unfortunately, the Continental Bank Note Company used a few different papers in the six years they printed stamps for the United States. Some, such as the so-called "silk fiber" paper, were used by both the National and Continental Bank Note Companies. This type of paper included small fragments of rag (sometimes referred to as silk fibers) in the paper pulp. These fibers vary in color, but can be seen with a magnifying glass, usually two to five being in each stamp. As these fibers were contained in the pulp during the manufacture of the paper, they may be anywhere—front, back or even on the sides. Luckily, silk fiber paper was not being used during the period when the Continental Bank Note Company may have printed a 24¢ denomination, so we can rule it out. (Our patient is not on silk fiber paper, anyway.)

Another popular theory advanced by the late Lester G. Brookman was that Continental 24's, if they do exist, should be in a paler shade due to plate wear. As plates wear down, there is less area left to which printing ink can cling, so the resulting impressions appear paler. Unfortunately, the very color chosen for the 24¢ makes color by itself almost impossible to use to determine which company printed the stamp. Purple is a fugitive shade and will easily fade as it is exposed to light or dampness.

The late Elliott Perry reported that some 365,000 copies of the 24¢ were printed by the Continental Company between the start of January and the end of June 1875. These stamps were turned over to the Stamp Agent, but no record exists indicating that these stamps ever were actually delivered to any post offices. However, if our famous philatelists had trouble identifying the Continentals, we should not assume that the Stamp Agent either could or even cared to identify them. His job was to send out stamps as needed. In 1885, when the stock of 24¢ stamps was destroyed, 364,950 remained; so, at least 50 Continentals were officially released. No doubt many more, and conceivably the entire batch, saw public service. What was destroyed may have been entirely National, but was most probably a mixture from the printings by both of these Bank Note companies.

Having demonstrated that the Continental 24's exist, we need a way to identify them conclusively. For this, we must return to the paper. Back in the late 1940's, the late Y. Souren had all of the latest scientific equipment at his disposal through his Philatelic Research Laboratories. Based on his studies, he felt that only the distinctive paper could be used to prove the existence of a Continental 24¢. But he did not show a way to distinguish between the printings.

Edwin Milliken, in a detailed article which appeared in the August 3, 1940, issue of *Stamps,* pointed out the types of paper used by the Continental Company. Besides the silk paper, a doubled paper also exists. But this type of paper seems to have been used much later than the first half of 1875, placing it after the period during which the 24¢ Continental was printed. So it also can be ruled out.

The two other varieties that exist are identified as horizontally and vertically ribbed paper. It is significant that they were being used during the time the 24¢ Continental was made. The item pictured in Figure 1 is on what appears to be vertically ribbed paper. (See Figure 3.) Ribbed paper is unique to the Continental Bank Note Company and exists on all values except the 24¢ and 90¢. This is provable because all lower denominations have secret marks and the 30¢ can be identified easily by its color.

Figure 3. The vertical ribbing is evident on our patient when viewed from the reverse.

Richard M. Searing wrote a very worthwhile article in the November 1985 issue of *The Chronicle* of the U. S. Philatelic Classics Society, discussing this very same Continental 24¢ stamp. While Mr. Searing refers to the stamp as being on horizontally ribbed paper, it is in fact on vertically ribbed paper. This minor error does not deter from the importance of the basic information. The ribbing on the paper tends to prove it was printed by the Continental Bank Note Company.

The author tried to contact the owner of this stamp after reading Mr. Searing's article, since it is our belief that an opinion which may be in error should be re-examined and, if necessary, corrected. It was not until months later, when the owner contacted me at The Philatelic Foundation, that we were able to get the ball rolling.

At AMERIPEX, the stamp was returned for the reconsideration I requested. As mentioned before, when this stamp originally was submitted for examination by our Expert Committee, it was submitted as a Scott #153, the National Bank Note Company printing, rather than the Continental. Naturally, when we received the stamp for re-examination, a thorough study was undertaken to insure that the ribbing in the paper was genuine. Ribbing can be induced artificially, but this stamp proved to have genuine ribbing running vertically. After considerable study, the Expert Committee of The Philatelic Foundation saw fit to change the opinion originally expressed on this stamp and declared it a "genuine Continental printing on vertically ribbed paper with some defects."

Sometimes, an important point may be missed, but as shown here, research done by an owner or other party can help to correct a wrong opinion.

Here We Go Again!

The Five Cent 1875 Continental Bank Note Issue

By Clyde Jennings

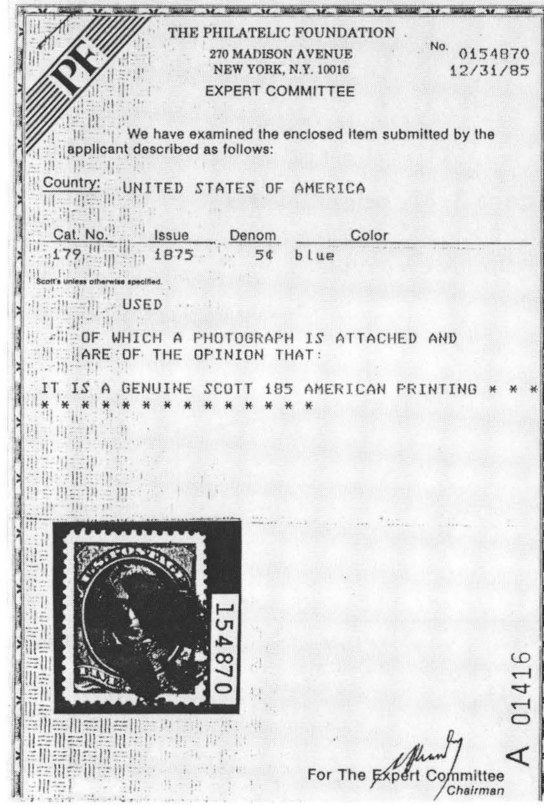
Figure 1. Certificate 154 870.

Don't look now, but I think possibly up there at the Foundation I may shortly become known as the quick change artist!

Opinions II and *Opinions III* carried stories by me regarding certificates which, for different reasons, were reconsidered at my request and changed by the Committee. Now I'll be doggoned if I haven't come up with still another one.

I bought a lot at auction which was described as follows: "185, 5¢ blue, giant margins all around, near-perfect centering, used, extremely fine, a magnificent jumbo, 1985 Phila. Found. Cert. (photo)." The accompanying Certificate 154 870 is reproduced in Figure 2.

As soon as I received the lot, I thought, "MAN, if that really is a #185 it is the brightest, clearest, most outstanding example I ever saw." The #185's were printed on soft, porous paper as used by the American Bank Note Company beginning in 1879, when they combined with the Continental Bank Note Company, which had held the contract until then and had used a white wove (or "hard") paper. The ink tended to stay on the surface of the hard paper and rendered very sharply printed impressions. Conversely, the same ink had a tendency to soak into the porous paper producing an impression not nearly as sharp. I usually think of it as "fuzzy."



THE PHILATELIC FOUNDATION
270 MADISON AVENUE
NEW YORK, N.Y. 10016
EXPERT COMMITTEE

No. 0154870
12/31/85

We have examined the enclosed item submitted by the applicant described as follows:

Country: UNITED STATES OF AMERICA

Cat. No.	Issue	Denom	Color
179	1875	5¢	blue

Scott's unless otherwise specified.

USED

OF WHICH A PHOTOGRAPH IS ATTACHED AND ARE OF THE OPINION THAT:

IT IS A GENUINE SCOTT 185 AMERICAN PRINTING * * * * * * * * * * * * * * * *

154870

A 01416

For The Expert Committee
Chairman

Figure 2. Photo of original Certificate 154 870.

All this was at first glance. Then a gentle rubbing between thumb and forefinger gave that familiar "slick" feeling of the hard paper, versus the "greater friction" or "chalky" sensation of a soft, porous paper. Next step: the "#185" in the left hand, a #210 (which only comes on soft porous paper) in the right hand and a simultaneous rubbing of each one. Same conclusion. Third step, the old "hold to the light" process and, yep, there was the familiar "measles" look of soft paper on the #210 which was completely absent on the "#185."

Then the real shocker: a look at the Certificate. Go ahead, look at it yourself. Do you see what I then saw, now that I've directed your attention to it—plus giving you a big fat clue up above?! The item originally had been submitted as a #179 of 1875 which would be the Continental-produced hard paper. The Foundation disagreed, identifying it as "a genuine Scott 185 American Printing."

So I registered the mailer and sent it to 270 Madison Avenue with an accompanying letter, copy in Figure 3.

Well, guess who won? For the answer, see Figure 4.

Clyde Jennings

June 9, 1986

The Philatelic Foundation
270 Madison Ave.
New York, N. Y. 10016

Gentlemen,

Enclosed is Certificate #0154870, 12/31/85, for the also inclu-ded "patient". This was Lot #1803 in Steve Ivy's sale of May 19-21, 1986.

The Certificate identifies the stamp as Scott #179, issued in 1875, 5 cent blue, and states, "It is a genuine Scott 185 American Printing".

I do not believe this is correct. First, in my own humble opinion, this is the hard paper, not soft porous. Second, American Bank Note Company did not receive the printing contract until 1879 when it consolidated with Continental Bank Note Company, and subsequently began using the paper identified as "soft porous".

If you *don't agree with me, please return and I will refund your postage.

Thank you,

Clyde Jennings

P. S. *If you do agree, how about a new Certificate and a refund of my postage!

C C: Steve Ivy Auctions

...ST 70TH STREET — JACKSONVILLE, FLORIDA 32208

Figure 3. My original letter, copy enclosed (I recopied it to eliminate a couple of typos).

PF

THE PHILATELIC FOUNDATION
270 MADISON AVENUE
NEW YORK, N.Y. 10016
EXPERT COMMITTEE

No. 0154870
7/30/86

We have examined the enclosed item submitted by the applicant described as follows:

Country: UNITED STATES OF AMERICA

Cat. No.	Issue	Denom	Color
179	1875	5¢	blue

Scott's unless otherwise specified

USED

OF WHICH A PHOTOGRAPH IS ATTACHED AND ARE OF THE OPINION THAT:

IT IS GENUINE* * * * * * * * * * * * * * * * * *

A 09069

For The Expert Committee
Chairman

Figure 4. Photo of new certificate.

A Non-Problem Stamp

The U.S. Two Cent Pink, Series of 1894

By George W. Brett

When the Bureau of Engraving and Printing, Washington, D.C., took over the printing of our postage stamps by an arrangement with the Post Office Department, effective July 1, 1894, they ran into many more problems than they had anticipated when they sent their proposal to the Postmaster General on November 20, 1893.

Because of several questionable circumstances surrounding this proposal, legal opinions were obtained on the matter of acceptance. Consideration also had to be given to the three other bidders (Hamilton Bank Note Co., New York; American Bank Note Company, New York; and Charles F. Steel, Philadelphia) on the new four-year contract being offered. Finally, however, the Postmaster General, by order of February 21, 1894, accepted the proposal of the Bureau and rejected all other bids, primarily because the Bureau had provided the lowest responsible offer.

Now, the Bureau of Engraving and Printing was not a novice at printing stamps, as they already were producing our revenue issues. Still, postage stamps were an additional job and they had to gear up for it. Actually, they started some preparatory work before the Postmaster General's order, in anticipation of getting the job. Even so, they were not able to make a first press run on postage stamps until June 11, 1894. In the meantime, all sorts of equipment, personnel, and supplies had to be procured new or increased. A decision also had been made to add triangles to the upper corners of the postage stamp dies of the American Bank Note Company. By this move, the Bureau's production was readily distinguishable from that of their predecessors. It also was a faster method than making completely new dies, which time really did not permit.

The first printing performed on June 11, 1894, was for the 1¢ denomination, while the first 2¢ printing took place on June 25 (United States National Archives, see reference 1). First shipments of the Bureau-printed 2¢, however were not to be made until October 5, 1894 (U. S. P. S., 1970, et seq., reference 2). The main reason for this delay was the large intentional carryover of this denomination from the American Bank Note Company; specifically 456,213,878 of American's 2¢ stamps were on hand July 1, 1894 (1).

The first 2¢ printings, so far as is known, were the stamps designated today as being pink in color. The plate record of pinks as developed in the plate number check list of the Bureau Issues Association, and now in the current Durland *Standard Plate Number Catalog* (3), include the first twenty 2¢ plates between numbers 1 and 32 (specifically numbers 1, 3, 4, 5, 7, 8, 9, 10, 11, 12, 13, 16, 19, 20, 22, 23, 25, 26, 30 and 32). This also is true for the carmine lake and carmine shades, so there can be a question as to which shade really was printed first.

Brookman (4) provides similar information and presents the shades in the same order, presumably of issuance; that is, pink, carmine lake and carmine—but additionally suggests that the carmine lake didn't come out until around December 1894. Luff (5) lists eighteen shades for this first 2¢ stamp by the Bureau, while Brookman has eight shades and the current Scott *Specialized Catalogue of United States Stamps* (6) lists seven shades. Actually, when it comes to the stamps themselves, one can fill a whole page with different listed and unlisted shades. The Scott Specialized lists the pink as coming with imprint Types I and II, but this doesn't agree with the plate record, as only imprint Type I is associated with these first twenty plates.

Dated used copies, in our experience, eliminate the early appearance of the carmines. But the pinks and carmine lakes both can be found with relatively early dates. The problem of which was first is compounded by the very early printings, which started in June, as mentioned, but were not issued until much later. So, which shade actually was first?

Shipments of the 2¢ stamp manufactured by the Bureau of Engraving and Printing were made as follows to the end of the 1894 calendar year:

October	195,264,000
November	159,878,800
December	144,777,800
	499,920,600

This should include all of the Scott #248 pinks and then some. Of course, this is not all of the story as the Bureau was called upon to make a lot of replacements in connection with their first shipments. Most of the complaints were about the gum, some about the perforating, and only a few about the printing, which seems a bit strange to us today. Gum, of course, always seems to be a problem and a book could be written on that. The one thing that was done better by the Bureau than by their predecessor was the engraving, but somehow everyone tends to overlook that improvement.

We can gain some insight on the initial printings from partial correspondence records that still exist in the National Archives. Obtaining suitable ingredients for the ink colors desired by the U. S. Post Office

Department proved to be one of the more difficult tasks for the Bureau of Engraving and Printing, particularly for the 1¢ and 2¢ denominations. The American Bank Note Company before them had also had problems satisfying U. S. P. O. D. desires for the 2¢ color in connection with the prior four-year contract, which had started January 1, 1890. The Department had requested a 2¢ carmine for the new ordinary series of 1890, but received a darker color in the beginning.

Incidentally, before the decision was made to add the triangles to the upper corners of the ordinary 1890 stamp designs, the proposal was made by the Bureau, on April 11, 1894, to print the stamps in colors different from those used by the American Bank Note Company. The Bureau suggested "carmine" for the 1¢, "currency green" for the 2¢, etc. This, however, was not approved by the P. O. D. and the triangle idea was later proposed by the Bureau, on May 7, 1894, and approved.

In any event, in 1894 the Bureau was trying to locate the suppliers of the dry colors that American Bank Note had been using, but ran into difficulties as represented by the following telegrams and letters:

"June 6, 1894.

J. W. Welch
c/o F. W. Devoe and C. T. Raynolds Co.
100 Horatio Street
New York City

Express one pound red two cent stamp color to Chief Bureau Engraving and Printing at Washington today—

I.W. Drummond."

"June 7, 1894.

Messrs. Charles Wix & Co.
53, Day Street,
New York, N. Y.

Gentlemen:

Upon your assurance that you furnished the colors for printing the postage stamps to the American Bank Note Company and that no one else did or could furnish them I gave you an order for certain colors. Since the receipt of these colors it has been found that those furnished for the printing of the 2 cent stamp will not produce the color required for that stamp, and I have ascertained beyond a doubt that the colors for this stamp have been furnished by another house. In view, therefore, of the fact that these colors were ordered upon your assurance that they were the colors used by the American Bank Note Company for the actual work of printing the postage stamps and as the greater part of the colors, the lakes, which were intended for the printing of the 2 cent stamp are not available for that purpose, I have determined that all should be returned to you, with the exception of the Ultramarine Blue which can be used. The remainder of the colors are held subject to your instructions relative to shipment.

Very respectfully,
(s) Claude M. Johnson
Chief of Bureau"

"June 13, 1894.

Messrs. H. Kohnstamm & Co.
126, Chambers Street
New York, N.Y.
Gentlemen:

Your letter of the 9th instant came duly to hand. Mr. Sullivan was in New York on Friday last, but was so pressed with the business which he had specially on hand that he found it impossible to call on you.

I find from extended tests, and also from information which I have received since you were here, that you are mistaken in reference to your furnishing the red for the postage stamps to the American Bank Note Company, and, as it is my desire to secure the exact color used by the American Bank Note Co., I will have to discontinue the experiments with your red for the present. For the blue stamp we are using a quantity of ultramarine blue which we secured from another source. The sample of postage red first submitted by you is evidently the color used on the class of stamps known as postage-due stamps. When we are ready to print that class of stamps I will confer with you relative to that color. Thanking you for your courtesy in this connection, I am

Very respectfully yours,
(s) Claude M. Johnson
Chief of Bureau."

More insight is gained from the following letter:

"July 5, 1894.

The Kohler Manufacturing Co.,
Baltimore, Md.
Gentlemen:

All the bids received under advertisement of April 14th last to furnish Carmine Ink to this bureau during the present fiscal year have been rejected. The samples that accompanied them are invariably of an aniline character and the printed impressions blur and spread, and strike entirely through the paper when subjected to dampness. If you can furnish the ink free from these faults I shall be glad to have your proposal on the blank form herewith and a sample of the ink at the earliest moment practicable.

Respectfully yours,
(s) Claude M. Johnson
Chief of Bureau."

We finish this up with the following telegram:

August 27, 1894.

I. W. Drummond,
With Devoe, Raynolds Co.,
101, Fulton Street,
New York, N.Y.

Two cent red has lost its color. Please come here at once.

(s) Claude M. Johnson
Chief of Bureau."

With this telegram we have what we think is a definite clue to the occurrence of the pinks and that such probably was at the beginning, essentially, of 2¢ production. It is interesting in this regard that by the use of modern methods of analysis it has been determined that the composition of the pinks agrees rather well with the later shades and that the explanation must be that the pinks were the result of a weakness in the pigment content, nothing else (7).

The 1894 2¢ pink (Scott #248) is not a difficult stamp to obtain or to identify at this time. Because of its low value, the record of this stamp at The Philatelic Foundation is sparse, with only seven unused singles and one unused block of four passed upon (8), though two of the singles for some reason appear to be faded or weak. So it represents a non-problem stamp for expertizing despite the problems in production.

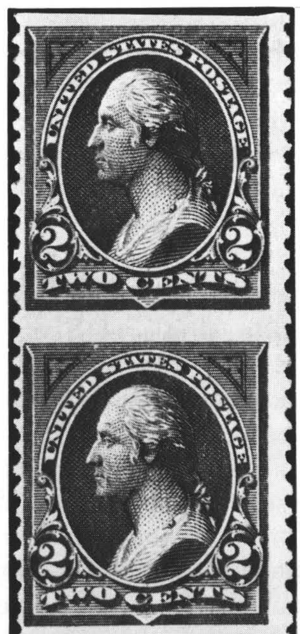


Figure 1. The only vertical pair, imperforate horizontally, that has been certified as genuine by The Philatelic Foundation.

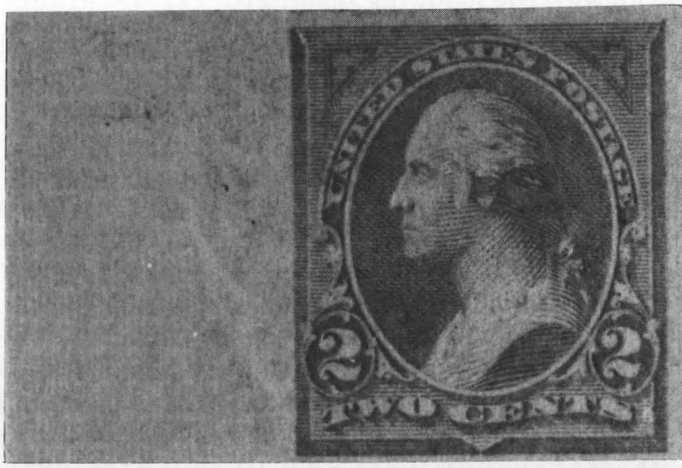


Figure 2. An imperforate single, certified as genuine by the Foundation in 1978.

However, the Scott *Specialized Catalogue of United States Stamps* additionally lists a #248a "vert. pair, imperf. horiz." (Figure 1). The Foundation has passed on only one of these pairs and it was unused and determined to be genuine in Certificate 81 597. (This particular pair was sold as lot 311, May 28, 1986, in the AMERIPEX sale of Jacques C. Schiff, Jr. Inc.) Luff did not list this variety, but Brookman does, noting that a block of four was in the Worthington collection and adding that "... it was not issued in this form." This would seem to mean that it got out in some other way, but we've not found anything to back this up or to indicate otherwise. It was first listed in the Scott catalogues in the early 1920s. Another vertical pair of this variety was offered in the 572nd sale of Daniel F. Kelleher Co., Inc., May 6, 1986, as lot 626A. This was described as regummed. Doubtless other records of this variety can be found if anyone searches.

Additionally, the Foundation has passed as a genuine variety an imperforate single of Scott #248 with a wide sheet margin at left (Certificate 68 979, Figure 2). It is, to us, an "iffy," this for the reason that occasionally you will find specimens of our sheet-fed printed stamps for which the outer row of perforations on a sheet is lacking—so all you have to do to make an imperforate single is to carefully trim off the perforations on the other three sides. We have seen several examples of such alterations in recent years and, while many such similar singles may be real imperforates, how does one know for sure? It seems to us that the fair decision in such a case is no decision. Here, too, with only this one copy on the record it is doubly suspect in our opinion.

So we point out that the "experts" do not always agree and knowledge also changes in time for all of us.

* * * * *

There is another aspect of the pink 1894's that should be mentioned and that is the pink that shows up later in the watermarked issue that followed. Luff listed it under Type III (Triangle III—GWB) and Brookman did also for Triangle III, Scott 279B. Actually the pink is found both in what we have designated as Type III, Triangle III and Type IV, Triangle III (9), as well as around the 1898 period (Figure 3). We know of no error varieties in the later pink, nor any "colonial" or revenue overprints on such.

So we wind up with more questions than we have answers. Actually a rather extensive article on the shades of the 2¢ 1890-94-98 issues by Gerhart (10) also had pinks for Scott #265 and #266. If so, they are uncommon and might only be the result of fading, though Gerhart felt good about his #266 pink.

Figure 3. Samples of pink stamps, identified by design characteristics. Left to right: Pale pink, Scott #248, Type I, Triangle I; Pale pink, Scott #267, Type III, Triangle III; Pink, Scott #279B, Type IV, Triangle III. (The assignment of Scott numbers by the author is arbitrary as the catalogue does not at present recognize Type IV.)

Our title called this a non-problem stamp. And this is essentially true from the standpoint of expertization at this time. Yet there are some problems, as we have suggested:

1. Correctly determining a catalogue-listed pale pink shade of #248, as against the pink—this in view of the known instability of the shade. In the future, also, if the price rises sufficiently, genuineness problems will come in. Pinks are readily manufactured, as White demonstrated in plate 4 of his study (7).

2. Determining whether there are legitimate imperforate examples.
3. Determining if Scott #248a (the imperforate horizontal variety) was issued through a post office.

These aren't all expertizing problems, but they do relate to the subject.

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But Is It A Booklet Pane?

The 1914 One Cent Imperforate Booklet Pane

By Richard F. Larkin

Figure 1. Certificate 28 994.

A number of years ago, a previously unknown imperforate vertical block of six one-cent stamps appeared in a collector's hands. The block (Figure 1) was the same shape and size as a booklet pane and had a wide margin at the top and four small holes in the margin. In every superficial way, it looked like an imperforate booklet pane. But was it? Or was it a vertical block of imperforate "sheet" stamps, cut to resemble a booklet pane, with "staple" holes added in the top margin?

The "1 CENT 1" stamp (as opposed to the "ONE CENT" denominations) of the Third Bureau Issue, also known as the Washington-Franklin heads, was regularly issued in a number of different perforation/watermark/ press combinations—not as many as the two-cent, but still quite a few. Following is a list of these for sheet and booklet stamps. (Since coil stamps could not possibly be used to make a "booklet pane," coils are not considered.)

Perforation	Press	Watermark Single	None	Scott Catalogue Number
12	flat	S,B*		405
10	flat	S,B	S,B	424/462
11	flat		S,B	498
11 x 10	rotary		S	538
10 x 11	rotary		S	542
10	rotary		S	543
11	rotary		S	544, 545
11	offset		S	525
12½	offset		S	536
Imperforate	flat	S	S	408/481
Imperforate	offset		S	531

*Legend:

S = Issued in sheets of (usually) 100 stamps;

B = Issued in booklet panes of 6 stamps (also 30 for #498)

The sheet stamps were printed in sheets of (usually) 400 stamps and cut into smaller sheets for post office sale. The booklet stamps were printed in sheets of 360 stamps and cut into panes of 6 (or 30) for fastening into booklets. Both kinds of stamps were made from the same master dies, so there are no differences in design which identify stamps as having been printed from sheet or booklet plates.

Let's first look at the contrary evidence on this submission:

1. If this block were an imperforate booklet pane, that likely meant that an entire sheet of 360 stamps (60 panes) had escaped being perforated. Where were the other 59 panes? One would expect that at least a few others would have been recognized as errors and saved by collectors.
2. The designs of the stamps were identical to those of sheet stamps.
3. The block had a single-line watermark, but so does one issue of imperforate sheet stamps (#408).
4. The block had no gum, but gum is easily removed.

Thus it seems that anyone with a scissors, stapler, damp cloth and a large enough block of #408 (a fairly common stamp) could easily have made this "pane." (Other "raw material" can be eliminated from consideration as having been: perforated, printed on the wrong press or having no watermark.) So, regardless of what the item actually was, how could one be sure?

In fact, the item proved to be a booklet pane. It can be identified as such in no fewer than five ways. Here's how:

1. The watermark on sheet stamps of that era reads horizontally; on all known one-cent booklet panes it is vertical. The watermark on the subject pane is vertical.
2. Sheet stamps of a given issue usually are very slightly taller and thinner than booklet stamps of the same issue. (See the article on A.E.F. booklet panes in *Opinions II.*) The size of the stamps on the subject pane clearly is that of the booklet, not the sheet, stamps.
3. The subject pane has a horizontal guideline at the bottom (see Figure 1), which is very close to the designs of the stamps above. On sheet stamps, a horizontal guideline, when present, is twice as far from the stamp designs.
4. The presence of that guideline at all also proves the item is a booklet pane; a vertical block of six from the top of a sheet (the wide margin means it would have to be from the top) cannot have a horizontal guideline: the guideline on a sheet is ten stamps below the top.
5. The pane has been plated against one of the booklet proof sheets in the Smithsonian collection. It was printed from plate 6707, which was used to print booklet panes of #424 from January 16 to February 3, 1914, and August 11 to September 12, 1914. A total of 84,150 sheets was printed from this plate.

What about the other 59 panes? A number of them have since surfaced (see examples in Figure 2) and been found genuine. The author has plated another one of these against the same proof sheet. These panes had not been generally known because they had been in the hands of one person.

Now, one interesting question remains: were these panes legitimately issued or were they illegally taken from the Bureau of Engraving and Printing part way through the manufacturing process and, in fact, never sold in a post office? Consider how booklets were made at that time: uncut, printed, gummed and perforated sheets were assembled into piles, with sheets of covers and interleaving at appropriate intervals. The piles were then cut and stapled to form booklets. So the 60 imperforate panes normally would have ended up in 60 different booklets. Thus, it would be impossible for one person outside the Bureau to "corner" the market without the error's becoming generally known.

George Brett also has considered these questions and is cited in our references. Before publication of this article, he provided us with the comments in Appendix I.

Also, why is there no gum on the panes? It could have been washed off, but why would someone do that, thus reducing the attractiveness of his find? Of course, a few of the panes might have lost their gum through accidental wetting, but hardly all of them. What seems more likely is a breach in Bureau security which allowed someone to take all 60 booklets or take one sheet of printed booklet stamps before it was gummed and perforated. It would then have been easy to cut the sheet into panes and add "staple" holes. It has been reported that the panes were in booklets when "discovered" and that the booklets all had been wetted. But we may never know for certain.

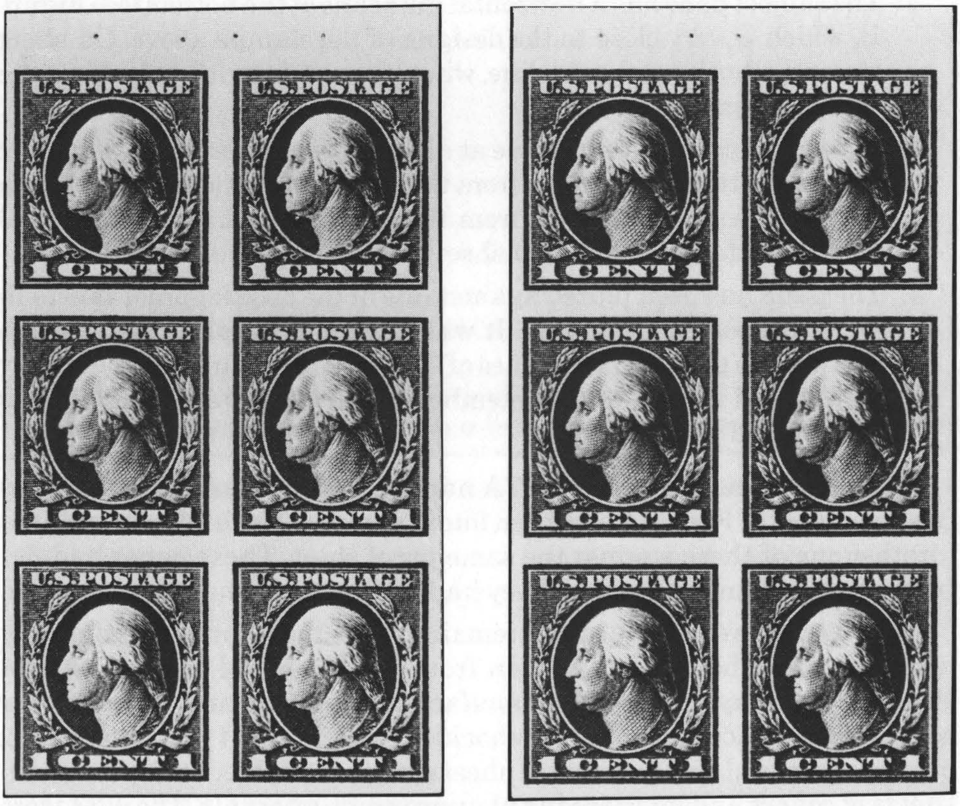

Figure 2. Certificates 96 047 (left) and 109 228 (right), more recent submissions that also were found to be genuine booklet panes.

APPENDIX I

Comments of George Brett

As the author of one of the referenced articles, based at the time of writing on an examination of the pane shown in Figure 1, I might add that I am now convinced that I was fed a cock-and-bull story by the "owner" in his implying that the pane was unique. Since that time, nearly 60 of these imperforate panes have surfaced, all from this same single source and, as far as is known, without gum. It is most "peculiar," as indicated by Richard Larkin. If a legitimate issue, these would have had to have been abstracted from as many different booklets. Ordinarily, the only party that would be able to do that would have been a postal employee with a large stock available. Sure, an outsider could have managed it, but it would be more unusual.

As to how booklets were assembled at the time I've never been able to pin down too well, but half-sheet assembly (180 subjects) was performed for years and only in the 1950's was full sheet assembly (360 subjects) performed. Thus, as so far indicated, the total supply of this item is under 60 panes, though—again so far as is known—not all of them have surfaced as yet.

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Chapter III

U.S. Air Post
&
Back-of-Book

A Magnificent Pair

Fake Airmail Plate Number Blocks

By William T. Crowe

Figure 1. Certificate 75 708.

We find a well-matched pair in Philatelic Foundation patients 75 708 and 88 000. The first is a U. S. #C6 with plate number 14840 (Figure 1) and the second is #C5 with plate number 14828 (Figure 2). Both are top plate number blocks of six with full selvedge, both are moderately well centered, both are never hinged ... and both are fake plate number blocks.

At first glance it is very difficult to believe that these are not genuine plate blocks of six. A check of the Durland Standard Plate Number Catalog shows that both plate numbers are correct for their designs. The C5 has four plate numbers listed, with plate #14828 being the first. The C6 also has four plate numbers listed, with plate #14840 being the lowest noted.

A close look at the plate numbers shows a very unusual feature. In both cases, the ink used to print the plate numbers is flat, not raised. These stamps were printed by the intaglio process, which means that lines on the design of the stamp were cut into the plate by the engraver. This causes the printed lines on the stamp to be raised. As the plate numbers also were engraved, they should show as raised numbers as well. The flat appearance of the numbers is a tip-off that something is not right. It is possible for the numbers to be printed lightly and to stand out less than normal. If this were the case, the same would be true for the stamp designs as well. But a check of the stamps on our patients shows that this is not the case. The printed lines which make up all the stamp designs on these two plate blocks are raised a normal amount.

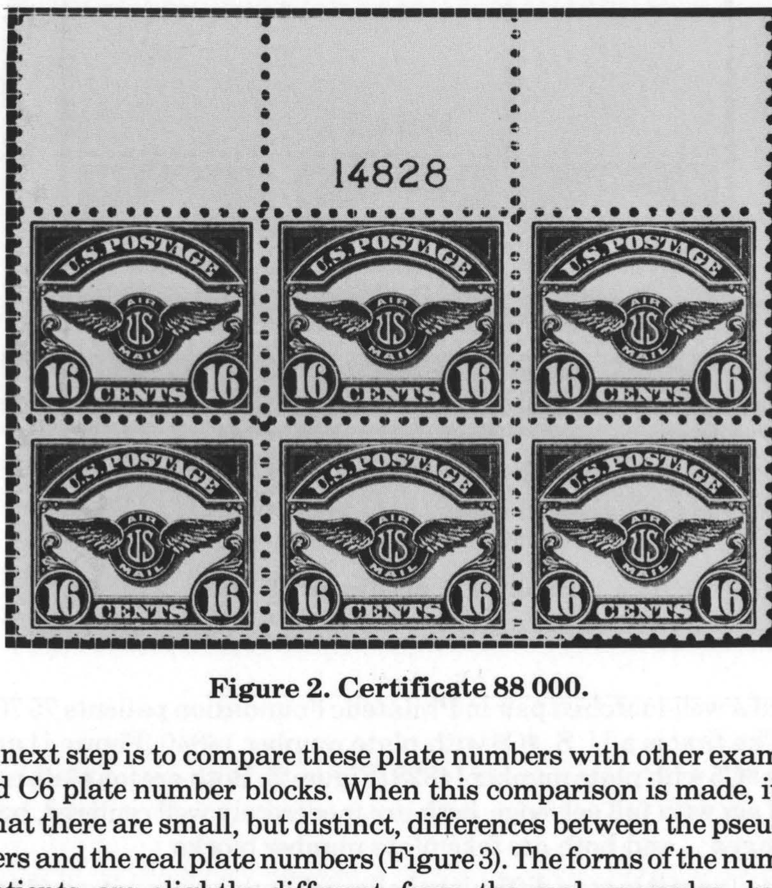

Figure 2. Certificate 88 000.

The next step is to compare these plate numbers with other examples on C5 and C6 plate number blocks. When this comparison is made, it can be seen that there are small, but distinct, differences between the pseudo plate numbers and the real plate numbers (Figure 3). The forms of the numbers on the patients are slightly different from the real examples, but these differences are not noticeable unless you have something with which to compare.

A comparison of the ink color used for the plate numbers and that used to print the stamp designs on the patients showed the number on each plate block to be slightly off. This suggests the possibility that these plate numbers were made by a rubber handstamp with inks close to the originals.

This accumulation of differences in the printing characteristics and formation of the numbers led the Philatelic Foundation Expert Committee

Figure 3. A comparison of the real (bottom) and fake plate (top) number 14840.

to issue certificates on both patients stating that the Plate number is counterfeit on a genuine block of six.

Although not considered at the time our patient was at the Foundation, there is another test for this particular plate block. The lack of an "F" in the number immediately identifies it as an upper left position. As George Brett points out, position 16 of the upper left pane must have a double transfer, which shows itself in a clear broken line beneath the lower right stamp in the plate block[1] (Figure 4).

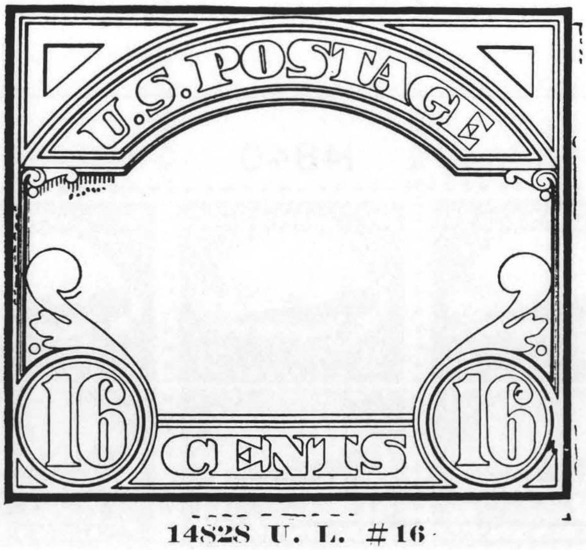

Figure 4. The double transfer which is lacking in our patient, would be evident to the right of and beneath the lower right stamp if this were a genuine plate block from the upper left pane[2].

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The First U.S. Airmail Booklet

Expertizing Lindbergh Booklet Panes

By Louis K. Robbins

The issuance of an airmail stamp commemorating Charles Lindbergh's solo flight transatlantic crossing was noteworthy for several reasons. It marked the first time an identified living American was honored on a postage stamp and it was the first United States air mail commemorative. The successful flight on May 20-21, 1927, was followed less than a month later by the appearance of this stamp on June 17.

Another first for this design took place a little over a year later, when the Post Office Department prepared a stamp booklet containing two panes with three Lindbergh stamps in each. This booklet and its contents of two panes marked the entry of air mail stamps in this form and was followed by a number of others in later years.

The Lindbergh booklet was placed on sale, among other places, in Cleveland, Ohio, on May 26, 1928. That day also was the first day of issue of the 2¢ Valley Forge stamp commemorating the 150th Anniversary of that Revolutionary War episode. The promoters of the Mid-Western Philatelic Exhibition, which was scheduled to be held in Cleveland May 21-26, had prevailed upon the Post Office Department to have the first day of sale of these stamps at their show in addition to the usual Washington, D. C., venue. The first day of sale of a new stamp was a much more casual affair in those days, long before the Department and its present day successor, the U. S. Postal Service, converted the issuance of a new stamp into a hoopla event with speakers, notables, presentation albums and month-after postmarking of "First Day Covers."

As Lindberghiana was and continues to be a popular subject, and the collecting of first day covers, booklets and booklet panes has become considerably more popular in recent years, it is hardly surprising that the more enterprising and imaginative entrepreneurs entered the field with their illicit progeny. First there was the production of panes to simulate the genuine ones, then the manufacture of positions, a keenly sought after collecting area, and finally, the faking of covers with first day markings.

Initially, the manufacture of fake booklet panes from the regularly issued sheet stamps appears to be a rather simple matter. The stamps

Figure 1. A crude fake, made from a bottom sheet margin of the stamps, with perforations trimmed away.

Figure 2. Note that the C10a design is visibly taller and slightly narrower in width than the C10 stamp design.

were printed in sheets of 200, divided in four panes of 50. Each pane had two straight edges and two sheet margins. The straight edges made conversion of top panes into booklet panes a relatively easy task (Figure 1). But there is nevertheless a difference in the size of the stamps. The booklet stamps are a bit greater in height, but not as wide as the sheet stamps. This results from the fact that the Lindbergh stamp issued in sheet form was printed on paper with the grain running horizontally, whereas the sheets from which the booklet panes came were printed with the grain running vertically. This is the critical point by which the faker is revealed. Comparing a counterfeit pane with a genuine pane or a single stamp from such a pane is a quick test to establish genuineness. (See Figure 2.)

The booklet pane collector who is attempting to complete the assembly of the eleven identifiable pane positions from the booklet plate of 180 subjects faces some problems. The scarce positions K and L which show two guide lines, one at the side and one at the bottom, are sometimes made from a genuine pane by drawing in the line or lines with ink. A cruder method is to attach a copy with a straight edge showing the guide lines to a genuine pane from which the bottom stamp has been detached.

One other great rarity of this pane is the variety with the tab at the bottom, mounted in the issued booklet inverted in relation to a normal pane. These are seldom seen and if offered should be submitted for authentication if not already certified. At least two such panes are known to the author. One of these has been passed as genuine by the Foundation (Figure 3). The other has not been submitted.

Figure 3. The only inverted pane (left) that has been found to be genuine by the Foundation. It was submitted as part of a complete booklet with one normal pane (right).

As the value and popularity of these panes increases it is wise to take some precautions before accepting any panes, or even complete booklets, as genuine.

First day covers of C10a, both singles and complete panes, are desirable and these, too, are the targets of the faker. Many first day covers of the panes are without the tab at the top, as the Post Office clerks and others simply tore the panes out of the booklets before attaching them to the covers. Properly tied by the postmark, they are legitimate covers. Fake covers made with genuine panes exist from Cleveland, but with postmarks similar to, but not the same as, the actual postmark that was used. These read between the cancellation bars "EXHIB./CANCEL". No such marking was used by the Post Office (Figure 4).

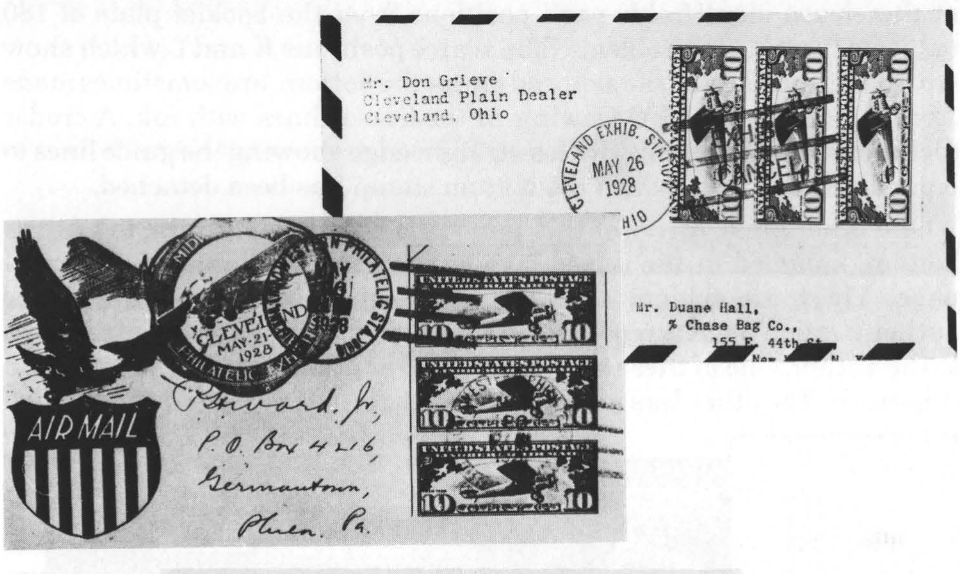


Figure 4. A comparison of the fake (top) and genuine (center) Cleveland first day cancels, along with a genuine Washington, D. C. first day cover (bottom). (Fake Cleveland fdc courtesy of the American First Day Cover Society Expertising Committee).

The Date Makes The Difference

A Fayetteville, North Carolina, Free Frank

By Tony L. Crumbley

Surely there have been few postal history collectors who have not said to themselves at one time or another "If only I knew the date of this cover". The year of posting can be very critical with many covers. Such is the case with Confederate postal history. Although the Confederate postal operation lasted only from December 1860 until April 1865, first as independent state systems, then within the Confederacy, there are several key dates where a year can make a sizable difference in the scarcity of a cover. Independent states usage, first day of Confederancy, first day of issue and through-the-lines covers are just a few examples of date-critical usages.

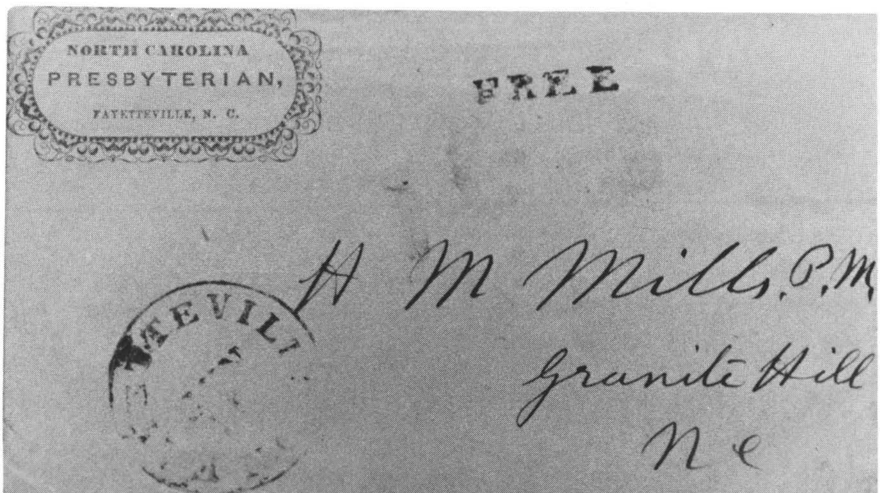
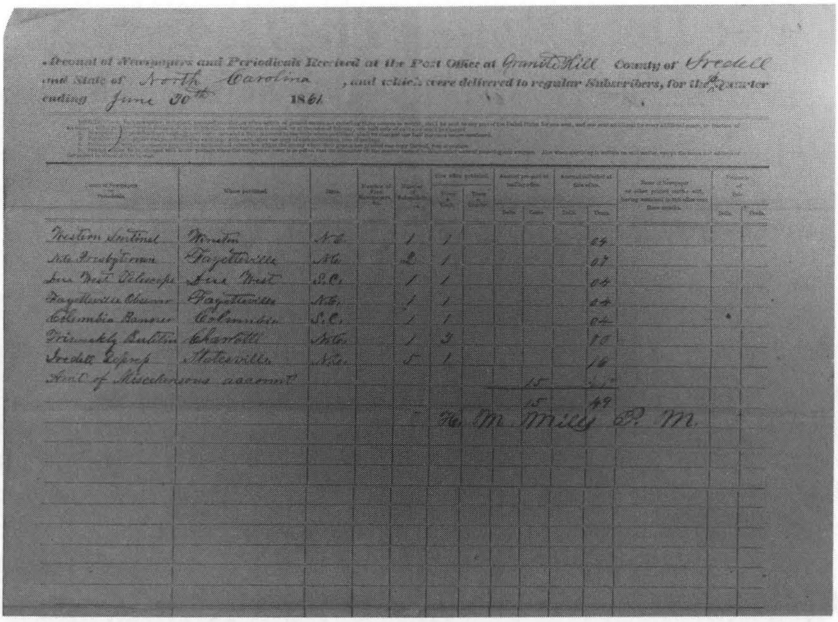


Figure 1. Certificate 126 493.

One such cover is the subject of this discussion. Figure 1 is a cover dated June 30 posted free from Fayetteville, North Carolina, to the postmaster of Granite Hill, North Carolina . It was not unusual at that time to find postmasters acting as agents for newspapers. They not only processed the mail to local patrons, but also sold subscriptions and collected accounts

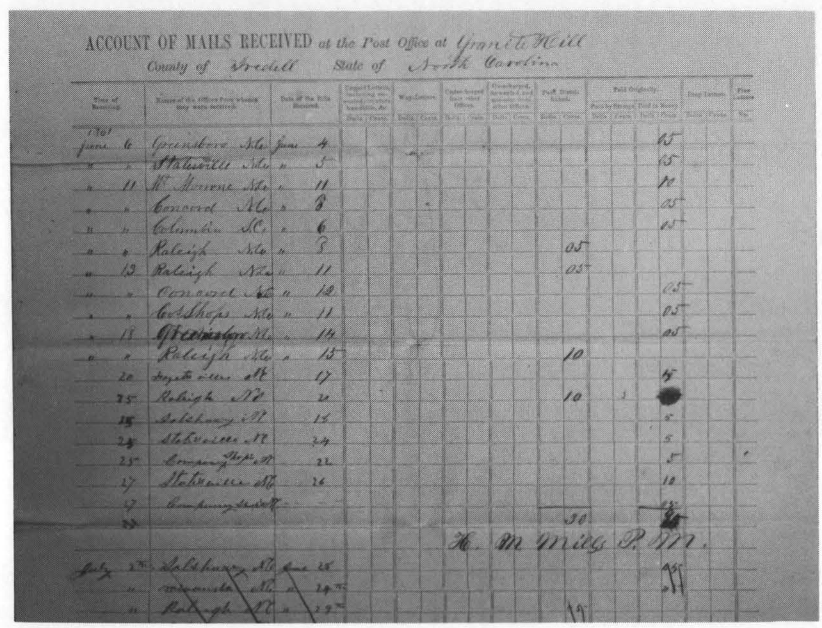


Account of Newspapers and Periodicals Received at the Post Office at Granite Hill County of Iredell and State of North Carolina, and which were delivered to regular Subscribers, for the quarter ending June 30th 1861.

Name of Newspaper or Periodical	Where published	State	Number of Subscribers	Number of Papers	Amount
Western Sentinel	Winston	N.C.	1	1	04
N.C. Presbyterian	Fayetteville	N.C.	2	1	08
Due West Telescope	Due West	S.C.	1	1	04
Fayetteville Observer	Fayetteville	N.C.	1	1	04
Columbia Banner	Columbia	S.C.	1	1	04
Triweekly Bulletin	Charlotte	N.C.	1	3	10
Iredell Express	Statesville	N.C.	5	1	16
Acct of Miscellaneous account				15	37
				15	49

H. M. Mills P. M.

Figure 2. The second entry in the Account of Newspapers an Periodicals Received shows two subscribers to the *North Carolina Presbyterian*. This explains the "FREE" franking.



ACCOUNT OF MAILS RECEIVED at the Post Office at Granite Hill
County of Iredell State of North Carolina

Time of Receiving	Names of the Offices from which they were received	Date of the Bills Received	Post Bills	Paid
1861 June 6	Greensboro N.C.	June 4		05
" "	Statesville N.C.	" 5		05
" 11	Mt. Mourne N.C.	11		10
" "	Concord N.C.	" 8		05
" "	Columbia S.C.	" 6		05
" "	Raleigh N.C.	" 8	05	
" 13	Raleigh N.C.	" 11	05	
" "	Concord N.C.	" 12		05
" "	Col. Shops N.C.	" 11		05
" 18	Greensboro N.C.	" 14		05
" "	Raleigh N.C.	" 15	10	
20	Fayetteville N.C.	17		5
25	Raleigh N.C.	21	10	
25	Salisbury N.C.	15		5
24	Statesville N.C.	24		5
25	Company Shops N.C.	22		5
27	Statesville N.C.	26		10
27	Company Shops N.C.			05
			30	

H. M. Mills P. M.

July 2nd	Salisbury N.C.	June 28	
"	Wilmington N.C.	" 24th	
"	Raleigh N.C.	" 29th	

Figure 3. The Account of Mails Received indicates that Postmaster Mills used the franking privilege more than three months after it had been abolished, creating a scarce illegal usage.

for newspapers. This relationship allowed newspapers to correspond with postmasters free of postage.

At first glance, one would assume this was a free frank advertising cover from the 1850's. Upon closer examination, there is pencil docketing on the reverse that indicates it is dated 1861. If this is in fact true, the cover would become a very scarce illegal Confederate usage of postmaster free franking. Thus, the challenge is to prove this cover was in fact posted in 1861 and not in some prior or later year.

In searching for clues regarding this cover, let's first look at the years of operation of the post office at Granite Hill. The post office opened on February 7, 1857. Postal records indicate Henry M. Mills was the Postmaster from that date until December 6, 1866, when it was discontinued. The post office reopened in 1871 and operated until 1895, when its name was changed to Granitehill. John T. Goodman was Postmaster upon reopening after the war.

Since this cover is addressed to Postmaster H. M. Mills, we can conclude that it was mailed between 1857 and 1866.

Now let's consider the addressee. The *North Carolina Presbyterian* was a newspaper first published in Fayetteville, North Carolina, on January 1, 1858, and published regularly until 1898. Thus, we reduce our years of possibility down by one to 1858 through 1866. The post office at Fayetteville is one of North Carolina's oldest and is still in operation; this can be of little help. The handstamp used on this cover is one that was used both before and during the war.

Many searches would come to a dead end at this point; not so in this case, thanks to the forethought of Postmaster Mills and his family members. This cover survived because Postmaster Mills saved all correspondence he received as well as all postal records. These postal records recently have been rediscovered and are in the hands of a North Carolina collector. Thus, my search carried me into the records of Postmaster Mills.

Figure 2 is a copy of the Confederate post office accounting of newspapers and periodicals received by the Granite Hill post office in the second quarter of 1861. The second entry by Postmaster Mills indicates he had two subscribers to the *North Carolina Presbyterian.*

The next official document reviewed is the list of mail received by the Postmaster at Granite Hill (Figure 3). This document indicates that on June 20, 1861, a letter was received from Fayetteville. It was originally entered in as a "paid 10" letter. Upon close examination one can notice a distinct difference in the handwriting for this entry. It is certainly not that of Postmaster Mills. At a later time, Postmaster Mills changed the rate from a "paid 10" to a "paid 5".

The implication here is that the letter from the *North Carolina Presbyterian* arrived when Postmaster Mills was not in. The acting Postmaster did not know how to enter the free frank; thus, it was entered as a "paid 10" cover. Upon reviewing this work, Postmaster Mills changed this "10" to a "5", since this would have been the correct rate.

The final consideration is the date on which the use of free franking for official post office mail became illegal. The new postage act approved March 15, 1861, which Postmaster General Reagan had sent each of the Postmasters, clearly states who has franking privileges.

The notice reads:

> "Franking Privilege
>
> And be it further enacted, that from and after the day when this act goes into effect, the franking privilege shall be abolished..."

With this, let's review the points leading to our conclusion:

1. Free frank postmasters' mail became illegal in the Confederate States with the approval of the new postage acts of March 15, 1861, which went into effect June 1,1861.
2. Postmaster Mills operated a post office in Granite Hill from 1857-1865.
3. *The North Carolina Presbyterian* could have mailed a letter to Postmaster Mills only between 1858 and 1865.
4. Two subscriptions to the Presbyterian were being received in Granite Hill in June of 1861.
5. Granite Hill did in fact receive a letter from Fayetteville on June 20, 1861, that was of some confusion to the acting Postmaster.
6. The cover is in fact manuscript-docketed 1861 on its reverse.

The conclusion is thus reached that this cover is in fact an illegal usage of the free franking privilege, used during the Confederacy. The cover was given a clean bill of health and issued Foundation Certificate 126 493.

A Genuine Unusage

A U.S. Stamp Not Recognized Cover

By George Tyson, M.D.

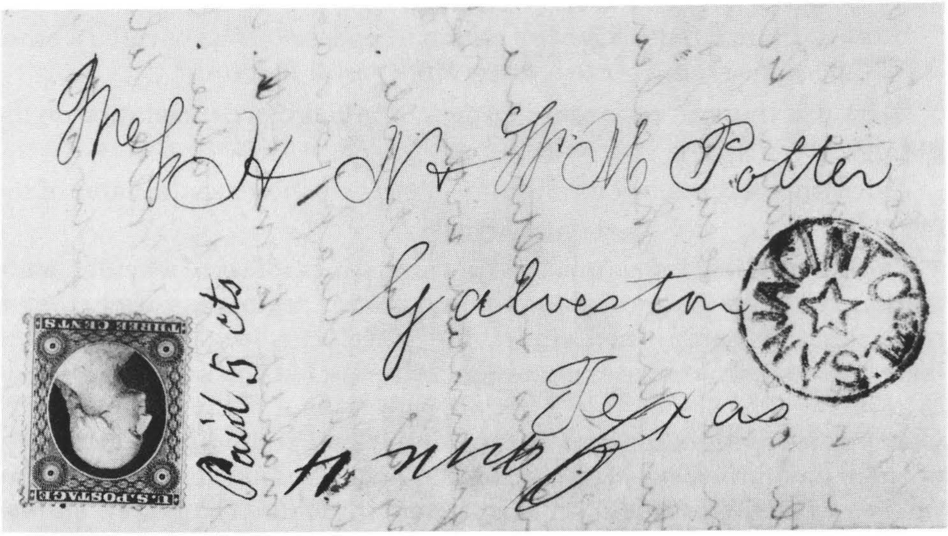


Figure 1. Certificate 55 594.

Submission 55 594 (Figure 1) presented the uncommon problem of determining whether an uncanceled stamp originated on the cover to which it was attached. One might think that this problem is similar to that of a stamp that is canceled but not "tied" to a cover; however, there is a fundamental difference in how these problems must be approached.

Even if the cancellation does not tie the stamp to the cover, the cancellation still can provide information that helps to determine whether or not the stamp "belongs." For example, the cancellation's color can be compared with that of other postal markings on the cover, and its configuration can be compared with that of examples that are known to have been used from the same town during the same time period. This type of physical evidence is unavailable in the case of an uncanceled stamp.

Yes, it sometimes is possible to detect gum stains or age stains that extend from one or more perforations onto the cover (and indeed our patient displays such stains under magnification). However, such stains can be readily faked and, even if they are genuine, they do not prove that the stamp has been on the cover from the very beginning. Thus, the stamp itself usually is of little help in determining if an uncanceled stamp is genuinely used on a cover. (A bogus usage sometimes is recognized from the fact that the cover is dated before the stamp on it was issued or the plate from which it came was put into use.)

The inquiry must instead focus on "motivation." Three aspects of motivation which must be considered are:

First, is there a reason for the stamp to appear on the cover? In other words, does the stamp serve a discernible postal function?

Second, is there an apparent reason for the lack of a cancellation on the stamp?

Third, would the spurious addition of a stamp increase the value of the cover?

The first and last issues must be considered regardless of whether or not a stamp on cover is canceled (or, for that matter, regardless of whether or not a canceled stamp is tied, since tying cancels can be faked). The second issue is obviously unique to uncanceled stamps, but you may be surprised that it is worth considering. After all, more than a billion 3-cent stamps were printed in the decade prior to the Civil War. Presumably the majority of them found their way into the mail stream. Human imperfection and the law of averages would seem to dictate that more than a few stamps would pass through the post offices of that era without receiving a canceling mark.

In reality, this happened so rarely that an uncanceled 3-cent 1851-57 stamp on cover merits at least a raised eyebrow. The probable reason for this can be found in the Postal Laws and Regulations of the period. These stipulated in almost condescending detail how a stamp should be canceled at the post office at which the letter, packet or parcel was deposited. Perhaps more importantly, they also mandated that the postmaster at the office of delivery cancel any stamp that escaped cancellation at the office from which it was sent. Furthermore, the postmaster who detected the oversight was supposed to report the delinquent postmaster to no one less than the Postmaster General.

Thus, it is not surprising that most uncanceled 3-cent 1851-57 stamps on cover are found on covers that never entered the U.S. mails. Remember that the laws of the time graciously permitted mail to be conveyed outside of the federal postal system as long as the U. S. postage was paid. A stamped envelope was supposed to be used for this purpose (since reuse of the stamp usually was impractical, even if no one canceled it). However, an adhesive often was attached to a letter or a plain envelope before stamped envelopes were issued (or afterwards when they were unavailable). The stamp still was supposed to be canceled, but this obviously was impossible to enforce when the letter was carried entirely outside the mails. Thus, it is possible to find an uncanceled U. S. stamp on a letter that was carried by an express company or even by a packet boat.

Now, let's consider the question of whether the uncanceled stamp on submission 55 594 served any apparent postal function. The key issues are whether the stamp paid (or contributed to) the proper rate and whether there is any postal marking that indicates that the rate was paid by some other method (such as cash).

At first glance, it looks as if the owner would be well advised to remove the uncanceled stamp from this cover. There is no indication that this letter was conveyed outside of the mails by an independent or private carrier. Indeed, other covers exist that prove that the dateless "lone star" handstamp was used by the postmaster at San Jacinto, Texas, just before the Civil War. Furthermore, the "Paid 5 cts" notation seems to make the adhesive superfluous.

However, it is that manuscript "paid" marking that provides the first clue as to why there is an uncanceled U. S. 3-cent stamp on this letter. Anyone who collects the postal history of this period should know that the perforated 3-cent stamps were not issued by the Post Office until 1857. They should also know that the 5-cent prepaid U. S. domestic rate was discontinued after June 30, 1851 (and the collect 5-cent rate ceased to exist after March 31, 1855). A 5-cent domestic rate did not reappear on American soil until the Confederate rates went into effect on June 1, 1861, at which time the U. S. 1851-57 issues were demonetized.

Well, the front of our present patient does have a manuscript marking that probably reads "June 4." It is time to turn the cover over and inspect its contents. The back has a manuscript notation that indicates it was received in Galveston on June 6, 1861. The letter itself is headed "San Jacinto, May 31, 1861."

The presence of the stamp and the fact that it is uncanceled now begins to make postal sense. The letter was written on the last day that the U. S. postal system operated within the Confederacy. The 3-cent stamp, which was presumably applied when the letter was written, was still valid at that time. But the letter was not taken to the post office until June 4. By that time the Confederate postal system was in operation, the rate had been increased and the U. S. 3-cent stamp was no longer valid. Therefore, the 3-cent stamp on this letter was ignored (and thus not canceled) by the postmaster and poor Mr. Mason (the writer of the letter) had to pay another five cents. (I might add that I mean "poor" literally, since the letter is a plea to a creditor from a man who has fallen victim to the hard times.) Payment of the postage was noted in manuscript because the Confederate Post Office had not yet issued its own stamps and the San Jacinto postmaster is not known to have used a provisional.

Thus, there is an excellent explanation for the presence of an uncanceled U. S. 3-cent stamp on this letter. However, that still doesn't prove that the stamp was originally attached to it. Certainly there is a potential motive for adding an uncanceled stamp that costs a few dollars to a "manuscript paid" cover that probably would be worth a few hundred dollars. The resulting Confederate "old stamp not recognized" cover probably would be worth a great deal more than the sum of its parts. This is because all covers that show non-recognition of the 3-cent 1851-57 issue are desirable. The majority of these were conveyed entirely within the U.S. postal system. The non-recognition of a U. S. stamp that was intended to pay the postage between two Confederate post offices is truly scarce.

There are at least two reasons to believe that this stamp was not added to the letter after it passed through the new Confederate postal system. First, the date this letter was written makes the presence of the stamp completely plausible. Second, the manuscript "Paid 5 cts" is in a decidedly unusual location that seems to have been dictated by the presence of the stamp. In addition, the manuscript date notation is inverted in relation to the address. The most likely explanation is that the postmaster oriented the letter according to the adhesive, which was affixed upside down.

For reasons similar to these, the Expert Committee concluded that this cover represents a genuine Confederate usage and that the 3-cent stamp was not recognized for payment of postage.

The Case Of The Shrinking Patient

The Confederate States T-E-N Issue

By Brian M. Green

Figure 1. Certificate 79 751.

The first intaglio (recess printed) stamps of the Confederate States of America were the ten cents "T-E-N" type, so-called because the value is spelled out, rather than in numeral format. These stamps were printed by Archer & Daly in Richmond, Virginia. The earliest known usage is in April of 1863.

After brief service, the printing plate was retired because the nature of the copper plate did not allow for the large production of the stamps needed by the Post Office Department. Accordingly, uses of this stamp on cover are scarce and desirable.

Some time in the past, a cover bearing a "T-E-N" stamp was submitted to the Philatelic Foundation Expert Committee for authentication (Figure 1). The patient was described as a cover with the stamp postmarked Milledgeville, Ga. Dec. 14 in a blue ink. Since the earliest known use is in April of 1863, year usages for this cover could be only 1863 or 1864 since the war was long over by December 14, 1865.

A detailed analysis of the stamp, postal markings and cover led to the issuance of an adverse certificate.

Figure 2. The Milledgeville cancel, as illustrated by Dietz.

While the stamp, which was stained, was well-tied to the cover, there was a major problem. Milledgeville (then the capital of Georgia) did not use blue ink for postal markings in the Confederate era (Figure 2). The *American Stampless Cover Catalog* does show the use of blue ink during the 1834-55 period. Thereafter, the postmaster reverted to black ink.

According to records and a review of Confederate Georgia collections, only the mundane black ink was used. All editions of the Dietz catalogs show no listing for Milledgeville under the blue town postal markings.

An even more damning factor was the address. Federal occupation of Suffolk, Virginia, spanned both December 14, 1863 and 1864. Therefore, any cover going into Suffolk at those times would have had to have Federal censor markings and postage to comply with civilian flag of truce rules. Such markings and postage are noticeably absent on this cover.

In light of the above information, the Expert Committee was of the opinion that the stamp did not originate on the cover and that the postmark was fraudulent. Accordingly, Certificate 79 751 was issued attesting to that opinion.

Recently, the aforementioned patient was sent in to the PF by a different submitter for an opinion. However, in this case the patient had a new look. Instead of a full cover, the patient was now in cut square format (Figure 3). The address had been carefully removed so as to alleviate that damning factor. Thus, the saleability would be enhanced since a stained stamp on piece might not rate as close a look as when on full cover.

Because of the excellent reference library of the Foundation and the memory of the examiners, the "new" patient received an adverse opinion in keeping with its past history. Only the wording was slightly different due to its new look. In this case, Certificate 157 072 stated that the stamp did not originate on this piece and the tying cancellation was fraudulent.

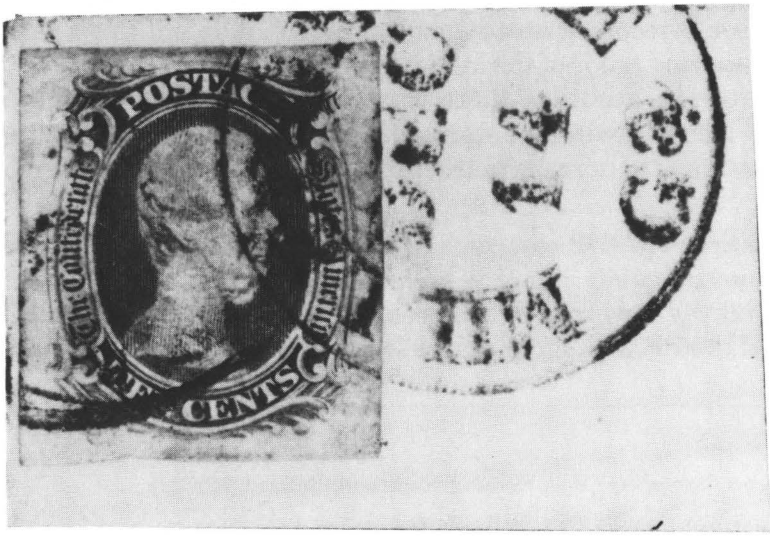


Figure 3. Our patient revisited, now in the form of a cut square.

Figure 4. Another attempt, another counterfeit finding.

Another "T-E-N" stamp with a blue cancellation also came in about the same time as the aforementioned cut square. This new stamp had a "powder blue" wedge cancellation "tying" it to a piece (Figure 4). Like its predecessor, it received an adverse opinion (fraudulent cancellation) due to the shape and color of the killer. It was unlike any used in the Confederate States. In addition, there was a thin spot in the stamp (readily apparent when viewing the stamp through a strong light; thus, the use of a faulty stamp to increase marketability. Certificate 156 421 ended that attempt.

Will patient 157 072 resurface in new format? Only time will tell. Perhaps as an off-cover stamp it will find a "home" sans certificate. It is hoped that the new owner will seek authentication. If so, the reference library of the PF will again play a key factor.

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The Civil War Day By Day. E. B. Long.

The New Dietz Confederate States Catalog and Handbook. Skinner, Gunter and Sanders.

On Second Thought

Allen's City Dispatch Local

By Richard Schwartz

Certificate 69 878.

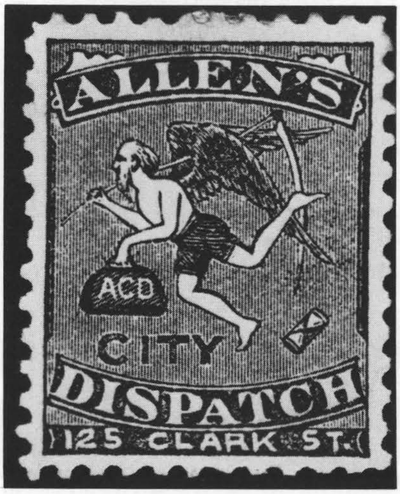
The collector or dealer who would expertise a stamp or cover of a U.S. local post is more often than not spared the ordeal of working his way through a philatelic mine field of complex postal rates, postal treaties and usages; overprints and surcharges; perforations and watermarks; and plates and positions in order to divine the truth. Usually he needs only a good reference file of genuine examples, fakes and forgeries of local stamps and markings. And sometimes he may need an ultraviolet lamp.

Submission 69 878 is one such example, a cover with Scott #183 and an Allen's City Dispatch on #U164 postmarked Chicago, November 21, 1882, addressed to Berlin, Germany. The question asked of the Foundation: "(Is this) genuine in every respect?"

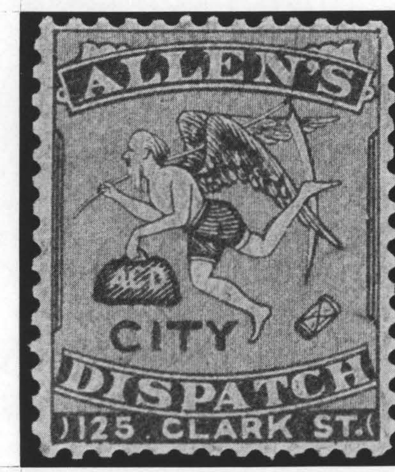
* * * * *

Edward R. Allen started his City Dispatch about October 1, 1882, to deliver letters and probably small parcels in the Chicago area in competition with the U.S. Post Office. He issued three stamps, in different colors, bearing the same design. No value appeared, but single stamps cost one cent, with quantities of a hundred available for 50 cents or 75 cents, depending upon the volume of business anticipated from the purchaser. He operated successfully until February 5, 1883, when he was arrested for being in violation of the law by conveying mail over established government post roads. Covers are reported from November 3, 1882, up to February 5, 1883, the date of suppression of services.

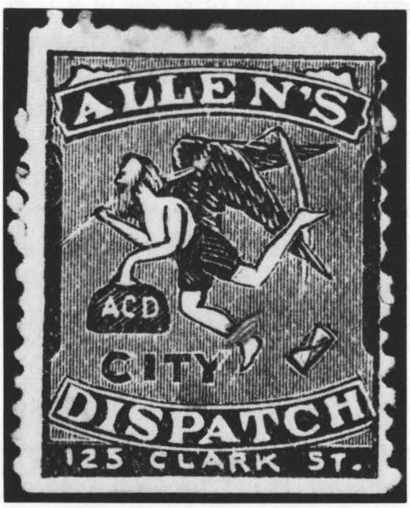
The answer to whether the cover was "genuine in every respect" came relatively easily.



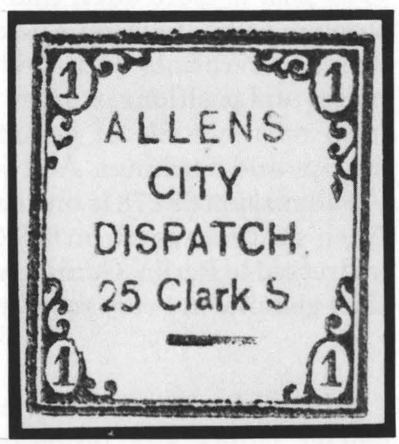
Genuine



Patton's forgery A



Patton's forgery B.



Bogus

Figure 1.

Examination quickly established that #183 and #U164 were genuine and genuinely cancelled. The Allen's, Scott #3L3 red on yellow, also was genuine. It differed from the counterfeit copies in the Foundation's reference collection and matched those examples known to be genuine (Figure 1). Further proof, though unnecessary, was the white flaw under the "C" of "DISPATCH". This occurs in the ninth vertical row of the sheets of 100 (10x10) in which the three stamps were printed (Figure 2).

Figure 2. Stamps in the ninth vertical row show a white flaw beneath the "C" in "DISPATCH."

Though all stamps were genuine, other aspects relating to the local usage made the cover suspect:

1. The cancellation of a black cork killer is not known to have been used by Allen's. Its cancellation was an eagle, wings outspread, made by a rubber handstamp. An oval postmark with the date in the center always appeared to the left of the eagle. The two probably were made by a single handstamp (Figure 3).
2. All genuine Allen's covers show markings in red or violet. The cork killer on the cover being examined was bluish black.

Figure 3. Allen's rubber handstamp of dated oval and eagle canceler.

3. The usage is suspicious. No known Allen's cover shows conveyance to the Post Office. This may be because prudence dictated keeping a low profile with the Post Office, so that mail matter was handled by the Dispatch post only between a local sender and a local addressee. Furthermore, the corner card is of an importer of wines and liquors who would be expected to have carried on a continuous correspondence with his overseas suppliers. With such mail going to the U.S. Post Office on a fairly steady basis, it would be cheaper for the importer to send a clerk with the day's outgoing mail rather than pay an additional 50 cents for each hundred letters carried by Allen's.

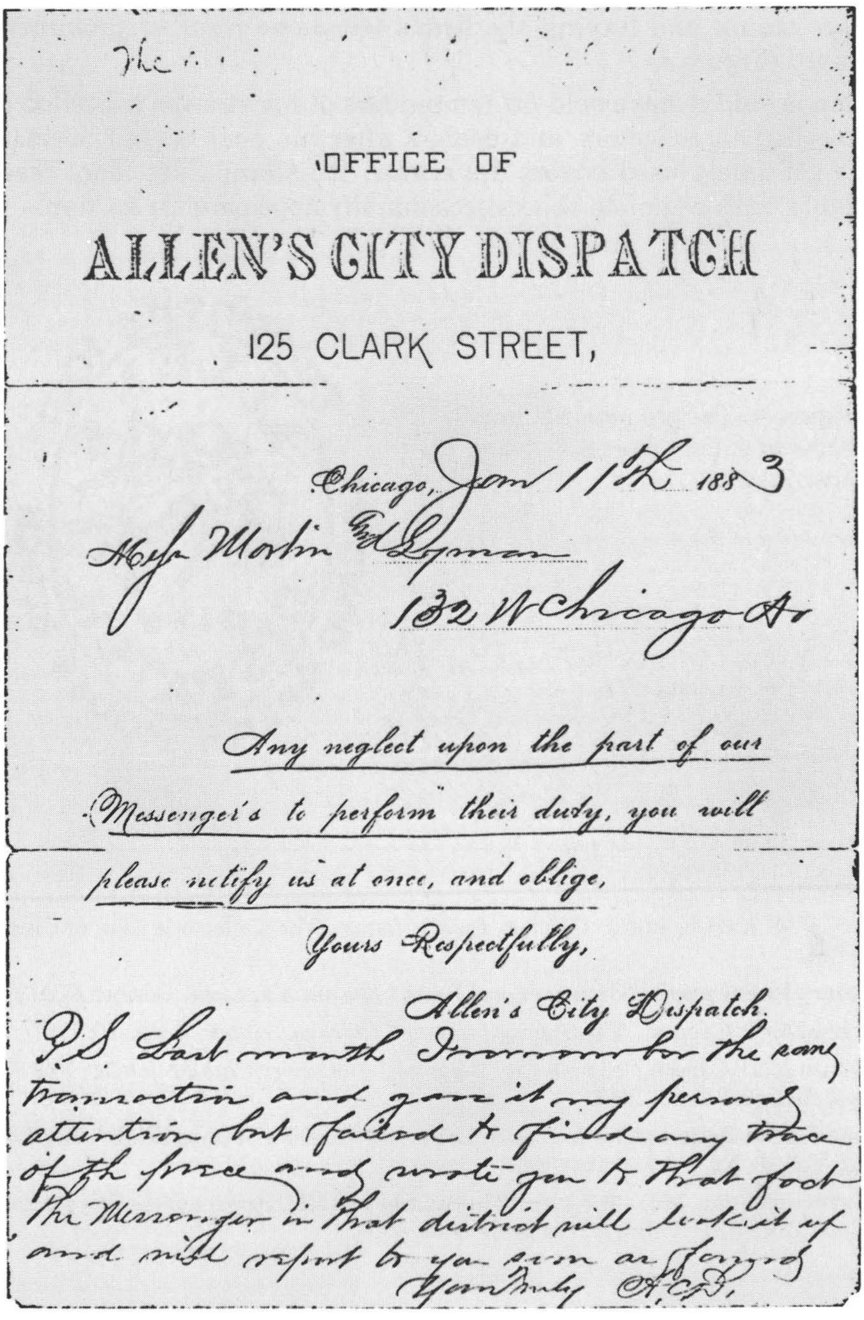
Six examiners viewed submission 69 878. The opinion of five was that the cover was not good. The sixth examiner originally demurred, being reluctant to condemn it so readily and thereby deny the collector the pleasure of his cover. While the evidence, circumstantial though it was, ruled against it, there was an outside chance that the stamp belonged and that the cancellation had been applied without intent to defraud. His reasoning: Allen's is believed not to have used a postmark or cancellation in the early days of the post. The date of the cover placed it a month or so after the post opened. The cork killer then may have been an experimental cancellation tried by Allen's. Or it could have been gratuitously applied by a clerk in the Post Office conditioned to let no uncancelled stamp go by. For these reasons he withheld an opinion.

The Foundation's official statement ultimately entered on the worksheet for Certificate 69 878 and conveyed to its owner: "The local stamp did not originate on this cover and the tying cancellation is counterfeit."

(By the time of this writing, the sixth examiner had withdrawn his original misgivings and agreed that the Allen's stamp and cancel had been fraudulently applied. His reasons for this change of mind? An embarrassing flaw in his earlier thinking: If true that the post used no markings in its early period, logically it would be unlikely to have used stamps either. He now believes the two were introduced together in early November, 1882. Furthermore, the Chicago post office did not use this killer cancel.)

* * * * * *

Allen did not disappear from the Chicago scene after closing his post. He had been incarcerated and fined $75 and costs, but shortly returned to the delivery business, this time as manager of the circular delivery service of American District Telegraph. In 1885 he revived the name Allen's City Dispatch in a new business confined to the delivery of printed matter and circulars, using a new handstamp bearing the central design of his earlier



The . . .

OFFICE OF

ALLEN'S CITY DISPATCH

125 CLARK STREET,

Chicago, Jan 11th 1883

Messrs Martin & Lyman

132 W Chicago Av

Any neglect upon the part of our Messenger's to perform their duty, you will please notify us at once, and oblige,

Yours Respectfully,

Allen's City Dispatch.

P.S. Last month I [illegible] for the same transaction and gave it my personal attention but failed to find any trace of the piece and wrote you to that fact. The Messenger in that district will look it up and will report to you soon as [illegible]

Yours Truly A.C.D.

Figure 5. Under the printed statement (underlined by the writer) intended to emphasize the post's concern for performance of its duty, a note reassuring a persistent and disgruntled customer that a lost letter was still being looked for. Written less than a month before the post ceased operation.

postage stamp and having the firm's telephone number prominently displayed (Figure 4).

Allen is said it have sold off remainders of his stamps cancelled and uncancelled to collectors and dealers after his post ceased operation. While genuinely used covers are scarce, the stamps are more readily available, with complete sheets occasionally appearing at auction.

Figure 4. The promotional handstamp of Allen's second delivery enterprise.

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Donald Scott Patton, "The American Local and Carrier's Stamps-XXVI," *The Philatelist,* Vol. 26, No. 2, November 1959.

Clarence Hennan, M.D., "Chicago. The Stamps and Mail Service of the Private Posts," *Second American Philatelic Congress Book,* 1936.

Correcting An Old Opinion

The Cuba "Y $\frac{4}{1}$" Error

By Peter A. Robertson

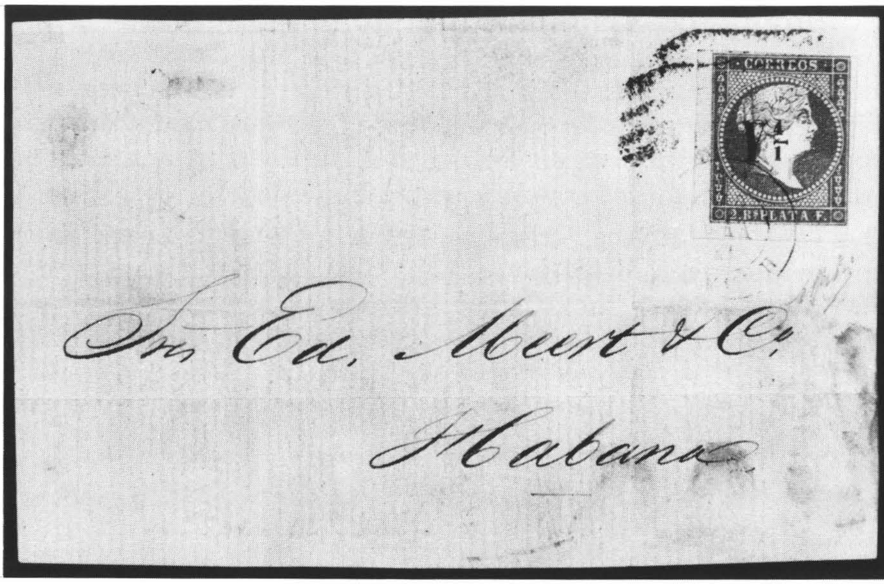


Figure 1. Certificate 148 945.

The item illustrated in Figure 1 was no stranger when submitted to the Expert Committee of The Philatelic Foundation as item 148 945. It had been known for quite some time, having been in the collections of Count Ferrari and Ferrars H. Tows. It even had been examined previously by the Expert Committee, as item 16 986 in March 1963. The opinion at that time was that "it is not a genuine surcharge variety."

This was not a new opinion. A number of other experts and collectors over the years felt that the "4" and the "1" of the surcharge were altered. So a little background is needed here to explain the surcharge.

When Spain first issued stamps to be used in their various colonies in 1855, no provision was made for a stamp to cover the local drop letter rate in the largest cities, particularly Havana. Therefore, the highest (and least needed) denomination stamp, namely the 2 Real value, was overprinted "Y $\frac{1}{4}$", indicating a new value of one quarter of a Real. These overprinted stamps were used during the entire time this design of Queen Isabella II was in use.

Originally, 200,000 stamps were surcharged in this fashion on the original issue of 1855, with the stamps on watermarked paper. By November 1859, most of this stock had been used up and a new supply was needed. An additional printing of 200,000 stamps was ordered, but this time the 2 Real stamps surcharged were on unwatermarked paper. These were received in January 1860 and were used through some time in the middle of 1864.

The basic stamp was printed in a sheet of 170, ten vertical rows of seventeen stamps across. Various varieties exist on the surcharges of this setting, as numerous letter and numeral types were used. Additionally, mistakes were apt to happen with such a large setting, and some of the characters broke, shifted or were inserted upside down.

This could explain the variety as shown in Figure 2, a close up of the stamp on the cover front submitted for opinion. But the fact that the bottom of the "1" and the top of the "4" show differences in ink density lends weight to the argument that the overprint was tampered with somehow.

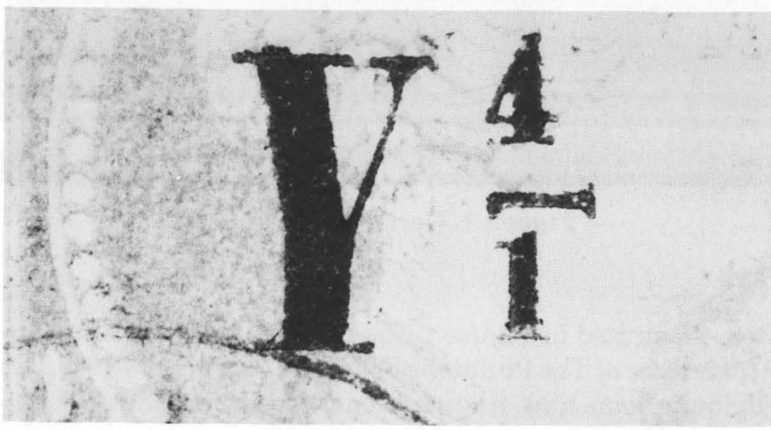


Figure 2. A close-up of the surcharge from the subject cover.

In 1922, the great philatelist Dr. Emilio Diena wrote an article for *The London Philatelist* in which he was able to plate 125 of the 170 positions. This was no mean feat, as very few multiples of this "Y $\frac{1}{4}$" stamp exist. He was able to reconstruct the 125 stamps of the original setting of 170 through tiny flaws in the cliches of the basic stamps. Much later, in 1983, another great philatelist, Ignacio Prats—a Cuban living in Puerto Rico—virtually completed the plating, missing only one position from the entire setting. Additionally, his collection contains all but seven of the positions. His positive identification of 169 of the positions was published as a handbook by the Federacion Interamericana de Filatelia in 1983.

While the "Y $\frac{1}{4}$" stamps theoretically were available in the largest cities, the only recorded usages as single rates seem to be within Havana. Covers found with the "Y $\frac{1}{4}$" stamps affixed always will have "Havana", "Presente", or words to that effect in the address.

Where the trouble starts is with the opinion that the "Y $\frac{4}{1}$" surcharge has been altered. There is absolutely no evidence that the surcharge has been changed, nor that the stamp did not originate on this cover front. The stamp is tied by the proper grid and circular date stamp in use in Havana around this date, and, of course, it is used within Havana. The stamp has not been off this cover front.

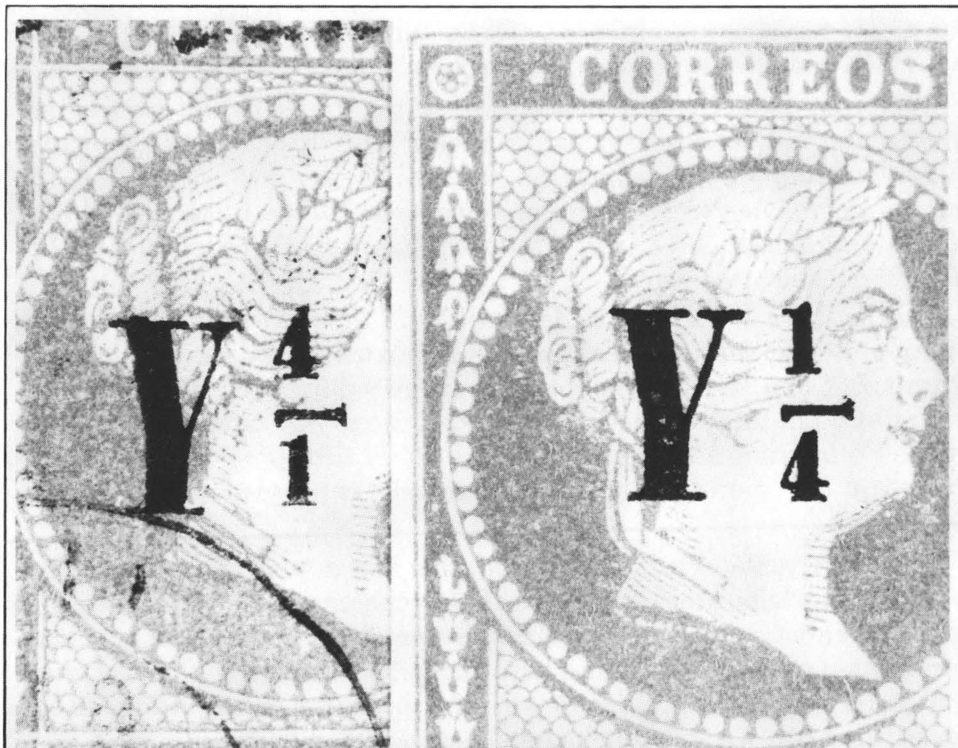


Figure 3. The "Y $\frac{4}{1}$" error, left, and the intended "Y $\frac{1}{4}$" surcharge, right, that was in use at the time.

In fact, the only problem with this cover is that the surcharge shows the fraction as a "4" over a "1" and not the other way around (see Figure 3). This is the only known example of this variety, which creates a real problem. Since at least 1,177 sheets must have been printed to fill an order of 200,000 stamps, why were no other examples of this variety reported?

One theory advanced to answer this question follows: When a plate to surcharge stamps was laid down, a printer would start laying out the overprints from the bottom and work his way up. For this reason, the bottom is where mistakes were most apt to happen. Judging by the size of the selvage on this stamp and by plating it to the original, unoverprinted sheet, it can only be position 154—the stamp from the bottom left corner of the sheet, where a printer normally would start. However, the surcharge characters do not conform with those in Ignacio Prats' plating for Position 154. Therefore, for the surcharge to be genuine, this error must have been discovered and corrected quickly. The date of usage on this item is February 1862, not an early date. But if it were from one of the first sheets off the press, it would have ended up being located near the bottom of the stack of sheets as they were surcharged. It would then not have been used early, but rather later, as, for example, in 1862. While this is hypothetical, often this approach is needed to prove or disprove an item.

In March 1981, Herbert Bloch, then of the Freidl Expert Committee, phoned the author to come to his office to examine this item. I did, and after closely examining the surcharge, I came to the conclusion that the surcharge had neither been erased nor re-touched. Mr. Bloch agreed with this finding. The Freidl Expert Committee then issued a certificate that the item in question was genuine.

Neither Ignacio Prats nor Dr. Roberto M. Rosende agreed with this opinion. Both of these men are respected philatelists and specialists in the stamps of Cuba, so when the cover front was submitted to The Philatelic Foundation in 1985, it was felt by Herbert Bloch—by now the Chairman of the Foundation's Expert Committee—that firm proof was needed to maintain the genuine opinion previously expressed by the Friedl Committee.

Fortunately, The Philatelic Foundation has a working arrangement with various laboratories and qualified technicians. Roy H. White, one such specialist, agreed to examine this item. Four genuine copies of the surcharged stamp, all differing in the density of the ink on the overprint, were sent along for comparison with the surcharge on the stamp on the cover front. Mr. White's conclusions were as follows:

1. There was no evidence of paper fiber distortion, either by mechanical abrading or chemical stress (indicating no erasure of the overprint).
2. The reddish orange pigment of the underlying stamp did not differ in density or composition anywhere around the surcharge (indicating that no painting over of a part of the black ink of the surcharge occurred.)
3. The black ink was consistent throughout the surcharge and virtually identical in composition and thickness to the other examples provided of the same surcharge. The one possible exception was the most weakly printed surcharge, sent as a control. It was Mr. White's

conclusion that the overprint of the stamp on the cover had not been tampered with, but he did point out that he was not calling the surcharge genuine nor was he in a position to indicate when the surcharge had been applied. This is understandable and proper, as these points are the responsibility of the Expert Committee. However, prior to sending the material to Mr. White for his analysis, the Committee had already determined that the typeface of the "Y" and "Y $\frac{4}{1}$" matched that used to print the original surcharges.

At a special meeting of the Expert Committee all of this evidence was examined and discussed. The opinions of all previous examiners and experts were weighed against the scientific findings. Everything was re-examined. Finally, it was decided to call this item genuine and Certificate 148 945 was duly issued, overriding the earlier negative opinion expressed on Certificate 16 986.

The Use of Plating to Expertize Hawaiian Provisionals

By Wallace R. Beardsley, Ph.D.

Figure 1. The missing period in position 6 (lower left stamp in the block) characterizes STATE II. Otherwise this state is identical to STATE I.

To ascertain whether a given stamp is genuine, altered or forged, one often uses a variety of procedures. One procedure, deserving of wider application, is that of plating. Plating is the procedure of determining which printing plate was used to print the stamp, the state of the plate if such be applicable (i.e. for any reworking of the plate) and the location (position) of the stamp on the printed sheet.

The premise is that if the stamp being examined can be uniquely identified as to position on the sheet, then it is most likely genuine. A word of caution, however—occasionally a very clever counterfeiter, such as Jean de Sperati, becomes plating conscious and contrives to employ plating criteria to advantage. Fortunately, such persons have been few. One must also be continually alert for photo-lithographed and electrographed reproductions which often appear to be platable.

For Hawaiian stamps, the most notable use of plating criteria as a help in authenticating has involved the Numeral issues. This subject has been thoroughly studied and the reader is referred to the Westerberg book for a full discussion. The purpose of this article is to discuss another area of Hawaiian philately, that of the Provisional Government Overprint issues. For this issue, plating has become an important tool in the detection of counterfeit stamps.

Of first importance in any plating study is the acquisition of useful reference material. Full sheets are the best reference material in the case of the Provisional Government Overprint issues. Variations in the overprint type setting from stamp to stamp are very apparent when full sheets are examined. Also apparent are the constant varieties in their respective positions and the state of the typeset overprinting frame at that time.

Unfortunately, complete sheets are not common. Many have fallen victim to the recent euphoria over never-hinged stamps. However, the acquisition of full sheets of every issue is not necessary (or even possible). A representative sheet of each of the five states of the typeset frame (to be discussed later) is sufficient.

The author's study of the Provisional Government Overprint issues may be summarized as follows:

1. Only one setting (or frame) was used to do all the overprinting. The type which made up this setting was previously-used type. Consequently a number of minor breaks and deformities appear as constant varieties. Additional breaks and damage to the type occurred throughout the printing runs and these can be studied for the purpose of formulating a printing sequence for all denominations and each state.

2. The frame was removed from the press each night for safe-keeping, cleaning and maintenance. Whenever replacement of missing or severely damaged type occurred, the unlocking and relocking of the frame caused type to shift. Thus, five distinguishable states of the frame exist. They correspond to four known separate printing runs. These states may be described briefly as follows:

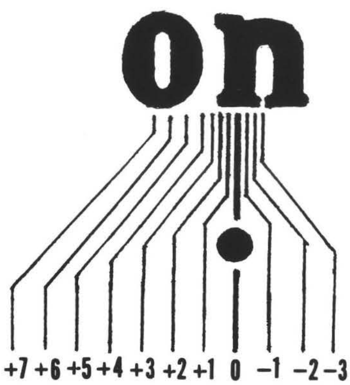
STATE I—	The frame as originally set. Early use in first printing—late April 1893.
STATE II—	Missing period in position 6. Late use in first reprinting—early May 1893. See Figure 1.
STATE III—	Period replaced in position 6. Second printing—late May 1893.
STATE IV—	Very strong leftward shift in "GOVT./1893" across bottom row. Appears only on 2¢ carmine rose (Scott No. 66). Third printing—June or July 1893. See Figure 2.

STATE V— Strong leftward shift in "GOVT./1893" across bottom row, but not as strong as in STATE IV. Fourth printing--November 1893. See also Figure 2.

Figure 2. The block of the $1 issue also represents STATE II. The lower right stamp in the block is position 48 in the sheet. Next to this is a single $1 stamp, also position 48. This, however, represents STATE V. Note the leftward shift of "GOVT./1893" and the broken first "i" of Provisional. The strip of five represents STATE IV. The center stamp, also position 48, shows a stronger leftward shift of "GOVT./1893" and the broken first "i".

3. Plating a given stamp in terms of state and sheet position may be accomplished using the author's period profile and "V/9" profile. Throughout the frame, nearly every stamp possesses a unique configuration of the position of the period relative to the left leg of the "n" of "Provisional" together with the position of the "9" relative to the vertex of the "V" of "GOVT." These profiles permit a stamp to be plated uniquely or at the very least reduced to a very few choices of position. Further refinement may be obtained from an examination of the stamp itself for placement of layout dots, position dots, extraneous dots and other criteria.

Period Profile—The key is presented in Figure 3. This represents visual estimations and these are, of course, subjective. Differences of plus or minus one unit between measurements of two persons or even between measurements at different times by the same person should not be regarded as significant. Preliminary standard values for each position on the sheet and for each state are listed in Table 1. Each sheet comprises ten horizontal rows of five stamps each. The upper left stamp on a sheet is position 1, the numbering sequence proceeding from left to right on each row to the lower right stamp, which is position 50.



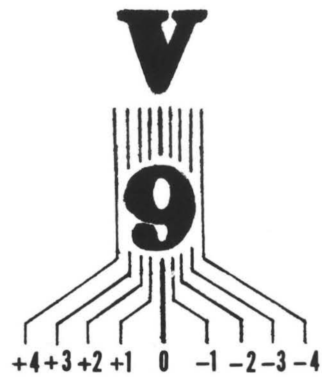


Figure 3a. (See Table 1). The period profile key is shown at the left. A measurement of +7 indicates that the period lies directly beneath the left edge of the central opening of the "O". A measurement of -3 indicates that the period lies directly beneath the center of the central opening of the "n".

Figure 3b. (See Table 2). The "V/9" profile key is shown at the right. A measurement of +4 indicates that the vertex of the "V" lies just to the left of the "9". A measurement of -4 indicates that the vertex of the "V" lies just to the right of the "9".

V/9 Profile—Preliminary standard values for each position on the sheet and for each state are listed in Table 2.

4. As suggested, the profile analyses by themselves sometimes lead to several choices. In such instance, further refinement of the plating process is necessary. This often can be accomplished by means of a study of the layout dots throughout the sheet. One appears on each stamp except the left row stamps. Also, position dots (usually found on the sheet margin stamps) are helpful, as are any extraneous dots and markings. Suffice to say that the layout dots vary slightly in position and intensity from stamp to stamp on the sheets of each denomination. Several of these dots are illustrated in Figure 4. Once again, suitable reference material (especially full sheets) is important.

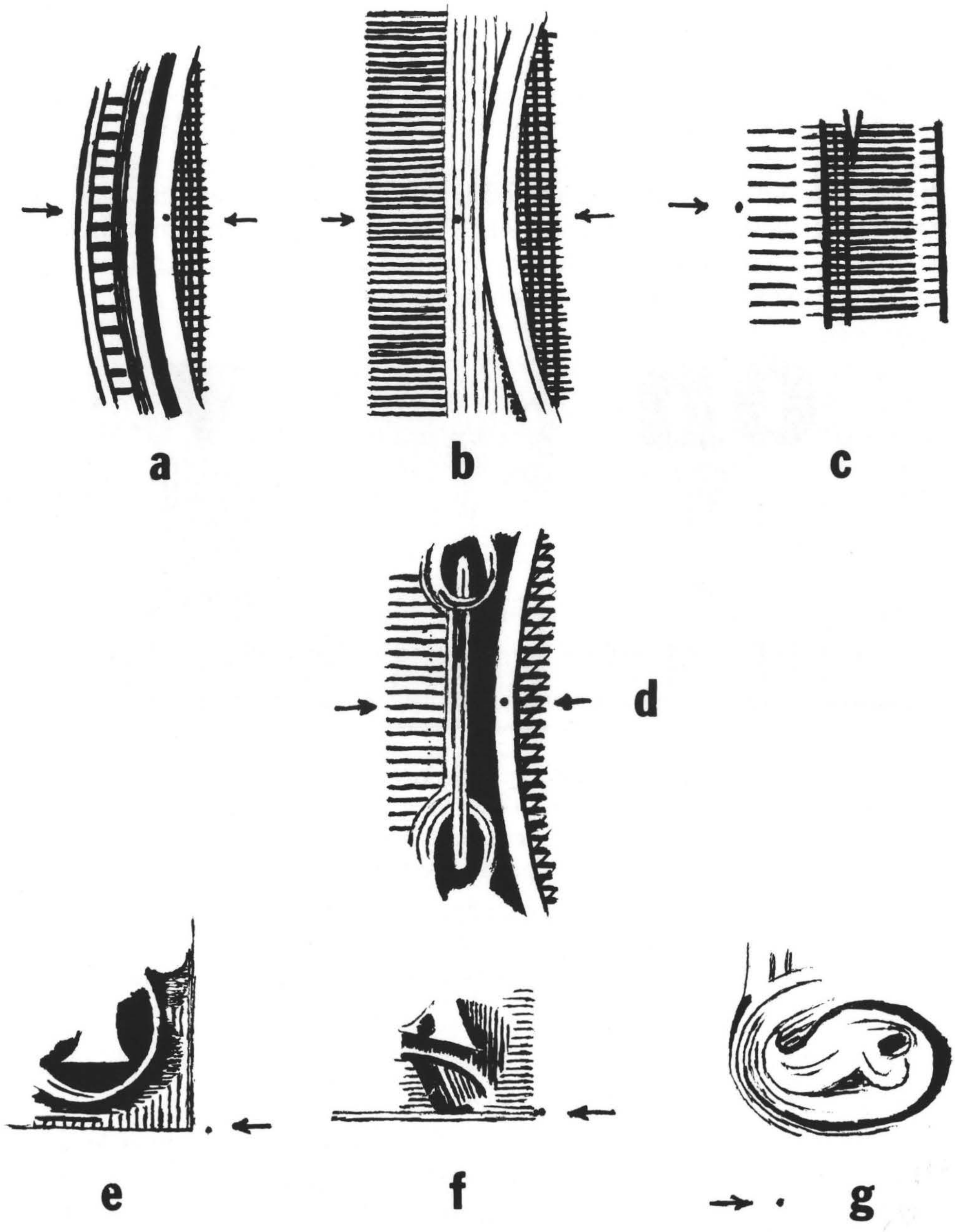


Figure 4. Sketches of small segments of several Hawaiian Bank Note issues showing layout dots (upper row) and position dots (lower row): **a.** 2¢ vermillion; **b.** 6¢ green; **c.** 10¢ black, vermillion and brown; **d.** 2¢ dull violet; **e.** 1¢ mauve, violet and purple, position 48; **f.** 6¢ green, position 48; **g.** 5¢ ultramarine, position L48. The layout dots vary in placement for different stamps on the sheet. Position dots characterize a particular position on the sheet and are usually found only on sheet margin stamps.

5. Finally, a knowledge of proper color hue of the stamp and of the overprint is important. Many of the stamp issues underwent a number of printings during the Banknote era. Most of these printings are identifiable by their distinctive hues. The overprints appear on only certain of these hues. Color hue is much dependent on the perception of the investigator and, once again, reference material is essential.

The above methodology is general and applicable to all Provisional Government Overprint issues. Two of these issues, however, can be further studied using special methodology. These issues are the so-called color errors, i.e. the 6¢ green with black overprint (Scott #66C) and the 10¢ brown with red overprint (Scott #61B). Only one sheet of each was issued, hence it is here possible to augment the period profile and the V/9 profile analyses and the position analysis by using centering and perforation matching to establish plate position with absolute certainty. Such ability becomes a sure guarantee of authenticity.

The author has spent many years compiling a pictorial record of the stamps from each sheet. This compilation, together with photographs of many on file at The Philatelic Foundation, has prompted a first attempt to reconstruct the two plates pictorially. This effort is presented in Figures 5 and 6, pages 177-185.

Figure 7. The 6¢ green stamps with black surcharge, positions 23 and 24. Note the undeniable match-up of the perforations. Perforation matching, applicable when only one sheet of stamps is issued, is a powerful technique by which to accomplish plating and authentication.

The progression of centering across each sheet is readily apparent. A stamp submitted for authentication must fit into the centering progression as shown, in addition to satisfying the general criteria. Also, the uniqueness of each stamp requires that the perforations of adjoining stamps should match precisely. An admittedly outstanding example of such matching appears in Figure 7. So powerful are the centering and the perforation matching techniques that it is now possible for the author to plate and to authenticate these stamps using these criteria alone.

A further verification of position is provided by overall position of the overprint. As one examines each row of 61B from left to right, "Provisional" shifts slightly leftward relative to the stamp. On 66C just the opposite occurs. And if one scans the vertical rows of both sheets the alignment of "Provisional" remains nearly constant relative to the stamps.

As an example, consider position 15 on the sheet of 61B. Unfortunately, no adjoining stamps have yet been noted, hence perforation matching cannot be utilized. Centering is seen to be in general agreement. It does satisfy the period and "V/9" profiles for position 15, STATE I. More importantly the alignment of "Provisional" agrees with the other stamps in that vertical row and the attached selvage is the proper width.

Figure 8. A counterfeit overprint representing 61B, the 10¢ brown with red overprint. The top arrow indicates the layout dot. On the 10¢ stamp, layout dots are located as shown, just off the left edge of the stamp. The bottom arrow indicates the position dot characteristic of position 50 on the 10¢ sheet.

Compare it to the example shown in Figure 8. Ignore for the moment the narrow spacing between "GOVT." and "1893" (a fatal defect in itself) and note the low overall position of the overprint—unlike any on the sheet. Also note the prominent position dot off the lower left corner of the stamp as well as the layout dot just off the left edge (arrows). These dots identify the stamp itself as position 50 on the sheet. But the genuine 61B position 50 exists as part of the strip of five shown. The centering does not match, nor do the profiles. Hence the overprint on this stamp is a forgery.

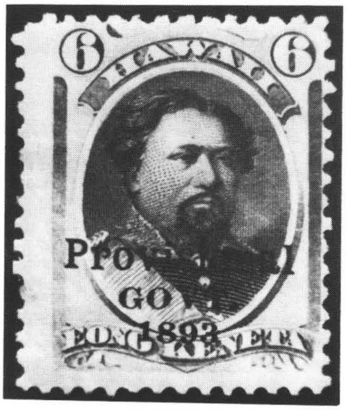


Figure 9. A very deceptive counterfeit overprint of the 66C, 6¢ green stamp with black overprint.

Suppose one has a stamp that appears genuine but does not plate. Such an example is shown in Figure 9. The owner of this stamp submitted this photograph to the author for his opinion. The stamp had been purchased as genuine. The wide margin at the left plus the absence of a layout dot identifies this stamp as being a left sheet margin copy. However, on left sheet margin copies the "1" of "1893" should lie directly under the serifs and stem of the "G" of "GOVT." Also, there is a narrow spacing between "GOVT." and "1893" and the entire overprint appears to slant to the right. Though not apparent in the photograph, the author suspects that the first "i" of "Provisional" has a full bottom serif. This overprint is a forgery.

A final note: Position 31 on the sheet of 66C is genuine (Figure 10) but has sustained extensive damage. The stamp is badly torn, a piece is missing and the entire portion below the overprint has been added. The damage presumably occurred when someone removed the stamp from the personal seal of guarantee by Postmaster General Oat to reposition it more esthetically. In an attempt to obscure the damage, the left side has been reperforated. At one time the author was given the opportunity to purchase this stamp for $50. He wishes now that he had done so.

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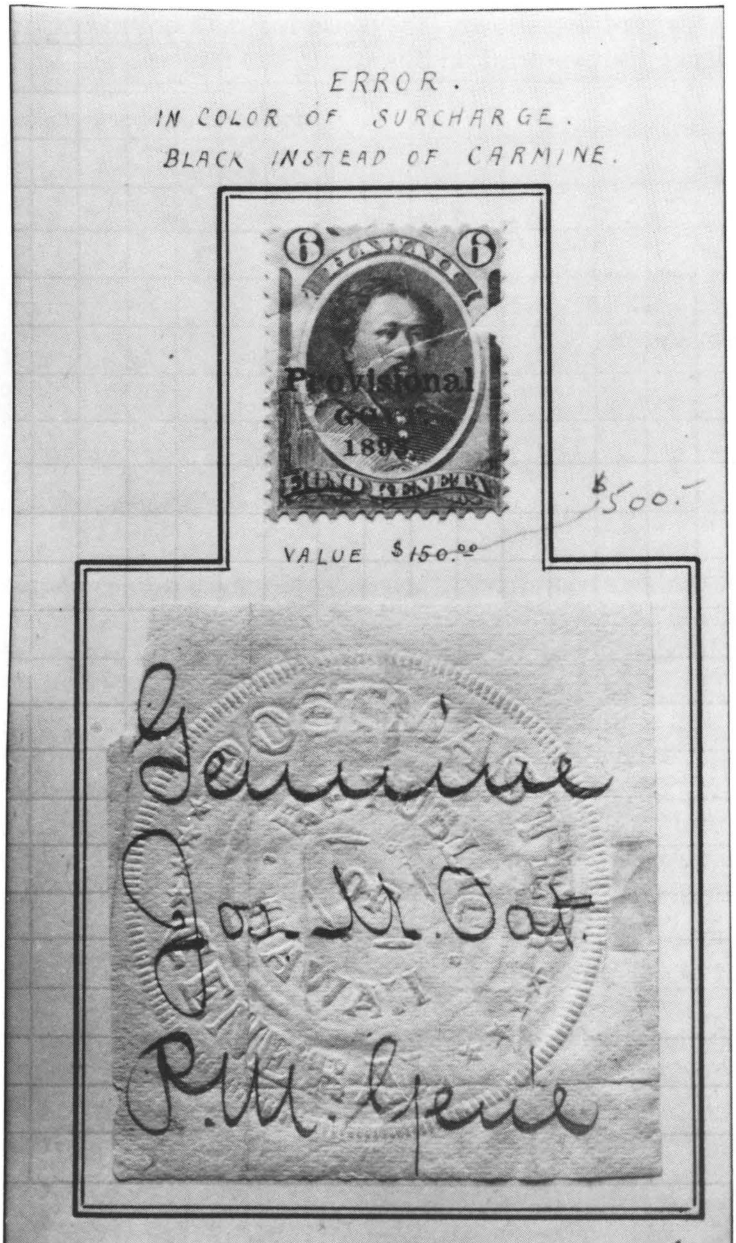


Figure 10. A severely damaged copy of the 6¢ green stamp with black overprint attached to Postmaster General Oat's personal guarantee of authenticity. As a favor to collectors, Postmaster General Oat attached such guarantees, each bearing his seal of office, to a number of overprinted sheets.

TABLE 1
Period Profile
(See Figure 3a.)

Stamp Position	STATES I, II, III	STATE IV	STATE V
1	0	+1	0
2	0	+1	0
3	-2	0	-2
4	-3	0	-3
5	0	+4	0
6	0	0	0
7	-2	-2	-2
8	-3	-3	-3
9	-2	-2	-2
10	-1	-1	-1
11	0	0	0
12	-1	-1	-1
13	-2	-2	-2
14	-3	-3	-3
15	-1	-1	0
16	+1	0	0
17	0	-2	-2
18	-1	-3	-4
19	0	-2	-3
20	+1	0	0
21	0	-1	0
22	0	0	0
23	-1	-1	0
24	-1	-1	0
25	0	0	+1
26	0	0	0
27	-2	-1	-1
28	-2	0	0
29	-1	+1	0
30	0	0	0
31	+1	0	0
32	+2	+1	+2
33	+1	0	+1
34	+1	+1	+1
35	0	0	0
36	0	-3	0
37	0	-2	0
38	-1	-3	-1
39	+1	-2	0
40	+1	0	+1
41	+1	+1	+1
42	+1	+1	+1
43	0	+2	0
44	0	+3	0
45	0	+3	0
46	0	-2	-3
47	+2	+7	+5
48	+2	+6	+4
49	+2	+5	+3
50	+1	+4	+1

Note: STATE II has a period missing in position 6. Also, in STATE II position 9 measures -3. In at least some examples of the 15¢ red brown issue, in STATE I there is clear evidence of a loose period in position 6 perhaps about ready to drop out. The period profile measures about -2. The author would appreciate receiving information concerning the presence of this period and its measured position.

TABLE 2
V/9 Profile
(See Figure 3b.)

Stamp Position	STATES I, II, III	STATE IV	STATE V
1	-2	-2	-2
2	-1	-1	-1
3	0	0	0
4	+1	+1	+1
5	+2	+2	+2
6	-3	-3	-3
7	-2	-2	-1
8	-1	-1	0
9	0	+1	+1
10	0	0	+1
11	-3	-3	-3
12	-2	-2	-2
13	-1	-1	-1
14	-1	-1	-1
15	0	0	0
16	-3	-3	-3
17	-2	-2	-2
18	-1	-1	-1
19	+1	+1	+1
20	+1	+1	+1
21	-3	-3	-3
22	-2	-2	-2
23	0	0	0
24	+1	+1	+1
25	+1	+1	+1
26	-3	-1	-1
27	-2	0	0
28	-1	+1	+2
29	0	+4	+3
30	-1	+3	+3
31	-3	-3	-3
32	0	0	0
33	+1	+1	+1
34	+1	+1	+1
35	0	0	0
36	-3	-3	-3
37	-1	0	0
38	0	0	0
39	0	0	0
40	+1	+1	+1
41	-3	-3	-3
42	-1	-2	-2
43	0	0	-1
44	+2	+2	+2
45	0	+1	+1
46	-2	-3	-3
47	+1	+1	0
48	0	+1	+1
49	+1	+2	0
50	-1	0	-2

Plate Reconstructions
of
61B
and
66C

Pages 178 thru 181 deal with plate reconstruction of all 10¢ brown stamps with red surcharge known to the author, a total of 34 copies.

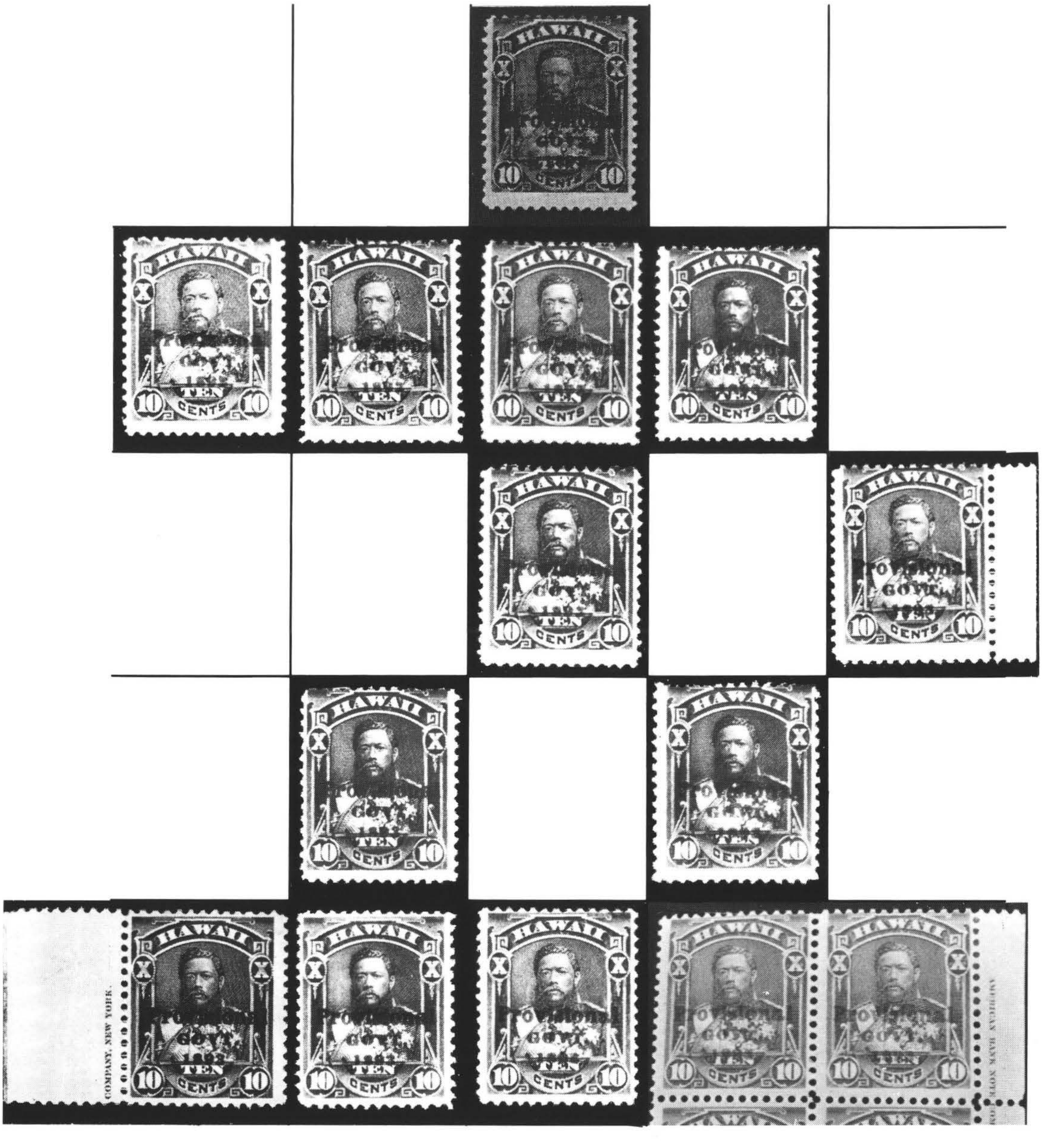
Pages 182 thru 185 deal with plate reconstruction of all 6¢ green stamps with black surcharge known to the author, a total of 28 copies.

It is presumed that many of the missing stamps were destroyed in the San Francisco earthquake and fire.

HAWAII
61B
Upper Half Key

Unidentified Position 1	Unidentified 2	3	Unidentified 4	Unidentified 5
6	7	8	9	Unidentified 10
Unidentified 11	Unidentified 12	13	Unidentified 14	15
Unidentified 16	17	Unidentified 18	19	Unidentified 20
21	22	23	24	Upper Half of Multiple Block of 4 25

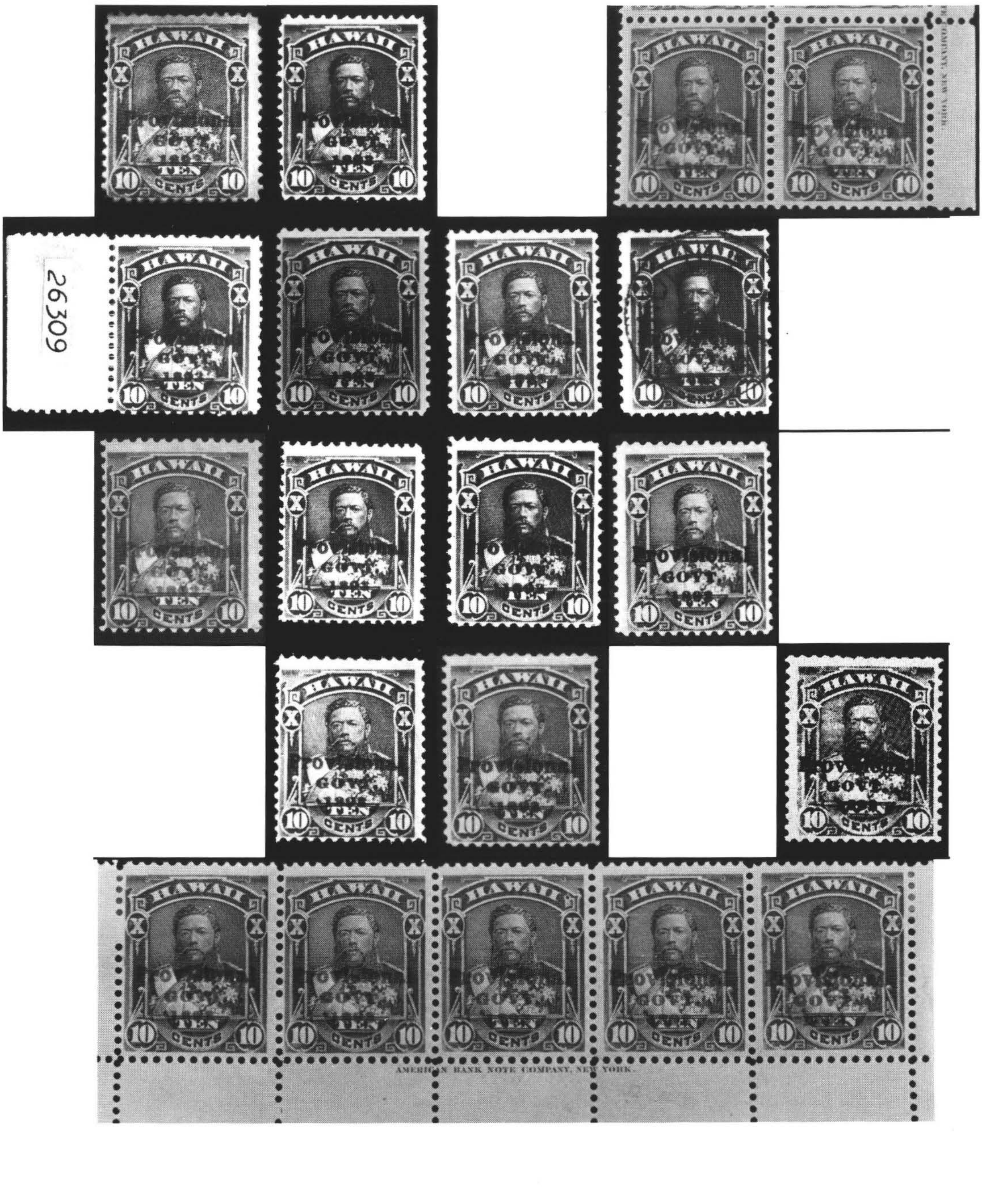
HAWAII
61B
Upper Half



HAWAII
61B
Lower Half Key

Position 26	27	Unidentified 28	Lower Half of Multiple Block of 4 29	30
31	32	33	Used, Honolulu Cancel 34	Unidentified 35
36	37	38	39	Unidentified 40
Unidentified 41	42	43	Unidentified 44	45
46	47	48	49	50

HAWAII
61B
Lower Half



HAWAII
66C
Upper Half Key

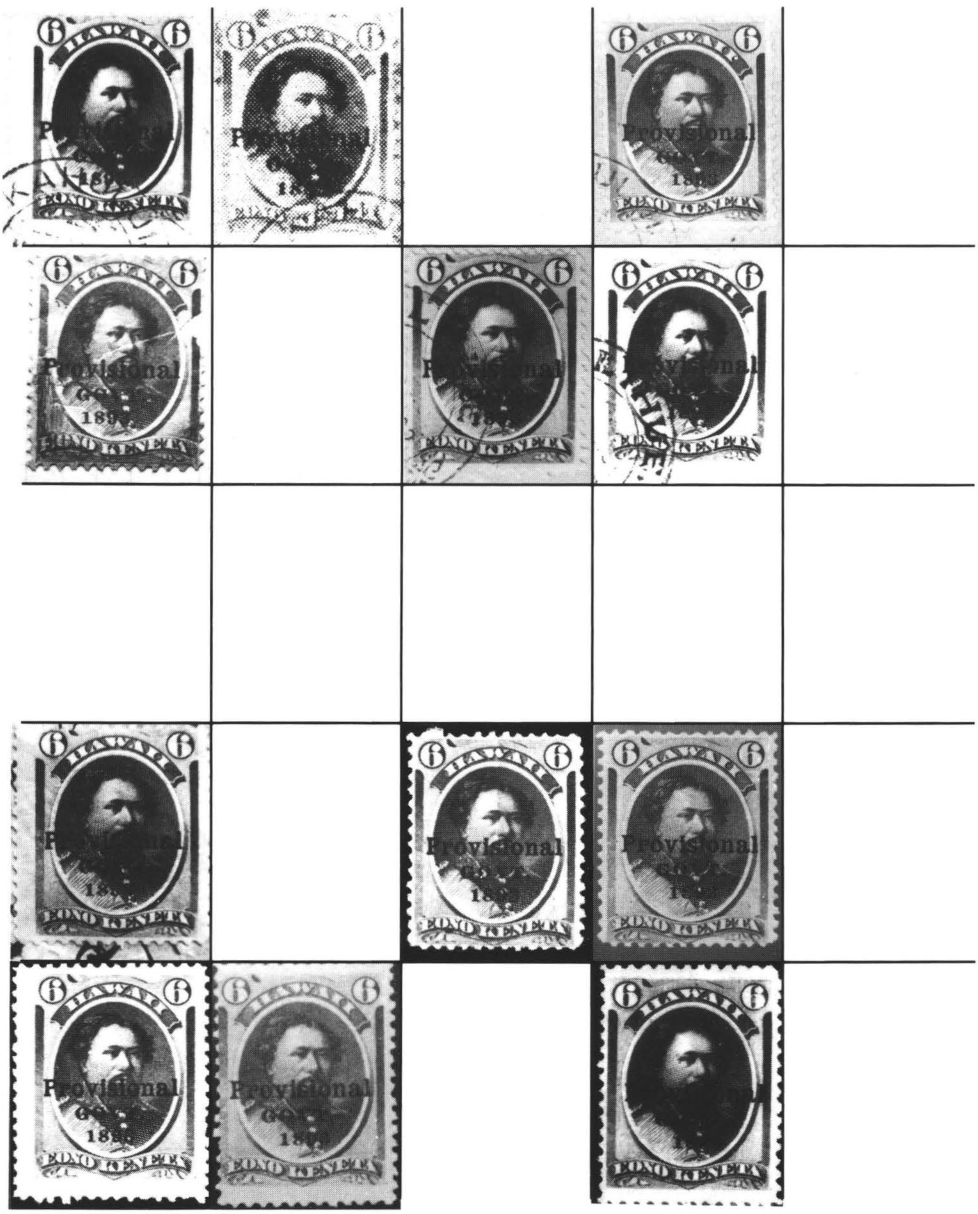
Unidentified Position 1	Unidentified 2	Unidentified 3	Unidentified 4	Unidentified 5
6	7	8	9	10
Multiple Block of 4 11	12	Unidentified 13	Unidentified 14	15
16	17	Unidentified 18	19	Multiple Block of 4 20
21	Unidentified 22	23	24	25

HAWAII
66C
Upper Half

HAWAII
66C
Lower Half Key

Used, Kahului Cancel March 5, 1898 Position 26	Used on Cover, Kahului Cancel March 5, 1898 27	Unidentified 28	Used, Kahului Cancel March 5, 1898 29	Unidentified 30
31	Unidentified 32	Used, Lihue Cancel 33	Used, Lihue Cancel 34	Unidentified 35
Unidentified 36	Unidentified 37	Unidentified 38	Unidentified 39	Unidentified 40
Seal of Genuiness of PMG Oat 41	Unidentified 42	43	44	Unidentified 45
46	47	Unidentified 48	49	Unidentified 50

HAWAII
66C
Lower Half



Chapter IV

British Commonwealth & General Foreign

Fake Bulgarian Covers

By Richard M. Stevens

Figure 1. Certificate 154 361.

The principal objective of this article is to issue a warning. Although the existence of a substantial number of fake covers bearing early Bulgarian stamps has been common knowledge among specialists for some years, I do not believe this has been reported in print, at least not in the United States. In addition, I have recently acquired from European sources, two covers with later issues which I also believe to be fake.

For nearby Serbia or Turkey, the enterprising faker can easily acquire contemporary stampless covers to improve by adding stamps, but such opportunities do not exist for Bulgaria. Stampless covers from the 1879-90 period are very scarce, actually much scarcer than those with stamps. As a result, the faker of Bulgarian covers has had to start from scratch, placing the stamp(s) on a blank envelope and faking the address and all postal markings. (Used early Bulgarian postcards are common and can be found with stamps added or substituted. These fakes usually are easily detected because of a mismatch between the postmarks on the stamp and the card, and will not be considered further here.)

The most common group of these fake covers apparently is of relatively recent origin, probably no earlier than the 1960s, and perhaps still in production today. A typical example, the subject of Philatelic Foundation

Certificate 154 361, is shown in Figure 1. A 5 stotinki stamp of the issue of 1881 has been used with a 10 stotinki stamp of the issue of 1882 to make the 15 stotinki domestic letter rate. These have been tied by a fancy Eastern Roumelia railroad postmark in greenish black, dated 18 II 86, and thus used after the union of Eastern Rumelia with Bulgaria. The envelope is addressed in violet ink, in Bulgarian, to Sofia. On the back is a Sofia postmark dated 21 II 86.

The creator of this cover knew his Bulgarian postal history. The postal rate is correct. The combination of stamps is unusual, particularly used three years after the replacement of the 1881 issue, but it is one that occurs on genuine covers. Eastern Roumelian postmarks were extensively used after the union for several years, although I do not know of any other purported examples of this particular one. The apparent transit time of three days seems long, since there was a direct rail connection to Sofia.

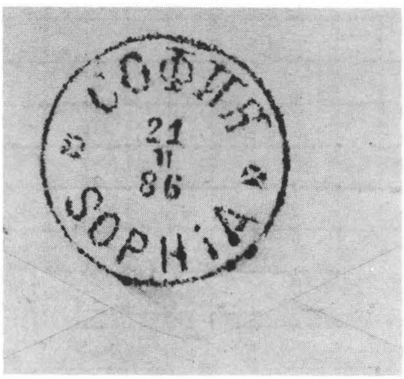


Figure 2a.

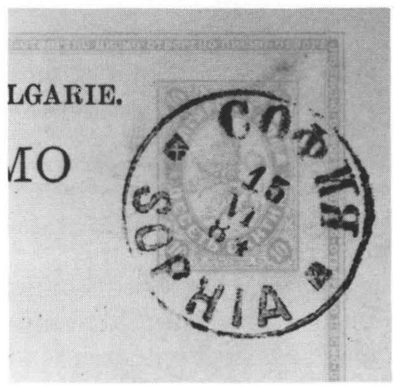


Figure 2b.

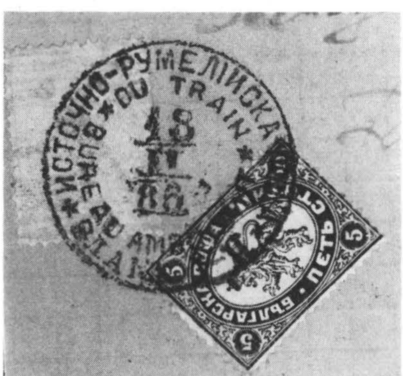


Figure 2c.

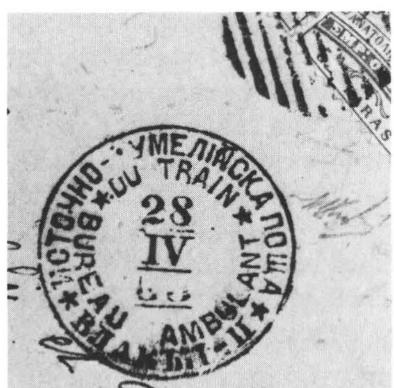


Figure 2d.

But the time was winter, so there might have been delays. The most obvious problem with this cover is the Sofia backstamp, which is shown in Figure 2a. A genuine Sofia postmark of the same style is shown in Figure 2b. Sofia was a large post office and may have had many similar postmarks. But these all would have been produced from standard type fonts. In Figure 2a note the crude and uneven form of the letters in the Cyrillic town name, and of the numerals in the date. In Figure 2c, the railroad postmark from this cover is reproduced. Figure 2d shows what I believe to be a genuine example of that postmark. There are many differences. Perhaps the most obvious is the spacing between "BUREAU" and "AMBULANT". D. Zagorsky[1] claims that this postmark exists in two types; I doubt this. Perhaps the second type is a fake that has not been recognized. Close inspection of the stamps shows that they both have faults that must have occurred before they were placed on the cover.

Two additional covers are shown in Figures 3 and 4. I believe both to be fakes, probably produced by the same source as the cover in Figure 1. The cover in Figure 3 is very similar to that in Figure 1, although addressed from Kazanlik to Samokov. The cover in Figure 4 supposedly was mailed from Vidin without postage and then franked with postage due stamps on receipt in Plovdiv. The datestamps from these covers are shown in Figures 5a, c, e and g and compared with genuine postmarks from the same towns in Figures 5b, d, f and h.

Figure 3.

[1] D. Zagorsky, *Ostrumelien.* La Mesa, Calif. (1984).

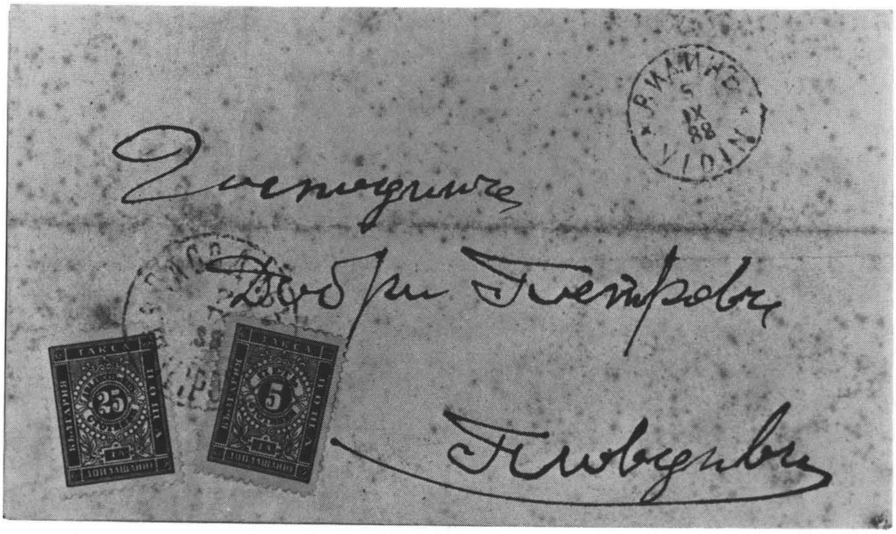


Figure 4.

One should not conclude that all of these fake covers have two stamps at the lower left. I have seen other covers with just one stamp and with the stamp(s) in other positions, but these are the only ones I have available for illustration. The only certain way to detect these fake covers is by comparison of the postmarks. This usually is fairly easy for the covers from 1881 on because of the availability of comparison material on postcards. It is much more difficult for postmarks from the 1879-80 period, as they were employed, and then replaced, before the general usage of postcards in Bulgaria. Certain other characteristics help identify which covers may be suspect. In particular, all the clear fakes I have seen have all the markings and addresses in Cyrillic. Most are supposedly domestic usages within Bulgaria, although I have seen one fake 1879 Issue cover to Russia. I believe this is because these items have originated in Bulgaria. Apparently they fooled the Bulgarian experts Franz See and Petko V. Karaivanoff in their later years. A Karaivanoff guarantee stamp can be seen on the cover in Figure 3. I understand that a number of these fakes were found in the Franz See collection after his death. It has been suggested that the faker had See's want list and designed his covers to satisfy it. Apparently the faker was not comfortable with the Latin alphabet, so he refrained from producing covers using it, except in Bulgarian markings. Also, the faker was a cheapskate: he did not want to use expensive stamps. All the stamps on the covers in Figures 1, 3 and 4 are cheap in unused condition, particularly if faulty or without gum. Those fake covers I have seen with stamps that are more expensive unused reveal, on close inspection, that the stamps have been previously postmarked.

Figure 5a.

Figure 5b.

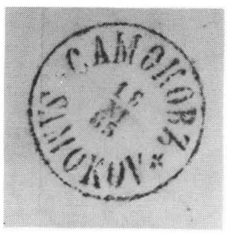


Figure 5c.

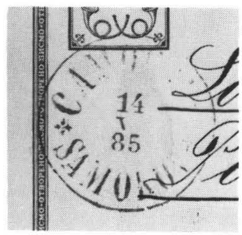


Figure 5d.

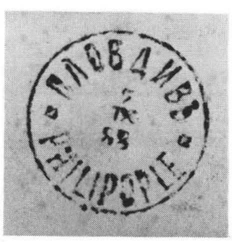


Figure 5e.

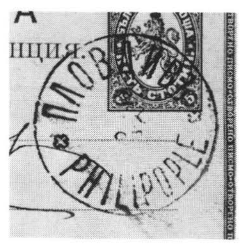


Figure 5f.

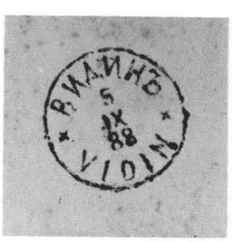


Figure 5g.

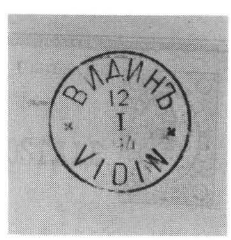


Figure 5h.

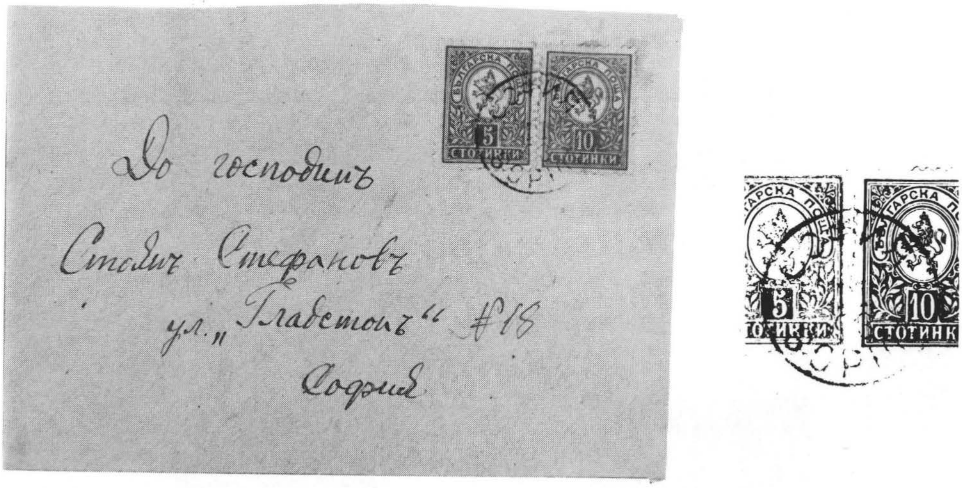


Figure 6.

Figures 6 and 7 illustrate two covers I have acquired from European sources within the past year. Comparison of the postmarks leads me to believe that both are fakes. The first actually is very similar to the covers discussed previously, except that the stamps are of the 1889-98 Issue. Again, all the markings and address are Bulgarian. The obvious problem is that the stamps are from the 1898 printings, and the date of the postmark appears to be "93". It is possible that the year date in the postmark was incorrectly set, but close inspection shows that the postmark does not match any other I have from Sofia; in particular the "S" in "SOPHIA" is too narrow, being almost a figure "8". Also, the handwriting of the address appears to be more modern than 1898. The most puzzling aspect of this fake cover is "Why?" Admittedly 1889-98 covers are becoming more popular and the local usage within Sofia is quite rare. Perhaps, again, the cover was prepared to satisfy a want list, but even then it hardly would seem to be worth the effort.

The cover in Figure 7 differs from the others shown in that the address is not in Cyrillic. This leads me to believe that it comes from a different source. The postmark reads Solun, which is the Bulgarian name for Salonika. This post office operated for about seven months during the Bulgarian occupation of part of that city during the Balkan Wars of 1912-13.[2] Covers with this postmark are not rare, but many are favor items, and they are in demand from collectors of Greece and Turkey, as

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[2] A. Cronin, "The Bulgarian Post in Salonika," *Stamp Collecting*, April 13, 1962, p.201.

well as Bulgaria. The stamps are correct. It is difficult to say whether the postal rate is correct. It would be correct if this were a foreign letter, but I suspect the Bulgarians treated Solun as a domestic post office, in which case the cover is over-franked. The placement of a manuscript registration number separate from the handstamped "R" marking is not unusual on Bulgarian covers. I have seen no genuine registered covers from Solun, so cannot say what type of registration markings should be expected. In addition, this cover is too fresh. Two of the stamps project above the top of the envelope and yet are undamaged; this was wartime in a primitive area, so most covers show evidence of rough handling. Here again, postmark comparison provides the final confirmation. Both the Solun postmark and the Varna backstamp differ from all the other examples I have.

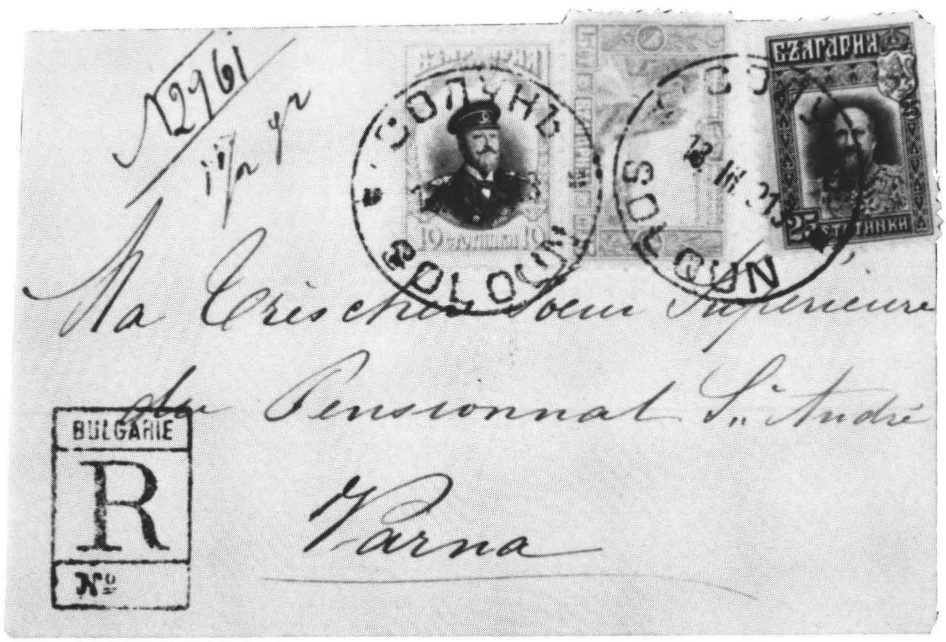

Figure 7.

In conclusion, I have shown here five Bulgarian covers, supposedly used from the 1880's to 1913, all of which I believe to be total fakes. I have tried to present the principal reasons for this conclusion. In every case the final test has been a comparison of the postmarks with material I believe genuine. I admit that this is always a risky method, since there is never assurance that one is not dealing with a different, but legitimate, type which does not happen to be represented in your reference material. However, when both the postmark of origin and the receiving mark fail to match and one can find other reasons for suspicion, I believe the identification as a fake is merited.

The moral for the non-specialist must be "Beware of early Bulgarian covers." In particular, caution should be used with purported domestic usage covers and even more so if the postmark is unusual. If one does not have the reference material to compare the postmarks, one should not pay a high price without a guarantee from the seller, followed by a competent expert opinion.

A Tale Worth The Telling

The Imperial Chinese 1911 Brown Postage Dues

By Carl A. Kilga

Figure 1. Certificate 4506.

With techniques now practiced for removing overprints from stamps to increase their value, retelling the story of these interesting stamps is timely.

Imperial China issued its first set of eight regular postage due stamps in 1904. The stamps were engraved and printed in blue by Waterlow in London. In 1910, a color change to brown was authorized. The six most popular values were so printed and delivered to Shanghai. Each value was to be released as blue supplies ran out.

The 1¢ and 2¢ were issued February 22, 1911. The other four values, ½¢, 4¢, 5¢ and 20¢, were held by the Postal Administration until needed.

The unexpected success of the 1911 Revolution changed a 268-year-old Imperial Monarchy to a Republic, invalidating all Imperial issues. Postmasters throughout China were instructed to overprint all Imperial stamps in their possession with four Chinese characters which would recognize the "Republic of China". The stocks stored in Shanghai also were included.

In 1927, sixteen years after overprinting, the philatelic community was surprised to learn that a 5¢ brown without overprint had been sold at a

London auction for $300. As a consequence, the Scott catalogue listed the item at $500 in 1928.

Also in 1928, an unoverprinted 4¢ was secured for the collection of the noted Shanghai philatelist, M. D. Chow. He later purchased a block of four in England. In 1930, G. G. Uong of Foochow reported that he had a copy of the ½¢ and in 1931 Church Chu, a prominent Shanghai stamp dealer, revealed that he had seen, but was unable to purchase, a mint 20¢ and another ½¢.

With the exception of the 20¢, which only is known mint, both used and mint copies of all values have been reported, indicating a few copies had been released and used. Postage due stamps were not sold over the counter, but were affixed by a postal clerk to the mailing piece to be paid for by the receiver. Apparently, so few were used that records to show their disposition have not been found.

The ½¢, 5¢ and 20¢ were overprinted only by Waterlow in 1912. Two vertical rows of two characters each virtually cover a good portion of the center of the stamps. The overprint, in black ink, is impossible to remove without leaving some trace.

The 4¢ never was overprinted. One would have to expertly forge an engraved item—a most difficult job without leaving some indication. This value has been offered probably a half-dozen times during the past 58 years. The "David" Sale in 1965 had a single and a block of four. When Chiang Kai-Shek's 1941 gift stamp album to President Franklin Roosevelt was auctioned by Harmers in 1949, this value was lacking. At ROCPEX '81 in Taipei, a dazzling display of full sheets of the "browns," with the exception of the 4¢, was shown by the Director-General of Posts, Republic of China.

The 5¢ overprinted in red, is the most vulnerable to removal tricks. All catalogues, including Scott, state that the overprint was applied by the "Maritime Customs Statistical Department, Shanghai." This is not correct. All postal supply functions had been taken over by the newly formed "Postal Supply Department" on June 13, 1910—long before any overprinting was necessary. This was reported by A. S. Pan, now retired Deputy Director-General of Posts, Republic of China, in a well-researched article that appeared in *Postal Service Today,* Number 323, for November 16, 1984. This is the official postal journal, published monthly in Taipei.

Red ink overprints are easily faded or removed by an expert, but the action always leaves some trace. Examples of items submitted to the Foundation are shown in Figures 1 and 2. Submission 4506 proved genuine; numbers 1115, 1792, 1793 and 4819 have had the overprint cleaned or removed.

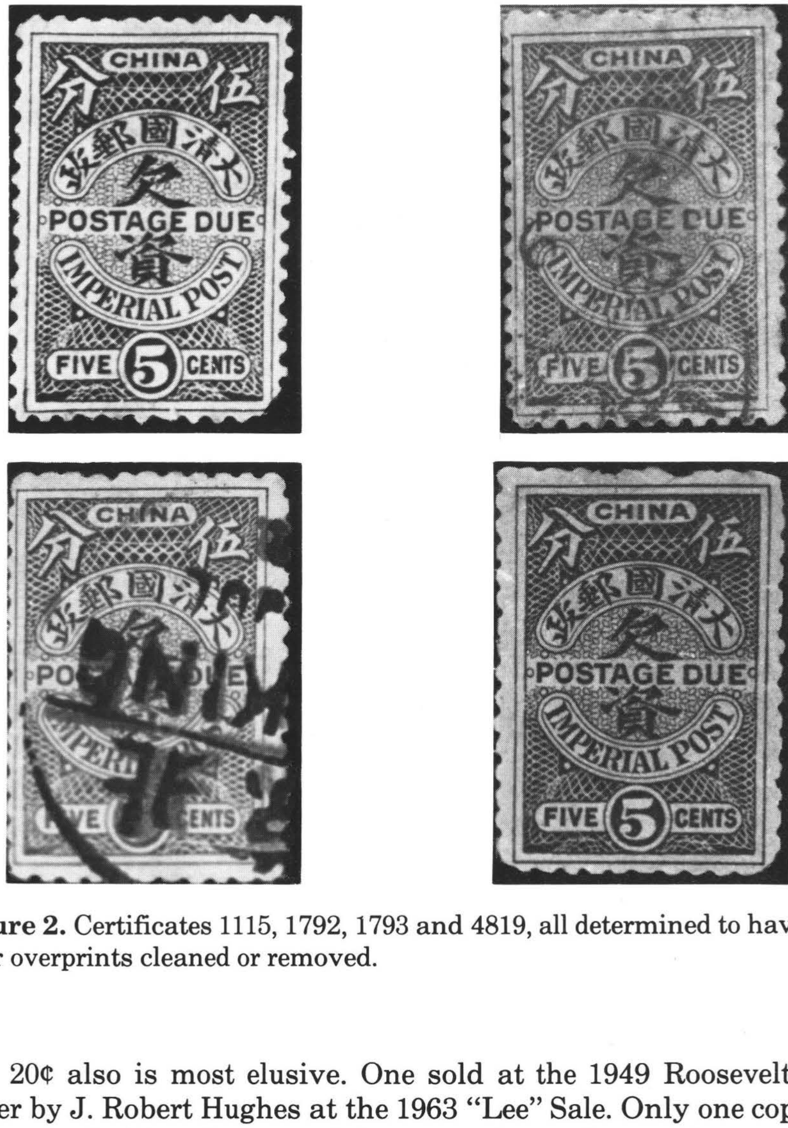

Figure 2. Certificates 1115, 1792, 1793 and 4819, all determined to have had their overprints cleaned or removed.

The 20¢ also is most elusive. One sold at the 1949 Roosevelt Sale; another by J. Robert Hughes at the 1963 "Lee" Sale. Only one copy has been sent to the Foundation and that turned out to be genuine—and was issued Certificate 14 868 (Figure 3).

Much of the known information came from M. D. Chow, the prolific editor of the Shanghai Chinese Philatelic Society's two informative monthly journals, *Philatelic Bulletin,* 1925-1929, and the *Chinese Philatelic Bulletin,* 1928-1932. Both appeared during the time of the "discoveries."

A complete set of the four values is of greatest rarity. So attempts to remove the officially authorized overprints were bound to occur. A complete set of the unoverprinted rarities is shown in Figure 4.

Figure 3. Certificate 14 868, a genuine 20¢ brown unoverprinted.

Figure 4. Genuine examples of all denominations of the unoverprinted "browns."

Fiji Imperforate Varieties

1877 Two Pence on Three Pence

By Timothy A. Holmes

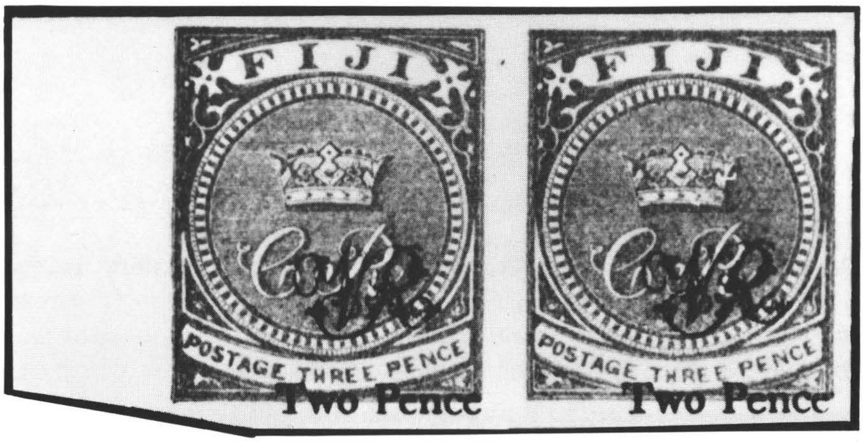

Figure 1. Certificate 80 781.

Recent offerings in the stamp market have included items described to be the varieties of the Fiji Islands listed in the Stanley Gibbons Catalogues as #31c, 32c, and 33b. The Scott catalogue lists only the first of these vertically imperforate stamps of the issue of May 1877 (#36a, the One Penny ultramarine), but not the Two Pence on Three Pence, which is the subject of this article, or the Six Pence. The difference between the rare stamp varieties and similar but not uncommon printer's waste is important for the collector—and for the dealer supplying him—to know.

Our subject under examination (Figure 1) is a horizontal pair submitted as Gibbons #32c, Two Pence on Three Pence yellow green. In the expertizing process, a primary piece of reference material is used (Figure 2). Of thoroughly recorded provenance and documentation dating to the first comprehensive write-up of Fiji stamps, a comparison pair is relied upon as part of the original cataloguing.

The reference pair used in this study was in the important collection of Sir Lacon Threlford, which was dispersed in 1976. It has been verified by the Royal Philatelic Society of London. Most interesting about it is the compound perforation configuration, 10 on top and 12 on the bottom. This combination is likely to have occurred only in one row of stamps, making possible the existence of only five such pairs. It therefore stands with special importance and rarity.

Figure 2. The reference pair.

The pieces are close in appearance. The stamp impressions, laid paper, overprints and underprints on the item in question check with the listing copy. The difference, as is evident in the photograph, is that the pair submitted for the Expert Committee's opinion is completely imperforate.

To discern the nature and importance of this difference, research is in order to determine how the stamps and their rare varieties came about. The first stamps of Fiji issued by governmental agency were introduced during the brief reign of King Cakobau in late 1871. The design for the three values was a dignified crown over the monogram "CR," representing Cakobau Rex. The stamps were printed by contract at the Government Printing Office, Sydney, New South Wales. Among the anomalies which long seemed to beset the postal affairs of Fiji was the denomination of the stamps in pence, rather than cents for the decimal currency the country sought to introduce.

The reign of Cakobau was short-lived. His small treasury depleted and his control threatened by rival chieftains, he was persuaded by his advisers, with some influence of the traders and planters, to seek the protection of the crown of England. After being so petitioned more than once, Great Britain agreed to make Fiji a Crown Colony. This took place October 10, 1874.

A look at the catalog shows much overprinting occurring in the first twenty years of Fiji stamp issues. Aside from the interesting aspects of typographical variations, the main purposes of overprinting are straightforward.

From 1872 to 1874, the printing of "cents" on the basic "pence" denominations was done as a matter of correction. The actual currency ratio was 2 cents Fiji to 1d Great Britain and is so reflected in the overprints: Two Cents on One Penny, Six Cents on Three Pence, Twelve Cents on Six Pence.

Upon cession of the Islands to Great Britain and assumption of responsibility for postal matters by the British Colonial Office, the underlying "pence" denominations, placed in the design originally in error, became valid when British currency commenced usage. In 1875, a "2d." was overprinted on two values of the previously-overprinted stamps to serve—and make in combination—various rates.

Aside from the provision of decimal currency units by overprint from 1872 to 1874 the important overprinting with "V. R." to designate the stamps as instruments of Queen Victoria commenced immediately with authority of the British Crown. At first, overprinting forms were assembled from printer's type at the office of the *Polynesian Gazette* in Levuka. Starting in 1876, provision was made for a more uniform "V. R." to be included.

Figure 3. The monogram underprint.

While, for the sake of economy, the Colonial Government continued to use the original plates bearing the outdated "CR" to print the basic stamp design, the fancy monogram "VR" was lithographed onto the paper before the stamps were printed (Figure 3). In line with this frugal policy, the need for a two pence stamp for various much-used rates was met by overprinting the three penny design (Figures 4 and 5).

Figure 4. The basic stamp with monogram underprint.

Two Pence

Figure 5. The 1876-77 overprint.

The work of students of the stamps of Fiji has been thorough. Starting with careful documentation of accumulations and extensive reconstruction of plates and usage dates from an early period (Charles J. Phillips being the first to organize much of this information), the stamps have been organized and identified by papers, shades, and perforations. Recent reading of original government records has provided specific information on quantities and dates of printings. This has strengthened the expert in verification work.

Provision of stamps in Fiji was kept of modest importance by the governmental officials. In 1876, a proposal was declined to produce plates of new stamp designs at a cost of £85. This would have eliminated the need for the VR underprint and revaluation overprints. (New designs finally appeared in 1878, when printings were ordered in small quantities from the government printing office of New South Wales.)

The Two Pence on Three Pence on laid paper is from the printing of January 5, 1877, when 30,000 stamps (300 full sheets) were executed.

Positive Identification.

In addition to the reference pair of stamps, another definitive piece of reference is introduced. It is a full pane of 50 of the subjects under discussion. It provides all positions of the original CR stamp cliches of the 1871 plate and the two pence typographed overprint as well. Each position is unique. The stamp impressions originally were carved on boxwood, then an electrotype plate was made from this. Minor flaws occur in each of the 50 positions. The letter press operation of the Two Pence overprint has similar individual characteristics. The stamp impression and overprint can corroborate each other if plating is necessary.

On close examination, there is no question that the submission under review was produced among the stamps issued from the printing of January 5, 1877, along with both pieces of reference. Can it then be considered as the scarce SG#32c imperforate between, which has emerged in collecting importance in recent years?

Further original government documentation is sought. Some of this was originally reported by Phillips in his 1908 text (see Bibliography).

In January 1888, a gentleman in Sydney wrote to the Colonial Secretary, Fiji, expressing interest in stocks of non-current stamps reported to be still at the government printer. This prompted the Fiji government to decide to resolve all material remaining from previous stamp issues. The Fiji Agent in Sydney was asked to send all such material to Fiji. The stamps returned included 257 sheets of the printer's waste of the 1876-77 "Monogrammed" issue along with 119 sheets of the issue which followed.

Subsequently this material was offered for sale through the Crown Agents to the public. Messrs. T. H. Thompson & Co. of Bishop Auckland, England, purchased the lot for £275. A year later, in May 1890, the buyers were prompted to ask of the Colonial Secretary if the stamps they had purchased could be canceled or used for postage, stating: "Our reason for asking is that many collectors aver that some of the varieties (especially those that are not perforated) are not genuine stamps and never were intended for postage."

While the Colonial Secretary in Fiji apparently used a block of four of the imperforate stamps for reply, the character of this material as valid never was clearly established. The material from this lot, originally set aside by the printer as defective, generally was shunned by collectors from that time on. A footnote in the catalogue today warns the reader about such material.

The conclusion of the Foundation's Expert Committee regarding the submission being examined must be that it emanated from the 1889 sale of printer's waste.

Assessing the Difference

The Fiji stamps of 1877 were line-perforated, horizontally on one pass, then vertically. It is considered most likely that no more than one sheet missed being perforated vertically. The resulting scarcity of the true imperforate-between stamps is in marked contrast to the issued stamps and to the waste sheets never issued but subsequently sold. Printing quantities of the stamps are as follows:

Printing Date	Paper	Sheets Printed
31 Jan. 1876	wove	600 (30,000 stamps)
5 Jan. 1877	laid	600 (30,000 stamps)
Printer's waste	(sold in 1889)	65 (3,250 stamps)

It should be stated that the breakdown of the 65 sheets sold in 1889 was not entirely precise in describing the material. It indicated only "4 sheets imperforated" (but noted they "should be perforated and used"), the descriptions of the rest being limited to "good, should be used" (20 sheets), "bad, should be destroyed" (12 sheets) and "partly good, partly bad" (29 sheets).

There are no vast quantities of any of this material. Nevertheless, by long-established philatelic standards there is no question that the issued stamps are far more significant than the unissued waste paper. Even more important are the varieties of the normal stamps. These factors necessarily reflect in the market value attributed to the rare varieties. The rise in their value of perhaps one hundred times in the past two decades is substantiated.

However, it is important to emphasize here the qualitative and quantitative differences as described above, between the legitimate variety discussed and the waste paper represented to be the same item.

Whether knowingly or not, stamp dealers today are offering pairs of the waste paper as the imperforate between rarity.

The imperforate pane of 50 stamps which was so useful in establishing, to the precise plate position, the origin of the item under examination is from the packet of remainder material sold in 1889. It is from such a sheet that the certificate subject had been cut.

In this instance, reference to the full pane was crucial in the experts' verification work. There are many other instances, both within and outside the British sphere, where unissued or waste paper can be mistaken for rare varieties of normal stamps. The more specialized catalogues and reference works are of great value in such encounters, and essential for the collector of varieties.

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"Ex So-and-so" Is Not Enough
The C.IX Cancel of the Commune Period
By Ernst M. Cohn

Introduction

For all practical purposes, the Franco-German War of 1870-1871 ended with the surrender of Paris on January 28, 1871. Many Parisians were unhappy about that inglorious outcome of the war and angry at their government, which really had no other choice. These Parisians, on March 18, took advantage of the ineptitude of the French army to start an uprising, the Paris Commune. It ended a little more than two months later, when regular troops wrested control from the Commune during so-called "Bloody Week."

Despite the revolt of March 18, postal operations continued unhampered until the 30th, when the postmaster general and some of his aides quit Paris. The Commune then appointed its own postmaster of Paris, who tried to keep things going and did a very creditable job despite a total lack of co-operation of the legitimate post office, now headquartered at Versailles with the French government.

Orders soon were given not to accept any mail from Paris nor to transmit any outside mail to the Commune. The lack of communications would have been intolerable for business and for news-hungry Frenchmen had not private firms undertaken to act as go-betweens. These unofficial forwarders, of whom no complete listing appears to exist, were tolerated by both sides. They set up outside offices at Versailles or St. Denis as well as inside ones at Paris. Clients handed their mail in at Paris and received incoming mail there upon payment of a fee.

While these general facts are known, the exact details of operation have been lost. For example, what did a forwarder need in the way of authorization to claim mail at Versailles addressed to some other party in Paris? Who searched through the accumulating mail bags, a mailman or a forwarder's agent? If the latter, by himself or under supervision?

The Commune issued an order, on April 26, 1871, that letters brought into Paris by forwarders had to be franked with an additional ten centimes to pay for delivery within Paris, as recompense for the Communards. Nothing was said as to the mode of payment, other than that the letters had to be franked. Of the few pieces said to have been taken into Paris between April 26 and May 29 (the latter being the date of the surrender of Vincennes, last stronghold of the insurrection), some covers show the 10-centimes stamp canceled by a Paris post office, others by unofficial, presumably private, devices.

How did a forwarder collect his fee when the cover was postmarked, i.e., the 10-centimes stamp was canceled, at a Paris post office? Did he hand in batches of mail for canceling and then take them right back to his office again? Or did he keep book and collect his fees periodically from clients? In at least one case, that of Bruner & Cie., it is known that clients were asked to come to the office and call for their mail.

Lorin's C.IX Cancel

Among the private cancels tying the 10c stamps to the covers is a particularly flamboyant one, a large, black C.IX, the meaning of which has never been explained satisfactorily. It is said to be office C of the 9th district of Paris—but whose "office C"? No other markings of this type, with different letters and/or numerals, have become known.

Leon Chamboissier thought in 1914 that office C was one belonging to Lorin, the forwarder closely connected with Maury, the well known Paris stamp dealer[1]. Chamboissier also illustrated some private stamps, stationery, and advertisements of Lorin's in his book. It is known today that the majority of this material was not used during the Commune. It is strongly suspected that all of it did not even exist then, but was first printed on Maury's order some time later, as a happy afterthought to satisfy the souvenir hunger of philatelists. The material sold so well that there are even imitations of it.

Only a few pieces with the C.IX cancel are known, and these have been on the market occasionally, now valued at between $3,000 and $5,000 apiece. Inquiry to knowledgeable European friends concerning the authenticity of the C.IX brought opinions that were uniformly negative. But no one had any proof.

Even the presumption that the C.IX was added later to otherwise genuine covers appears questionable in the light of the evidence presented here. But before proceeding, let us first divide the C.IX covers into two groups, printed and handwritten envelopes.

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1 Leon Chamboissier, *La Poste a Paris pendant le Siege et la Commune,* Paris n.d. (1914?), 85 pp.

Printed Envelopes

An article published in Switzerland late in 1976 illustrates a printed Lorin envelope with the C.IX cancel on a 10c and a private Lorin stamp[2]. In January 1977, its author, Jean Maradan, published a brief addendum to his original article, in which he analyzed that cover in more detail.

He mentions that Maury, who had the private stamps and envelopes printed, himself explained that the private forwarder's fee was part of the price of the envelope. Hence logic indicates that affixing the private stamp would amount to collecting the fee twice. Also, since the envelope was prepaid, presumably including the official franking, one may wonder how the forwarder came to use a Bordeaux stamp of 20 centimes, which is normally not found on mail originating at Paris. But perhaps the *un*franked cover was sent out and had to be franked by the recipient. Anyhow, the letter had to be called for by Lorin and taken into Paris for posting or handing to the client.

Maradan also wonders about Lorin and Maury's generosity toward the post office, because Maury had written in his book that "When the Commune demanded that one put a stamp of 10c on each letter distributed by the agencies ... the simplest thing was not to react to that rule even though the letter might be taxed." According to Maradan, these words throw doubt on the seriousness of that combination of stamps, which does not correspond to Maury's own declaration. Maradan ends by seriously doubting the authenticity of such envelopes—which is as close as he comes to calling them fakes.

Well, that disposes of the printed envelopes, but what about the handwritten ones?

Handwritten Envelopes

In over twenty years of reading about the 1870-1871 events, I have found only five handwritten envelopes with the C.IX cancel:

Date	From	Remarks	Figure
5	Nancy		1a.
6	Bar-le-Duc	ex-Schatzkes (Robineau/Calves sale, 1976)	1b, 2a, 2b.
15	Dax	May have been in Chamboissier's collection	3
18	Amsterdam	ex-Antonini (Robineau/Calves sale, 1974) and ex-Schatzkes (see above)	4
??	??	Partly shown in Yvert specialized catalogue, 1975, p. 159	5

[2] Jean Maradan, "Analyse des correspondances entrees a Paris durant la Commune (1 avril au 23 mai 1871)," *Schweizer Briefmarken Zeitung,* Oct. 1976, pp. 295-6; Jan. 1977, p. 10.

Figure 1a. Cover from Nancy.

Figure 1b. Cover from Bar-le-Duc (without expert's signature).

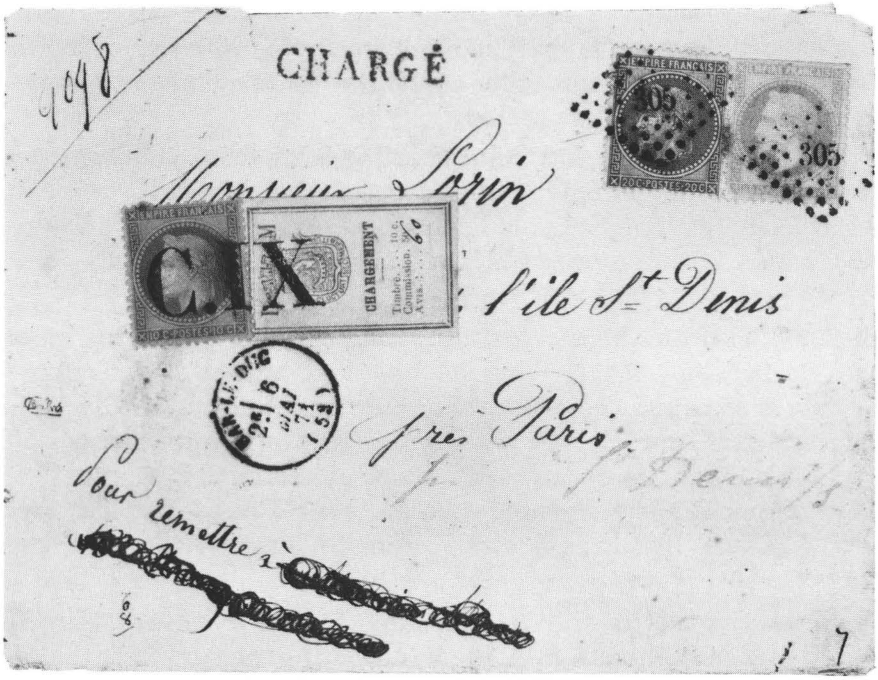

Figure 2a. Bar-le-Duc cover, same as Figure 1b., but with expert's signature at left.

Figure 2b. The reverse of the Bar-le-Duc cover.

I had seen the first four of these items off and on for years, but the light did not dawn until Hubert Cappart sent me the photograph shown in Figure 1, for no particular reason other than that he knew of my interest in unusual material from that period.

It does not take an expert to see that the handwriting, despite minor differences that may or may not be purposeful, is identical on the Nancy and Bar-le-Duc covers. Not only that, even the endorsement is put in the same position, at the same angle, and crossed out in the same manner for the same portion on both covers.

That photo is from the documentation of Jean-Francois Brun, the well-known Paris dealer. It reminded me that Brun himself had sent me two color photos some time earlier, in that case the front and the back of the registered letter from Bar-le-Duc, Figures 2a (front) and 2b (back). The latter shows a night train cancel of 7 May Strasbourg to Paris and two red registry handstamps numbered 305, i.e., from Bar-le-Duc. The former shows what looks like an expert's signature that is not visible on Figure 1, perhaps because it was added later.

The Dax (Figure 3) and Amsterdam (Figure 4) covers were then retrieved and examined. Again, the handwriting appears to be the same, only the endorsement "Pour ..." is placed and worded somewhat differently, though the placement of the endorsement on the last two items is identical.

Further search uncovered a fifth example, shown in part in the Yvert catalogue. It is obviously different from the others and obviously written by the same person.

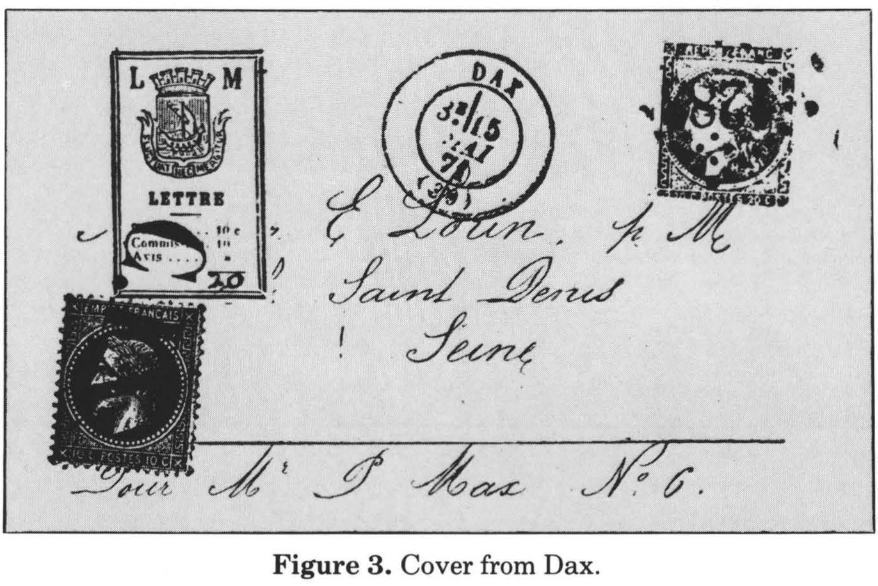

Figure 3. Cover from Dax.

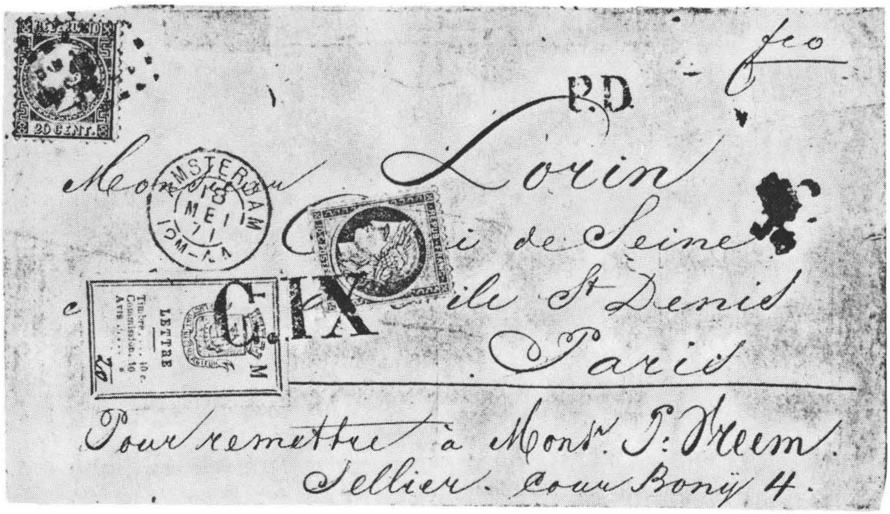

Figure 4. Cover from Amsterdam.

Figure 5. Cover with no indication of its origination point.

Thus, all five handwritten C.IX covers originated from the same source.

If they are genuine, that must mean they were sold through the office of Lorin (and Maury) to their Paris clients, for inclusion in their letters to correspondents outside of Paris and use in sending replies. Then the private forwarder's fee was part of the price of the envelope. For the remainder of the argument, the reader is referred to Jean Maradan's logic, explained in the preceding section. In brief, we must very seriously doubt the authenticity of these envelopes.

Conclusion

The moral of this story is:

Even when an item is "ex-So-and-so collection," it does not mean that it is what it was claimed to be.

Even if an item is guaranteed, the expert may be in error or his signature may be faked.

Even an honest auctioneer may sell a fake, but a responsible one will make good his error.

Even an old document may be faked; age is no guarantee of authenticity.

If you doubt the authenticity of an item, try finding as many similar ones as possible and compare them with each other. You may learn something (positive or negative) that you never would have suspected by looking at only one.

Could Be
A Mayaguez
French Consular Office Usage
By John Lievsay

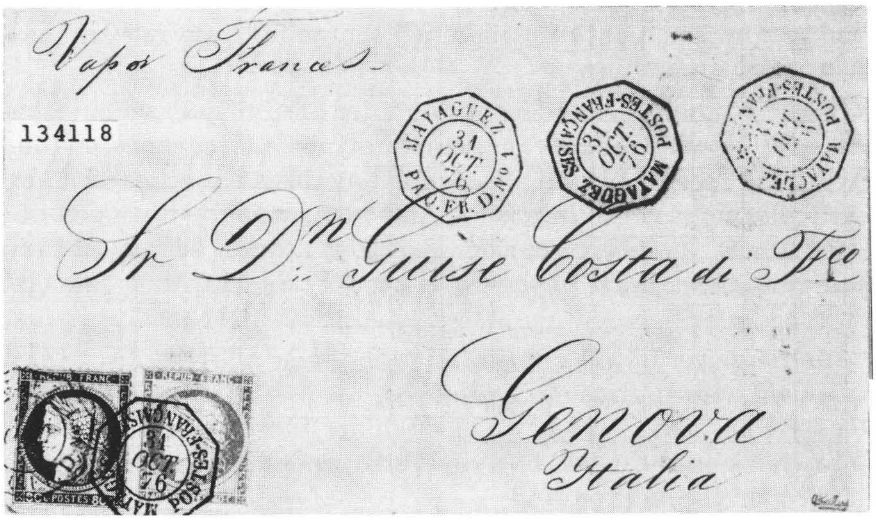

Figure 1. Certificate 134 118: 1876 cover from Mayaguez, Puerto Rico, by French ship to Genoa, Italy. Franked by 40¢ and 80¢ Ceres design of France; ship and Consular Office cancels of 31 Oct. (Salles #1498, 1369b), and Genoa 21 Nov. receipt, all in black.

Mayaguez was one of the sixteen French Consular Offices which also handled mail in the Caribbean between 1862 and 1877. The principal French routes from Mexico (Lignes A & B) and Panama (Ligne D) carried mail to France from many ports in the area, notably Havana and St. Thomas. This service has been studied and well documented (see especially Salles and Stone).

The first location of Consular Office service in Puerto Rico was St. Jean, from June of 1862 to December of 1875; Mayaguez was then opened January 1876 and served until introduction of U.P.U. service in June of 1877. The scarcity of this Consular Office marking is therefore understood in terms of this limited time frame, or by approximately eighteen possible sailings vs. 160 from St. Jean. It was unpriced ("RR") by Salles when he did the catalogue in 1965.

Analysis: The dates are correct for sailing on ship No. 1. "le Martinique," (see Salles table of sailings, p. 134) and the Genoa receipt is consistent with arrival in Bordeaux two days earlier, the 19th of November. The 1.20 franc rate is correct for service to the destination. So to the question, "Could it be what it seems?" the answer is "Could be."

To the next question, "Could there be anything wrong with it?", the answer also is "Could be." The resolution of these possibilities may give some insight into the methodology of further examination and the lengths to which consultants and staff search for data relevant to the formulation of an opinion.

On first examination, one consultant noted the unusual combination of cancels on the stamps—ship cancel on the 80c and Office cancel on the 40c also tying the 80c—as the stamps should have been cancelled on shore or on board, but not at both locations. Also noted was the inversion of the dated center of the Office cancel. The consultant's search of French auction catalogues back to the Schatzkes' Poste Maritime sale (1978) found:

1. Another cover in the same hand to the same addressee in 1877 and franked with stamps of Puerto Rico,
2. seven Puerto Rico covers with Consular Office cancel on the stamps, shipmark on the cover, two vice-versa, and none with both types of cancel on the stamps, and
3. a few cancels with dated center missing, but none inverted or rotated.

While there is no guarantee against mistakes by clerks handling the mails, the coincidence of two anomalies on the same cover moved this viewer from no opinion to very suspicious. On re-examination of the three Office strikes, he found that only the one on the stamps was impressed into the envelope when viewed from inside, indicating that an extra heavy strike had been applied to "tie" the stamp to the cover. He then suggested that the 40c stamp had been added to replace one with a ship cancel that had been lost or removed.

The signature of Calves, a respected French authority, at bottom right of the cover was of no assurance, since neither a certificate nor a photo at the time of his examination accompanied the patient.

Foundation Curator Peter Robertson, meantime, was able to locate another cover of known provenance. Together with the owner and Robert G. Stone, they were able to measure and compare the patient with a known genuine. The ship markings compared favorably, the Office markings did not.

Opinion Rendered: The 40c stamp did not originate on this otherwise genuine cover; all the Mayaguez Consular Office cancels are counterfeit.

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Stone, Robert G., *Danish West Indies Mails,* Vol. I, 1979.

Haiti 176 Visited…
…and Revisited

By F. Burton Sellers R.D.P., F.R.P.S.L.

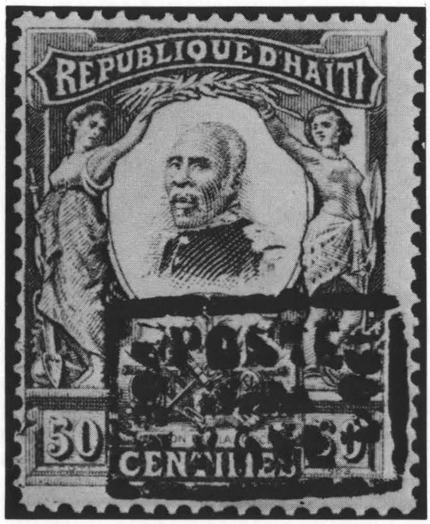

Figure 1. Scott #107, the 50 centime Nord Alexis stamp with "POSTE PAYE" overprint.

Haiti's rarest stamp is Scott #176, of which only ten examples were sold originally and of which only eight are currently known to exist in collectors' hands. The stamp was produced in February 1914 during an orgy of overprinting to celebrate General Oreste Zamor's accession to the Presidency following one of Haiti's frequent sanguinary revolutions.

General Zamor and his army rode in triumph into Port-Au-Prince, the Capitol of Haiti, on February 7, 1914. The next day he was elected President. In celebration, most of the stamps in current use or available in government vaults were hand overprinted in black "GL.O.Z. 7 FEV. 1914" in two lines in a rectangular box. There were two types of handstamps used, distinguishable by the length of the foot of the "L" of the "GL," and the position of the first "1" in "1914" in relation to the period above it.

More than 30 different stamps were thus overprinted, one of which was a sheet of 50 of Scott #107. Scott #107 (Figure 1) already bore one overprint, the "1904 POSTE PAYE-1904" in blue. This had been applied to all values of both the 1904 Centenary of Independence Issue (Scott #82-88) and the Nord Alexis Issue of 1904 (Scott #96-101). This overprint had also been hand-applied and in two types, one with small letters and numerals and the other with larger letters and numerals. The one sheet of Scott #107 (the 50 centimes value Nord Alexis) to which the "GL.O.Z." overprint was applied in 1914 already bore the small type "POSTE PAYE" overprint. The "GL.O.Z." overprint applied to this sheet was the type with the long foot of the "L," known to the specialists as Type 2.

In an interesting article in the 1943 American Philatelic Congress book, Judge Leon Montes, a respected jurist and well-known stamp collector in Haiti, described how he purchased the bottom strip of ten stamps from this twice-overprinted sheet, and illustrated the fine corner copy, position 41, (Figure 2) still in his possession. He also listed the owners at that time of the nine other stamps.

Figure 2. The Leon Montes example of Scott #176.

Montes further described how he had returned to the post office the next day to buy more of this stamp and was told that they had been sold to others. This was later found to be in error, as the remaining 40 stamps actually were seen in the National Bank vaults in 1919 by the United States Financial Advisor to Haiti, himself a stamp collector. The ultimate fate of the other 40 stamps is not known, but they never reached collectors' hands and were either destroyed or converted to revenue stamps by further overprinting. Further comments on this situation will be found in bibliography reference 2, below.

In June 1954, the author purchased his example of Haiti #176 at auction in New York. The sequence of ownership of this stamp, from Judge Montes' purchase to the author's acquisition, was well known, so the authenticity is unquestioned. However, this purchase piqued the interest of the author in the ownership sequence of the nine other examples. This started a ten-year investigation and correspondence which culminated in a lengthy article by the author in the 1974 American Philatelic Congress book. This article detailed the ownership sequence from Montes to that date for seven of the ten examples and pictured each of them. From this study it was quite evident that all seven examples shared certain common characteristics, which were enumerated in the article. The shortcomings of various fakes offered to The Philatelic Foundation or in the possession of the author also were described.

In 1976, an eighth example was sold at auction in New York. It had been given to the owner, Mr. Edmond Mangones, by Judge Montes in 1914 and had reposed in the Mangones collection in Haiti until this sale. This discovery was reported and the stamp pictured in another article by the author in the American Philatelic Congress book of 1977.

Thus, by late 1977, the provenance of eight of the ten existing stamps and their common identifying characteristics were well documented. The two missing stamps never have surfaced and probably never will.

Figure 3. Certificate 5067, the Maya Shop fake.

Figure 4. Certificate 7436, the Irving Green example of Scott #176.

In 1954, another example of this stamp (Figure 3) was submitted to the Foundation for expertization, and Certificate 5067 was issued on August 2, 1954 to the Maya Shop, certifying the stamp to be "Genuine in all respects." How this decision was reached is not known by the author, but it clearly was erroneous for reasons to be recited below. The lack at that time of any real knowledge of the characteristics of genuine stamps undoubtedly was a factor that contributed to the error.

A few years later (1957), another example was submitted to the Foundation by Irving Green of Newton, Massachusetts. Mr. Green was a well-known collector of Haiti and other Latin American countries. He died some years ago and his collections were auctioned by Harmers of New York in January of 1980. Mr. Green's copy of #176 (Figure 4) was returned with Certificate 7436, dated January 7, 1957, with no opinion rendered. This stamp is genuine and is copy number 5 as described in the aforesaid 1974 *Congress Book* article.

In 1970, while researching for that article, the author was accorded the privilege of examining records of The Philatelic Foundation and noted the erroneous Certificate 5067. At that point, sixteen years after submission and with the Maya Shop no longer in existence, it was not possible to issue a corrected certificate for that particular stamp. However, the Foundation files were appropriately annotated. At this same time the author noted Certificate 7436 for the Green stamp and the Foundation files were annotated to indicate that the copy was genuine. Again the lapse of so many years (thirteen) made the issuance of a corrected certificate impossible, at least until the stamp might be submitted by a current owner.

In 1974, the author's first Congress article finally provided the basis on which sound judgements of authenticity of these rare stamps could be made. The genuine stamps all share the following characteristics:

1. They are perforated 13½. This is significant because the basic stamp (Scott #101) exists perforated both 13½ and 14.
2. All examples are slightly off-center to the bottom left.
3. The color of the stamp is claret and the paper usually has a slight yellowish tinge. Stamps in brighter colors, tending toward purple, and on very white paper are counterfeit stamps.
4. The "GL.O.Z." overprint is always Type 2, with the long foot of the "L."
5. The "GL.O.Z." overprint always reads down the vertical direction of the stamp.
6. The "POSTE PAYE" overprint always is the small type.

Figure 5. Types 1 (short "L" foot) and 2 (long foot).

The Maya Shop stamp fails the genuineness tests on several counts. The stamp is perforated 14, not 13½. The "GL.O.Z." overprint is the wrong type, with the short foot of the "L" (Figure 5). The "GL.O.Z." overprint reads up, not down. In short, about the only thing right about the stamp is the "POSTE PAYE" overprint, which is the correct small type! (See Figure 1.)

This fake was made by Raoul de Thuin by applying his fake " GL.O.Z." overprint to what probably was a genuine example of Scott #107 perforated 14. In the author's collection there are several other fakes of this stamp, including another of the three fakes made by de Thuin. All fail the tests for genuineness on one or more of the six counts listed above. One is even imperforate!

To assist The Philatelic Foundation in the future expertising of this stamp, the author sent a specially prepared brochure of the 1974 Congress Book article to the Expert Committee of the Foundation in August 1975. Apparently this brochure has been put to use at least once. That would have been in January 1985, when an example of the stamp was submitted to the Foundation (Figure 6). It was found to be the identical stamp for

Figure 6. Certificate 142 040, the Maya Shop fake revisited.

which the erroneous Certificate 5067 had been issued to the Maya Shop in 1954! This time Certificate 142 040 was issued dated January 21, 1985, indicating the black overprint (the "GL.O.Z.") was counterfeit.

It is reassuring to note that this stamp has now been identified for the fake that it is. It is doubly reassuring to see how readily the Foundation responds to new or corrective information and uses it in expertising activities.

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Ibid, "Haiti 176 Postscriptum," *Congress Book,* Forty-Third Edition, pp. 87-90, American Philatelic Congress, 1977.

The Yucatan Affair, APS Handbook Series, J.W. Stowell Printing Federalsburg, Md., 1974.

A Closer Look Was Needed

The 30 Sen Black and Gray Black of Japan Native and Foreign Wove 1872-1874

By Michael E. Ruggiero

Japan's 30 Sen Black (Figure 1), Scott #18, on hard wove or laid native paper was issued September 1, 1872. It was the second large size stamp Japan issued and was intended for overweight domestic mail. Manufacture and printing was by Matsuda Atsutomo, who contracted with the government to manufacture and print the first issues of Japan. Only one plate has been found for this issue.

Mint copies, including full mint sheets, have survived. The H. R. Harmer auction held in New York City on March 16, 1970, included a full mint sheet. Due to limited usage, nicely canceled copies are appreciated by philatelists.

The perforations utilized were 10½-12½ short tool. For a brief period Matsuda experimented with a long tool gauge 9.8. This was to improve the separation of the stamps from the sheet. This experimental tool is known as the Matsuda Long Tool Large Hole perforation (MLL). A full sheet of Scott #18 was sold in the Robert A. Siegel auction at AMERIPEX '86. The first two vertical rows of perforations on the left side of this sheet were MLL.

The stamp in Figure 2 was submitted to the Foundation for a certificate. At a glance it appears to be a genuine 30 Sen Black on soft wove paper, perforated 13. It is canceled by a double circle of SAIKYO, dated Meiji 7 (1874) August 20. Cancellation also indicates an evening mailing. Since the stamp was valid till November 30, 1889, this cancellation is within the period of usage.

General criteria when initially determining the genuineness of a 30 Sen Black are as follows:

1. Most positions of the genuine show the secret mark (Figure 3).

2. The Y-shaped central dividing line in each of the four bellshaped corner ornaments is jagged in the genuine. In most forgeries this is a simple widespread V-shaped line.

3. The five stamens in the petals of the cherry blossoms in the four corners of the stamp are club-shaped in the genuine. In most forgeries these are rectilinear.

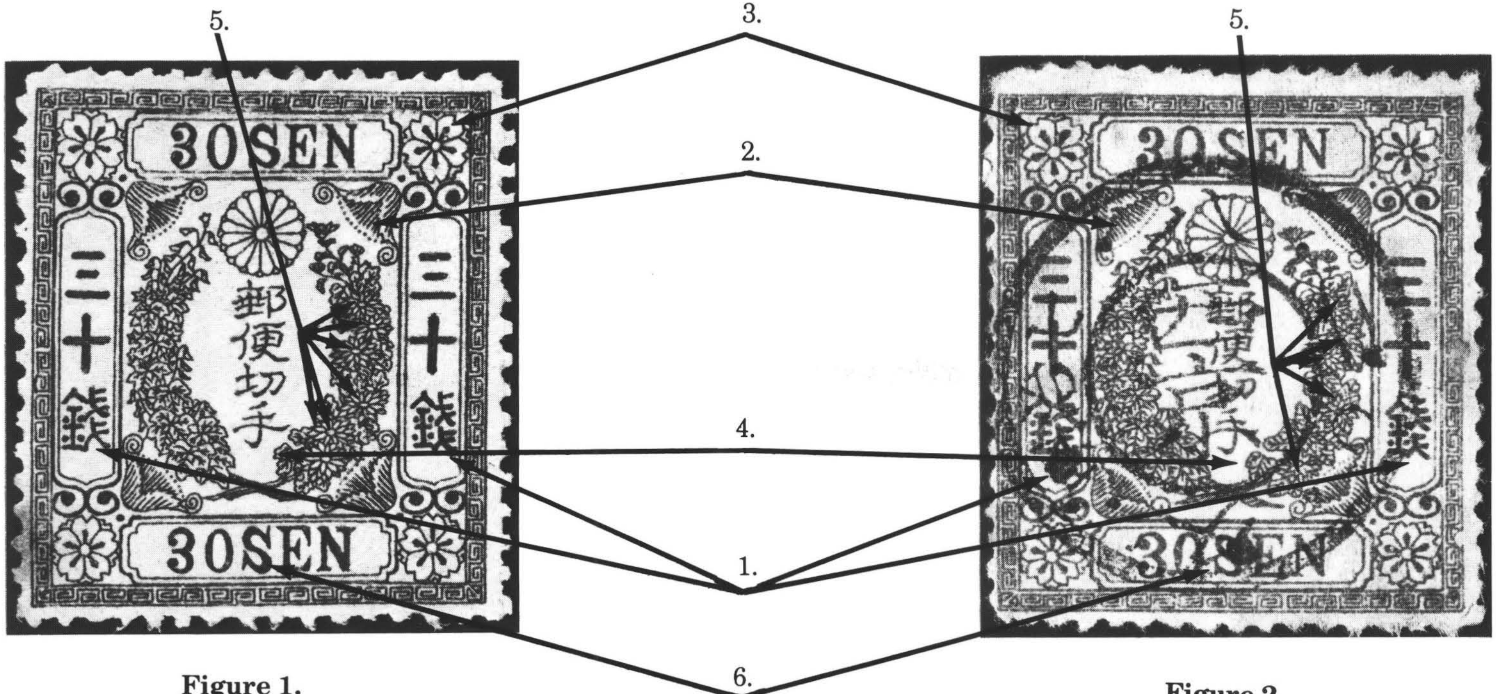

Figure 1.

Figure 2.

A comparison of genuine (left) and counterfeit (right) stamps reveals similarities as well as differences.

It must be emphasized that the above applies to about 90% of known forgeries. Figure 4 is a known forgery.

When comparing the stamp submitted (Figure 2) with the genuine (Figure 1), the following was noted (numbers in parentheses correspond to those in the comparative photographs):

1. Due to the cancellation, it is difficult to see the secret mark on the stamp submitted.(1)

2. The Y-shaped central dividing lines in the four bell-shaped corner ornaments are jagged on the stamp submitted.(2)

3. The stamp submitted does have club-shaped stamens; in fact, the club-shaped stamens are more pronounced than the stamens of the genuine.(3)

Upon closer and more detailed inspection, however, the following is deemed pertinent:

4. In the central design on both sides are the kiri and kiku branches with leaves and flowers. On the genuine the leaf edges of the kiku design are scalloped; on the stamp submitted the leaf outer edges are continuous, oval-shaped lines.(4)

5. On the right side kiku design of the genuine, there are six clear flowers within the leaves. On the stamp submitted there are five flowers that are much smaller and harder to distinguish within the leaf design.(5)

6. Inside each cartouche at top and bottom, in the word SEN the letter "S" is larger and fuller in the genuine.(6)

7. Overall, the kiri and kiku designs are more artistically executed on the genuine than on the stamp submitted for opinion.

8. No genuine copies have been found perf 13, such as this stamp.

9. The stamp submitted for opinion could not be plated to the only known plate of the 30 Sen Black.

For these reasons, it is the opinion of the Foundation that the stamp submitted (Figure 2) is not genuine. Although an initial examination suggested genuineness, the closer look revealed it as a counterfeit.

Additional Comment

In February 1874, the Japanese government issued the 30 Sen Gray Black (Scott #25). The government utilized the 30 Sen Black plate to print this stamp on foreign wove paper with perforations 12½ and 12½ x 11.

The 30 Sen Black catalogues in Scott (1987) $400.00 unused and $350.00 used. The 30 Sen Gray Black catalogues $4,750.00 used; no valuation is given for an unused stamp.

Collectors should be alerted to the fact that the stamp submitted may turn up in the future on foreign wove paper. As the stamp submitted is a very skillful forgery, purchase of it on foreign wove paper, as a Scott #25, could prove costly.

Figure 3. Secret mark. The Japanese character for "Sen" in left and right cartouches should appear as above on genuine stamps. There are, however, exceptions, as can be seen in Figure 1, where the bottom right character connects.

Figure 4. A known forgery, with some tell-tale characteristics.

1. Secret mark is lacking.
2. Dividing line is not jagged.
3. Stamens are rectilinear.

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Dr. S. Ichida, *The Cherry Blossoms of Japan, 1872-1876,* 2nd edition.

Dr. Varro E. Tyler, Jr., *Characteristics of Genuine Japanese Stamps, Cherry Blossom Issues, 1872-1876.*

A Philatelic Resurrection

The Newfoundland Inverted Balbo Surcharge

By Robert P. Odenweller

Figure 1. Certificate 144 867.

Few philatelists would fail to be both elated and saddened to see the workings of stamp printers: elated because the chance happenings that produce spectacular errors are none too rare; saddened by the interception of such errors in the normal process of checking that must take place in a security printing establishment.

The occasional mistakes which do elude the many checks that occur during stamp manufacture and which do appear over the counter may quickly become world-celebrated rarities. The early publicity given the 24¢ United States airmail invert may well have prevented more from reaching the market. Some students believe that as many as seven sheets of that error were destroyed.

In 1933, General Italo Balbo of Italy staged a formation flight around the world. He certainly was aware of philatelic possibilities as may be seen in the Balbo triptychs of Italy which appeared in a number of forms, some with overprints which served as both airplane and pilot identification.

Spurred by other special airmail issues generated by other flight attempts, a special issue was contemplated for Balbo when the flight passed through Newfoundland. The previous year the Dornier DO-X had flown and used Newfoundland issues overprinted for its own purpose, with a surcharge of $1.50. General Balbo, however, refused to fly any mail for less than $3.75 per letter. On that basis it was decided to produce an overprinted stamp with a surcharge of $4.50 each for use on the Balbo flight.

The surcharges were applied in blocks of four. Each position may be identified by variations in the overprint. Since the DO-X stamps when issued included a substantial number of inverted surcharges (some of which are reputed not to have been sold over the counter), the authorities were particularly careful and assigned four people to check the work. In all, only 8,000 copies actually were issued, so the work of the checkers should have been quite simple. At that, they found and destroyed forty copies which were defective in one way or another.

Despite such close attention for this specific reason, a block of four with the surcharge inverted somehow came on the market a year or so later. It subsequently was split into four singles and ranks as a world rarity despite possible questions as to how or whether it was legitimately issued. Several other blocks of inverts were intercepted among the forty that were destroyed by the authorities—or at least they were thought to have been destroyed.

The destruction, if it can be called that, involved a simple tearing up of the blocks which apparently were then thrown away, rather than being burned. Someone salvaged the pieces. A single example is reported to have been "reconstructed" from the pieces and eventually found its way to The Philatelic Foundation Expert Committee (Figure 1.)

On first inspection the stamp seemed to be genuine. The surcharge had the characteristics of the lower right position of the setting and all the other appearance one would expect from the issue.

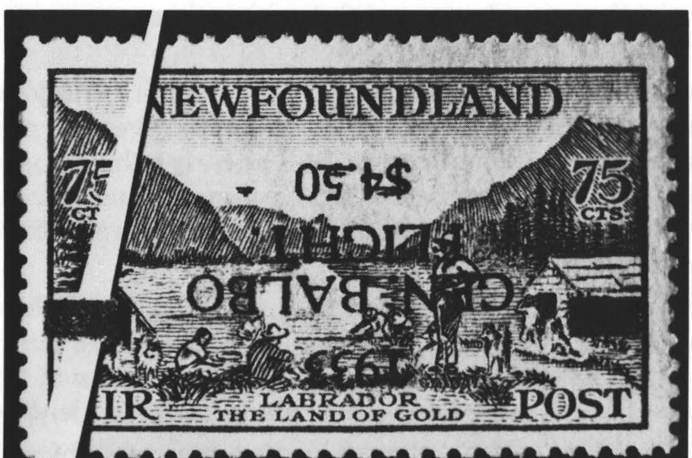

Figure 2. A thin strip of paper is used to expose the overprint obliterator bar, which is partially glued in place.

But something was not right. Areas of the stamp appeared unnecessarily unclear and under high magnification showed that obvious repairs had taken place. Most astonishing was that the left hand-ruled mark, intended to obliterate the old value, had been partially glued into place! (Figure 2). A check of records and a search of reference material turned up the necessary evidence to show that this was indeed the reconstructed single which had been made from the parts of the officially "destroyed" errors (Figure 3). Some people are persistent.

Figure 3. Left, the only stamps known to have reached the public intact. The block subsequently was broken into singles. Right, pieces of destroyed inverts that were used to reconstruct our patient.[1]

The lesson one should learn from this example is that a careful examination of any apparently rare stamp for repairs and other alterations could lead to a more important discovery which might have a greater effect on its genuineness or legitimacy.

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1 Harmer, C. H. C., *Newfoundland Air Mails, 1919-1939.* by C. H. C. Harmer. Revised and updated 1984, Joseph L. Eisendrath, Editor. The American Air Mail Society, Cinnaminson, N. J.

The 1934, 1937 Vatican Provisionals

By Ernest A. Kehr

Figure 1. Certificate 21 780.

It is a fact of philatelic life that many stamps with high market values are provisionals, originally made by overprinting relatively common basic issues. Not infrequently, postal administrations face a variety of emergency needs, and a lack of either time or funds precludes the production of distinctive new issues. In such cases, obsolete or contemporary stocks are taken from vaults and sent to a local job printer to be given new franking values or to alter their postal purpose(s)—for air mail or for fund-raising campaigns for natural disasters, to mention the most common.

By their very nature, *provisionals* are mostly made in such a hurry that normal inspection is impractical. Overprinting usually is done by the most readily available methods: the use of hand-set type as such, or stereos cast from it to make a multiple size printing surface. That often results in the slight variations recognized by observant philatelists and cataloguers.

All this adds up to a situation which always has attracted unscrupulous fakers who produce(d) imitations for sale to unsuspecting collectors. These imitations are made in two easy ways:

1. When the overprinting is done by a small shop using "stock" type, the faker needs only to go to a type supply house, find the same or very similar faces and make up imitation overprints in individual units, blocks, or even full sheets.
2. Most frequently, the faker obtains a genuine provisional and uses the proper filters to eliminate the color of the basic stamp, leaving only the overprint text and/or figures on his negative. That forms the film from which a line cut (or cliche) can be photo-engraved to be used for the chicanery.

This brings us to the Vatican provisionals of 1934 and 1937, which were faked by one of these methods. While a few were made so crudely that even a collector with minimal fundamental knowledge can spot them without difficulty, many pose challenges for experienced examiners.

Our Foundation's team of philatelists have an unsurpassed advantage in this area and have used it in rendering educated opinions on hundreds of such submitted items. In the Foundation's superlative reference collection, the late John N. Luff assembled examples of singles and multiples of genuine stamps at a time when they were available at low prices as new issues. Also in that collection are samples of fakes Mr. Luff obtained later, or which were subsequently acquired via gifts to the Foundation from collectors who appreciate their importance for reference. (Such donations, we might add, are properly credited; so in a modest way, they form a permanent "memorial" to the contributor.)

One of the provisions of the Lateran Treaty between the Vatican and the Italian Government was that the former would operate an independent postal service with rates co-ordinated with those of the latter, but because the Vatican is an enclave within Rome, Italy would have to handle mail for dispatch beyond the capital's borders. Accordingly, the Vatican had the Instituto Poligrafico produce thirteen values of the first definitive set plus two special delivery values authorized by decree #VIII, of July 30, 1929. They were released on August 1, 1929.

Actual numbers never were published, but the present-day head of the Postal Administration did tell us that "Considerable quantities were printed", in anticipation of a much larger demand than actually materialized. Accordingly, when postage dues and parcel post stamps were found to be needed, some of the excess stock was sent to the Tipografia Poliglotta Vaticana and overprinted "Segnatasse" and "Per Pacchi" in full sheets of 50 or 100 for use until August 1, 1943.

On August 29, 1933, Italy asked the Vatican to issue additional values that would prepay charges on mail destined to addresses in Italy. Again, according to our sources, officials went to the vaults and "sent the *remaining stocks of the first Vatican issue* for overprinting[1]."

Contemporary reports in Italian and a few other European journals suggest that the overprinting was accomplished in two steps such as De La Rue had used it for its "key plate" issues: setting up one surface to blot out original values with a pair of horizontal bars, then adding individual figures with a second surface. Our investigation at the Vatican in early 1986 definitely reveals that the overprinting was done by the Tipografia using one basic zinc block of 100 hand-set numerals *and* bars (10 x 10.) The composition had to be altered to take care of the six different values.

Inquiries failed to specify whether the overprinting type was hand-set and then used to make stereotypes for the actual printing. If this was the case[2], the obliterating bars could have been left intact while the different value figures were changed *in the hand-set type,* and new stereos made from that. I was told that the "Amministratione dei Beni della Santa Sede, which was responsible for plant matters from 1929 to 1949, never made such information available." If there are any records at the Tipografia—or a retired employee of the 1934 period who might remember—I couldn't find either.

Be that as it may, the original overprinting forms have a number of flaws and minor varieties (shapes of value figures, periods instead of commas, spacings, etc.) which enable plating of full sheets. This, of course, presents a problem for expertizers, yet it is a sort of advantage for the fakers. If their product slightly varies from an original, genuine stamp, they can explain away the differences as "varieties" to the gullible.

The Bolaffi catalog and a few other specialized catalogs list a second printing reported to have been issued in 1937. One date is given as February 1, another as July 19. According to an individual in the Philatelic Office, "The famous philatelic expert Alberto Diena in 1944, suggested that in 1937 the Vatican may have ordered a second overprint-

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1 40c for samples; 1.30L for double-rate letters; 2.05L for registered letters; 2.55L for double-weight registered letters; 3.05L for insured letters with an indemnity of not over 100 Lire, and 3.70L for postal identification cards.

2 It is well to realize that postal authorities and even security printers are mainly concerned with the production of stamps only insofar as they meet immediate postal needs, so usually don't have or keep documentation on the minor technicalities that so interest philatelic scholars and researchers in later years. I have a vague recollection that I saw proof impressions of just the overprint(s) in the Vatican Postal Museum some 30 years ago, but couldn't check as material in it is in storage pending the establishment of a new museum having more and better space than the Governatorato is able to provide.

ing since he had noticed that from 1937 on, many overprinted values (except the 40/80c) showed neater overprinting and a better setting than the 1934 ones. He indicated the major characteristics that made it possible to distinguish between the first and second overprinting."

I was assured in late 1985 that there is no official documentation to support Diena's hypothesis of a second overprinting in 1937 and that it has not been possible to track down technical descriptions of the typographic characteristics of the overprinting.

Somewhere along the line, an essay of the 1.30/1.25L stamp was made, but the overprint was deemed to be too wide and both the bars and the figures were considered to be too thin[3].

At the time of the provisionals' currency, they were so readily available that relatively few dealers and collectors tied up tight depression-day funds by purchasing more than they immediately required. In those years the Vatican had no philatelic office. Foreign jobbers and retailers obtained supplies from Roman professionals, who charged modest commissions for the service. Pilgrims, tourists, other visitors and Romans who regularly communicated with other parts of their nation bought and used most of the stamps. Various Vatican offices used some of them on mail to ecclesiastical centers beyond the 108-acre city-state.

It was only after January 1, 1941, when they were withdrawn from sale and it was suddenly realized that no substantial supplies were around and market values boomed, that the fakers entered the picture.

In the more than 40 years of its existence, The Philatelic Foundation's Expert Committee examined hundreds of these provisionals, about 85% of which were found to be genuine.

There are a few ways in which the experienced examiner is alerted to the fact that a submitted stamp might have been made illicitly. Whether such a warning light sparks a suspicion or not, each submission is subjected to meticulous scrutiny. First, the fluorescence is checked under a quartz lamp by one of the curatorial staff. Then the stamp is channeled to those committee members or consultants to the Expert Committee who have specialized knowledge of this issue. It is this team which uses the sophisticated instruments at the Foundation—notably the high-power comparison microscopes that enable one to examine simultaneously the questionable item and copies in the Luff Reference Collection. When the report on the work-sheet

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3 It is not known with certainty how many proofs of this essay were pulled for examination, but at least one sheet of 100 subjects slipped into a pad of properly printed ones and was sold at the post office, to eventually get into the philatelic market. It also is reported that it was proposed that "an ornamental device" be added to the bar-and-numerals, but that was rejected.

indicates an opinion has been reached, the chairman renders the committee's opinion on the certificate sent to the submitter with the returned stamp or cover.

In rendering its opinion on this complete set of the Vatican provisionals, in Certificate 21 780 (Figure 1), the Expert Committee had no problems in declaring it "genuine in every respect." One examiner did comment, "obviously philatelic", but that isn't quite true in the accepted sense of the word. The sender merely wanted to please a collector-friend, for the manner in which the stamps were pasted to the card (whose cachet indicates it was bought at the souvenir shop in Pontifical Gallery of the Vatican Museum) shows she knew little or nothing about philately. Even though it was dispatched by registered surface mail—air service across the Atlantic didn't become available until 1939—the card was over-franked; but that didn't concern the sender either.

In contrast, individual singles, whether mint or used, must be meticulously studied and carefully compared with the many copies in the Philatelic Foundation's reference collection. The specimen at left (Certificate 13 545, Figure 2a) proved to be "genuine in all respects," while the other (Certificate 15 106, Figure 2b) was stated to have a counterfeit surcharge. In Figure 3, we can see the differences in their surcharges.

Figure 2a. Certificate 13 545 (genuine).

Figure 2b. Certificate 15 106 (counterfeit surcharge).

Figure 3. The genuine (left) and counterfeit (right) surcharges from the submissions illustrated in Figures 2a and 2b.

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Acknowledgements

The completion of "Opinions IV" brings with it the same sense of accomplishment that accompanied earlier editions. After the challenges presented by the previous edition, one might have hoped for an easier time of it with this current book, but such was not to be the case. And so, as we put this book to bed, we have even more reason than before to express our appreciation for the guidance and input provided by so many staff members and volunteers.

More than anyone else, Publications Committee Chairman Henry S. Stollnitz and Editor Elizabeth C. Pope can take the major credit for the high level of content. We hope that readers of this book will agree that the high standards of previous editions have been surpassed in the current volume.

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Finally, we extend our appreciation to the philatelic press, the reviewers and the many readers who have welcomed each *Opinions* edition with an enthusiasm that has encouraged us to aspire to even greater heights with each succeeding volume. As always, we invite any constructive comments and suggestions you may want to offer for future volumes.

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